

The Influence of Musical Congruity in Advertising on Attitude and Intent

by
Engela de Villiers



Thesis presented in fulfilment of the requirements for the degree of Master of Commerce in the Faculty of Business Management at Stellenbosch University

UNIVERSITEIT
iYUNIVESITHI
STELLENBOSCH
UNIVERSITY

100
1918 · 2018

Supervisor: Dr. Debbie Human-Van Eck
Co-Supervisor: Dr. Chris Donald Pentz

March 2018

DECLARATION OF ORIGINALITY

By submitting this thesis/dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: March 2018

Copyright © 2018 Stellenbosch University
All rights reserved

ABSTRACT

The purpose of this study was to investigate the influence of musical congruity and musical congruity elements (tempo, timbre, and pitch) on consumers' cognitive and affective attitude towards a brand, cognitive and affective attitude towards an advertisement, and the purchase intent of consumers.

The study made use of both quantitative and qualitative research. Two focus groups and a thought-listing technique were used, as well as a 2x3 factorial, between-groups experimental design. Participants were exposed to a television advertisement containing either congruent or incongruent music (in terms of the tempo, timbre, and pitch of the music).

The findings suggested that the congruity of the music used in the television advertisement stimuli had no influence on consumers' cognitive and affective attitude towards the advertisement, the cognitive and affective attitude towards the brand, or the purchase intent of respondents.

The findings thus suggested that the placement of music in an advertisement could affect the extent of music's influence on consumers. Also, even though the music does not necessarily exert a strong enough influence to consciously affect consumer behaviour, the music still is an important aspect of a television advertisement, as it contributes to the artistic value of the advertisement.

The results of this study offer managers insight into the influence of music in a television advertisement in South Africa. The music used in an advertisement could influence the mood of the consumers, and thus add value to the advertisement. The relationship between the voice in the advertisement (if any) and the music in the advertisement also needs to be considered when creating an advertisement for television.

The study has value in that it not only adds to the literature, but also contributes to a better understanding of the South African market. The research also increases the knowledge of the influence of music in television advertisements.

Keywords: Music, Congruence, Purchase Intent, Attitude, Television Advertisement, South Africa

OPSOMMING

Die doel van die studie was om die invloed van musikale kongruensie en die musikale kongruensie elemente (tempo, timbre, en toonhoogte) op verbruikers se kognitiewe en affektiewe houding teenoor 'n handelsmerk, kognitiewe en affektiewe houding teenoor 'n advertensie, en hulle besluit om aankope te maak, te ondersoek.

Die studie het gebruik gemaak van beide kwantitatiewe en kwalitatiewe navorsing. Twee fokusgroepe en 'n gedagte notering tegniek is gebruik, sowel as 'n 2x3 faktoriële, tussen-groepe eksperimentele ontwerp. Deelnemers is blootgestel aan 'n televisie advertensie wat óf kongruente, óf inkongruente musiek (in terme van die tempo, timbre, en toonhoogte van die musiek) bevat.

Die resultate het bevind dat die kongruïteit van die musiek wat gebruik is in die televisie advertensie stimuli geen invloed gehad het op verbruikers se kognitiewe en affektiewe houding teenoor die advertensie, die kognitiewe en affektiewe houding teenoor die handelsmerk, of hulle besluit om aankope te maak nie.

Die resultate het gelei tot die gevolgtrekking dat die plek waar musiek in 'n advertensie geplaas word, die omvang van die invloed van die musiek op verbruikers kan beïnvloed. Dus, selfs al het die musiek nie noodwendig die vermoë om 'n groot genoeg invloed uit te oefen om die verbruiker se gedrag te beïnvloed nie, is die musiek steeds 'n belangrike aspek van 'n televisie advertensie, omdat dit 'n bydrae lewe tot die artistiese waarde van die advertensie.

Die resultate van die studie verskaf aan bestuurders insig in terme van die invloed van musiek in 'n televisie advertensie in Suid-Afrika. Die musiek wat gebruik word in 'n advertensie kan die bui van die verbruikers beïnvloed, en dra dus by tot die waarde van die advertensie. Die verhouding tussen die stem in die advertensie (indien daar een is), en die musiek in die advertensie moet ook in ag geneem word wanneer 'n advertensie gemaak word vir die televisie.

Die studie het dus waarde daarin dat dit nie net bydra tot die literatuur nie, maar ook tot 'n beter verstaan van die Suid-Afrikaanse mark. Die navorsing dra ook by tot die vermeerdering van die kennis van die invloed van musiek in televisie advertensies.

Sleutelwoorde: Musiek, Kongruensie, Aankope Bedoeling, Houding, Televisie Advertensie, Suid-Afrika

ACKNOWLEDGEMENTS

The completion of this study would not have been possible without the help of a number of people. I would firstly like to thank my two amazing supervisors who guided me through the whole process.

To Dr. Debbie Human, thank you for your belief in my topic, and your abundant assistance, especially where the statistics were involved. Thank you for always being willing to answer my questions and for all your patience.

To Dr. Pentz, thank you for always reading my literature over and over again and for your guidance in that regard. Thank you for always being enthusiastic, especially when it came to conferences such as SAIMS.

A special word of thanks goes to the Department of Business Management for their friendliness, support, and their interest in my well-being. Ms. Mulholland, thank you for always helping with any statistics questions, and for your support in that regard. Also, a word of thank to Ms. Theart for her support and willingness to let me work in the building for as long as I did.

To my language editors, Mrs. Theunissen and Adv. Theunissen, thank you for your wonderful language editing, as well as taking the time to meet with me. Also, a word of thanks to Ben for providing me with the material needed to perform the experiment.

Thanks to all my friends, cousins, and other family members who supported and prayed for me during this journey. A special word of thanks to both my parents for their unwavering support, and for allowing me to hang around in the house a bit longer.

Lastly, I would also like to acknowledge and thank God, through whom all things are possible.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1 INTRODUCTION	1
1.2 BACKGROUND	2
1.2.1 Marketing Communication	2
1.2.2 Sensory Marketing	3
1.2.3 Music in Advertising	4
1.2.3.1 Classical Conditioning	5
1.2.3.2 Elaboration Likelihood Model	5
1.2.3.3 Musical Congruity Theory	6
1.2.3.3.1 Music Congruity Elements	7
1.2.4 Attitude and Purchase Intent	9
1.3 PROBLEM STATEMENT	11
1.4 RESEARCH OBJECTIVES.....	13
1.4.1 Primary Objective	13
1.4.2 Secondary Objectives	13
1.4.2.1 Attitude towards the Brand	13
1.4.2.2 Attitude towards the Advertisement	13
1.4.2.3 Purchase Intent	14
1.5 RESEARCH METHOD	14
1.5.1 Secondary Research	14
1.5.2 Primary Research.....	15
1.5.2.1 Qualitative Study	15
1.5.2.1.1 Focus Groups.....	15
1.5.2.1.2 Focus Group Structure	16
1.5.2.1.3 Focus Group Analysis.....	16
1.5.2.2 Quantitative Study.....	16

1.5.2.2.1 Pre-Test.....	16
1.5.2.2.2 Research Design: Experiment.....	16
1.5.2.2.2.1 Experimental Procedure	17
1.5.2.2.2.2 Measurement Instrument.....	18
1.5.2.2.2.3 Sample Design.....	18
(a) Target Population	18
(b) Sampling Frame, Selection Procedure, and Sample Size	18
(c) Data Collection	19
1.5.2.2.2.4 Data Analysis	19
1.6 ORIENTATION OF THE STUDY	19

CHAPTER 2: COMMUNICATION AND MARKETING

2.1 INTRODUCTION	21
2.2 COMMUNICATION	21
2.2.1 Human Communication.....	21
2.2.1.1 Defining Human Communication.....	21
2.2.1.2 Technology and Human Communication	22
2.2.1.3 How Human Communication Works	23
2.2.2 Marketing Communication	24
2.2.2.1 The purpose of Marketing Communication.....	24
2.2.2.2 The Marketing Communication Process	24
2.2.2.2.1 The AIDA and Hierarchy of Effects Model.....	25
2.2.2.3 The Marketing Communication Mix	26
2.2.2.4 Reaching Consumers	29
2.3 SENSORY MARKETING	30
2.3.1. Defining Sensory Marketing	30
2.3.2. Differentiating Sensory Marketing	31
2.3.2.1 The Five Senses	32
2.3.2.1.1 Sense of Smell (Olfactory Perception).....	33

2.3.2.1.2 Sense of Touch (Tactile Perception)	35
2.3.2.1.3 Sense of Taste (Gustatory Perception)	37
2.3.2.1.4 Sense of Sight (Visual Perception)	38
2.3.2.1.5 Sense of Sound (Auditory Perception)	41
2.3.3 Sensory Marketing's benefits for Firms	43
2.4 CONCLUSION	44

CHAPTER 3: MUSIC AND SOUND

3.1 INTRODUCTION	45
3.2 SOUND STRUCTURE	46
3.3 MUSIC	47
3.3.1 Definition of Music	47
3.3.2 Background of Music	48
3.3.3 Music and Consumers	49
3.4 MUSICAL STRUCTURE	50
3.4.1 Volume	51
3.4.1.1 How Volume Works	52
3.4.1.2 The Loudness Wars	52
3.4.1.3 The Influence of Volume on Consumers	53
3.4.2 Pitch.....	54
3.4.2.1 Pitch and Frequency.....	54
3.4.2.2 Pitch Differences	55
3.4.2.3 Pitch and Consumers	55
3.4.3 Tempo	56
3.4.3.1 How Tempo Works	56
3.4.3.2 The Effect of Tempo on Consumers	56
3.4.4 Timbre	57

3.4.4.1 Defining Timbre	57
3.4.4.2 How Timbre works	57
3.4.4.3 Effect of Timbre on Consumers	58
3.5 MUSIC IN MARKETING	58
3.5.1 Development of Music in Marketing	58
3.5.2 Music in Television Advertisements	59
3.5.3 The Role of Music in Marketing	60
3.6 CONCLUSION	61

CHAPTER 4: THE MARKETING CONCEPT AND CONSUMER BEHAVIOUR

4.1 INTRODUCTION	62
4.2 CONSUMER BEHAVIOUR	63
4.2.1 The Theory of Reasoned Action	63
4.2.1.1 Determinants of the Theory of Reasoned Action.....	63
4.2.1.2 Limitations	64
4.2.2 Theory of Planned Behaviour	65
4.2.2.1 Perceived Behavioural Control	65
4.2.2.2 Theory of Planned Behaviour in Research.....	66
4.2.3 Consumer Decision Making Process	66
4.2.4 Attitude Formation after exposure to Advertisement	68
4.3 ATTITUDE	69
4.3.1 The Tri-Component Attitude Model	69
4.3.1.1 Cognitive Component	70
4.3.1.2 Affective Component	70
4.3.1.3 Conative Component.....	71
4.3.2 Functions of Attitudes	71
4.3.3 Attitude toward the Advertisement.....	72

4.3.3.1 Definition of Attitude towards the Advertisement	72
4.3.3.2 Components of Attitude towards the Advertisement	72
4.3.3.3 Attitude towards the Advertisement and Advertisements	73
4.3.4 Brand Attitude	73
4.3.4.1 Definition of a Brand	73
4.3.4.2 Definition of Brand Attitude	74
4.3.4.3 Influencing Brand Attitude	74
4.4 PURCHASE INTENT	74
4.4.1 Definition of Purchase Intent	75
4.4.2 Factors Affecting Purchase Intent	75
4.5 CLASSICAL CONDITIONING	76
4.5.1 Defining Classical Conditioning Theory	76
4.5.2 The Experiment	76
4.5.3 Criticism	77
4.6 ELABORATION LIKELIHOOD MODEL	77
4.6.1 Elaboration Likelihood Model and Music in Advertisements	79
4.7 MUSICAL CONGRUITY	80
4.7.1 Musical Congruity in Advertisements	80
4.7.2 Musical Congruity in Research	80
4.8 CONCLUSION	81

CHAPTER 5: RESEARCH DESIGN AND RESEARCH METHOD

5.1 INTRODUCTION	83
5.2 RESEARCH OBJECTIVES, HYPOTHESES AND VARIABLES	83
5.2.1 Variables	84
5.2.2 Research Objectives	85
5.2.3 Hypotheses	86

5.3 RESEARCH DESIGN	89
5.3.1 Secondary Research	89
5.3.2 Primary Research.....	89
5.3.2.1 Qualitative Research	90
5.3.2.1.1 Focus Group 1	90
5.3.2.1.2 Focus Group 2	91
5.3.2.1.3 Thought-Listing	92
5.3.2.2 Quantitative Research.....	93
5.3.2.2.1 Group 1 - Congruent	95
5.3.2.2.2 Group 2 – Incongruent Tempo	95
5.3.2.2.3 Group 3 – Incongruent Timbre	95
5.3.2.2.4 Group 4 – Incongruent Pitch.....	96
5.3.2.2.5 Experimental Procedure	96
5.3.2.2.6 Internal and External Experimental Validity.....	96
5.3.2.2.6.1 Internal Experimental Validity	96
5.3.2.2.6.2 External Experimental validity	98
5.4 STIMULI DESCRIPTION.....	98
5.4.1 Basketball Advertisement	98
5.4.2 J&B Advertisement.....	100
5.4.2.1 Congruence of the Music.....	101
5.5 RESEARCH INSTRUMENT	102
5.5.1 Online Survey	102
5.5.2 Questions used in Survey	103
5.5.3 Scale reliability	107
5.5.4 Scale validity	107
5.5.5 Scale Sensitivity	108
5.5.6 Removal of response bias	108
5.5.7 Avoiding Errors	108
5.6 SAMPLE DESIGN	109

5.6.1 Target Population	109
5.6.2 Sampling Frame, Selection, and Size	110
5.6.3 Data Collection	111
5.7 DATA ANALYSIS	111
5.7.1 Descriptive Analysis	111
5.7.2 Inferential Analysis	111
5.8 CONCLUSION	111

CHAPTER 6: EMPIRICAL FINDINGS

6.1 INTRODUCTION	113
6.2 RESEARCH PURPOSE AND PROCESS.....	113
6.3 DATA PREPARATION	114
6.3.1 Pre-Test	114
6.3.2 Final Data Preparation.....	114
6.3.2.1 Scale Validity Assessment	114
6.3.2.1.1 Face Validity	115
6.3.2.1.2 Content Validity	115
6.3.2.1.3 Construct Validity	115
6.3.2.1.4 Convergent Validity	116
6.3.2.2 Scale Reliability Assessment	116
6.3.2.3 The Relationship between Reliability and Validity	117
6.4 SAMPLE PROFILE AND DESCRIPTIVE ANALYSIS	117
6.4.1 Age distribution	118
6.4.2 Musical Background and Interest of Participants	119
6.4.3 Extent of the Influence of Music.....	121
6.4.4 Exposure to Advertisements.....	123
6.4.5 Purchase Intention Before Exposure to the Advertisement.....	124

6.5 MANIPULATION CHECKS	124
6.5.1 Focus Group Manipulation Checks	124
6.5.2 Thought-Listing Analysis	125
6.6 INFERENTIAL DATA ANALYSIS	128
6.6.1 ANOVA Assumptions	128
6.6.2 Independence and Interval Data	128
6.6.3 Normality and Homogeneity of Variances Assessment	128
6.7 EMPIRICAL RESULTS AND FINDINGS	130
6.7.1 The Design and Reporting of the Empirical Results and Findings	130
6.7.2 The influence of Musical Congruity and Musical Congruity Elements on Attitude towards the Brand	131
6.7.2.1 Cognitive Attitude towards the Brand	131
6.7.2.2 Affective Attitude towards the Brand	132
6.7.3 The Influence of Musical Congruity and Musical Congruity Elements on Attitude towards the Advertisement	133
6.7.3.1 Cognitive Attitude towards the advertisement	133
6.7.3.2 Affective Attitude towards the advertisement	134
6.7.4 The influence of Musical Congruity and Musical Congruity Elements on Purchase Intent.....	135
6.7.5 Final Insights	136
6.8 CONCLUSION	138

CHAPTER 7: DISCUSSION AND RECOMMENDATIONS

7.1 INTRODUCTION	139
7.2 DESIGN AND LAYOUT OF THE CHAPTER	139
7.3 PROBLEM STATEMENT	141
7.4 OBJECTIVES	143
7.5 QUALITATIVE RESULTS	144

7.5.1 Focus Group 1	145
7.5.2 Focus Group 2	146
7.6 QUANTITATIVE RESULTS	147
7.6.1 Attitude towards the Brand	147
7.6.1.1 Cognitive Attitude towards the Brand	147
7.6.1.1.1 Hypotheses	148
7.6.1.1.2 Musical Congruity	148
7.6.1.1.3 Musical Congruity Elements	148
7.6.1.1.3.1 Estimated Marginal Mean Scores	149
7.6.1.1.4 Discussion – Cognitive Attitude towards the Brand	150
7.6.1.2 Affective Attitude towards the Brand	151
7.6.1.2.1 Hypotheses	151
7.6.1.2.2 Musical Congruity	152
7.6.1.2.3 Musical Congruity Elements	152
7.6.1.2.3.1 Estimated Marginal Means	152
7.6.1.2.4 Discussion – Affective Attitude towards the Brand	153
7.6.1.3 Discussion – Attitude towards the Brand	154
7.6.2 Attitude towards the Advertisement	154
7.6.2.1 Cognitive Attitude towards the Advertisement	155
7.6.2.1.1 Hypotheses	155
7.6.2.1.2 Musical Congruity	155
7.6.2.1.3 Musical Congruity Elements	156
7.6.2.1.3.1 Estimated Marginal Mean Scores	156
7.6.2.1.4 Discussion – Cognitive Attitude towards the Advertisement	157
7.6.2.2 Affective Attitude towards the Advertisement	158
7.6.2.2.1 Hypotheses	158
7.6.2.2.2 Musical Congruity	158
7.6.2.2.3 Musical Congruity Elements	159
7.6.2.2.3.1 Estimated Marginal Mean Scores	159

7.6.2.2.4 Discussion – Affective Attitude towards the advertisement	160
7.6.3 Purchase Intent.....	161
7.6.3.1 Hypotheses	161
7.6.3.2 Musical Congruity	161
7.6.3.3 Musical Congruity Elements.....	161
7.6.3.3.1 Estimated Marginal Means.....	162
7.6.3.4 Discussion – Purchase Intent	162
7.6.4 Discussion of the Results.....	163
7.6.4.1 Music in Research	163
7.6.4.2 The Placement of Music in the Advertisement.....	164
7.6.4.3 Manipulation of the Dependant Variables.....	164
7.7 MANAGERIAL IMPLICATIONS	165
7.7.1 Storytelling Link to Brand Name	165
7.7.2 Music and Memory.....	165
7.7.3 Music and Mood	166
7.7.4 Placement of Music in Advertisements	166
7.7.5 The role of Music in the Advertisement	166
7.7.6 Music and Voice	167
7.7.7 Conducting Market Research.....	167
7.8 LIMITATIONS.....	167
7.8.1 Extraneous Variables.....	168
7.8.2 Laboratory Setting	168
7.8.3 Population Group	168
7.8.4 Complexity of Music.....	168
7.8.5 Use of one advertisement	169
7.9 FUTURE RESEARCH AND RECOMMENDATIONS	169
7.9.1 Population Group	169
7.9.2 Storytelling and Brand Links	169

7.9.3 Music and Memory	169
7.9.4 High and Low Cognition	170
7.9.5 Influence of Music on Self and on Others	170
7.9.6 Placement of Music in an Advertisement	170
7.9.7 The use of Music in the Advertisement.....	170
7.9.8 Type of Music used in Advertisement.....	171
7.9.9 Voice versus Music	171
7.9.10 Mood of the Music.....	171
7.9.11 Field Experiment	171
7.10 SUMMARY	172
7.11 CONCLUSION	172
REFERENCE LIST	174

LIST OF APPENDICES

ADDENDUM A: HYPOTHESES	200
ADDENDUM B: DISCUSSION GUIDE – FOCUS GROUP 1	203
ADDENDUM C: TRANSCRIPT – FOCUS GROUP 1	207
ADDENDUM D: DISCUSSION GUIDE – FOCUS GROUP 2	230
ADDENDUM E: TRANSCRIPT – FOCUS GROUP 2	234
ADDENDUM F: SURVEY	245

LIST OF FIGURES

Figure 1.1: Primary Research Process.....	15
Figure 2.1: Communication Model.....	23
Figure 2.2: AIDA and the Hierarchy of Effects Model.....	25
Figure 2.3: Conceptual Framework of Sensory Marketing	31
Figure 2.4: The Sense of Smell and the Limbic System of the Brain	33
Figure 2.5: The Human Skin.....	36
Figure 2.6: The Sense of Taste on the Tongue.....	37
Figure 2.7: The Human Eye	39
Figure 2.8: Sense of sight and the brain.....	39
Figure 2.9: How the Ear Functions	41
Figure 3.1: Soundwave Example	47
Figure 3.2: Volume of a Sound Wave	52
Figure 3.3: The Loudness War.....	53
Figure 3.4: Example of Sound Wave and Pitch.....	55
Figure 4.1: Theory of Reasoned Action.....	63
Figure 4.2: Theory of Planned Behaviour.....	65
Figure 4.3: Consumer Behaviour Decision Making Process.....	67
Figure 4.4: Attitude towards the Advertisement Model	68
Figure 4.5: The Tri-Component Attitude Model.....	70
Figure 4.6: Elaboration Likelihood Model for Music Persuasion.....	78
Figure 5.1: Number of Participants per Experimental Group	110
Figure 6.1: Age Distribution of the Participants	118
Figure 6.2: Musical Background of the Participants	119
Figure 6.3: Extent of the Influence of Music on Self.....	121
Figure 6.4: Extent of the Influence of Music on Others	122
Figure 6.5: Exposure to Advertisements of the Participants	123
Figure 7.1: Layout of the Chapter	140
Figure 7.2: Estimated Marginal Mean Scores: Cognitive Attitude towards the Brand	149
Figure 7.3: Estimated Marginal Mean Scores: Affective Attitude towards the Brand	152
Figure 7.4: Estimated Marginal Mean Scores: Cognitive Attitude towards the Advertisement	156
Figure 7.5: Estimated Marginal Mean Scores: Affective Attitude towards the Advertisement	159

Figure 7.6: Estimated Marginal Mean Scores: Purchase Intent 162

LIST OF TABLES

Table 1.1: Influence of Music Congruity Elements in Research.....	8
Table 1.2: Experimental Design.....	17
Table 2.1: Examples of the Eight Marketing Communication Mix Modes.....	27
Table 2.2: The Five Senses.....	32
Table 3.1: Musical Structure Congruity Elements.....	51
Table 4.1: Background Factors.....	67
Table 5.1: Variables used in the Study.....	84
Table 5.2: Primary Objective of the Study.....	85
Table 5.3: Secondary Objectives: Attitude towards the Brand.....	85
Table 5.4: Secondary Objectives: Attitude towards the Advertisement.....	86
Table 5.5: Secondary Objectives: Purchase Intent.....	86
Table 5.6: Null Hypothesis.....	87
Table 5.7: Attitude towards the Brand Hypotheses.....	87
Table 5.8: Cognitive Advertisement Attitude Hypotheses.....	88
Table 5.9: Purchase Intent Hypotheses.....	88
Table 5.10: Thought-Listing Stimuli.....	93
Table 5.11: 3x2 Factorial Design Layout.....	94
Table 5.12: Measurement of Factorial Design Experiment.....	95
Table 5.13: Musical Training and Interest Questions.....	103
Table 5.14: Brand Attitude Check Questions.....	104
Table 5.15: Attitude towards the Advertisement Questions.....	105
Table 5.16: Brand Attitude Questions.....	106
Table 5.17: Purchase Intention Questions.....	106
Table 5.18: Musical Congruity Questions.....	107
Table 6.1: Chronbach Alpha Results.....	117
Table 6.2: Age Difference between Groups: ANOVA.....	118
Table 6.3: Difference in Extent of Musical Education between Groups: ANOVA.....	120
Table 6.4: Difference in Level of Interest Between Groups.....	120
Table 6.5: Difference in Purchase Intention before exposure between groups: ANOVA.....	124
Table 6.6: Manipulation Checks Questions.....	125
Table 6.7: Musical Terms Definitions.....	125
Table 6.8: Thought-Listing Groups.....	126
Table 6.9: Thought-Listing Groups Results.....	126

Table 6.10: Homogeneity of Variance Results	129
Table 6.11: Normality of the Data	130
Table 6.12: Cognitive Attitude towards the Brand Hypotheses	131
Table 6.13: Two-Way ANOVA Results: Cognitive Attitude towards the Brand	132
Table 6.14: Affective Attitude towards the Brand Hypotheses	132
Table 6.15: Two-Way ANOVA Results: Affective Attitude towards the Brand	133
Table 6.16: Cognitive Attitude towards the Advertisement Hypotheses	133
Table 6.17: Two-Way ANOVA Results: Cognitive Attitude towards the Advertisement ...	134
Table 6.18: Affective Attitude towards the Advertisement Hypotheses	134
Table 6.19: Two-Way ANOVA Results: Affective Attitude towards the Advertisement ...	135
Table 6.20: Purchase Intent Hypotheses	135
Table 6.21: Two-Way ANOVA Results: Purchase Intent	136
Table 6.22: Secondary Hypotheses' Results	136
Table 7.1: Layout of Words used in Graphs	141
Table 7.2: Primary Objective of the Study	143
Table 7.3: Secondary Objectives: Attitude towards the Brand	143
Table 7.4: Secondary Objectives: Attitude towards the Advertisement	144
Table 7.5: Secondary Objectives: Purchase Intent	144
Table 7.6: Cognitive Attitude towards the Brand Hypotheses	148
Table 7.7: Affective Attitude towards the Brand Hypotheses	151
Table 7.8: Cognitive Attitude towards the Advertisement Hypotheses	155
Table 7.9: Affective Attitude towards the Advertisement Hypotheses	158
Table 7.10: Purchase Intent Hypotheses	161

CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1 INTRODUCTION

“Research is rubbish and is killing the industry” are the first words Wallace Seggie, creative director of a well-known agency, uttered when asked about research (Seggie, 2016). These are worrying words since research reduces certain risks that firms may encounter (such as the wrong target audience, or an advertisement that does not collaborate with the image of the firm) as research helps to keep the focus on what the consumers want and need (Fletcher, 2013). Also, since it is costly to promote a firm (especially on television) (Severson, 2013) reducing the risks of creating an advertisement or marketing campaign that does not speak to the intended audience is imperative.

In South Africa, many firms still include television advertisements in their marketing campaigns and that is also where some consumers are most exposed to advertisements (see Chapter 6 – paragraph: 6.4.4 Exposure to Advertisements). Television advertisements are expensive, as the expenses not only include the production cost, but also the cost of the advertising space (Severson, 2013). The cost of an advertisement varies for different brands and products, as there are many variables to consider (Dixon, 2013; Wagner, 2012) such as the length of the advertisement, the actors that promote the brand, the production, the music, and the time slot in which the advertisement airs.

In South Africa, for example in 2014, advertising on the popular soap opera “Generations” would cost a brand R230,000 for a thirty second advertisement, while “7^{de} Laan” would cost a brand R120,000 for the same length of time (Hansen, 2014). The abovementioned costs are only for the time slot on the channel and do not include the production costs.

Given that advertising on television is expensive, it would be very costly for brands to air an ineffective advertisement. One component that is critical to the success of an advertisement, is the music used, yet some advertising agencies still only show the screenshots of the advertisement to participants during market research and do not expose the participants to the music used in the advertisement itself (Seggie, 2016). Music has been stated to be “up to 50% of a commercial” (Simmons, 2005) meaning that music communicates the message to consumers as much as the visual image of the advertisement. However, marketers often only add music to advertisements, rather than to use it as a method of communicating effectively to consumers (Sturgess, 2007).

Music in advertisements has the ability to elicit an emotional response (DePuy, 2013) and is able to build an emotional relationship with the consumer (Simmons, 2005). Furthermore, mood and arousal can be influenced by making use of music in advertisements (Hawkins & Mothersbaugh, 2013:470; Jain & Bagdare, 2011:290) which can influence the purchasing behaviour of consumers (Redker & Gibson, 2009:2690; Brodsky, 2010:2).

However, as music has a complex structure and there is no single accepted definition of the word “music” (Bode, 2006:581) it is not yet widely understood how music influences consumers, as research has produced mixed results in terms of consumer responses on the fit, familiarity, and presence of music (Park, Park & Jeon, 2014:768). If firms could understand better how and if the complex structure of music influences consumers’ responses, these firms could use music to prompt consumers to respond in a specific manner (Simmons, 2005) and they might be more willing to conduct market research on their advertisements.

1.2 BACKGROUND

To gain a better understanding of the topic that will be explored in this study, the background is briefly discussed and covers concepts such as marketing communication, sensory marketing, music in marketing, congruity, and attitude.

1.2.1 Marketing Communication

Communication is defined as the transmission of a message from the sender to the receiver by means of a channel of transmission (Schiffmann & Kanuk, 2010:280). Communication is an integral part of the human existence and marketing is just one way of communicating a message (Semenik, Allen, O’Guinn, & Kaufmann, 2012:16). Marketing communication is a tool used by marketers to inform, persuade, and remind potential customers of a service or product as a means to impact their belief, or to elicit a response (Lamb, Hair, McDaniel, Boshoff, Terblanche, Elliott & Klopper, 2011:338). To understand advertising, it is important to understand communication as well (Semenik *et al.*, 2012:16).

Wherever consumers gather, marketing communication follows, and consumers could therefore sometimes find themselves in a cluttered environment (Rotfield, 2006:180). As a result, marketers find it increasingly difficult to break through the clutter to communicate and connect with their audiences (Pieters, Warlop & Wedel, 2002:765). There are different techniques which firms can use to communicate with their consumers in an attempt to break through this clutter, for example, by making use of creativity (Pieters *et al.*, 2002:766),

storytelling, guerrilla advertising, or sensory marketing. Sensory marketing engages the senses of the consumers (Krishna, 2012:333) and can be a beneficial method for brands to use in an attempt to communicate to their target audience. Therefore, it can be vital that brands understand sensory marketing as a means of communication.

1.2.2 Sensory Marketing

Consumers perceive their environment through their senses (Krishna & Schwarz, 2014:4). Marketers can target these senses to enable consumers to become conscious of the brand or product by making use of sensory marketing. Sensory marketing is defined as marketing that engages the consumers' senses, thereby affecting their perception, judgement, as well as behaviour (Krishna, 2012:333). Firms can engage the senses of consumers by creating a multi-sensory atmosphere around the product or service by focusing on the store or product environment and the communication or the characteristics of the product itself (Raz, Piper, Haller, Nicod, Dusart & Giboreau, 2008:719).

Consumers possess five senses that can be targeted through sensory marketing, namely smell, sight, taste, hearing, and touch (Hultén, Niklas & Van Dijk, 2009:1; Batholmé & Melewar, 2010:58). Sight is the sense most commonly used to perceive products and is the most powerful sense for noticing changes in the environment (Hultén, 2011:259). Targeting the sight sense has therefore dominated marketing practice (Hultén *et al.*, 2009:1). Visual cues also have the ability to direct consumer behaviour whereas the sense of sound is linked to emotions and influences brand experiences as well as interpretations (Hultén, 2011:259). Sound can generate mood and can be perceived as stimulating or calming (Jain & Bagdare, 2011:290). Pleasure and well-being are associated with the sense of smell and is also related to memories and emotions (Hultén, 2011:259). Taste is the most distinct emotional sense and often interacts with the other senses (Hultén, 2011:259), whilst the sense of touch is linked to information and feelings of a product (Hultén, 2011:259). Of all the senses used in marketing communication, sight has been shown to be the most important (Tsai, 2008:18) followed by smell, sound, taste, and touch.

The importance of sensory marketing is different for different brand categories. Some brand categories engage more senses, such as the hospitality sector (the scent of a hotel, the sound in the lobby, or the feel of the bedding), while others occupy fewer senses, such as online brands. Sensory marketing has been used in many different sectors in the market and has been manipulated to appeal to different senses. Grocery stores have made use of differently named labels to influence the senses of consumers – instead of putting “oranges”

on the label, “juicy oranges” is used to emphasise how the oranges would taste (Krishna, 2012:334). Also, some hotels have embraced signature scents that are meant to assist the consumers in remembering the good experiences they had whilst staying at the hotel (Krishna, 2012:334). Research has shown that different sensory impressions impact consumer behaviour, as well as their impressions of services and goods (Hultén, 2011:259).

One way in which sensory marketing can be used, is to make use of consumers' sense of sound. Sound has been used in advertisements to communicate messages to consumers and to create awareness of the brand or product (Hultén *et al.*, 2009:67). Sound, in the form of music, can therefore be used in advertisements to communicate to consumers.

1.2.3 Music in Advertising

Music is described as an art that combines sounds, is a means of communication and consists of physiological processes (Inskip, MacFarlane & Rafferty, 2007:688). In marketing, music is referred to as a powerful tool that adds credibility to the brand by means of building an emotional relationship with the consumer (Simmons, 2005). Sound and music in advertisements also have the ability to communicate the qualities of a product (Jones, 2015), which will help the consumers understand the essence of the brand (Fulberg, 2006:198). Music has the same potential impact as the visual advertisement and should therefore warrant the same level of attention as the visual part of the advertisement (Simmons, 2005).

The music used in retail settings and advertisements has been shown to influence a consumer psychologically and can influence mood and arousal (Jain & Bagdare, 2011:290; Lalwani, Lwin & Ling, 2009:140). A change in the mood of consumers can alter their purchasing behaviour (Jain & Bagdare, 2011:290; Alpert, Alpert & Maltz, 2005:369; Brodsky, 2010:2), such as influencing consumers to purchase a certain product or brand. The affective properties of music can also project onto the brand, which can lead to lasting attitude change (Redker & Gibson, 2009:2690), which can, in turn, result in more sales for a certain brand.

Music has also been shown to enhance recall (Alpert *et al.*, 2005:370; Zander, 2006:465; Lalwani *et al.*, 2009:140) which indicates that consumers can be more likely to remember advertisements in which music was used. Huron (1989:560) argues that music can contribute to an advertisement in six ways: by providing entertainment, structure, influencing memorability, lyrical language, through targeting, and authority establishment. Music can clearly have a large influence on the outcomes of an advertisement.

In advertising, music can be used as background music, which can draw attention (Zander, 2006:465; Lalwani *et al.*, 2009:140) or add meaning to the advertisement (Lavack, Thakor & Bottausci, 2008:549). When music is used in an advertisement, it should link the music to the product or brand and lead to an evaluative conditioning of the consumers' views toward the brand or product (Redker & Gibson, 2009:2691). Consequently, music in advertisements appears to be important, as it can influence consumers' impressions of the brand, as well as their spending patterns.

There are three theories regarding the use of music in advertisements that will be discussed next: classical conditioning, the Elaboration Likelihood Model (ELM), and musical congruity (North, MacKenzie, Law & Hargreaves, 2004: 1676; Zander, 2006:465).

1.2.3.1 Classical Conditioning

Classical conditioning states that, when a product (the neutral stimulus) is paired with a composition that the consumer likes (unconditioned stimulus), the pairing will produce an association between the music and the product, which will lead to a preference for the product (a conditioned response) (Zander, 2006:466). The affective properties of the music will consequently be tagged to the brand, which should lead to a lasting change in attitude (Redker & Gibson, 2009:2690).

However, the classical conditioning theory, has received a lot of criticism, as it has at times been proven challenging to support empirically (North *et al.*, 2004:1677). Therefore, a different theory of why consumers react in a certain way to a musical stimulus in an advertisement needs to be explored. The Elaboration Likelihood Model offers a different explanation than the classical conditioning theory and will be focused on next.

1.2.3.2 Elaboration Likelihood Model

The classical conditioning approach has contributed to the more detailed elaboration likelihood model (North *et al.*, 2004:1677). The elaboration likelihood model states that persuasion can occur when thinking is low or high (level of involvement), but makes use of different processes and results in different consequences for high or low thinking (Petty, Briñol & Priester, 2009:132). The levels of thinking lead to two different routes of persuasion – a central route and a peripheral route (Petty *et al.*, 2009:132; North *et al.*, 2004:1677; Zander, 2006:466).

The central route represents the processing that happens when elaboration likelihood is high, while the peripheral route represents the process of when elaboration likelihood is low

(Cacioppo & Petty, 1984:673). The central route, therefore, is accessed by consumers when they have the motivation, ability, and the opportunity to process information of a product or brand (Zander, 2006:466). The peripheral route, on the other hand, is accessed by consumers who do not have the ability, motivation, or opportunity to process the information presented of a brand or a product (Zander, 2006:466).

The elaboration likelihood model has been tested on different peripheral cues, such as music, pictures, the celebrity status of a brand endorser, as well as source expertise (North *et al.*, 2004:1678; Zander, 2006:467). One study showed that cues other than music can have a better effect on recall of information than when the information is emphasised by making use of music (Zander, 2006:467). According to the elaboration likelihood model, affect-evoking music in advertisements should be distracting for high-involvement consumers (North *et al.*, 2004:1678). However, researchers have argued that, if the music is congruent with the advertisements, the music will positively influence consumers (North *et al.*, 2004:1678). Therefore, the theory of musical fit (or congruity), which is the third explanation, are discussed next.

1.2.3.3 Musical Congruity Theory

Musical congruity is defined as the perceived congruence (or fit) between music and a brand, product, or message that can lead to positive responses in consumer behaviour (Ballouli & Heere, 2015:325; Zander, 2006:467). Researchers have argued that music that is perceived to be congruent with an advertisement, for example, and also interacts with the consumer's perception of whether the music is appropriate, may have a positive effect on consumers (Zander, 2006:467; North *et al.*, 2004:1678), such as enhancing their affective responses to advertising (North *et al.*, 2004:1681).

Several studies have shown that congruency between music and an advertisement has an influence on consumers' purchase intent (Oakes, 2007:40), attitude (Lavack *et al.*, 2008:550; Park *et al.*, 2014:770; Oakes, 2007:40), recall (Park *et al.*, 2014:770; Simmons, 2005; Oakes, 2007:40), and affective response (Oakes, 2007:41). Statistics show that brands that use music that is congruent with their brand image, are 96% more likely to be recalled by consumers than other brands with incongruent music, or even no music at all (Simmons, 2005). Consumers have also been stated to be 24% more likely to buy a product if it was advertised using music that the respondents like, recall, and understand (Simmons, 2005).

Some advertisements use musical incongruity to convey humour, attract attention (Lalwani *et al.*, 2009:139), or compliment the message of the advertisement (Oakes, 2007:46). Marketers can therefore use selective incongruity in advertisements (utilising incongruity in specifically in selected advertisements) to get a desired effect from consumers (Oakes, 2007:46). However, a study conducted by Lalwani *et al.* (2009:149) found that audio-visual congruity (a congruity between the visual advertisement and the audio in the advertisement) has evoked a more favourable response from consumers than an audio-visual incongruent advertisement.

It can therefore be concluded that congruity in advertisements is important, as it can affect consumers favourably. However, as music is such a complex construct, it is not yet understood which elements of music is more important to congruity, or has a bigger influence on the perception of congruity (Yeoh & North, 2010(b):7). Different elements of music could be manipulated to get different cognitive or affective reactions from consumers (Oakes, 2007:45).

1.2.3.3.1 Music Congruity Elements

Oakes (2007:45) reported different variants of music/advertising congruity (referred to as *music congruity elements* in this study). These are: mood, association, timbre, tempo, score, image, repetition, valence, semantic, genre (Oakes, 2007:45; Ballouli & Heere, 2015:325), and pitch.

Tempo refers to the precise, comparative and quantifiable measurement that makes use of a metronome to determine the number of beats per minute (Oakes, 2003: 685). *Score* congruity refers to whether a composition has been specifically composed for the advertisement, or not (Oakes, 2007:46), while the colour, or the quality of the sound, is referred to as the musical *timbre* (Wessel, 1979:45). *Mood* congruity refers to the congruity between the product and the mood induced by the music (Oakes, 2007:46). Repeating a composition, such as a jingle or a chart hit in an advertisement, is referred to as *repetition* (Oakes, 2007:46). According to Oakes (2007:46), *valence* refers to how likable the music is to consumers. *Semantic* congruity refers to the relationship between the message of the advertisement and the lyrics of the composition (Oakes, 2007:46). The categorical labels used to characterise a piece of music, is referred to as the *genre* (Tzanetakis, 2002:293). Consumers may have certain *associations* with certain pieces of music, which can influence congruity (Oakes, 2007:46). *Image* refers to whether the music written for the advertisement, is congruent with the movements of the image (Oakes, 2007:46).

It can be argued that these music congruity elements are not mutually exclusive (Oakes, 2007:45) as, for example, score, tempo, and mood can be found in one musical composition. However, it is possible to isolate some of the music congruity elements, as was done by Oakes (2003:686) when the researcher isolated tempo from the other music congruity elements by keeping the rest of the congruity elements constant and only changing the tempo of the composition.

Table 1.1 displays the different effects that the specific music congruity elements can have on consumers (Oakes, 2007:45). This table shows how researchers have interpreted congruity differently and how the effects of this difference can lead to mixed results for researchers (Park *et al.*, 2014:768). There is clearly a need to understand music and music congruity in advertisements and its effects on consumers, more in depth.

Table 1.1: Influence of Music Congruity Elements in Research

Influence on Consumers	Music Congruity Element
Verbal Recall	Score Image Tempo Timbre
Visual Recall	Genre
Affective Response	Score Timbre
Purchase Intent	Score Mood
Attitude	Association Genre Lyrics

Source: Adapted from Oakes (2007:45)

Coca-Cola learnt the effect that individual music congruity elements can have, when the firm aired an advertisement called “It’s Beautiful” at the American Super Bowl in 2014 (Day, 2014; Sacks, 2014; Huston, 2014). The advertisement featured a traditional song called “America the Beautiful”, but adapted the lyrics to include languages other than the traditional English (Day, 2014; Sacks, 2014; Huston, 2014). The lyrics influenced consumers in such

a way that they used social media to air their discontent with the brand (Day, 2014) – some consumers stated that they will no longer be consuming the Coca-Cola product because of this advertisement (Sacks, 2014). To display this advertisement, Coca-Cola paid \$8 million for a one-minute advertisement (Siltanten, 2014) which is an expensive price to pay for an advertisement that was disliked by the general population. The individual music congruity elements could therefore have an impact on consumers' perception of the advertisement.

It has been recommended by Yeoh and North (2010(b):7) that research needs to be conducted to understand how the different music elements of congruity can be manipulated to gain different responses from consumers. Also, Oakes (2007:46) suggested that further research be conducted by exploring the different effects on consumers' cognitive and affective responses when the different music elements of congruity are manipulated.

In this study, the music congruity elements that will be investigated are tempo, timbre, and pitch (key). The reason for using these elements, is that these elements can be manipulated separately from the other elements. The effect of the specific element can therefore be measured and the influence of extraneous variables that can possibly confound the results is reduced (Zikmund, Babin, Carr & Griffin, 2013:262). These three musical elements can also be found in the soundwave, which is what all music consists of (Seashore, 1938:3). These elements could affect consumers' attitude and purchase intent, which will thus be discussed next.

1.2.4 Attitude and Purchase Intent

Attitude is defined as an enduring organisation of beliefs around a situation or an object, causing individuals to react in a preferential way (Rokeach, 1969:112). An individual does not have an attitude until the individual responds in an evaluative manner towards an entity on a cognitive, behavioural, or affective basis (Eagly & Chaiken, 1993:2). Researchers have found that there is a strong positive relationship between a consumers' attitude towards the advertisement and the consumers' attitude towards the brand (Sicilia, Ruiz & Reynolds, 2006:141; Ketelaar, Van Gisbergen, Bosman & Beentjes, 2010:72). Therefore, a consumer who had a favourable attitude towards the advertisement is likely to hold a favourable attitude towards the brand as well. Attitude towards the brand is positively correlated with purchase intention (Sicilia *et al.*, 2006:141).

Attitude towards the advertisement is defined as a tendency to respond in a positive or negative way to an advertising stimulus during exposure to the advertisement (MacKenzie & Lutz, 1989:49). Attitude towards the advertisement differs from attitude towards the brand,

as attitude towards the advertisement is directed at creating a positive attitude towards the advertisement as a whole and not to specific brand attributes (Shimp, 1981:9).

The background music of an advertisement is one component of the advertisement, but, as consumers' attitude towards the advertisement is influenced by the entire contents of the advertisement (Biehal, Stephens, & Curlo, 1992:20), music could also influence consumers' attitude towards the brand. Music that is congruent with the advertising stimulus has been found to elicit positive emotional responses (North *et al.*, 2004:1681) which, in turn, leads to positive attitudes towards the brand as well as the advertisement (Oakes, 2007:42). Therefore, music that is congruent with the advertisement could lead to a positive attitude towards the advertisement.

Attitude towards the advertisement consists of two constructs: an affective construct and a cognitive construct (Shimp, 1981:10; Biehal *et al.*, 1992:20). The affective component refers to the emotions and feelings of an individual (Schiffman & Kanuk, 2010:250; Ajzen, 1989:243). The responses of the affective component consist of mood, feelings, and emotions that individuals experience in relation to attitude objects (Eagly & Chaiken, 1993:11). An individual's knowledge and perceptions form the cognitive component (Schiffman & Kanuk, 2010:249; Ajzen, 1989:242). These cognitive responses refer to thoughts or ideas of individuals about the attitude object (Eagly & Chaiken, 1993:11).

Attitude towards the brand attempts to influence consumers' brand choice by creating favourable consumer attitudes towards the brand (Shimp, 1981:9). Music has the ability to communicate the qualities of a product (Jones, 2015) as well as the essence of a brand (Fulberg, 2006:198), and should therefore affect consumers' attitude towards the brand. As consumers' attitude towards the advertisement can be positively influenced by music that is perceived to be congruent and attitude towards the advertisement influences the consumers' attitude towards the brand (Sicilia *et al.*, 2006:141; Ketelaar *et al.*, 2010:72), congruent music can also lead to a positive attitude towards the brand (Lalwani *et al.*, 2009:142), which could influence a consumer to make a purchase.

Purchase intent is the consumers' intention to purchase a specific product (Summers, Belleau & Xu, 2006:410). The purchase intent of an individual has been shown to be influenced by score and mood congruity in music (Oakes, 2007:40) whilst timbre and score congruity in music has influenced the affective response of individuals in a previous study (Oakes, 2007:41). Brand attitude has been shown to be influenced by repetition, genre, semantic, valence, as well as association congruity (Oakes, 2007: 40).

Previous studies, such as Park *et al.* (2014) and Lalwani *et al.* (2009), have examined the effect that background music has on attitude towards the brand, attitude towards the advertisement and purchase intent. Also, as Oakes (2007:46) has recommended that research needs to be conducted on the effect that music congruity elements have on affect and cognition, this study will examine the possible effect that musical congruity elements have on attitude towards the brand, attitude towards the advertisement, and purchase intent.

However, not all of the music congruity elements have been investigated to establish what their effect will be on consumers' cognitive, affective, or conative responses. By examining music congruity elements and how it affects consumers, the understanding of how music in advertising influences consumers can be broadened and the importance of music in advertisements can be emphasised.

1.3 PROBLEM STATEMENT

Communication is an integral part of marketing. However, consumers are confronted daily with marketing clutter (Rotfield, 2006:180) and it can be difficult for brands to break through this clutter (Pieters *et al.*, 2002:765). Sensory marketing is a method that can be used in which marketers stimulate the senses of the consumers (Krishna, 2012:333) in an attempt to break through the clutter. Using music to influence the sense of hearing of consumers in an advertisement can stimulate consumers and influence their behaviour, making music an important element of an advertisement. However, firms do not always test the effect of the music in the advertisements on the target market and are therefore unaware of the influence of music in such advertisements.

Advertisements are expensive for marketers, especially television advertising. Therefore, marketers cannot afford to make a television advertisement that is unsuccessful. As music is seen as up to 50% of the advertisement (Simmons, 2005) and a means to communicate a brand message to consumers (Inskip *et al.*, 2007:688), music is an integral component to the effectiveness of advertisements.

However, more research needs to be conducted to understand if and how music influences consumers and their behaviour. Research has shown that congruity between the brand and the music, leads to more positive consumer evaluations of the brand (Zander, 2006:467; North *et al.*, 2004:1678).

However, the concept of congruity is not defined properly as of yet – researchers have made use of different definitions of congruity in advertisements, which has resulted in mixed findings (Park *et al.*, 2014:768). The difference in definitions has led to researchers using different elements of music congruity in advertisements. As recommended by Oakes (2007:46) and Simmons (2005), more research is needed to explore how the different ways in which music can be congruent, such as tempo or musical key, affects consumers' affective and cognitive responses. The study will therefore attempt to reduce the gap in the literature by adhering to Oakes' (2007:46) and Simmons' (2005) recommendation.

Thus, the problem that was investigated, is the lack of knowledge in terms of what effect incongruent music in an advertisement has on South African consumers. As firms ultimately wants consumers to purchase their products, the decision which can be influenced by the consumers' attitude, purchase intent as well as consumers' attitude towards both the advertisement and the brand will be investigated. However, as mixed results have been found in past research in terms of the effects that incongruent music can have on consumers, some of the individual musical elements will be investigated (tempo, timbre, and pitch) to determine whether the individual musical elements could have contributed towards the abovementioned discrepancy.

Thus, the problem is that there is not sufficient knowledge in terms of the music used in advertisements and how incongruent music affects the audiences in South Africa, especially as some of the participants have described some of the advertisements as "irritating" (see paragraph: 7.5.1 Focus Group 1) because of the music used in the advertisement. The research will aim to address the problem, and gap in the literature by investigating the effect that the congruence of music has on consumers.

The objective of this study, therefore, is to investigate the relationship between music congruity, music congruity elements, and their possible effects on attitude and purchase intent. The research will contribute towards a better understanding of congruity, will help marketers in understanding how they can manipulate different elements of music to influence consumers, and will help composers to understand which aspects of music is important in advertising compositions, which will ultimately improve marketing communications.

1.4 RESEARCH OBJECTIVES

Both primary and secondary research objectives will be investigated in this study. These objectives will be discussed in this section.

1.4.1 Primary Objective

The primary objective of the study is to investigate the possible influence of musical congruity and music congruity elements on consumer attitude and purchase intent.

1.4.2 Secondary Objectives

The secondary objectives for this study are detailed below.

1.4.2.1 Attitude towards the Brand

Objectives related to attitude toward the brand are as follows:

1. To investigate the possible influence of musical congruity on cognitive attitude towards the brand.
2. To investigate the possible influence of music congruity elements on cognitive attitude towards the brand.
3. To investigate the possible influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the brand.
4. To investigate the possible influence of musical congruity on affective attitude towards the brand.
5. To investigate the possible influence of music congruity elements on affective attitude towards the brand.
6. To investigate the possible influence of the interaction between musical congruity and music congruity elements on affective attitude towards the brand.

Attitude towards the brand can be influenced by attitude towards an advertisement (Lalwani *et al.*, 2009:142). Thus, the hypotheses relating to attitude towards the advertisement are discussed next.

1.4.2.2 Attitude towards the Advertisement

The objectives related to attitude toward the advertisement are as follows:

1. To investigate the possible influence of musical congruity on cognitive attitude towards the advertisement.
2. To investigate the possible influence of music congruity elements on cognitive attitude towards the advertisement.

3. To investigate the possible influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the advertisement.
4. To investigate the possible influence of musical congruity on affective attitude towards the advertisement.
5. To investigate the possible influence of music congruity elements on affective attitude towards the advertisement.
6. To investigate the possible influence of the interaction between musical congruity and music congruity elements on affective attitude towards the advertisement.

Consumers' attitude could have an influence on their decision to purchase a product (Dhurup, 2014:1540). The hypotheses relating to purchase intent are thus discussed next.

1.4.2.3 Purchase Intent

Objectives related to purchase intent are as follows:

1. To investigate the possible influence of musical congruity on purchase intent.
2. To investigate the possible influence of music congruity elements on purchase intent.
3. To investigate the possible influence of the interaction between musical congruity and music congruity elements on purchase intent.

The hypotheses related to the stated objectives can be found in Addendum A.

1.5 RESEARCH METHOD

According to Zikmund and Babin (2010:50), the function of marketing research is to decrease uncertainty. By conducting both primary and secondary research, uncertainty can be reduced. Both primary and secondary research are discussed in this section.

1.5.1 Secondary Research

Secondary research is conducted on data recorded and gathered by other researchers prior to, and for other purposes than, the present study (Zikmund *et al.*, 2013:160). In this study, secondary research was conducted by making use of academic journals in various academic fields, such as the Journal of Business Research, Psychology of Music, Journal of Marketing, Journal of Consumer Psychology, and Journal of Retailing. Academic articles, online magazines, academic books, and newspapers were also consulted.

Secondary research provides the background and impetus for the primary research in this study. Marketing communication, sensory marketing, and consumer behaviour were

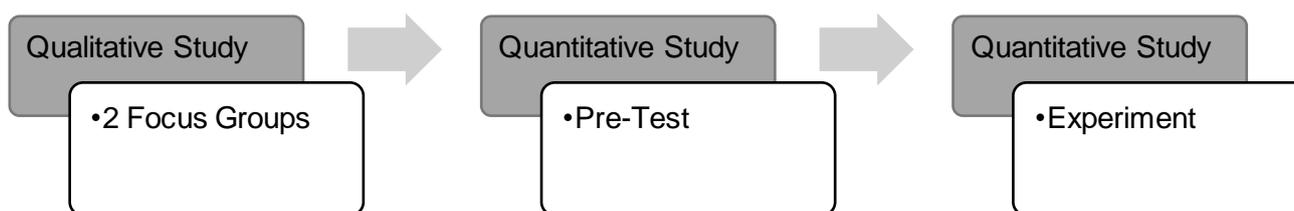
addressed by making use of secondary research. Applying secondary research, music in advertising, classical conditioning, the ELM, and congruity in music and advertising, are discussed. Attitude and purchase intent are also addressed by conducting secondary research.

However, secondary research is not sufficient to answer the research question, as secondary data is gathered for a purpose different than that of the current study (Zikmund *et al.*, 2013:160). Primary research was therefore also used in this study.

1.5.2 Primary Research

A qualitative and a quantitative research method were made use of in this study. The qualitative research method that are applied in this study is focus groups. For quantitative research, an experiment is conducted. Figure 1.1 outlines the process of the primary research.

Figure 1.1: Primary Research Process



The research process consisted of a qualitative and quantitative study, as can be seen in Figure 1.1. The qualitative study involved two focus groups which assisted in developing the stimuli. The quantitative study consisted of a pre-test and an experiment.

1.5.2.1 Qualitative Study

The qualitative research phase of this study consisted of two focus groups that assisted in finalising the questionnaire and obtaining insights from the participants. The focus groups therefore assisted in comprehending the final results after the data has been analysed.

1.5.2.1.1 Focus Groups

Two focus groups that consisted of six to ten participants each took place. Participants consisted of a mixture of consumers with and without a background of formal musical training. In this study, formal musical training is defined as individuals who had received more than two years of individual training in a musical instrument (including singing) or musical theory.

1.5.2.1.2 *Focus Group Structure*

The discussion guide of the focus groups can be found in Addendums B and D while the questionnaires that were used in the focus groups are available in Addendum F. During the focus groups, music and its influence in advertisements were discussed. The participants were each exposed to an advertisement, that contained the same visuals, but with four different versions of music. Each participant was only exposed to one version of the advertisement. One of the brands considered for the advertisement that was used in the experiments, was an alcoholic advertisement, but the participants were warned of this beforehand and participation were voluntary. After the exposure, participants were asked to answer a questionnaire assessing their attitude and intent after exposure to the advertisement.

1.5.2.1.3 *Focus Group Analysis*

The focus groups contributed towards gaining deeper insights into the different themes discussed in the focus groups. The quantitative data of the focus groups were analysed as input for the consequent qualitative research.

1.5.2.2 *Quantitative Study*

The quantitative study was divided into two parts: first a pre-test was conducted, followed by the final experiment. The pre-test, as well as the experiment is discussed in this section.

1.5.2.2.1 *Pre-Test*

The purpose of the pre-test is to ensure that the questions asked in the survey are correctly understood by the participants (Zikmund *et al.*, 2013:360). Pre-testing the measurement instrument also assisted in identifying leading and biased questions (Zikmund & Babin, 2010:238) or other errors that could have been present in the survey (Rothgeb, 2008:584).

The pre-test was conducted simultaneously with the focus groups. The participants of the focus groups were therefore given the same survey that were used for the experiment. There were thus be between 16 to 20 participants that completed the pre-test. The participants were asked to comment on the survey that they have completed and whether they had any difficulties in answering the survey. After completion of the pre-test, the measuring instrument were finalised for the experiment.

1.5.2.2.2 *Research Design: Experiment*

The research design is the framework used to organise the study so that the research can proceed in an efficient manner (Sreejesh, Mohaparta & Anusree, 2014:27). The framework

specifies which methods and procedures were used to collect and analyse the relevant information (Zikmund *et al.*, 2013: 64).

In this study, an experiment was conducted to determine consumers' attitude and intention towards congruity (fit) of music in advertisements. A 3x2 between-subjects factorial design was used. The factorial experimental design allows for the testing of the effects of two or more factors at various levels (Zikmund *et al.*, 2013:280) and the interactive effect exerted concurrently by the factors. The layout of the experiment is shown in Table 1.2.

Table 1.2: Experimental Design

		Congruence	
		Congruent	Incongruent
Music Congruity Elements	Tempo	Group 1	Group 4
	Timbre	Group 2	Group 5
	Pitch	Group 3	Group 6

As can be seen in Table 1.2, group 1 to 3 in the experiment were exposed to the congruent music. Group 4 investigated the consumers' intention and attitude after exposure to incongruent tempo in the music of the advertisement. Group 5 explored consumers' attitude and intention when exposed to incongruent timbre in an advertisement and the effect of incongruent pitch were studied in group 6.

1.5.2.2.2.1 Experimental Procedure

In the experiment, the participants were exposed to an advertisement which either involved congruent or incongruent music in terms of the tempo, timbre, and pitch. The combination of level of congruity and music congruity elements to which the respondents were exposed were randomised, meaning that participants were randomly assigned to the experimental groups. Potential respondents received an email containing a link to the online survey. See Addendum F for the questionnaire.

The respondents were asked to complete the survey in a laboratory setting. On the online questionnaire's first page, it was explained that by proceeding with the questionnaire, consent is given by the participant that the information submitted by the participant may (anonymously) be used for analysis and that the participant wishes to participate in the study. The questionnaire ensured that item nonresponse, where the respondent fails to

answer a question (Zikmund *et al.*, 2013:209) were eliminated by utilising a “forced response” option for the online survey.

1.5.2.2.2.2 Measurement Instrument

The measurement instrument that was used in this study is a survey. The survey (in the form of a questionnaire) contained a screening question that ensured that the respondents were of the desired target population (the target population is discussed in paragraph: 1.5.2.2.2.3 Sample Design). Respondents’ attitude and purchase intent towards the brand used in the study were tested, before exposure to the stimuli, to ensure that the respondents in the different experimental groups had the same attitude towards the brand. To avoid experimental fatigue, a different scale was used than the scale used after exposure to the advertisement. The survey utilised existing, reliable scales, so as to increase the reliability of the measurement instrument.

The survey questioned respondents on their attitude towards the brand, attitude towards the advertisement, and their purchase intent, after being exposed to an advertisement.

1.5.2.2.2.3 Sample Design

The sample design of the quantitative study (the experiment) are discussed in this section. The target population, sampling frame, sample size, and how the data were collected, are some important aspects that are assessed.

(a) Target Population

The target population for this study were Generation Y consumers. These individuals were born between the year 1980 and 2000 (Wallop, 2014). Since Generation Y has such a large age span, a cohort of Generation Y was used for this study. The reason for utilising this target population is because of budget and time constraints. Also, this consumer segment is important to understand, as Generation Y individuals have more disposable income than previous generations (Jang, Kim & Bonn, 2011:803). Therefore, research that was conducted on Generation Y is valuable to marketers, as it helps them better understand their consumers. The participants in this study were South African citizens between the ages of 18-25, a smaller cohort of generation Y consumers, both male and female.

(b) Sampling Frame, Selection Procedure, and Sample Size

In this study, a nonprobability sampling method was used as there is no list of participants available. The respondents were selected for a specific questionnaire by means of a convenience sampling procedure (Zikmund *et al.*, 2013:396). The participants participated

voluntarily in the study. Participants could enlist so that they could participate in the study and were then randomly assigned from the list to one of the groups of the experiment. The sample size for this experiment was a minimum of 120 participants.

(c) Data Collection

The data for the quantitative study were collected by distributing surveys to the respondents by making use of email. The data was captured by the online program used to develop the questionnaires (Qualtrics), ensuring it was easily accessible for the researcher and in the correct format to analyse once the data is downloaded.

1.5.2.2.2.4 Data Analysis

To analyse the quantitative data, a computer program called SPSS was used. The data was analysed using a univariate ANOVA. An ANOVA is an analysis of variance and determines whether statistically significant differences in means do occur between two or more groups (Zikmund *et al.*, 2013:542). An ANOVA test assumes that each sample is an independent random sample, the distribution of the response variable is assumed to be a normal distribution (Field, 2005:64). Also, it is assumed that the population variances are equal for all the groups in the study (Field, 2005:64).

A post-hoc test was also conducted, to examine the variability of the groups. The unidimensionality of the constructs were assessed and the equality in group profiles were assessed by ensuring that the attitude towards the brand was equal for all groups before the respondents answered the questionnaires.

1.6 ORIENTATION OF THE STUDY

The first chapter in this study is concerned with the background of the study. The chapter elaborates on the background, purpose, and research method of the study. Also, the problem statement and research objectives (primary and secondary) are stated in the first chapter.

Chapter two reviews a part of the literature. The literature in the chapter explores marketing communications, as well as the marketing communication approach of sensory marketing. Sensory marketing is investigated in greater depth, as each of the five senses are discussed.

The third chapter explores the literature concerned with music, music in advertising, and the concept of musical congruity. The classical conditioning, ELM, and the music congruity theories are discussed as well. In this chapter, the levels of congruity are reviewed.

Chapter four analyses the literature concerned with attitude and intent. Attitude towards the advertisement, attitude towards the brand, and purchase intent is discussed specifically.

The fifth chapter explains the research method used. The qualitative and quantitative research methods are reviewed in depth. The qualitative research entails the analysis of the method that were used for the focus groups. The quantitative research methods explore the pre-test as well as the experiment.

Chapter six contains the results of both the quantitative and qualitative studies. The results display both the inferential and descriptive data analysis. The results of the qualitative results are explained and the themes discussed in each focus group are stated in the sixth chapter. The quantitative results of the experiment can also be found in chapter six.

The final chapter, chapter seven, hosts a discussion as well as suggestions for future research. The discussion provides deeper insight into the results presented in chapter six. The suggestions offer practical ways in which the results of the study can be implemented. Future research will be of value for researchers wishing to conduct further research on the same topic.

CHAPTER 2: COMMUNICATION AND MARKETING

2.1 INTRODUCTION

Communication is a fundamental part of being human, as it connects human beings with one another and creates a “commonness of oneness of thought” between humans (Baker, 2000:11). Human beings can use communication to express ideas, seek assistance, give information, and seek amusement (Lamb *et al.*, 2011:351).

As communication is used to attract customers and to create awareness of the existence of a firm and its products and brands, communication is important to firms. Firms therefore use marketing tools to communicate the benefits of making use of the firm’s products or services to potential customers. These communications, through advertising and other marketing methods, can influence the consumers’ perception of value and the relationship between benefits and costs (Hols, 2006:24).

Consumers can use their five senses to perceive, receive, and evaluate communication methods. Some firms focus specifically on the senses by using a sensory marketing strategy (see paragraph: 2.3 Sensory Marketing) as a means of communicating to consumers (Soars, 2009:286). As communication is an important part of marketing and how firms operate, it is discussed in this chapter. The chapter also focuses on sensory marketing and the five human senses.

2.2 COMMUNICATION

Communication can be defined as the process of establishing a “commonness or oneness of thought” between a sender and receiver (Baker, 2000:11). Both humans and animals have ways of communicating, but as marketing is focused on communicating with humans, the focus of the communication theory in this study will be on human communication.

2.2.1 Human Communication

Communication is a way for human beings to seek amusement, ask for assistance, provide help, give information, and express thoughts and ideas (Lamb *et al.*, 2011:351). Communication also creates relationships and links human beings together (Duncan & Moriarty, 1998:2).

2.2.1.1 Defining Human Communication

Human communication consists of three elements: the communicators, the modes of communication, and the information shared (Hiji, Miyazaki & Nunokawa, 1996:64).

Therefore, communication between human beings can be defined as the process when an individual chooses from a selection of communicative partners and exchanges information with them through a chosen mode of communication (Hiji *et al.*, 1996:64). Human communication can be either verbal or non-verbal (Lyons, 1977:67). Non-verbal communication refers to gestures, symbolic clothing, and facial expressions (Harrison, 1973:93), whereas verbal communication is spoken communication. Human beings are also able to communicate with one another by making use of technology.

2.2.1.2 Technology and Human Communication

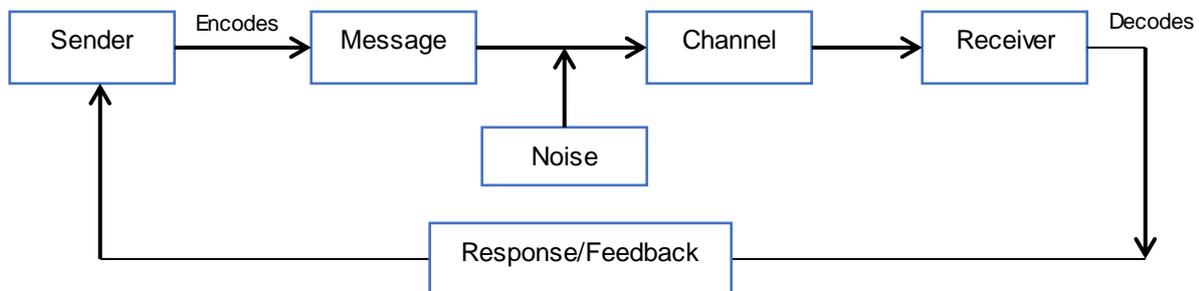
Technological developments have influenced communication in such a way that humans can communicate with one another using either a personal or non-personal communication method (Baker, 2000:12). Personal communication is when an individual directly communicates a message to a receiver by having both parties present in the same location at the time of communication. Non-personal communication occurs when individuals make use of indirect channels to communicate, such as written communication, or electronic communication (Baker, 2000:12) where both parties need not be present in the same location at the same time for communication to occur. Examples of non-personal communication include writing letters and communicating by means of Skype, WhatsApp, or Twitter.

As more and more consumers are choosing to communicate by making use of tablets or smartphones (Marsteller, 2015), firms are increasingly using the same platforms to communicate with their customers and potential consumers (Revesencio, 2015). The evolution of wearable technology, such as Samsung or Apple smartwatches (Fingas, 2015; Moynihan, 2015), Project Aura (previously known as Google Glass), or Spectacles (a pair of sunglasses with a built-in camera created by Snap (Frier, 2016)) enables consumers to communicate with one another as well as their favourite brands quicker and easier than before (Maina, 2015). For example, smartwatches make communication easier by allowing the user to read and write messages to others without having to look at the phone in their pockets (Cunningham, 2016). Spectacles allow users to take videos with a built-in camera on the sunglasses that can then be uploaded on to Snapchat and shared with other users (Nieva, 2016). However, it does not matter which mode of communication is used, the fundamentals of communication are unchanged for either personal or non-personal communication (Baker, 2000:12).

2.2.1.3 How Human Communication Works

As depicted in Figure 2.1, communication takes place when a message is transmitted from the sender to the receiver by making use of a channel of transmission (Schiffmann & Kanuk, 2010:280).

Figure 2.1: Communication Model



Source: Adapted from Schiffmann and Kanuk (2010:281)

The sender encodes a message that is sent to the receiver by means of a channel, which, once it has passed through the noise of other interfering communications, is then decoded by the receiver and results in feedback to the sender (Baker, 2000:13; Schiffmann & Kanuk, 2010:280; Solomon, 2007:267). The channel refers to the medium through which the message is sent (Schiffmann & Kanuk, 2010:281; Baker, 2000:13), whereas the noise refers to the cluttered environment in which humans may find themselves. The sender initiates the communication which can be either personal or impersonal (Schiffmann & Kanuk, 2010:281). The communication model can be applied to all types of communication, as mentioned earlier (Baker, 2000:12). When making use of electronic communication, the encoded message is the transmitting device – for example, television, cell phones, computers, or radio (Baker, 2000:12). In personal communication, one person is both the sender and encoder, whereas the other person is both the receiver and the decoder (Baker, 2000:12). Figure 2.1 is not just applicable to the way humans communicate with one another, but also the way in which firms communicate with their consumers.

A practical example of Figure 2.1 could be where a firm decides to air a television advertisement to communicate a certain message to consumers, which could inspire the consumers to action. The sender in this example would be the firm who encodes a specific message in the advertisement. The encoded message is sent through a channel of transmission – in this case the television. The consumers watching the advertisement are the receivers of the message and they try to interpret the message by decoding its meaning. Feedback can occur in consumers responding to the advertisements by purchasing the

products or services of the firm, or they can send the business their thoughts on the television advertisement by, for example, making use of social media to share their thoughts with the firm and other consumers (Henning-Thurau, Hofacker & Bloching, 2013:238). Research amongst consumers can also inform the firm how consumers interpreted the advertising message as well as their response towards the message.

Through communication, awareness for a product can be created and behaviour can be modified (Lamb *et al.*, 2011:351). The processes that businesses use to communicate to consumers and other businesses is known as marketing communication.

2.2.2 Marketing Communication

The relationship between communication and marketing can be observed in the marketing mix. There are four main elements in the marketing mix, namely product, price, place, and promotion (Keegan & Green, 2013:28). The communication element (promotion) influences the other elements of the marketing mix and the other elements influence the communication element (Du Plessis, 2010:2), showing that all the elements have an influence on each other.

2.2.2.1 The purpose of Marketing Communication

The purpose of marketing communication is to influence the consumers' perception of value as well as the consumers' perception of the relationship between benefits and costs (Holm, 2006:24). Marketing communication is therefore important to a firm, as it can influence consumers' perception of the price and the value of the advertised product or service and could persuade them that the price asked for the product or service is fair when compared to value gained through purchase.

Marketing communication can help consumers make certain associations with the brand that will assist them to discern a certain firm (and the firm's image) from other firms (Madhavaram, Badrinarayanan & McDonald, 2005:70). Consumers can thus distinguish between different firms and decide which product or service they want to purchase comparing the different firms' marketing communication (such as their promotional strategies). Firms consequently need to ensure that the message that they communicate to consumers explains to them how they will receive fair value for the price they pay for goods or services.

2.2.2.2 The Marketing Communication Process

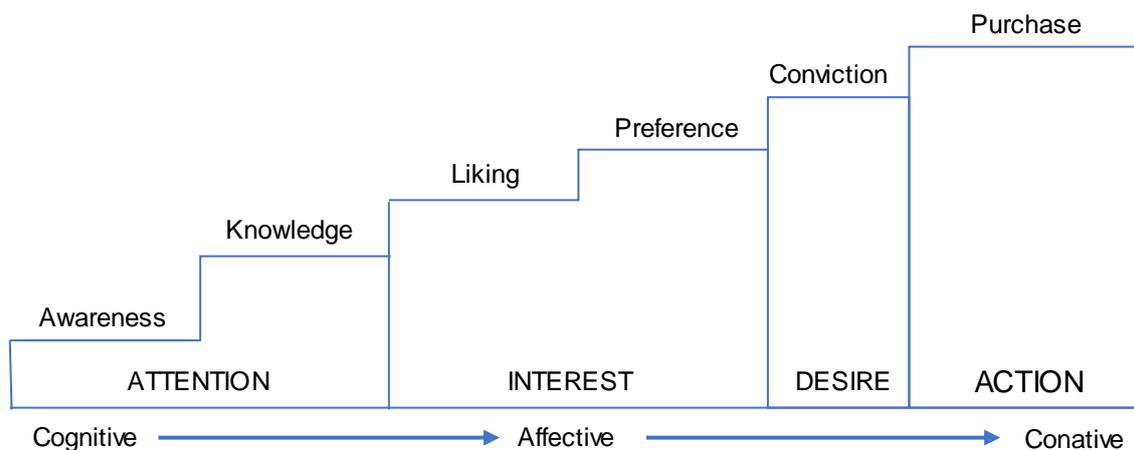
To ensure that communication could exert an influence on consumers, the communication message must fulfil the basic elements of the marketing communication process models,

where attitude formation evolves from a state of unawareness to awareness to action (Baker, 2000:13). Models of the marketing communication process explain the path that consumers follow after exposure to advertising communication.

2.2.2.2.1 The AIDA and Hierarchy of Effects Model

There are different models of the marketing communication process (Baker, 2000:13; Rowley, 1998:385) and two of these models are the AIDA model and the hierarchy-of-effects model (Rowley, 1998:385), as depicted in Figure 2.2.

Figure 2.2: AIDA and the Hierarchy of Effects Model



Source: Adapted from Lamb *et al.* (2011:354)

AIDA is the acronym for attention, interest, desire, and action (Lee & Hoffman, 2015:9; Ehrenberg, Scriven & Barnard, 2000:219) as portrayed in Figure 2.2 The AIDA model states that consumers respond to marketing communication in a cognitive, affective, and conative order (Lamb *et al.*, 2011:353). The model illustrates a series of consecutive reactions that consumers typically experience during exposure to an advertising message (Ghivru, 2013:91).

Firstly, the communicated message, encoded by the firm, must capture the *attention* of the consumers by creating awareness in the minds of these consumers (Lee & Hoffman, 2015:9; Rawal, 2013:39) for the advertised product or service. The attention of consumers can be attained by making use of sensory marketing techniques such as offering product samples or making use of billboards (Rawal, 2013:39). Consumers then need to be informed of the characteristics of the product or service, which can be done by means of product demonstrations, making use of advertisements, or providing consumers with information regarding the product or service (Rawal, 2013:39). The message must subsequently also

generate an *interest* for the product or service (Rowley, 1998:385) by ensuring that consumers have a favourable attitude toward the service or product (Lamb *et al.*, 2011:353), which can be generated by highlighting the benefits of the product or service (Lee & Hoffman, 2015:9). Consumers can develop a preference for the product or service after the brand explained its competitive advantage over that of the competition (Lee & Hoffman, 2015:9; Lamb *et al.*, 2011:353).

The firm also needs to persuade the target market to *desire* the product or service by convincing consumers that the product is necessary for them to own by offering additional reasons why the consumer needs to purchase the product or service (Lamb *et al.*, 2011:353). Lastly, the consumer must be persuaded to *act* on their desire for the product by purchasing it (Lee & Hoffman, 2015:9; Rowley, 1998:385). To convince the consumer to act on their desire for the product or service, firms must understand the marketing communication mix and how they can use this communication mix to persuade consumers into action.

2.2.2.3 The Marketing Communication Mix

Marketers can use different means to communicate with the target audience and create an awareness, interest, and desire for the product or service. The means that marketers can use, are termed the marketing communication mix, which fits into the marketing mix by means of the promotion element (Smith & Taylor, 2004:8). The marketing communications mix consists of the following modes of communication (see Table 2.1): advertising, personal selling, public relations and publicity, sales promotions (Kotler & Keller, 2016:583), events and experience, online and social media marketing, mobile marketing, as well as direct and database marketing.

Table 2.1: Examples of the Eight Marketing Communication Mix Modes

Mode of communication	Sales Promotion	Events & Experiences	Public Relations & Publicity	Online & Social Media Marketing	Mobile Marketing	Direct & Database Marketing	Personal Selling	Advertising
Examples	Contests, games, sweepstakes, lotteries Premiums & Gifts Sampling Fairs & Trade Shows Exhibits Demonstrations Coupons Rebates Low-interest Financing Trade-in Allowances Continuity Programs Tie-ins	Sports Entertainment Festivals Arts Causes Factory Tours Company Museums Street Activities	Press kits Speeches Seminars Annual Reports Charitable Donations Publications Community Relations Lobbying Identity Media Company Magazine	Websites E-mail Search Ads Display Ads Company Blogs Third-party chat rooms, forums, and blogs Facebook & Twitter message, YouTube channels & videos	Text Messages Online Marketing Social Media Marketing	Catalogues Mailings Telemarketing Electronic Shopping TV Shopping Fax	Sales Presentations Sales Meetings Incentive Programs Samples Fairs & Trade Shows	Print & Broadcast ads Packaging-outer Packaging inserts Cinema Brochures & Booklets Posters & Leaflets Directories Reprints of Ads Billboards Display Signs Point-of-purchase Displays DVDs

Source: Adapted from Kotler and Keller, 2016:583

Advertising is defined as a “paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future” (Richards & Curran, 2002:74). “Mediated” refers to communication that is transmitted to consumers through electronics, print, or another method other than direct person-to-person contact (Richards & Curran, 2002:74). As can be observed in Table 2.1, there are many ways in which firms can advertise to their current and potential customers.

Print and broadcast media, for example, can be used to communicate the advertising message to consumers. Print and broadcast advertisements are used when firms advertise by means of print media – for example magazines, newspapers, or broadcasting media – such as television or radio respectively (Speck & Elliott, 1997:61). Television advertisements can also be used as a means of communication to consumers. Research has shown that television advertisements can have a positive influence on consumers’ attitude towards the advertised firm and can add to consumer delight (Srivastava & Kumar, 2014:733). When advertising in print media or on television, firms need to ensure that their advertisement will capture the attention of the consumers, as the print and broadcasting advertisement field is a popular and cluttered one (Pieters *et al.*, 2002:766). In this study, the focus will be on broadcasting (television) media.

The reason for the choice of television as an advertising medium in this study, is that television remains a strong medium to use for advertising, especially for firms that wish to create a powerful brand image (Rawal, 2013:38). Television advertisements have benefits for consumers as well, such as providing them with information on the latest product arrivals, to educate consumers, and providing them with more knowledge on product features (Saiganesh & Parameswaran, 2013:19).

In America, there is a downward trend of younger consumers’ (Generation Y) television watching habits (Frizell, 2015). However, the South African market and the American millennial market are very different from one another (Dicey, 2016). In South Africa, about six in ten Generation Y consumers have access to the Internet (Poushter, 2016). Traditional media in South Africa have in fact been complemented by social media platforms – where millennials started watching certain television programmes because of it trending on platforms such as Twitter (Maseko, 2015). Thus, more South Africans are spending their time watching television – not in spite of other devices (such as tablets and cell phones), social media, or the Internet – but because of it (Ferreira, 2012). Generation Y consumers in South Africa also take great interest in reality shows on television, as they enjoy being

able to have an influence on the outcome of shows (such as *The Voice* or *Idols*) (Maseko, 2015). In terms of the population group chosen for this study, most participants of the chosen Generation Y cohort indicated that the media where they are most exposed to advertisements, is television (see Chapter 6, paragraph: 6.4.4 Exposure to Advertisements).

Joo, Wilbur, Cowgill, and Zhu (2014:56) has also argued that “it is difficult to overstate the importance of television” as it is shown in their study to be an integral part to marketing campaigns. Therefore, despite these other devices and channels, television advertising remains the most dominant form of advertising to which the average consumer is exposed to (Jin & Lutz, 2013:343). Also, in South Africa, television advertising spend has been steadily increasing in the last few years (Hansen, 2014).

Television can also now not only be watched on an actual television set, but on other devices such as cell phones and tablets or computers, where DSTV channels (such as SuperSport, M-Net, and KykNet) can be watched online (Vermeulen, 2014). Television in South Africa is thus getting ready for the competition in forms of online streaming (such as Showmax and Netflix in South Africa).

YouTube is an online platform that challenges the traditional television as a platform to advertise to consumers. However, traditional television advertisements can also be used on YouTube (Duncan, 2016). Thus, this study focuses on television advertisements, but the principles of the study could potentially be applied to the use of traditional television advertisements on YouTube.

A traditional marketing method the television advertisement may be, but television is still important to firms, as well as millennials. Television is therefore still a method in which consumers can be reached, especially millennial consumers.

2.2.2.4 Reaching Consumers

As can be seen from the marketing communications mix (Table 2.1), there are numerous ways in which firms can reach consumers. It can, therefore, be difficult for consumers to avoid marketing messages (Hawkins & Mothersbaugh, 2013:377; Semenik *et al.*, 2012:191). These marketing messages cause a cluttered environment and an information overload, and can influence consumers to make use of selective attention to manage the large amount of information they willingly and unwillingly are exposed to (Hawkins & Mothersbaugh, 2013:377; Semenik *et al.*, 2012:191; Schiffmann & Kanuk, 2010:181).

Selective attention causes consumers to ignore certain advertising messages completely and to only notice a small amount of the advertising stimuli (Semenik *et al.*, 2012:191). Consumers have the choice with which advertising stimuli they want to interact or which advertisements they wish to see (Solomon, 2007:269). For example, consumers can choose to ignore the pamphlets they receive from promoters, change the channel on the television, or simply dismiss advertisements on their Twitter feed.

Auditory selective attention, or the cocktail party effect, could also be one reason why consumers do not pay attention to some advertisements or advertising stimuli. The cocktail party effect explains that it is possible for consumers to follow an individual conversation amongst a noisy cocktail party (Cherry, 1953). It also enables the consumer to hear his or her own name in a different conversation to which he or she was not paying attention (Almén, 2001:1559). In a noisy setting such as Times Square in New York, it could be possible for the consumer to block out all the noise from the vast number of billboards and instead focus on a conversation with someone else.

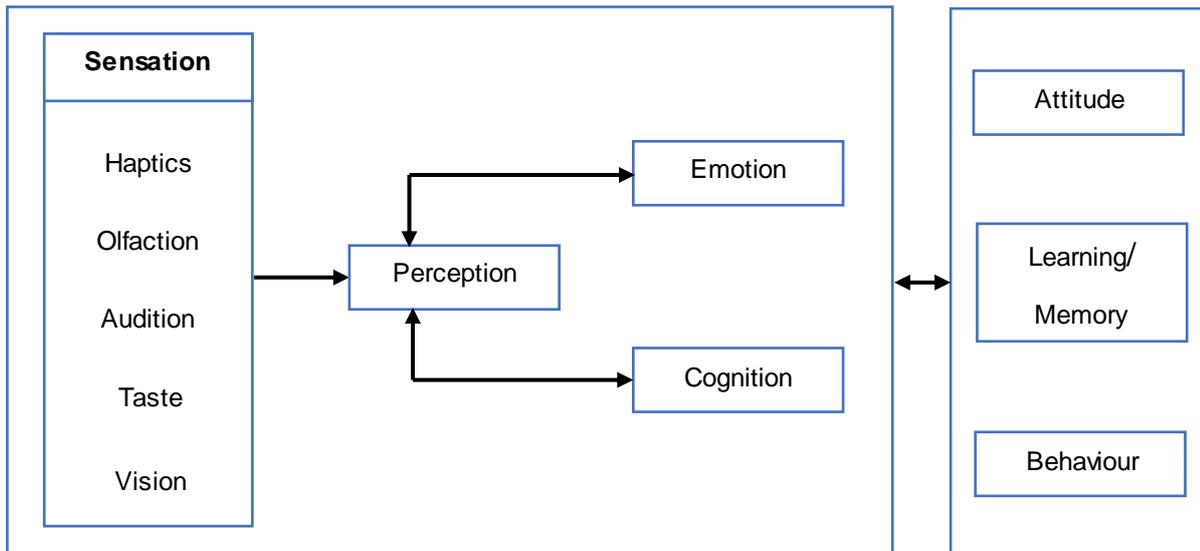
Firms therefore need to find a way to break through the cluttered environment and thereby ensure that consumers pay attention to their communication efforts. It is becoming increasingly difficult for firms to reach their consumers because of this cluttered environment (Pieters *et al.*, 2002:765). Firms can, for example, win the attention of consumers by making use of creative advertisements (Pieters *et al.*, 2002:766) or to engage the senses of consumers by employing sensory marketing techniques (Solomon, 2007:49).

2.3 SENSORY MARKETING

The smell of fresh bread at the bakery, the fast-paced music played in a gym, an advertising billboard next to the road, the taste of a pizza in the restaurant, and the touch of the soft pillows in a hotel are all part of the sensory experience of consumers when interacting with firms. Consumers perceive the world through their senses (Krishna & Schwarz, 2013:162). Marketers can capitalise on this fact by communicating to consumers by means of sensory marketing, which could influence the consumers' experience in an environment (Soars, 2009:286).

2.3.1. Defining Sensory Marketing

Krishna (2012:332) defines sensory marketing as marketing that “engages the consumers’ senses and affects their perception, judgement, and behaviour”. A conceptual framework explaining the workings of sensory marketing is shown in Figure 2.3.

Figure 2.3: Conceptual Framework of Sensory Marketing

Source: Adapted from Krishna (2012:335).

Sensation, as illustrated in Figure 2.3, is when the sensory stimulus affects the receptor cells of a sensory organ (Krishna, 2012:334) – when an individual smells, tastes, hears, sees, or touches an object. The consumer's perception is the understanding or awareness of the sensory information (Krishna, 2012:334). Consumers' perception then influences their emotions and cognitions, which in turn affects their attitude, memory, and behaviour. Several aspects of sensory marketing differentiate this form of marketing from other marketing techniques.

2.3.2. Differentiating Sensory Marketing

Sensory marketing is different from other marketing techniques such as mass and relationship marketing in that it finds its origin in the human senses (Hultén *et al.*, 2009:4). If advertising stimuli is not perceived by the senses, it does not enter the brain and therefore cannot be effective (Barden, 2016). A focus on the senses of consumers is therefore important for an advertisement to be effective.

The unique sensory quality that a product possesses can cause the product to attract attention and stand out from the competition (Solomon, 2007:49). In addition, sensory marketing assumes that the brand will reach the human senses at a deeper level than mass and relationship marketing (Hultén *et al.*, 2009:4). Sensory marketing is the only marketing technique that considers the five human senses in its marketing communication - mass marketing is focused on the product and selling goods, only interested in how the firm can communicate to consumers the product or service being sold, without considering the needs

and wants of consumers. Relationship marketing also focuses on the consumers' wants and needs, communicating with consumers and building relationships, from a service logic perspective. Sensory marketing makes use of technology to engage the senses (see paragraph: 2.3.2.1 The Five Senses) of consumers, giving the consumer a brand experience and interacting with them on various platforms.

A question may arise regarding whether television advertisements is a sensory marketing technique. Some television advertisements are designed in such a way as to take the audience on a sensory journey while they watch the advertisement. Advertisements designed to capture the attention of the audience by making use of attractive and colourful imagery and music that adds to the images, can capture the senses of the audience in such a way as to give them a sensorial experience. By capturing more than one sense of the consumers, brands can make use of a multi-sensory approach (Hultén, 2011:259). Such an advertisement was thus used in this study. The five senses that brands can capture will be discussed next.

2.3.2.1 The Five Senses

Traditionally the senses have been arranged into five groups, but some researchers have made use of six (where touch is sometimes split into two groups) or four senses (where taste and touch are grouped together) (Classen, 1997:401). However, as the most recent marketing literature makes use of five senses, (examples: Krishna & Schwarz, 2013; Hultén, 2011:257; Santoro, 2011; Bartholmé & Melewar, 2010) this study will follow suit. The five senses are the sense of sight, smell, touch, taste, and the sense of sound (Santoro, 2011:12; Hultén, 2011:257; Wade, 2003:175) – as depicted in Table 2.2.

Table 2.2: The Five Senses

Type of Perception	Organ	Activity	Example
Visual Perception	Eye	See	Logo, Colour
Auditory Perception	Ear	Hear	Corporate Sound
Olfactory Perception	Nose	Smell	Shop Fragrance
Gustatory Perception	Tongue	Taste	Taste of Food
Tactile Perception	Skin	Touch	Product Surface

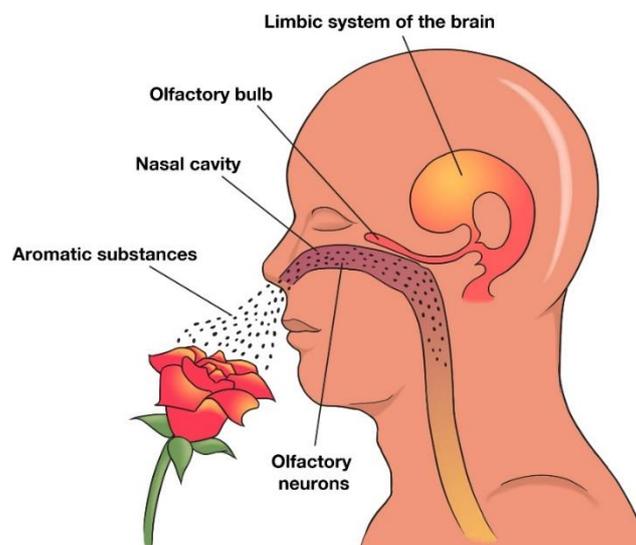
Source: Adapted from Bartholmé and Melewar (2010:59)

As shown in Table 2.2 – the sense of sight is linked with the visual perception of consumers, which is their ability to perceive visual images such as logos or colour. The auditory perception is the consumers' ability to hear sounds such as the sonic logo of a business. The sense of smell is the olfactory perception of consumers and includes their ability to smell the fragrance of the inside of a shop or a hotel. The ability to taste is the gustatory perception of consumers and enables them to discern what food they are eating and allow them to taste the different flavours. The skin of human beings can touch a product surface and influences the tactile perception of consumers. Each of the five senses are discussed in more detail next.

2.3.2.1.1 Sense of Smell (Olfactory Perception)

The smell sense is processed in the limbic system which is the most primitive part of the brain (see Figure 2.4) where individuals experience the most immediate emotions (Solomon, 2007:56). The sense of smell differentiates itself from the other senses for it is the only sense with a direct connection to memory (Krishna, 2012:339).

Figure 2.4: The Sense of Smell and the Limbic System of the Brain



Source: Meyer (2014)

As can be observed in Figure 2.4, individuals smell a substance through their noses, after which the smell travels down the nasal cavity. In the upper nasal passage, a lining of nerve cells is triggered which sends electrical impulses to the olfactory bulb (Meyer, 2014). The olfactory bulb then transmits the impulses to the amygdala (the area in the brain where memory is stored) in the limbic system of the brain, as well as other areas in the limbic system (Meyer, 2014), which can explain why smell is powerful in triggering memories.

In marketing, the olfactory perception of consumers includes everything that the consumer can smell relating to the firm – whether it is the smell of a new car or the scent of a retail outlet (Bartholmé & Melewar 2010:59). Scents can persist in the memory of consumers (Santoro, 2011:12) in such a way that consumers can recognise scents previously encountered from seconds, months, to years after exposure (Krishna, 2012:339). A simple scent can therefore remind consumers of positive past experiences and alter the other sensory perceptions of the consumer (Budden, 2013). According to research, the memories triggered by smells are rated by consumers as more emotional than memories triggered by the other senses (Krishna, 2012:339; Solomon, 2007:55).

Making use of smell as part of a customer experience needs to be done with care, as to ensure that consumers will be triggered to remember happier memories rather than memories that could leave them with an unhappy feeling. However, such a design is challenging to develop. Starbucks encountered problems with their sensory experience when they started selling warm breakfast sandwiches in their stores (LaMotta, 2008). The smell completely interfered with the coffee aroma usually associated with Starbucks, so they decided to stop selling the sandwiches on their menus for six months (LaMotta, 2008; Nassauer, 2014). A task team was assembled to solve the scent problem and, once solved (by making use of leaner bacon, higher-quality cheese, and warming the sandwiches at a lower temperature), the sandwiches were back on the menu, without affecting the coffee smell (Nassauer, 2014).

Research has found that a memory linked with a congruent odour is easier to recall than a memory linked with an incongruent odour (Krishna, 2012:339). It will therefore be easier for consumers to remember smells that fit the brand image or product. Cinnabon, a firm that sells cinnamon buns, are purposefully only located indoors so that the aroma of the cinnamon buns can linger and can thereby attract consumers into the stores (Nassauer, 2014). The Cinnabon stores bake cinnamon rolls every 30 minutes and sometimes heat up additional sheets of cinnamon and brown sugar to ensure that the cinnamon scent lingers longer (Nassauer, 2014). The Cinnabon smell is therefore the same for all their stores and a happy memory of a good encounter at one of their stores could encourage consumers to purchase another cinnamon roll.

A smell perceived as pleasant by consumers, such as the Cinnabon smell, can enhance consumers' evaluations of products and stores and can increase variety-seeking behaviour (Krishna, 2012:339). It can therefore be beneficial for firms to ensure that the smell

associated with their product or service is pleasant for consumers. As more marketers have come to realise the benefits of using consumers' sense of smell, firms have started to specialise in the olfactory perception of consumers (Santoro, 2011:12).

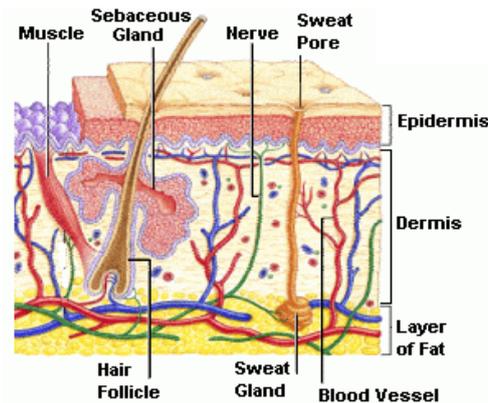
Some Cinema theatres have made use of scents during films (such as plant or food scents) or during advertisements (Lwin & Morrin, 2012:264). For example, a chocolate smell was used in cinemas where *Charlie and the Chocolate Factory* were screened and Proctor & Gamble, when they advertised Clairol Herbal Essence on the big screen, released the scent of the Clairol Herbal Essence in the cinema (Lwin & Morrin, 2012:264). Research has shown that using scent for cinema advertising increases the recall of consumers in terms of the products and brands they were exposed to (Lwin & Morrin, 2012:269).

Some hotels release a specific scent into the lobby areas and other common areas and changes the mood of consumers without them realising it (Burr, 2009). Some hotels even sell their signature smell in candles, oils, and sprays so that the consumer can take the pleasant experience they had in the hotel home with them (Williams, 2013; Vrabel, 2013). Branding your hotel with a specific scent can influence consumers positively when they go back to the hotel, as the smell can bring back the pleasant memories they had on their previous stay at the hotel.

2.3.2.1.2 *Sense of Touch (Tactile Perception)*

The sense of touch is perceived through the skin (Wiedman, Hennings, Klarmann & Behrens, 2013:64) which is the largest organ in the body (Hultén *et al.*, 2009:137). Touch is the first sense that humans develop in the womb - followed by smell, taste, audition, and vision - and the last sense that consumers lose with age (Krishna, 2012:335).

The nerve endings (as depicted in Figure 2.5) in the skin transmit sensations to the brain (Zamora, 2015) in the cerebral cortex (Hultén *et al.*, 2009:138). These tactile receptors in the skin register touching and enables humans to feel, for example, cold, roughness, heat, and pain (Hultén *et al.*, 2009:137; Zamora, 2015). The hairs on the skin magnify the sensitivity of touch and act as an early warning system for the human body (Zamora, 2015).

Figure 2.5: The Human Skin

Source: Zamora (2015)

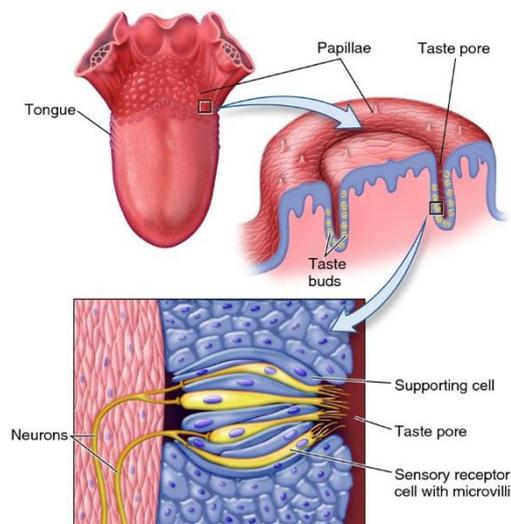
Human beings do not all have the same need for contact or touch (Peck & Childers, 2003:430). On a need-for-touch scale, consumers can have either an instrumental or autotelic need for touch (Peck & Childers, 2003:431). The instrumental need to touch refers to the need of the consumer to touch for functionality – touching the product to fulfil a specific objective (Peck & Childers, 2003:431). Touching a product provides the consumers with feelings and information of the product through the psychological and physical interaction (Wiedman *et al.*, 2013:64). Moods can be stimulated or relaxed through touching (Solomon, 2007:57). The compulsive or emotional side of touching is referred to as autotelic touch – touching a product or person for the sake of touching (Peck & Childers, 2003:431). Some consumers have a higher need for touch than others (Krishna, 2012:337).

Research conducted on the sense of touch has discovered that if a server physically touches the customer being served, the service tip will increase (Hubbard, Tsuji, Williams & Seatriz, 2003:2432). The reason for this is that touch, followed by an intentional act of trust, increases the oxytocin levels of consumers (Krishna, 2012:337). These higher oxytocin levels lead to well-being and calmness (Hultén *et al.*, 2009:138) which can create a pleasant experience for consumers. Consumers' need to touch items before purchase can influence their decision to purchase online as consumers with a higher need for touch are less likely to shop online (Cho & Workman, 2011:376). Female consumers have been found to have a higher need for touch than men (Cho & Workman, 2011:375), which means that firms that provide online shopping services need to consider whether they will, after consumers purchased the items online, offer a service to have consumers try the product out first (like fitting clothes) and then offer to take the product back should the consumers be unhappy with the product.

2.3.2.1.3 Sense of Taste (*Gustatory Perception*)

In the past, researchers believed that the different tastes that humans are able to distinguish are tasted on different areas on the tongue. This “tongue map”, however, has been found to be untrue, as humans have the ability to taste the different tastes on all areas of the tongue (Bartoshuk, 1993:23).

Figure 2.6: The Sense of Taste on the Tongue



Source: Medicine (2011)

As depicted in Figure 2.6, the taste cells are located mainly on the tongue and are organised into specialised structures called the papilla (McLaughlin & Margolskee, 1994:538). Inside each of the papillae, several taste buds can be located (Hultén *et al.*, 2009:114). The taste buds are quickly worn out (Hultén *et al.*, 2009:115) and therefore are replaced every ten to fourteen days (McLaughlin & Margolskee, 1994: 539). Each taste pore has receptor cells which are long and spindle-shaped (McLaughlin & Margolskee, 1994:538). At the end of these receptor cells are microvilli and is the place where taste recognition is initiated (McLaughlin & Margolskee, 1994: 539). The taste receptor cells transform these tastes into electrochemical signals which are then transmitted to the brain by means of the neurons located behind the taste buds (Kapsimali & Barlow, 2013:201).

When referring to the sense of taste, humans can solely distinguish between five pure tastes – bitter, sour, salty, sweet, and umami (Krishna, 2012:342). Detecting the bitter taste in foods serves as an important sensory input to warn the individual against the possible ingestion of toxic or harmful substances (Mueller, Hoon, Erlenbach, Chandrashekar, Zuker & Ryba, 2005:225). Examples of bitter foods include broccoli, spinach, and kale (Drewnowski,

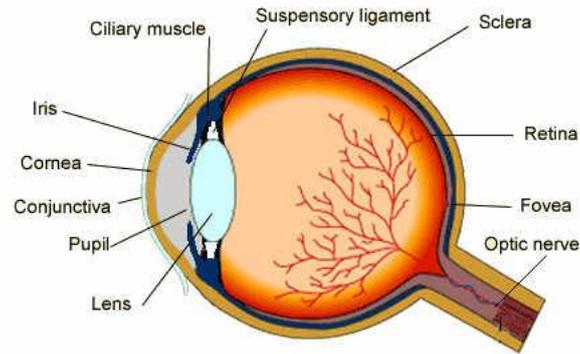
1997:244). An example of a sour taste is beer - a moderate sour taste is expected, reducing the cloying feeling of the beer (Li & Liu, 2015:201). The salt taste quality is devoted to exclusively taste foods containing sodium (Mitchell, Brunton & Wilkinson, 2013:356). Consumers have different salt level thresholds (Mitchell *et al.*, 2013:360), therefore different consumers prefer different levels of salt in their food. Sweet taste identifies sugars such as glucose, sucrose, and fructose (Beauchamp, 2016:2). Examples of sweet foods include chocolates and cupcakes. Umami refers to food tasting savoury or delicious, referring to the taste of pure protein (Krishna, 2012:342), or the taste of monosodium glutamate – MSG and ribonucleotides such as disodium inosinate - IMP (Yamaguchi & Ninomiya, 1998:123).

Because individuals can only distinguish between five senses of taste, they use their other senses – touch, vision, and audition, to distinguish between different types of food (Elder & Krishna, 2010:749). Therefore, taste is vulnerable to external influences, such as the advertising of the product, the packaging, nutritional information, physical attributes of the products, as well as the brand name (Krishna, 2012:342). Changes in culture can also have an influence on consumers' perceptions of what tastes are liked or disliked (Solomon, 2007:59). An example of the change of taste of consumers is the globalisation of sushi. In the past, sushi was only eaten in Japan, but as freshly made food became more popular worldwide, more consumers all over the world began consuming this delicacy (Carroll, 2009:454).

In the food industry, the gustatory perception is important (Bartholmé & Melewar 2010:59), especially as the taste of the food is important for consumers' perception of the product. In restaurants, food not only has to taste good, but needs to look tasty as well. Firms therefore, need not only consider the taste of the products, but also the look of these products.

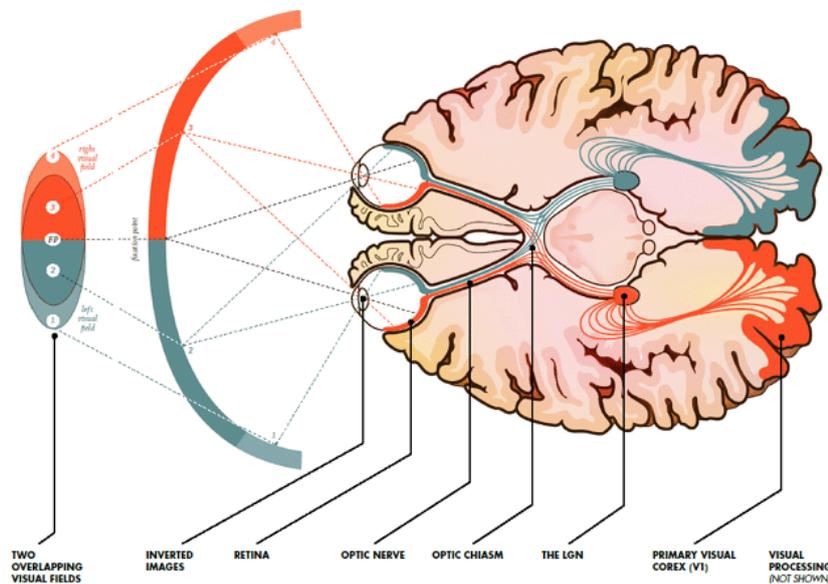
2.3.2.1.4 Sense of Sight (Visual Perception)

Most information perceived by consumers transfer through the eyes and therefore visual stimuli are seen as the most important emotion-triggering factor (Wiedman *et al.*, 2013:64).

Figure 2.7: The Human Eye

Source: Zamora (2015)

The eye (as depicted in Figure 2.7) is the organ responsible for the sense of sight and has a complex structure. The eye consists of a transparent lens (the pupil) that focuses light on the retina (Hultén *et al.*, 2009:90). A picture is formed on the retina in which contrasts and differences are formed (Hultén *et al.*, 2009:90) – the cone cells located in the retina is sensitive to colour, while the rod cells are sensitive to light (Zamora, 2015).

Figure 2.8: Sense of sight and the brain

Source: DeWitt (2013)

The picture, formed on the retina, is transmitted by means of electrical pulses to the visual cortex in the brain through the optic nerve (Hultén *et al.*, 2009:90) as shown in Figure 2.8. The brain combines the input from both eyes to create a three-dimensional image (Zamora, 2015).

Marketers make extensive use of visual elements in advertising, packaging, and store design (Solomon, 2007:49). Consumers use the sense of sight to discover new changes in the environment and to perceive goods or services (Hultén, 2011:259). Making use of visual stimuli to communicate to consumers can have advantages, but only if the consumers are looking at your communication messages (Soars, 2009:290). The vast majority of consumers' 120° vision is peripheral, which means that the biggest part of consumers' vision is blurry and have less colour saturation (Barden, 2016). Only a fraction of consumers' sight is in full focus and colour (Barden, 2016). Firms therefore need to carefully consider the visual messages (what they say, how many communication points to use, or where to advertise) they use to advertise to consumers so that the messages can be optimally observed.

Firms also need to understand their target market well, for example, Generation Y consumers in South Africa tend to prefer not to read unnecessarily and prefer visual content to written content, as written content is seen as time-consuming (Maseko, 2015). Platforms such as Instagram and television advertisements are ideal to convey information of products and services to these young consumers.

The visual perception of a firm includes the corporate visual identity of a firm (Bartholmé & Melewar 2010:58). The corporate visual identity includes the logo, typeface, colour, and how the firm chooses to apply these elements (Bartholmé & Melewar 2010:58). The colour used by marketers in the logo, advertisements, and the retailer, can influence consumers' emotions (Solomon, 2007:49).

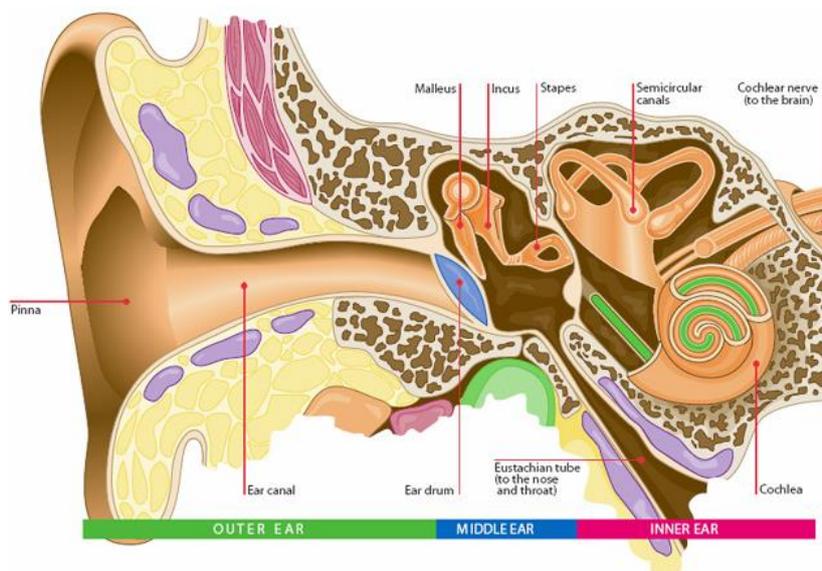
Certain colours create feelings of arousal and can stimulate consumers' appetite - such as red, while other colours are perceived as more relaxing – such as blue (Solomon, 2007:51), as it has the ability to lower the blood pressure of consumers (Soars, 2009:292). The first colour that the eye generally notices is yellow (Soars, 2009:292). However, colour perceptions vary across cultures and different cultures may assign different meanings to colours than other cultures (Keegan & Green, 2013:128). For example, in China the colour red represents happiness, but red means danger in America (Cyr, Head & Larios, 2010:6). Online, colour can also have an influence. A change in the background of a firm's website can increase the consumer's perception of the trustworthiness of the brand (Budden, 2013). Colour used in websites has also been found to influence the memorisation of information (Pelet & Papadopoulou, 2012; 459). Marketers, therefore, need to know what kind of emotions they want consumers to experience as well as the cultural background before

settling on a specific colour in marketing campaigns. Consumers' sense of sound could also have an influence on their emotions.

2.3.2.1.5 Sense of Sound (Auditory Perception)

Sound spreads outwards from its source and these ripples in the air are picked up by the eardrum (see Figure 2.9) located in the middle ear (Menuhin, 1980:11). The three bones in the middle ear, which are connected to the eardrum (the Malleus, Incus, and Stapes) converts these ripples (sound waves) into vibrations that carries to the inner ear (Hultén *et al.*, 2009:69). The inner ear then sends these vibrations by means of nerve impulses to the brain through the cochlear nerve (Menuhin 1980:11) – also known as the auditory nerve (Hultén *et al.*, 2009:69).

Figure 2.9: How the Ear Functions



Source: Clark (2015)

Auditory perception includes everything that the consumer can hear – the corporate sound (such as a sonic logo) and the background music that the firm uses in its stores or advertisements (Bartholmé & Melewar 2010:58). A large portion of marketing communication is auditory in nature (Krishna, 2012:340). Advertising on the radio, television, or YouTube, are all examples of advertising stimuli that are auditory in nature as these types of advertisements often make use of music or other sounds to aid in advertising products or services.

In advertising, music has an impact on the involvement as well as the mood of the consumer (Krishna, 2012:341; Wiedman *et al.*, 2013:64). Music can therefore have an influence on consumers and plays an important role in advertising as can be seen in Chapter 3 (paragraph: 3.5 Music in Marketing) where the topic of the role of music in marketing are discussed in more detail.

The voice of the spokesperson for the brand can also influence consumers (Krishna, 2012:341). By making use of a deep male voice, the spokesperson can sound authoritative to consumers, which will leave them with a different impression than if a husky female voice has been used as the spokesperson. The music and sounds chosen in advertisements, therefore, must be selected carefully. Other sounds that are associated with the brand image, such as the ambient sound (music played in the lobby, elevator, or hallways) found in hotels, restaurants, and other retail outlets, can influence perception of time, actual time spent, mood, and purchase decisions (Krishna, 2012:341). For example, playing fast-paced music can leave the consumers feeling as if they had been in the hotel or retail outlet for a longer time than they have actually been spending there, which can influence their spending patterns.

The auditory perception of the consumer is triggered both consciously and unconsciously (Wiedman *et al.*, 2013:64). Thus, the consumer may not always be aware of how the music influences them, or even the music itself playing in the background. For example, the simple use of a high-pitched sound can motivate the consumer to return to the top of the page on a website (Budden, 2013), which could happen without consumers being consciously aware of how the sound influenced them. When hearing the sound of a word, consumers attach meaning to it – if the sound of a brand is perceived to be congruent with the expectations of the brand, brand evaluations are more likely to be positive (Krishna, 2012:341).

The sound that food makes can play a role in the perception of taste of the food, influencing the perceived quality and freshness of the food (Sifferlin, 2015; Krishna, 2012:341). For example, some foods such as lettuce, when eaten fresh, makes a crispy cracking sound, confirming its freshness to the consumer. The music played in the background of a restaurant or on an aeroplane while consumers enjoy their food can also influence how the food tastes (Crisinel, Cosser, King, Jones, Petrie, Spence, 2012:202). High-pitched sounds can enhance the sweetness of the food, while low-pitched sounds can enhance the bitterness in the taste of the food (Crisinel & Spence, 2010:1999). Wine tasting has also been shown to be influenced by the music played in the background. A study conducted by

Spence and Wang (2015:2) found that when heavier music was played where the wine was tasted, the wine was found to be powerful and heavy, while, when lighter music was played, the wine was rated as refreshing and zingy. Music can therefore be used to influence consumers, sometimes unconsciously, to enhance their mood, or to change their perception of the taste of food in restaurants. Sound and music, when implemented correctly, are powerful tools that marketers can use to enhance the brand image, but it should be used with care and thought.

2.3.3 Sensory Marketing's benefits for Firms

Sensory marketing recognises that brands can make use of different sensorial strategies and sense expressions to create brand awareness and form a brand image that will relate to the identity, personality, and lifestyle of the customers (Hultén, Broweus & Van Dijk, 2009:6). Sensory marketing can differentiate firms from one another, motivate customers to make a purchase, and add value to the products of the brand (Schmitt, 1999:13).

However, when there is an increase in the intensity of stimuli over and above what consumers perceive to be the "normal level", the consumer experiences a sensory overload which can disrupt the processing of information (Lindenmuth, Breu & Malooley, 1980:1456). The human brain is unable to cope with a sensory overload and when confronted with such an overload, the brain uses cognitive responses to decrease the amount of information it needs to process (Budden, 2013). A sensory overload can decrease the meaningfulness of the environment for the consumer (Lindenmuth *et al.*, 1980:1456) and firms therefore need to be careful to use sensory marketing in such a way that will not expose consumers to more information than they can cope with.

Engaging different human senses can impact consumer perceptions of customer value, the image of the brand and the sensory experiences differently (Hultén, 2011:259). For example, consumers may perceive the value of a perfume differently after seeing the product in an advertisement, in comparison to when they smell the product when they use it. Sensory marketing can influence consumers' perception of the brand, how they trust the brand to fulfil their needs, and how they relate to a brand (Santoro, 2011:12).

As Krishna (2012:47) stated that there is a need for research of sensory marketing, this study will explore this topic further. The focus will not be on a multi-sensory experience, but rather on the sense of sound. Sound and music can have a major influence on consumers, which is discussed in Chapter 3.

2.4 CONCLUSION

As can be concluded from this chapter, communication is fundamental to the daily lives of human beings and is just as integral in marketing. Marketing communication has a wide variety of tools that can be used to communicate with consumers and a specific target market all over the world, such as television advertisements. However, as consumers find themselves in a cluttered environment filled with marketing communication and an overload of advertising stimuli, marketers need to engage the senses of consumers to be able to break through the cluttered environment. By making use of sound, brands can reach their target market more effectively.

Music is clearly an important element in marketing and advertising and has the potential to impact consumers' purchasing behaviour and their attitude towards the brand itself. Therefore, the influence of music and how consumers are impacted by sound needs to be explored more in depth. Musical congruity and the effect of music in marketing and advertising is discussed in Chapter 3.

CHAPTER 3: MUSIC AND SOUND

3.1 INTRODUCTION

“Without music life would be a mistake” – Friedrich Nietzsche (2007:9). “Music expresses that which cannot be put into words and that which cannot remain silent” – Victor Hugo (Gregoire, 2016). “After silence, that which comes nearest to expressing the inexpressible is music” – Aldous Huxley (Huxley, 1994).

Many poems and books have been written about music and many expressions have been used to try to convey how important music is in culture and society. Music has also become an integral part of marketing, especially as a large portion of marketing communication is auditory in nature (Krishna, 2012:340).

Music has been used as a means to advertise products and services since the 1920’s (Taylor, 2012:2), showing the important role music has played in marketing communication. In fact, Taylor (2012:2) argues that music used in advertising does not just play an important role, but a singular role in shaping consumption patterns in the United States. The use of music in marketing has developed in such a way that it is sometimes impossible to distinguish between music for listening and music that is used for marketing.

Music, therefore, is not just used in advertisements, but some popular songs are advertisements for products in themselves. It is not just in music videos where product placements are seen, but brand mentions in songs are also prevalent (Timberg, 2015). Research has shown that, in the top 30 songs on the Billboard charts from 1960 to 2013, there were 1544 brand mentions, and that half of these mentions occurred between 2000 and 2010 (Clarkson, 2015). Songs such as “Forever” by Chris Brown – mentioning the lyrics “double your pleasure” which refers to Wrigley’s Double Mint gum (Timberg, 2015), and the band 5 Seconds of Summer singing of American Apparel Underwear in their song “She looks so perfect” (Garibaldi, 2014) are examples where popular music and marketing merges and the lines between music and marketing becomes blurred.

However, the focus of this study is on music used specifically in advertisements. Music used in advertisements can be popular music (Allan, 2006:434), music that became popular because of the advertisement (Tomlinson, 2015; Hampp, 2011.), or music written specifically for the advertisement with no intention of reaching the Billboard top 30 (Hudson, 2012).

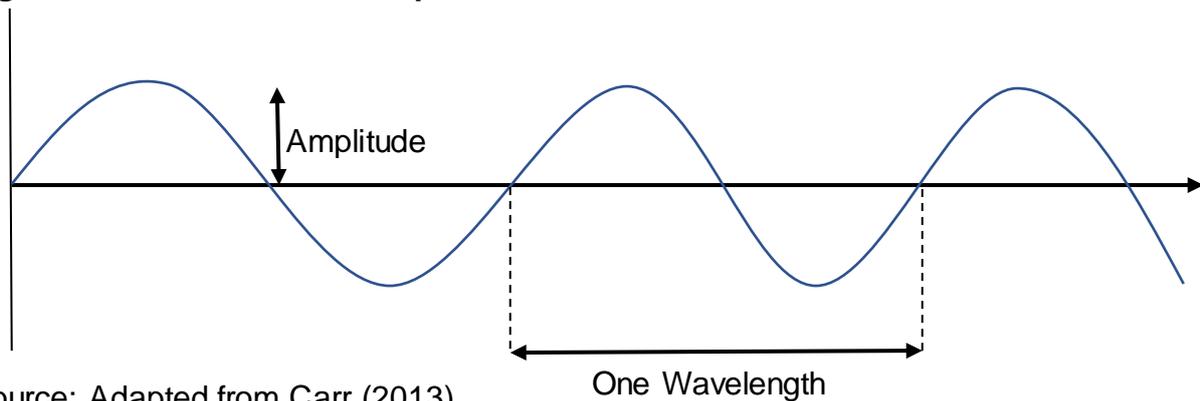
Music, however, has a complex structure (Kellaris & Kent, 1994:382) and what and how the music communicates with consumers are difficult to fully understand. Therefore, more research needs to be conducted so that a better understanding of music and its influence on consumers can be attained. In a world where music is readily available and heard on television, in advertisements, and in public places, the need to understand the effects of music on consumer behaviour becomes increasingly important (Hallam, Price & Katsarou, 2002:111). In addition, understanding more of the influence of music on consumers, the importance of music in advertisements can be highlighted.

In this chapter, a theoretical background on music will be provided and the use of music in marketing and television advertisements will also be discussed. To understand music and its effect on consumers better, the musical structure (volume, pitch tempo, timbre) is explored further.

3.2 SOUND STRUCTURE

Sound is defined as the vibration of matter (Wickelgren, 1979:96), which means that when the vibratory motion of a mass comes into contact with air, it produces sound (Josephs, 1967:1). This vibration of matter (or soundwaves) causes air pressure changes on the eardrum (Wickelgren, 1979:96), which is converted into electrical nerve impulses (Menuhin, 1980:10) that the brain translates into sounds.

When an object vibrates, soundwaves travel in all directions from the source to the ears of the listener (Pierce, 1996:24). The reason for the travelling soundwaves is that, when the object vibrates, it pushes the air next to the object (air has elasticity and mass and can therefore be compressed and can resist). The air expands and resists, and causes the air surrounding the vibrating object to do the same (Pierce, 1996:5). Figure 3.1 is an example of a soundwave. A simple two-dimensional visual illustration of how sound travels can be seen when a stationary pool of water is disturbed by a pebble and the waves in the pool travel in all directions. The same happens with sound when a previously stationary object vibrates, causing the air around it to become disturbed.

Figure 3.1: Soundwave Example

Source: Adapted from Carr (2013).

The volume of sound is defined by the amplitude of the soundwave (the maximum extent that the soundwave reaches), while the frequency of the vibration (the rate at which the vibration occurs) determines the pitch (Menuhin, 1980:11). Therefore, as the frequency of wavelengths increases, the pitch climbs higher, while a decrease in the soundwaves' frequency lowers the pitch. As the amplitude increases, so does the volume, while a decreasing amplitude causes the volume of sound to diminish.

These sounds create tones which can produce music. Music consists of elements such as harmony, melody, sound, and rhythm (Alpert *et al.*, 2005:369). Music is explored in more detail in the following section.

3.3 MUSIC

The definition of music, the origins of music as it is known today, the uses of music, and its effect on consumers is discussed next. These aspects were selected as they provide a background and understanding of music as well as how music influences and shapes the world of the consumer.

3.3.1 Definition of Music

There are many different definitions of music in literature. Godt (2005:84) states that music is "humanly organised sound, organised with intent into a recognisable aesthetic entity as a musical communication directed from a maker to a known or unforeseen listener, publicly through the medium of a performer, or privately by a performer as a listener". Music has also been defined as something that specific cultures identify to be music (Stefanou & Cambouropoulos, 2015), meaning that different cultures have different views on what they perceive to be music. Another definition of music, is that music is seen as a social and cultural construct based on musicality (Honing, Ten Cate, Peretz & Trehub, 2015:1).

However, there are no singular universally acceptable definition of music (Bode, 2006:581; Honing *et al.*, 2015:2). The lack of definition of music can be problematic when researching the effects of music, as different cultures understand and practice music differently (Honing *et al.*, 2015:2). The lack of published research in the public domain regarding the effects of music in marketing on consumers in South Africa makes it hard for South African firms to truly understand its effect. Therefore, more research is needed with regards to music and advertising to fill the vast research gap.

3.3.2 Background of Music

There are various theories about the origin of music (Menuhin, 1980:18; Ulrich & Pisk, 1963:6). Some of these theories include the fact that music might have developed from primitive communication methods (Miller, 1955:3), or could have been associated with work rhythms (Stupf, 2012:42). Emotional expression in primitive society is another music origin theory (Miller, 1955:3). Music was most probably used during the primitive ages mainly for religious rituals and ceremonies (Miller, 1955:3). The earliest type of music created by humans, was purely rhythmical, as rhythm can be achieved without the help of an instrument (Stanford & Forsyth, 1924:3).

The first known humans to cultivate music, were the Egyptians (Stanford & Forsyth, 1924:15). The Egyptians sang songs and made use of instruments such as the lyre, tambourine, harps, and guitars for accompaniment (Naumann, 2013:38). Later, the church played a big role in the development of music. Christianity brought about the Gregorian chants in 200 A.D. where a sea of voices chanted words accompanied by an orchestra of trumpets, pipes, harps, and cymbals (Ulrich & Pisk, 1963:28; Gray, 1931:15). The Christian church cultivated music as it did art and literature, and some musicians were trained at the church to become choirboys (Kerman & Tomlinson, 2004:56). There was also other popular music during the middle ages such as minstrels, but these minstrels did not have the ability to make use of musical notation, therefore not a lot is known about these popular middle ages artists (Kerman & Tomlinson, 2004:56). During the 12th and 13th centuries, troubadours sang love songs (Gray, 1931:41) and this era is therefore known as the Age of Chivalry (Kerman & Tomlinson, 2004:62).

During the Renaissance period, homophony – where there is one melody of interest complemented by an accompaniment – developed (Kerman & Tomlinson, 2004:74). The mass also developed during this period and it was standardised into a five-section form: Kyrie (simple prayer), Gloria (long hymn), Credo (recital of Christian list of beliefs), Sanctus

(shorter hymn), and Agnus Dei (simple prayer) (Kerman & Tomlinson, 2004:77). After about 1530, an Italian genre, called the madrigal, came into being, which is a short composition set to a one-stanza poem (Kerman & Tomlinson, 2004:85).

Opera was a much-loved genre during the Baroque period (Kerman & Tomlinson, 2004:97). During the same period, instrumental music was on the rise and it was during this Baroque period that the symphonic orchestra was developing (Ulrich & Pisk, 1963:295). In the second part of the 18th century, the Classical style emerged and the symphony musical piece developed (Kerman & Tomlinson, 2004:178). The Classical style was completely different to the Baroque period (1600-1750's), where the sometimes excessive and magnificent exuberance made way for a new musical style where order, restraint, and logic were the prevailing characteristics (Gray, 1931:159).

The 1820's and onwards was termed the Romantic period and was characterised by personal feelings in music as the individuals of that era were striving for a better, ideal state of being (Kerman & Tomlinson, 2004:242). It was during this period that personal style for composers was expected and encouraged. During the early modernism period (about 1880-1924) melody, harmony, and tonality and the 19th century way of thinking about these constructs were challenged, as the music was often completely dissonant (Kerman & Tomlinson, 2004:329). It was during the late 20th century that complete musical freedom was cultivated – some artists still followed the rules of the past, but a new radical generation entertained the idea of getting rid of the old systems (Kerman & Tomlinson, 2004:366). Jazz, punk, rock, and electronic music also developed during this era as new technology and instruments developed.

Technological advancements changed the value of music to humans, as music can now be heard anywhere with help from technologies such as iPods or cell phones, in contrast with the pre-1900's where listening to live music was the only way to hear music (North, Hargreaves & Hargreaves, 2004:42). Music has certainly come a long way since its birth and today it sounds a lot different than it did thousands of years ago. The fundamentals of music, such as its structure, is, however, still the same in principle.

3.3.3 Music and Consumers

Consumers listen to music to fulfil social and emotional needs (Tarrant, North & Hargreaves, 2000:171) when they do have control over what music they wish to listen to. However, consumers often do not have a choice what music they would prefer to listen to, as they are

repeatedly exposed to music in restaurants, shops, and other commercial environments such as on the television (North *et al.*, 2004:42).

Music is used as a means of communication (Inskip *et al.*, 2007:688; Hargreaves & North, 1997:1), it can arouse deep emotions within individuals (Knobloch & Zillman, 2002:361; Mattila & Wirz, 2001:276; Bruner, 1990:94) when the specific set of sounds, organised by the composer from particular frequencies, timbres, and amplitudes (Hargreaves & North, 1997:1) are perceived by the listener. The set of sounds that consumers hear can be taken apart to reveal the complex structure it is created of.

3.4 MUSICAL STRUCTURE

Music consist of a complex multidimensional structure (Kellaris & Kent, 1994:382). Bruner (1990:94) stated time, pitch, and texture to be the three main structural factors of music, whereas Seashore (1938:2) claims that there is four. The mind is able to capture the four psychological attributes of sound, namely pitch, timbre, time, and loudness (Seashore, 1938:2). These attributes are dependent on the physical characteristics of the sound wave, which consists of duration, amplitude, frequency, and form (Seashore, 1938:2).

The multidimensional structure of music can be manipulated in various ways to form either congruent or incongruent music in a television advertisement. In past research, as can be seen in Table 3.1, elements of the musical structure such as tempo and timbre have been manipulated to achieve incongruence in a scientific research experiment and it has been found that tempo can influence consumers' verbal recall, while timbre can affect consumers' verbal recall as well as their affective response (Oakes, 2007:45). However, the effect of incongruence in music in advertisements in South Africa is yet unknown, as it is currently a field that is under researched.

Table 3.1: Musical Structure Congruity Elements

Influence on Consumers	Musial Congruity Element
Verbal Recall	Score Image Tempo Timbre
Visual Recall	Genre
Affective Response	Score Timbre
Purchase Intent	Score Mood
Attitude	Association Genre Lyrics

Source: Adapted from Oakes (2007:45)

All music or sound comprises of pitch, timbre, time, and loudness. These components are seen as the roots of music, and can function independently from one another. Time-related variables include meter, rhythm, duration, and tempo (Kellaris & Kent, 1994:382). Tonality, melody, and harmony are pitch-related variables, whereas timbre and orchestration are part of textual variables (Kellaris & Kent, 1994:382). Different psychological processes and neural substrates (a part of the nervous system that controls a specific behaviour or psychological state) underpin these components of music (Stewart, Von Kriegstein, Warren & Griffiths, 2006:2537), meaning that these distinctive components of music could induce different reactions in consumers if manipulated separately.

Human beings possess four basic sensory capacities of music: the sense of time, the sense of pitch, the sense of timbre, as well as the sense of loudness (Seashore, 1938:3). These four senses relate to the four attributes of sound. The four psychological attributes of sound – volume (loudness), pitch, tempo (time), and timbre, are discussed next.

3.4.1 Volume

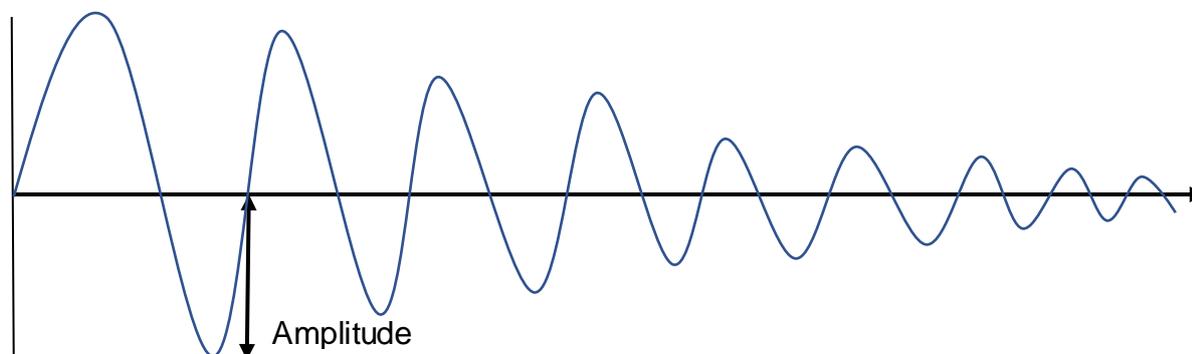
The volume of a sound or a musical note is determined by the amplitude of its vibration (Menuhin, 1980:11). Volume, therefore, determines how loud or soft the music is. Volume

is sometimes used for emotional effects in music, and is the one element that can somewhat be controlled by the listener by adjusting the volume on a remote control of a television or with the push of a button on a computer or radio.

3.4.1.1 How Volume Works

The bigger the amplitude of a sound wave, the louder the sound will be (Hart-Davis, 2012:465). Therefore, the greater force applied to the source of the sound to start vibrating, the greater the amplitude of the sound wave will be, and the louder the sound will be (Menuhin, 1980:11). As can be seen in Figure 3.2, the sound wave's volume begins loud and gradually becomes softer towards the end as the amplitude declines.

Figure 3.2: Volume of a Sound Wave



Source: Adapted from Hart-Davis (2012:465).

3.4.1.2 The Loudness Wars

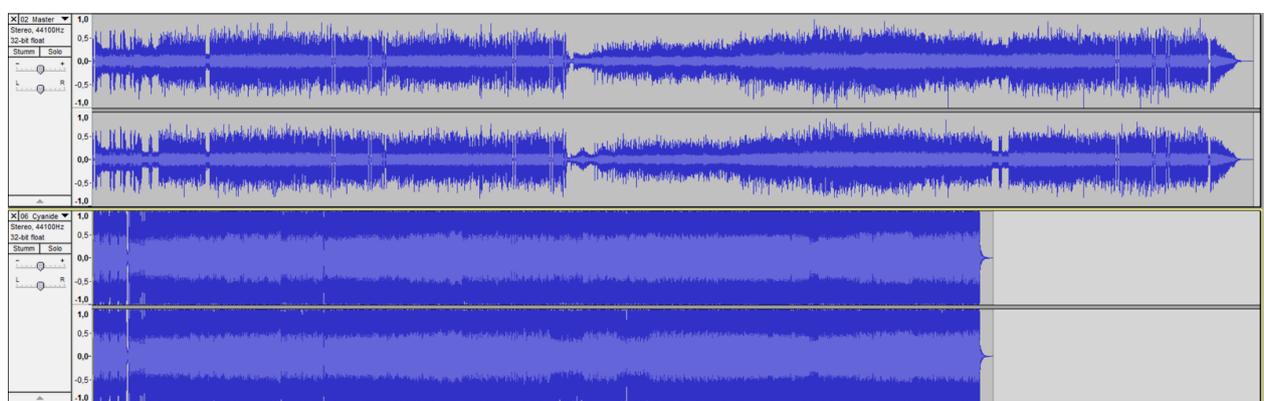
Before the 1950's, when music was recorded, record companies wanted to stay as true as possible to the "real" sound of the music so that consumers would feel as if the music was reproduced right there where they were listening to the recording (Devine, 2013:159). To be able to reproduce this "real" sound of the music, the music had to be both faithful (capturing the dynamic frequency near to the actual sounds) and loud (capturing the dynamic range near to the actual sounds), for if the volume was too soft, the reproduction sounded less real and less believable (Devine, 2013:159).

However, since the 1950's, musicians, record companies, and sound engineers have increasingly applied more and more dynamic range compression with the belief that it will result in more sales of CD's or records (Vickers, 2011:346; Katz, 2015:939). Dynamic range compression means that softer passages in the music are boosted so that the overall music sounds louder (Cox, 2016). The loudness war (sometimes called the "loudness race") is a trend that developed in the production of popular music that has an effect on the mainstream

music's dynamics (Deruty & Pachet, 2015:722). In fact, it had such an effect on music, that the year of release of music influenced the internal dynamics of the music rather than the genre itself.

The music industry has developed into a “sonic arms race” where a lot of artists tried to be louder than their counterparts (Cox, 2016). Re-releases of popular music has also followed this trend, for example, the dynamics in the remastered versions of Michael Jackson's *Thriller* (first released in 1982) have been increasingly altered to sound louder for each newer version released (Cox, 2016). Figure 3.3 demonstrates the difference in the dynamics where the top musical recording has a wider range of volumes (no dynamic range compression) in comparison to the bottom musical recording (dynamic range compression).

Figure 3.3: The Loudness War



Source: Combs (2016)

The loudness wars have led to a decline in audio quality (Vickers, 2011:346), but the phenomenon is not restricted to music on record players, as the advertising industry also use the stacked volume method (see Figure 3.3: The top musical composition versus the bottom musical composition) so that the advertisement sounds louder than it actually is and will (according to the firms) receive higher sales (Ludik, 2016). However, there are no proof that louder is indeed better for sales (Vickers, 2011:349). The loudness war is showing signs of slowing down, as increases in the loudness of music appears to be slowing down (Cox, 2016). However, the debate surrounding the loudness war is still continuing (Katz, 2015:940). In this study, the music that will be used in the experiment, was not compressed. The reason for this is that compressed music could diminish the quality of the music used in the advertisement, and the loudness war is showing signs of disappearing.

3.4.1.3 The Influence of Volume on Consumers

In retail, research has indicated that the volume of the music in the background of a store can have an influence on a consumer's perceived time spent in the store (Kellaris & Altsech,

1992:728). Smith and Curnow (1966:255) reported louder music to influence consumers to spend less time in a retailer. However, the volume did not affect money spent or satisfaction levels of customers. A lower volume influencing customers to stay for a longer period inside a retailer has also been reported by Garlin and Owen (2006:761), as the lower volume influences customers to underestimate their time spent in a retailer (Lin & Wu, 2006:177).

In a restaurant setting, Zemke, Hertzman, Raab, and Singh (2011:269) found that noise sensitivity is influenced by the age of the guests in the restaurant – the younger the guest, the louder they expect the music level to be. Lammers (2003:1025) found that consumers in an Oceanside restaurant spend more money when the volume of the music is softer than when it is louder. Sullivan (2002:328) also discovered that the volume of music could influence the time spent in a restaurant as well as the expenditure on food and drinks – a softer volume increased consumers' expenditure in the restaurant.

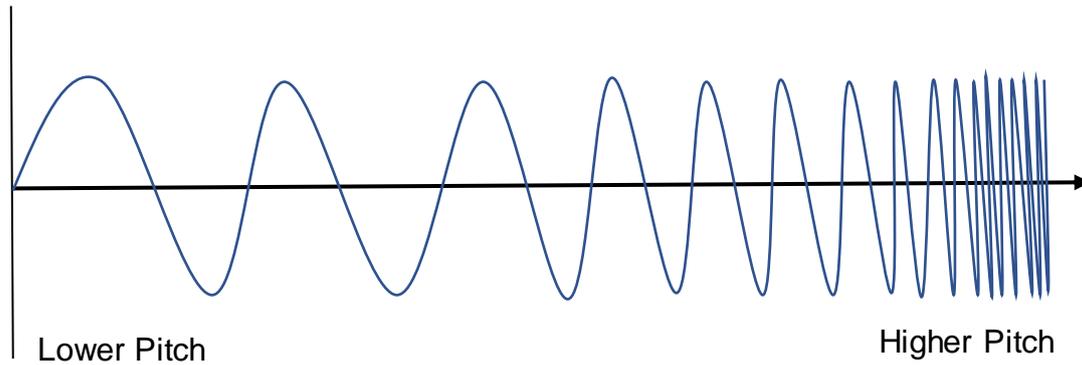
Not much is yet known of how and if volume affects consumers on television, but volume clearly has the ability to affect consumers in the retail and restaurant environments. However, as consumers have control over the volume of their television and computers, the influence of volume in advertisements will not be evaluated in this study – the volume therefore stayed constant in the experiment.

3.4.2 Pitch

In music, pitch is used by composers to construct melodies (patterns of pitch over a period), harmonies (performing more than one melody concurrently), and chords (presenting more than one pitch simultaneously) (Stewart *et al.*, 2006:2535). When a melody is transposed to a different key (from A major to D major, for example), the melody retains its essential form, provided the individual relations among the notes remains identical (Deutsch, 1999:359).

3.4.2.1 Pitch and Frequency

To measure the pitch of a sound, the frequency of the number of periods per second is measured (Pierce, 1996:19). The higher the frequency of a sound, the higher the pitch is perceived to be (Josephs, 1967:54), for example see Figure 3.4.

Figure 3.4: Example of Sound Wave and Pitch

Source: Adapted from Hart-Davis (2012:465).

However, pitch is not independent of volume, as when the volume of a pure tone (a tone that consists of a single frequency) increase, the pitch may decrease or increase, depending on the original frequency of the tone (Josephs, 1967:54). However, this is only for pure tones, and as musical instruments have complex tonal structure, their pitches are often remarkably stable in spite of volume differences (Josephs, 1967:55). To avoid the influence of volume on pitch, the volume in this study were kept constant.

3.4.2.2 Pitch Differences

It has been argued that the extent to which a transposed melody is perceived as to be similar, is influenced by the distance of the key between the two melodies (Deutsch, 1999:360). The closer the pitch distance between the melody and the transposed melody, the more likely the two melodies are to be perceived as similar (Deutsch, 1999:360). Consumers, however, do not all have the same ability to recognise differences in pitch (pitch acuity), but it is possible to improve this with training (Josephs, 1967:55). Consumers with a background in musical training could therefore have better pitch acuity than consumers with no previous musical training as they have had more training in differences in pitch.

3.4.2.3 Pitch and Consumers

Watson (1942:34) determined that music that is believed to have a happier mood is associated with music with higher pitch levels. Also, research has found that pitch can influence the taste of food (Crisinel *et al.*, 2012:203). Some studies have reported that low-pitched music was associated with pleasantness, while other studies found the opposite (Jaquet, Danuser & Domez, 2014:64) when they investigated the effect of pitch level on the perceived emotions of consumers. Therefore, not much is known of the effect that pitch has on consumers – especially in an advertising context. More research is therefore needed to

investigate the possible influence of pitch in advertisements on consumers and how it influences their attitude towards a television advertisement.

3.4.3 Tempo

Tempo refers to the overall pace or speed of the musical composition (Levitin, 2006:15; Oakes & North, 2006:505). The tempo of a musical composition is often indicated at the top of the piece and terms such as *largo* and *presto* are used to describe the pace of a musical composition.

3.4.3.1 How Tempo Works

Tempo is the position and length of the musical notes in time (Menuhin, 1980:11). Tempo, therefore, is simply how often and how far apart the sound waves are created. If the sound waves are produced in a shorter space of time apart, the tempo will be quicker than when the sound waves are produced a longer time apart from each other. Tempo is easily quantifiable as it can be measured by making use of a metronome to count the number of beats per minute (Oakes & North, 2006:505; Oakes, 2003:685).

3.4.3.2 The Effect of Tempo on Consumers

In research, tempo has been found to be able to alter the pace of certain consumer behaviours (Kuribayashi & Nittono, 2015:808; Kämpfe, Sedlmeier & Renkewitz, 2010:440), such as making purchases in a retail setting. Kuribayashi and Nittono (2015:814) found in their study that positive feelings were induced by moderate tempos (60 or 120 Beats Per Minute), while extremely fast or extremely slow musical tempo did not have this effect. Tempo (in conjunction with preference) has been shown to have a significant influence on the amount that consumers within a restaurant setting spends on food and drink – slower music in conjunction with slower consumption influence consumers to increase spending (Caldwell & Hibbert, 2002:912; Caldwell & Hibbert, 1999; Milliman, 1986:288).

In a retail setting, slower-paced music has been shown to slow down the tempo of consumers, encouraging them to stay inside the shop longer, leading to them spending more money than when they would have, were they exposed to music with a faster tempo (Milliman, 1982:90). A study conducted by Garlin and Owen (2006:761) also confirmed that a slower tempo can influence customers to spend an elongated time inside a retailer. Tempo can also influence consumers' temporal perception (Oakes, 2003:699). It appears that retailers can alter the tempo of music in order to either speed up the pace of the customers in the shop, or to encourage them to stay longer and to shop slower.

In advertising, Hahn and Hwang (1999:672) found that, when exposed to high-familiarity music (music that is very familiar to the consumer), there is an optimal tempo that will maximise the consumers' processing ability. However, not much is known of the possible effect of tempo on consumers in television advertising, and more research is needed to see whether this structural element of music can have specific effects on consumers' purchase intentions. In an experiment, tempo can be separated from other musical elements, such as volume and pitch, and manipulated separately (Oakes, 2003: 686). Tempo is investigated in this study to understand more of its effect on consumers in advertisements. Should firms have a better understanding of how tempo in advertisements affect consumers, they can apply this knowledge when creating their advertisements in the future.

3.4.4 Timbre

When equally loud notes on the same pitch is played by different instruments, consumers will note a difference in the sound. For example, if a C-note is played on a violin, it will sound different than a C played on a trumpet even though it is the exact same note. The reason for this is that the timbres of the different instruments differ from each other.

3.4.4.1 Defining Timbre

The difference in the sound is called timbre, sound quality, or tone colour (Josephs, 1967:67). Timbre is the "colour" of sound or music (Wessel, 1979:45) which can be used to express different parts of the "musical palette" (Stewart *et al.*, 2006:2535). Timbre can be described as an attribute of auditory sensation by which the listener can distinguish the fact that two sounds are dissimilar by making use of a criteria other than loudness, duration, and pitch (Sethares, 2005:27). Essentially, timbre can distinguish one instrument from another (Stewart *et al.*, 2006:2535) when the instruments are both playing the same note or melody (Levitin, 2006:15; Oakes & North, 2006:505).

3.4.4.2 How Timbre works

When a certain part of a musical instrument vibrates, it produces a sound. When this sound is analysed, it will reveal that the vibration is a combination of many partial tones (Seashore, 1938:96). Mostly these partial tones are harmonics – which is integral multiples of the fundamental, or lowest, tones (Josephs, 1967:67). There are, however, also upper partials, the overtones, of which the harmonic is a special case (Josephs, 1967:67). These upper partials are what determines the sound colour or timbre of the instrument (Seashore, 1938:20). The upper partial tones differ from instrument to instrument, as it is what helps consumers to distinguish different instruments. The volume of the sound can also affect

timbre, as the relative strengths of the overtones changes for loud or soft passages in the music (Josephs, 1967:69). In this study, therefore, the volume of the presented stimuli will stay constant.

3.4.4.3 Effect of Timbre on Consumers

Not much is known of the effect of timbre on consumers, especially in advertising. However, as timbre can affect the mood of consumers listening to music (Lu, Liu & Zhang, 2003:83), it could also have an effect on consumers' behaviour. Therefore, this study will manipulate timbre to understand more of this structural element of music and its effect on consumers.

3.5 MUSIC IN MARKETING

Music has been used in marketing since the development of the radio in the 1920's. Technological advancements did not only make music more accessible to the public, it also created an opportunity for marketers and brands to utilise music in their marketing efforts.

3.5.1 Development of Music in Marketing

As the broadcasting radio developed and became more and more popular, the use of music in marketing also developed and were used more often by firms. With the development of programs on the radio, some of these programs were sponsored by firms as an effort to promote their brands to consumers (Taylor, 2012:18). Firms found that the least expensive way of filling up a program was to play music for the duration of the program. The firms considered it to be important to play music that they perceived to be congruent with the firm and the firm's image (Taylor, 2012:18). The program would advertise the firm sponsoring the program in between songs or at the start of the program, reminding listeners who they had to thank for the music on their radio. The first program to make use of a theme song to introduce the program to the listeners, was the Clicquot Club radio program in 1923 (Taylor, 2012:36). The firm created the Clicquot Club Eskimos, a band, which was used to perform during the radio show (Cox, 2008:24).

A few years later, jingles were used by firms to advertise their products, and the first to do so was the Wheaties' jingle that aired on the Minneapolis-St. Paul Radio on Christmas Eve in 1926 (Casey, 2009:4). The jingle was so successful in driving the sales of the failing firm, that it was later aired throughout America and went on to save the Wheaties Cereal brand (Sanburn, 2012), showing what a big impact music can have on consumers.

During the 1950's, some jingles were morphed into full-length songs, such as "See the U.S.A. in your Chevrolet" by Dina Shore (Sanburn, 2012). The jingle also found its way to

the early television advertisements (Taylor, 2012:97). It was during the rise of the television that the importance of using music for emotional manipulation was emphasised (Taylor, 2012:102). For example, music that can make the consumer feel sad, happy, or excited.

3.5.2 Music in Television Advertisements

The use of music in television advertisements changed during the 1960's when the use of music in film inspired a new way of using music in advertisements (Martin, 1959:1). The use of music in films are composed to evoke emotional responses from the audience and the use of music, not as a jingle, but as a tool to assist in arousing emotions apart from the image, was introduced. After the successful advertising campaign of McDonald's, who used a memorable song in their advertisement, many other firms followed suit, and the 1970's and 1980's was filled with songs that consumers found emotionally appealing (Taylor, 2012:116). The principle of music as a tool to evoke emotions is still used in practice, and often agencies use emotional words such as "angry, melancholy, or joyous" to describe the music used in the advertisement to the client (Taylor, 2012:121).

Music is used widely in advertisements (Hahn & Hwang, 1999:659) and is a crucial part of advertisements (Bode, 2006:580), as can be observed from the effect that music can have on consumers. Utilised properly, music can increase the effectiveness of communicating a message to consumers (Alpert *et al.*, 2005:369). Music in advertisements can influence consumers in various ways that can be beneficial for brands.

One of the properties of music is that it lingers in the mind of the listener, therefore brands make use of music in an advertisement (Huron, 1989:562) in the hope that the advertisement, as well as the brand or product, will be remembered by consumers. Researchers have found that using music in advertisements can lead to an increase in recall (Alpert *et al.*, 2005:370; Semenik *et al.*, 2012:344), can create awareness for the brand, and persuade consumers to purchase the advertised product or service (Kubacki & Croft, 2004:580). Music can also alter the mood of consumers, thereby influencing their purchasing behaviour (Redker & Gibson, 2009:2690). Therefore, music can be seen as a useful tool for persuasion in advertisements (Alpert *et al.*, 2005:369). The choice of music used in an advertisement can furthermore contribute to the segmentation of the market (Huron, 1989:560), as different consumers may have a preference for different styles or genres of music.

A way in which music can be used in advertisements, is to make use of slogans or jingles (Semenik *et al.*, 2012:344), as mentioned earlier. Slogans are defined as linguistic devices

that link a brand name to something that will be memorable for the consumer, by means of the simplicity or rhyme of the slogan (Semenik *et al.*, 2012:344). A jingle is defined as an identifiable audio or musical fragment associated with a specific brand name that is consistent across different advertisements of the same brand (Shevy & Hung, 2013:314).

In South Africa, music is widely used in television advertisements. A wide variety of music is used in the advertisements – from the catchy tune used in the Blue Ribbon bread advertisements (“My mom is so cool”), the upbeat “Can’t hurry love” used in Coca Cola’s advertisement (Share a feeling, share a Coke) (Marsland, 2016), and the more dramatic music used in Momentum Insurance’s television advertisement (Seconds). In South Africa, about 2 500 television advertisements are released each year (Marsland, 2016), making it even more of a challenge for firms to have an impact on consumers, as it could be a cluttered environment. Firms, therefore, need to be informed about how their advertisements can influence consumers as well as the role that the music in the advertisement can have on consumers.

3.5.3 The Role of Music in Marketing

The ubiquitous nature of music causes it to be intimately entwined with marketing activity (Oakes, Brownlie & Dennis, 2011:93). In marketing, music can contribute to an effective advertisement in six ways: by providing entertainment, adding structure or continuity, by making the advertisement more memorable, making use of lyrical language, by targeting a specific market, and by establishing authority (Huron, 1989:560). When music provides entertainment, it makes the advertisement more attractive and engages the attention of consumers (Becker-Olsen, 2006:578; Huron, 1989:560). Music can also tie together a series of visual images in an advertisement and thereby provide structure (Huron, 1989:561). Music can also be used to drive the concept of the advertisements and to act as a facilitator to drive the concepts of the advertisement (Seggie, 2016).

Music and sounds are used in advertising not only to communicate non-verbally to consumers, but also to trigger the emotion of the consumer (Lewis, Fretwel & Ryan, 2012:80). As the most successful marketing campaigns use elements of emotional marketing to appeal to consumers (Lewis *et al.*, 2012:80), it emphasises how important music is in an advertisement, especially if a firm wants to make an impactful advertisement.

Even though music is such an effective tool to communicate to consumers, it is often a low priority in the creative advertising process, and is added as an afterthought in the process (Oakes & North, 2006:505). However, as music can have a large impact on consumers as

well as their decision to purchase, brands need to consider the music added to advertisements more carefully.

3.6 CONCLUSION

Music influences consumers in ways that they do not necessarily notice or realise. Marketers can use music to influence the mood of consumers and to change their purchasing behaviour. However, when adding music to an advertisement, marketers need to keep in mind that congruity of music can play an important role. Music is a complex structure and the different elements of music could be studied separately to understand more of music.

Music used in marketing has been shown in previous research to influence consumers (Lewis *et al.*, 2012:80). Also, the sound used in advertisements could have an influence on consumer behaviour and consumers' attitude (Krishna, 2012:335). Thus, consumer behaviour were studied and are discussed next. Specific focus is placed on attitude and purchase intent. Theory regarding music used in advertisements and its possible effect on consumers are also incorporated in the chapter.

CHAPTER 4: THE MARKETING CONCEPT AND CONSUMER BEHAVIOUR

4.1 INTRODUCTION

To sell products or services and to optimise their product or service offerings, firms need to understand their market and how potential consumers in this market behave. As Jon Miller (CEO and co-founder of Engagio) once said: “Knowing who your customers are is great, but knowing how they behave is even better” (Miller & Waldow, 2013:58).

One firm, Kodak, learnt this lesson the hard way when the 124-year old firm filed for bankruptcy in 2012 (McGrath, 2013). Kodak’s refusal to convert to digital images and cameras and their determination to stay with traditional film and cameras led to Kodak’s downfall, as Kodak believed that their customers would stay loyal to their products, despite being old-fashioned (Hall, 2012). Kodak has since made a comeback in the business world, but it was not an easy task (Daneman, 2013).

Skullcandy, on the other hand, is a firm that sells headphones to consumers between the ages of 12 and 26, and have enjoyed early success because of the firm’s knowledge and understanding of their customer’s behaviour (Hall, 2012). The founder of the firm, Rick Alden, realised that skateboarders, surfers, and snowboarders listen to music and has a specific sense of style, and therefore would be a perfect target market for the style of headphones that Skullcandy produces (Alden, 2008). The firm understands its target market by creating a unique style of headphones for its unique customer base, and that is one of the key factors of its success.

Consumers and consumer behaviour, as can be seen in the above examples, are critical factors in a firm’s success. In this chapter, consumer behaviour are discussed with focus on the theory of reasoned action and the theory of planned behaviour. Attitude, with a specific focus on attitude towards the brand and brand attitude are discussed, as these factors are affected after exposure to an advertisement (Tshivase, 2014:204). Consumers’ purchase intent is also discussed as it is influenced by consumers’ attitude (Dhurup, 2014:1540), and can influence consumer behaviour.

Television advertisements and the music used in these advertisements can influence consumer behaviour. Three different theories regarding the way in which the music in these

advertisements influence consumers are also addressed. The theories are the classical conditioning theory, elaboration likelihood model, and the theory of musical congruity.

4.2 CONSUMER BEHAVIOUR

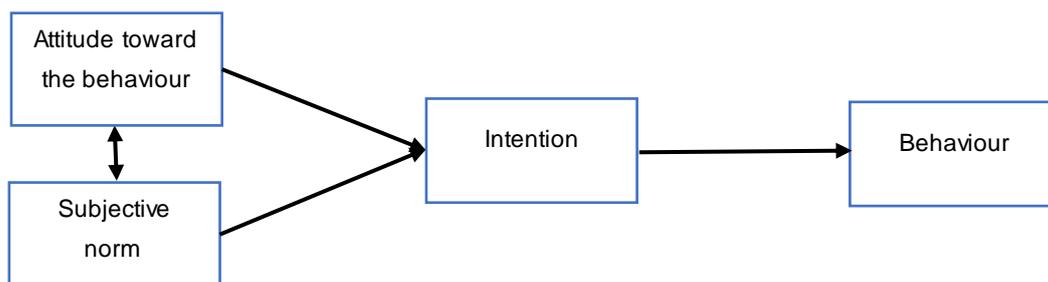
Behaviour is determined by the internal processing of information or the action of mental traits (Foxall, 1993:47). Consumers usually follow certain processes before they make a purchase decision or behave in a certain way.

Various theories explore the way in which consumers behave, such as the Hierarchy of Needs Theory (Maslow, 1943), Hierarchy of Effects, Rational Choice Theory (Lavidge & Steiner, 1961), Theory of Reasoned Action, and the extension on the Theory of Reasoned Action – the Theory of Planned Behaviour (Ajzen & Fishbein, 2005:193). The Theory of Reasoned Action is considered to be one of the most important social psychological theories to explain and predict behaviour as it was the first theory to suggest that intention is an immediate antecedent of action (Sheeran & Taylor, 1999:1627). The Theory of Reasoned Action will be discussed next.

4.2.1 The Theory of Reasoned Action

The Theory of Reasoned Action suggests that intention, which influences behaviour, is directly influenced by the subjective norm and the attitude towards the intended behaviour of the consumer, as depicted in Figure 4.1.

Figure 4.1: Theory of Reasoned Action



Adapted from: Bentler and Speckart (1979:454)

4.2.1.1 Determinants of the Theory of Reasoned Action

The Theory of Reasoned Action posits two determinants of intentions to act in a certain way, such as to purchase a product or make use of a service (Sheeran & Taylor, 1999:1627). The first determinant is the attitude of the consumer towards the intended behaviour, a personal factor, which refers to the degree to which the consumer has a favourable or

unfavourable evaluation of the intended behaviour (Ajzen & Madden, 1985:454). The attitude towards the behaviour (A) is a product of the consumer's salient beliefs (SB) that the intended behaviour will lead to certain outcomes, and the evaluation (E) of those outcomes (Chang, 1998:1826). The attitude towards the intended behaviour can thus be formulated as:

$$A = \sum SB_i E_i$$

The second determinant, a social factor, is subjective norm (Ajzen & Madden, 1985:454). Subjective norm is the consumer's perceived social pressure to perform or not perform the intended behaviour (Ajzen & Madden, 1985:454). The subjective norm (SN) of a consumer is the product of the normative belief (NB) of the consumer and his or her motivation to comply (MC) to that belief (Chang, 1998:1826). The normative belief of consumers is their belief of what other consumers or peer groups think that they should do (Sheeran & Taylor, 1999:1628). Subjective norm can therefore be formulated as:

$$SN = \sum NB_i MC_i$$

The attitude towards the behaviour and subjective norm both do not only directly influence each other, but also the intention to perform the action or behaviour, as shown in Figure 4.1. Finally, the behavioural intention directly influences the consumer's actual behaviour. Behavioural intention is the behaviour that consumers expect they will perform in a certain setting (Bagozzi, Wong, Abe & Bergami, 2000:97).

4.2.1.2 Limitations

The Theory of Reasoned Action, however, does have its limitations (Ajzen & Madden, 1985:455). The model's measure of intention has to correspond to its level of generality to the behavioural criterion (Ajzen & Madden, 1985:455). Thus, to predict a specific behaviour, such as attending music lessons, equally specific intentions has to be measured, such as the intention to regularly attend the music lessons.

To use the Theory of Reasoned Action model to measure behaviour, the intention of the consumer must also not have changed in the interval between when the intention was measured and when it is finally performed (Ajzen & Madden, 1985:455). The longer the time passed between the intention and the actual behaviour, the more likely it becomes that external influences could change the intention. For example, if a consumer intends to

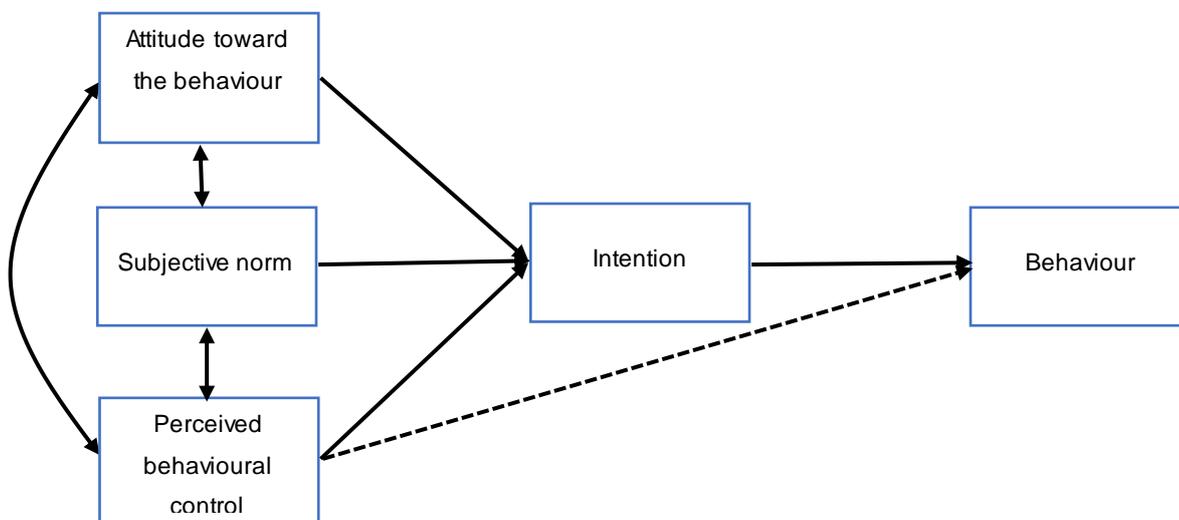
purchase a specific product, but by the time the consumer decides to act, the product is already sold out, and the consumer cannot perform the intended action.

The Theory of Reasoned Action's predictive validity becomes problematic if the consumer does not have his or her behaviour under full volitional control (Chang, 1998:1827). Volitional control is a cognitive process that a consumer uses to decide whether to commit to a certain course of action. To make up for the limitations of the Theory of Reasoned Action, an extension of the model was created to measure the amount of control the consumer has over his or her decision (Chang, 1998:1827), and this extended model is termed the Theory of Planned Behaviour.

4.2.2 Theory of Planned Behaviour

The Theory of Planned Behaviour, is an expanded version of the Theory of Reasoned Action, as stated before, and deals with the limitations of the Theory of Reasoned Action, as it allows for situations in which a consumer does not have complete volitional control.

Figure 4.2: Theory of Planned Behaviour



Source: Adapted from Chang (1998:1826)

4.2.2.1 Perceived Behavioural Control

As can be seen in Figure 4.2, perceived behavioural control is added as an antecedent to intention. The added dimension, perceived behavioural control, measures how likely a consumer believes it is that he or she will be able to perform the intended action (Ajzen & Madden, 1985:457). It would be ideal to be able to measure actual control, as the resources

and opportunities that are available to the consumers, to some extent, dictates the likelihood that the consumers will behave as intended (Ajzen, 1991:183). However, it is unfortunately difficult (if not impossible) to obtain an adequate measure of actual control before the action has taken place (Ajzen & Madden, 1985:456), as many factors that can prevent an intended action from taking place cannot be anticipated. For example, the consumer does not have control over the availability of a product. Therefore, if the product is sold out, the consumer will not be able to make the intended purchase. Perceived control, therefore, leaves room for unexpected changes in the consumer's control.

Perceived behavioural control (PBC) is a function of control beliefs (CB) and perceived facilitation (PF), where control beliefs are the perception of the consumer that he or she has adequate resources and opportunities to be able to carry out the intended action (Chang, 1998:1827). Perceived facilitation is the assessment of the consumer of the importance of these resources to be able to realise the intended action (Chang, 1998:1827). Perceived behavioural control can thus be formulated as:

$$PBC = \sum CB_i PF_i$$

4.2.2.2 Theory of Planned Behaviour in Research

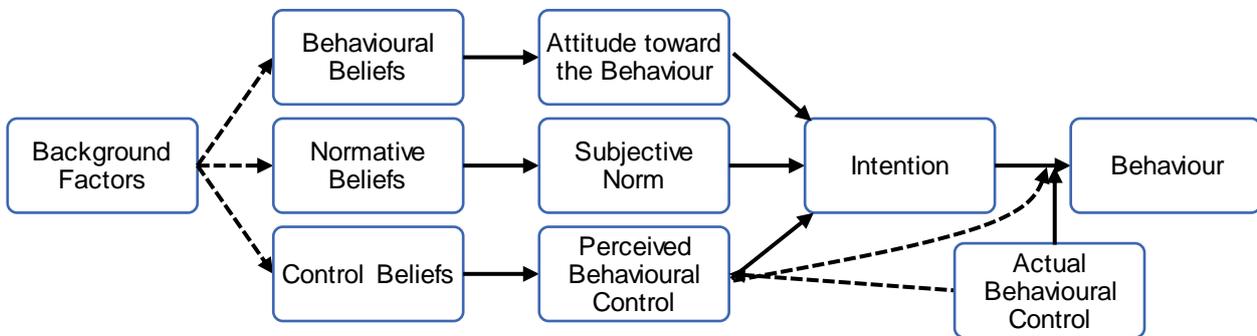
The Theory of Planned Behaviour has been found in past research to better predict the behaviour of consumers than the Theory of Reasoned Action (Madden, Ellen & Ajzen, 1992:9). Also, the Theory of Planned Behaviour has been successfully applied to different situations, such as the intention to avoid caffeine (Madden *et al.*, 1992), or user intentions to use new software (Mathieson, 1991), or to predict the performance of intentions and behaviour (Chang, 1998:1827). Some background factors and beliefs of consumers can have an influence on subjective norm, perceived behavioural control, and attitude toward the behaviour (Ajzen & Fishbein, 2005:194). Thus, firms have the ability to exert external influence on consumers, which could influence their beliefs, and could lead to a favourable change in consumer behaviour in favour of the firm. The consumer decision making process addresses these beliefs and factors.

4.2.3 Consumer Decision Making Process

As can be observed in the consumption behaviour of consumers, not all consumers have the same behavioural, normative, and control beliefs, which leads to consumers having different behaviour intentions and ultimately different behavioural actions. The reason for the diversity in consumer behaviour is because consumers have different background

factors which influence their behavioural, normative, and control beliefs, (Ajzen & Fishbein, 2005:194) as can be observed in Figure 4.3.

Figure 4.3: Consumer Behaviour Decision Making Process



Adaped from: Ajzen and Fishbein (2005:194)

There are different background factors that influence behavioural, normative, and control beliefs (as seen in Figure 4.3). These background factors are organised into three groups by Ajzen and Fishbein (2005:194), and are termed individual factors, social factors, and information factors. These groups are depicted in Table 4.1.

Table 4.1: Background Factors

Individual Factors	Social Factors	Information Factors
Personality	Education	Knowledge
Mood & Emotion	Age & Gender	Media
Intelligence	Income	Intervention
Values & Stereotypes	Religion	
General Attitudes	Race & Ethnicity	
Experience	Culture	

Source: Ajzen and Fishbein (2005:194)

The individual factors include personality, mood and emotion, intelligence, values and stereotypes, general attitudes, as well as experience. Social factors, as shown in Table 4.1, consist of education, age, gender, income, religion, race and ethnicity, and culture. The information factors are knowledge, intervention and media. For the purpose of this study, the focus will be on media as it is where advertisements and marketing campaigns could influence consumers.

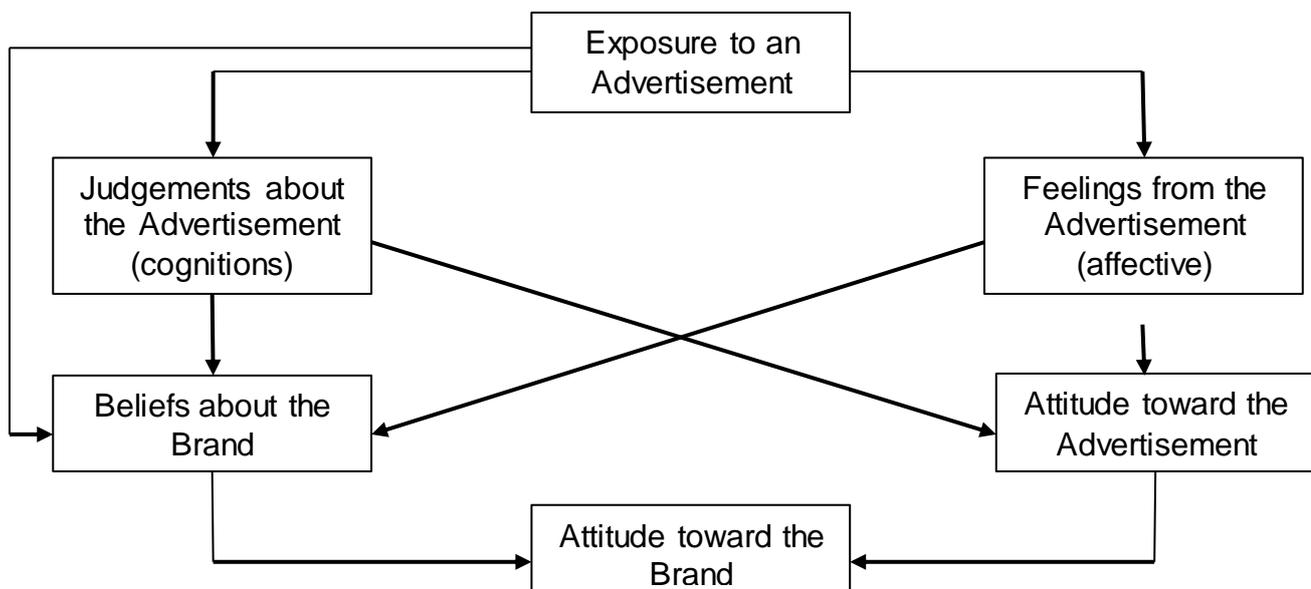
Firms can use different media types as a means of communication to consumers, which could influence them to purchase the products of the firm, such as sales promotion, personal selling, mobile marketing, advertising, and online and social media marketing (Kotler & Keller, 2016:583). Marketers need to be careful to note which type of media will reach their target market most effectively, as making use of the wrong media types is an ineffective way of making use of resources in the firm.

In marketing media, music is often used in conjunction with the marketing message to create awareness, persuade consumers to purchase the advertised product (Kubacki & Croft, 2004:580), increase recall (Alpert *et al.*, 2005:370), or to influence the mood of consumers (Redker & Gibson, 2009:2690), as were explained in Chapter 3 (paragraph: 3.5 Music in Marketing). After being exposed to an advertisement in the media, consumers usually form an attitude towards the advertisement as well as the brand, as explained in the following section.

4.2.4 Attitude Formation after exposure to Advertisement

After exposure to an advertisement, the feelings and judgements that consumers form from watching the advertisement can influence the attitude of the consumers towards the advertisement as well as their attitude towards the brand, as can be seen in Figure 4.4.

Figure 4.4: Attitude towards the Advertisement Model



Source: Adapted from Tshivase (2014:204)

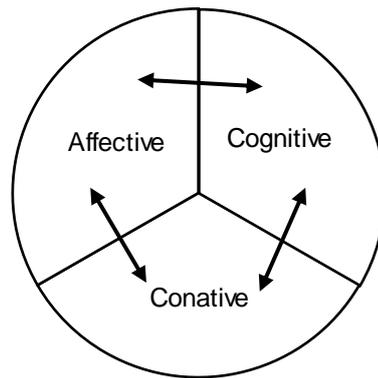
Once consumers are exposed to an advertisement, they experience certain feelings (or affections) towards the advertisement. Furthermore, consumers make certain judgements (or cognitions) of the advertisement (Tshivase, 2014:204). These feelings and cognitions influence both their attitude towards the advertisement as well as their beliefs of the brand. The beliefs of the brand are also influenced by the exposure to the advertisement. Finally, the consumers' attitude towards the brand is influenced by the brand beliefs and the consumers' attitude towards the advertisement (Tshivase, 2014:204). Thus, in this study, the consumers' attitude towards the advertisement as well as their attitude towards the brand is measured, as these feelings and judgements could be influenced after exposure to an advertisement. Therefore, consumers' attitude, their attitude towards the advertisement, and their attitude towards the brand will be explored in the next section.

4.3 ATTITUDE

Attitude is defined as a lasting organisation of perceptual, emotional, motivational, and cognitive processes with respect to an aspect in the environment (Hawkins & Mothersbaugh, 2013:384) and varies along a continuum, for example from favourable to unfavourable (Semenik *et al.*, 2012:187). Attitudes of consumers are learnt (Parumasur & Roberts-Lombard, 2014:203; Assael, 1994:266), and if they are based on personal experience with the brand, attitudes can be lasting (Semenik *et al.*, 2012:187). Even though attitudes are consistent with the behaviour they reflect (Parumasur & Roberts-Lombard, 2014), attitudes can change (Schiffmann & Kanuk, 2010:247). Consumers develop an attitude through the influences of family members, peer groups, by information gathered themselves, through their own experiences, and from the influence of their own personalities (Assael, 1994:274). Advertising, therefore, can also have an influence on consumers' attitudes, as advertising provides these consumers with information which they can be exposed to willingly or unwillingly. Attitude consists of three components: an affective, cognitive, and conative component (Parumasur & Roberts-Lombard, 2014:204; Cant, Brink & Brijball, 2006:147), which will be discussed next.

4.3.1 The Tri-Component Attitude Model

The three attitude components (affective, cognitive, and conative components) are consistent, meaning that a change in one attitude component results in the change of the other two attitude components (Parumasur & Roberts-Lombard, 2014:207). This consistency can be seen in the tri-component attitude model as depicted in Figure 4.5.

Figure 4.5: The Tri-Component Attitude Model

Source: Schiffman and Kanuk (2010:249)

4.3.1.1 Cognitive Component

The cognitive component refers to the beliefs the consumer has concerning a specific object (Parumasur & Roberts-Lombard, 2014:204; Solomon, 2007:237) and refers to an individual's cognitions, which is the knowledge and perceptions that an individual acquires by means of direct experience with the attitude object, or by gathering information from other sources (Schiffmann & Kanuk, 2010:249).

The more positive the beliefs an individual hold regarding a certain brand, the more positive each belief tends to be, which will result in the individual being able to recall these beliefs more easily, finally leading to a more favourable overall cognitive component (Hawkins & Mothersbaugh, 2013:385). Consumers utilise the cognitive component when they need to process information of complex products or products that are important to them (Parumasur & Roberts-Lombard, 2014:205). Firms can change the cognitive component of consumers' attitudes by changing their beliefs, to add beliefs to consumers' current set of beliefs, or to change the consumers' perception of the ideal brand or situation (Parumasur & Roberts-Lombard, 2014:215).

4.3.1.2 Affective Component

The feelings or emotional reactions of an individual represent the affective component of attitude (Hawkins & Mothersbaugh, 2013:387; Solomon, 2007:237). The affective reactions to a product or brand vary by individual and situation (Hawkins & Mothersbaugh, 2013:388). The emotional state of the consumer at the time the consumer encounters the product or brand, can influence how the consumer perceives the brand or product (Schiffmann & Kanuk, 2010:250).

For example, if a consumer has a positive emotional state (such as happy or excited), the consumer will recall the encounter with the brand or product as positive, and this emotional state transfers onto the product or brand encounter (Schiffmann & Kanuk, 2010:250). The consumer will then be more likely to encourage other consumers to also make use of the product or services of the particular brand (Schiffmann & Kanuk, 2010:250). Brands can try to change the affective component of attitude by exposing the consumers repeatedly to marketing stimuli, thereby trying to increase their liking of the brand (Parumasur & Roberts-Lombard, 2014:212).

4.3.1.3 Conative Component

The conative component (sometimes referred to as the behavioural component) is the likelihood or tendency of the consumer to react towards a brand or product in a certain way (Schiffman & Kanuk, 2010:251; Solomon, 2007:237). The actual behaviour of the consumer can also be included in the conative component (Hawkins & Mothersbaugh, 2013:390).

Often, in research, the conative component is referred to as consumers' intention to purchase a particular brand (Schiffman & Kanuk, 2010:251). Firms can make use of coupons, free samples, and price reductions to encourage consumers' trial behaviour (Parumasur & Roberts-Lombard, 2014:213) in the hope that it will lead to future purchases.

4.3.2 Functions of Attitudes

Attitudes can have several functions for consumers that will assist these consumers to simplify their life (Cant *et al.*, 2006:147; Assael, 1994:275). These functions will affect a consumers' overall evaluation of an object, depending on which function the attitude serves (Assael, 1994:277). Attitude can have a utilitarian, ego-defensive, knowledge, and a value-expressive function (Foxall, Goldsmith & Brown, 2002:103).

The utilitarian function of attitudes guides consumers to avoid injury and maximise rewards received from others (Cant *et al.*, 2006:151; Mowen, 1995:293). The ego-defensive function of attitudes protects the consumer from anxieties and threats (Assael, 1994:277) and can serve to protect other consumers from the harsh realities of themselves (Mowen, 1995:293). Attitudes can assist in organising massive amounts of information when consumers make use of the knowledge function of attitudes (Cant *et al.*, 2006:152; Assael, 1994:277). Consumers can also use the value-expressive function of attitudes to communicate their core values to other consumers (Mowen, 1995:294).

Therefore, purchasing behaviour can be influenced by attitudes (Sicilia *et al.*, 2006:141). Consumers can also use attitudes to simplify decision-making (Semenik *et al.*, 2012:187). For example, when faced with a decision between different brands of the same product, consumers can evaluate their attitude towards the different brands to decide which brand to purchase. Accordingly, brands need to know the attitude of their target market towards their brand (Semenik *et al.*, 2012:187).

4.3.3 Attitude toward the Advertisement

Brands can make use of marketing communications to influence consumers' attitude (Cant *et al.*, 2006:153). Advertising on television is one marketing communication technique brands can use to influence consumers to purchase their brand. After exposure to an advertisement, as could be seen in Figure 4.4 (paragraph: 4.2.4 Attitude Formation after exposure to an Advertisement), consumers form an attitude towards the advertisement. Consumers' attitude towards the advertisement will be discussed in this section.

4.3.3.1 Definition of Attitude towards the Advertisement

Consumers' attitude towards an advertisement is defined as an inclination to respond in a favourable or unfavourable manner towards the advertisement they have been exposed to (Solomon, 2007:240). When trying to establish a favourable attitude towards the advertisement, marketers attempt to leave consumers with a positive feeling after processing the advertisement (Shimp, 1981:9). These positive feelings can then transfer from the consumers onto the product and could result in a positive feeling towards the advertisement.

Consumers' attitude towards an advertisement is influenced by the entire content of an advertisement (Biehal *et al.*, 1992:20), and therefore the music used in an advertisement could also play a role in consumers' attitude towards an advertisement. Attitude towards the advertisement can also result from a number of factors, such as the content and imagery vividness of the advertisement, the emotions elicited by the advertisement, and the mood of the consumer (Mowen, 1995:352). Music, then, could be seen as an antecedent of consumers' attitude towards an advertisement, as music plays a central role in influencing mood and emotions (Redker & Gibson, 2009:2690).

4.3.3.2 Components of Attitude towards the Advertisement

Consumers' attitude towards advertisements consists of two components: a cognitive and an affective component (Shimp, 1981:10). Some researchers have measured attitude towards the advertisement using a single-dimension scale (Burton & Lichtenstein, 1988:4).

However, Burton and Lichtenstein (1988:9) confirmed that making use of a multi-item scale (both the affective and cognitive components) results in a more satisfactory outcome of what consumers' attitude towards the advertisement represents. Therefore, for the purpose of this research study, a multi-item scale will be used to measure attitude towards the advertisement.

4.3.3.3 Attitude towards the Advertisement and Advertisements

Consumers' attitude towards an advertisement can influence their attitude towards the brand (Mowen, 1995:353). Attitude towards an advertisement is therefore an antecedent of brand attitude. Consumers' attitude towards an advertisement can also affect consumers' perceptions of a brand's future brand extension (Lee, 1995:122). Therefore, if a consumer has a positive attitude towards an advertisement, chances are that the consumer will also harbour a positive attitude towards the brand's extended products or services. For example, if a consumer has a positive attitude towards a Mini Cooper advertisement and the brand Mini decides to extend its brand by producing a new car, or even a line of furniture, that consumer is more likely to have a positive attitude towards the extended brand. Brand attitude will be discussed in the following section.

4.3.4 Brand Attitude

When marketers are attempting to influence consumers' attitude towards the brand, they try to produce favourable attitudes towards the advertised brand (Shimp, 1981:9).

4.3.4.1 Definition of a Brand

Before the concept of brand attitude are explored, brand needs to be defined. A brand is defined as something that distinguishes one seller's products from the others and differentiates them from competitor's products, such as a name, term, symbol, design, or a mixture thereof (Lamb *et al.*, 2010:250). Branding is a tool that marketers use to provide consumers with a way in which they would be able to distinguish products created by different companies from each other (Semenik *et al.*, 2012:136).

The use of a brand as a method to distinguish products from one another, has benefits for both consumers and marketers, as a brand can provide marketers with a competitive advantage, and can provide consumers with security and confidence when purchasing a specific, familiar brand (Lamb *et al.*, 2010:250). Thus, firms would prefer consumers to have a positive attitude towards their brand as the positive attitude can increase the chance that consumers will decide to choose their specific brand in preference to the other brands available.

4.3.4.2 Definition of Brand Attitude

The brand attitude of a consumer is a predisposition to respond in a favourable or unfavourable manner towards a specific brand after exposure to the brand's advertisement (Dhurup, 2014:1540). Thus, brand attitude can be influenced by an advertisement of the brand.

4.3.4.3 Influencing Brand Attitude

Marketers can achieve a positive evaluation of the brand by structuring the advertisements in such a way as to influence consumers' beliefs and evaluations regarding the favourable consequences of utilising the advertised brand (Shimp, 1981:9). By emphasising specific product attributes and benefits, marketers can influence the brand attitude of consumers (Shimp, 1981:9). Accordingly, marketers need to ensure that they emphasise the desired attributes or benefits of the product being advertised, so that the advertisement can influence the consumers' perception of the brand, positively. Consumers' attitude towards the brand influences their purchasing behaviour and choice of brand (Sicilia *et al.*, 2006:141), and a positive brand attitude has been found to improve customer loyalty (Liu, Li, Mizerski & Soh, 2012:925).

Brand attitude can be enhanced when consumers perceive the advertisement to be self-congruent (Hong & Zinkhan, 1995:71), or when there is a congruency between the spokesperson's image and the image of the brand (Kamins & Gupta, 1994:582; Lalwani *et al.*, 2009:142). Research has found that when the music in the advertisement is congruent with the advertisement theme, it positively affects consumer brand attitude (Lalwani *et al.*, 2009:142). Thus, congruency appears to have an impact on consumer's attitude towards brands. It is also evident to note that there are different ways in which consumers can perceive an advertisement to be congruent, such as congruent with themselves (self-congruency), with the spokesperson used in the advertisement, as well as congruence between the music used in the advertisement and the overall theme of the advertisement. The focus of this study is on the congruency of music and how it impacts consumer behaviour – the attitude of consumers and ultimately their intention to purchase the product or brand.

4.4 PURCHASE INTENT

Research has shown that there is a positive relationship between consumers' attitude towards the brand and their intention to purchase the brand (Teng, Laroche & Zhu, 2007:29; Dhurup, 2014:1540). Figure 4.3 (paragraph: 4.2.3 Consumer Decision Making Process)

illustrates the relationship between attitude towards the brand and intention to purchase. In Figure 4.3 it can be seen that a consumer's attitude and other external factors can influence purchase intent (Ajzen & Fishbein, 2005:194).

4.4.1 Definition of Purchase Intent

Consumers' behavioural intentions are their intent to act in a certain way with regard to the acquirement, use, and the disposition of services and products (Mowen, 1995:295). Purchase intent is a way in which researchers can judge the determination of consumers to purchase a specific brand (Teng *et al.*, 2007:29) and is therefore used as a predictive measure of consumer behaviour (Morwitz & Schmittlein, 1992:391). Thus, a consumer has purchase intent when the consumer thinks of purchasing a certain product. The higher the purchase intent of the consumer, the more likely it will be that the consumer will purchase the product in the future (Chi, Yeh & Tsai, 2011:2).

As it is not always possible to measure actual purchase, the intent of consumers to purchase a product or service can then serve as an indicator of future purchases. Purchase intent rates are often higher than actual purchase, as the intent to purchase a product does not always translate into an actual purchase, but it is a useful predictor to use (Jamieson & Bass, 1989).

4.4.2 Factors Affecting Purchase Intent

Several factors can influence consumers' purchase intent. The ethical behaviour of a firm can influence consumers' purchasing decisions, as consumers expect firms to act ethically and will even reward ethical firms by being more willing to spend more money on the products or services sold by those firms (Creyer & Ross Jr, 1997:428). Consumers' confidence in a brand can influence their intention to purchase the brand (Laroche, Kim & Zhou, 1996:120) and making use of an endorser can also influence consumers' purchase intentions (Chi *et al.*, 2011:5).

The perceived value of a product can influence consumers' purchase intention (Chi *et al.*, 2011:5). If a product is perceived to have a higher value, consumers will be willing to spend more money than on a product perceived to be of a lower value. The complexity of an online website's home page can also affect consumers' intention to purchase products (Geissler, Zinkhan & Watson, 2006:75) as a website which is easier to navigate can influence consumers to spend more money. Attitude towards a brand or advertisement only has value for a firm because of its ability to influence the consumers to direct their behaviour in such a way beneficial to the firm, such as making a purchase (Kim & Cahn-Olmsted, 2005:152).

Therefore, attitude can influence consumers' purchase intent. To validate the value of attitude towards the brand and the advertisement, purchase intent of consumers will be investigated in this study.

Music in advertisements and its effect on purchase intent have found mixed results in the past – some studies confirming that the background music of an advertisement can influence purchase intent (Alpert & Alpert, 1990; Alpert *et al.*, 2005; Oakes & North, 2013), while others not finding a significant influence of the background music on purchase intent (Morris & Boone, 1998). It is yet unknown what the influence of background music in television advertisements on consumers in a South African context is, as there is a lack of research on this topic in the public domain.

There are three different theories that explain consumers' reaction to music in advertisements - the classical conditioning theory, the elaboration likelihood model, and the theory of musical congruity (fit).

4.5 CLASSICAL CONDITIONING

The classical conditioning theory was formulated as a result of an experiment conducted by Gorn (1991). The definition of the theory, the experiment conducted, as well as criticism received, are discussed in this section.

4.5.1 Defining Classical Conditioning Theory

The classical conditioning theory states that when a product (the conditioned stimulus) is paired with a composition of music that the consumer likes (the unconditioned stimulus), the consumer will develop an association between the product (or brand) and the music, and this association should result in a conditioned response – namely the consumer developing a liking for the product (or brand) as well (Zander, 2006:466; Till & Priluck, 2000:55; Gorn, 1991:144). The theory therefore implies that music favoured by the consumer will lead to the consumer also favouring the brand or advertisement that used the favoured music (Ballouli & Heere, 2015:324).

4.5.2 The Experiment

Gorn (1991) conducted an experiment to test the theory of classical conditioning in a marketing context. In the experiment, participants were asked to watch two different advertisements for pens. The one advertisement contained music that was favoured by the participants, and the other advertisement contained music that was not favoured by participants. After the participants were exposed to the advertising stimuli, they were asked

to choose a pen as part of their reward for participating. The majority of participants chose the pen that was paired with the favourable music in the advertisement (Gorn, 1991). Gorn (1991) then reached the conclusion that when a consumer hears music he or she likes in an advertisement, the consumer will automatically like both the advertisement and the product. Therefore, if marketers want to make successful advertisements, they need to know their target market well enough to know their favourite type of music.

4.5.3 Criticism

However, the classical conditioning theory has received numerous criticisms, as some researchers have failed to attain a classical conditioned response from participants (Craton & Lantos, 2011:397; Zander, 2006:466; North & Hargreaves, 1997:270; Kellaris & Cox, 1989:117). Researchers have also questioned the extent to which classical conditioning only affects the affective responses of consumers, as the classical conditioning theory can also affect consumers' beliefs (North & Hargreaves, 1997:271). Furthermore, some researchers argue that demand effects could have had an influence on Gorn's experiment, thereby affecting the results (North & Hargreaves, 1997:270; Gorn, 1991:145). The classical conditioning theory has proven to be difficult to verify empirically at times (North *et al.*, 2004:1677). However, despite the critique against the classical conditioning theory, it has contributed to the development of the more detailed elaboration likelihood model (North *et al.*, 2004:1677; North & Hargreaves, 1997:271).

4.6 ELABORATION LIKELIHOOD MODEL

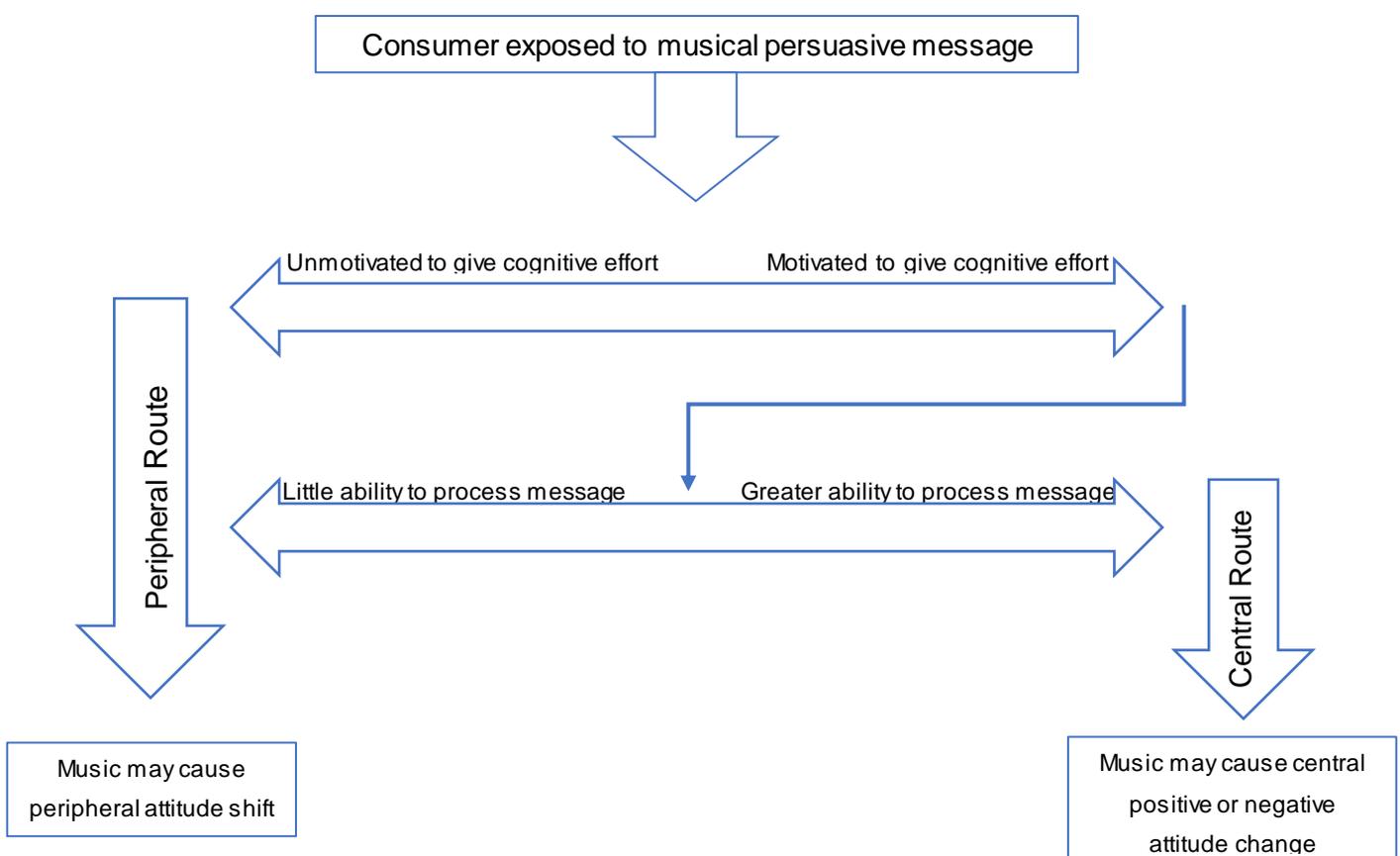
The elaboration likelihood model concerns two routes to persuasion – a peripheral route and a central route (Shevy & Hung, 2013:313; Zander, 2006:466; Cacioppo & Petty, 1984:673). The central route is used when consumers want to process more information regarding the product, and attitudes are therefore formed by carefully considering the information regarding the product (Zander, 2006:466; North *et al.*, 2004:1677; Hung, 2000:25; Mowen, 1995:331). In the peripheral route, attitudes are formed by associating the product advertised by certain positive or negative cues, such as the background music, by means of a conditioning mechanism (Hung, 2000:25; North & Hargreaves, 1997:271).

When the elaboration likelihood of the consumer is high (high involvement), persuasion occurs by means of the central route (Zander, 2006:466; North *et al.*, 2004:1677; Mowen, 1995:331). The central route is used when the consumer has the opportunity, the ability, and the motivation to process the information of the product (Zander, 2006:466; North & Hargreaves, 1997:271). The peripheral route is used by consumers who do not have the

ability, opportunity, or the motivation to process the information displayed of the advertised product (Zander, 2006:466; North *et al.*, 2004:1677). When utilising the peripheral route, the consumer is in a state of low involvement (North *et al.*, 2004:1677).

When the consumer is in a state of low involvement (being occupied by a different task than focusing on the advertisement on the television screen (Gardner, Mitchell & Russo, 1985:5)), and utilising the peripheral route, the background music in the advertisement should be more important than when the consumer is in a state of high involvement (when consumers are focused on watching the television screen without any distractions), and making use of the central route of persuasion (North & Hargreaves, 1997:272). The elaboration likelihood model has also been researched by making use of non-musical peripheral cues, such as pictures, the celebrity status of an endorser, or source expertise (North & Hargreaves, 1997:272). The way in which music can influence consumers can be seen in the elaboration likelihood model for music persuasion (Shevy & Hung, 2013:314). The elaboration likelihood model for music persuasion is depicted in Figure 4.6.

Figure 4.6: Elaboration Likelihood Model for Music Persuasion



Source: Adapted from Shevy and Hung (2013:314)

As can be seen in Figure 4.6, the consumer is exposed to the musical persuasive message. Then, consumers can either be motivated to give cognitive effort to the persuasive message, or be unmotivated to do so. If unmotivated, the consumer will follow the peripheral route of persuasion. If motivated to give cognitive effort, the consumer will either be able to process the message, or be unable to process the message. Inability to process the message will result in the consumer following the peripheral route, whereas the ability to process the message will result in the consumer following the central route of persuasion.

The peripheral route may cause the consumer to experience a peripheral attitude shift while the central route may cause the consumer to experience a central positive or negative attitude change. If the central message argument of an advertisement is strong and contains relevant and logical facts, consumers will be more inclined to develop a favourable attitude towards the advertised product (Shevy & Hung, 2013:313). However, if the argument is weak and not convincing, the consumer will be prone to develop a negative attitude towards a product (Shevy & Hung, 2013:313). Therefore, firms need to construct their argument in conjunction with the music in the advertisement in such a way as to be able to convince consumers to purchase their products or brands.

4.6.1 Elaboration Likelihood Model and Music in Advertisements

One of the reasons why music is used in advertisements is that consumers are more often than not in a state of low involvement (such as talking to someone while watching the television, or texting on a cell phone) when watching advertisements. However, if a consumer is in a state of high involvement, the background music could prove be a distraction to the consumer, rather than being a tool for persuasion (North & Hargreaves, 1997:272).

However, advertising cues can increase consumers' level of involvement with an advertisement, as well as their retention of the advertisement (North & Hargreaves, 1997:272). Advertising cues such as music can be used to increase the level of involvement of consumers. The motivation of consumers to process the advertisement can be enhanced by making use of loud music in the advertisement, whereas opportunity to process the advertisement can be encouraged by reducing the amount of cognitive process the consumer will have to make use of, by reducing the tempo of the music (North & Hargreaves, 1997:272). The ability to process the advertisement can be enhanced by making use of music that fits (is congruent with) the advertisement (North & Hargreaves, 1997:272).

4.7 MUSICAL CONGRUITY

The concept of musical congruity argues that music can positively influence high involvement consumers if the music used in the advertisement is congruent with the advertisement, or the consumers' perceptions of the relevance of the music to the principal message of the advertisement (Park *et al.*, 2014:770; Zander, 2006:467; North *et al.*, 2004:1678). Music is seen as congruent when the music fits the attributes of the product as well as the brand in question (Yeoh & North, 2010(a):165) and when it fits with the cultural, textual, or stylistic context of the verbal and/or visual message of an advertisement (Hubbard & Crawford, 2008:171). Also, music is seen as congruent when looking at the perceived appropriateness of the meaning and feelings of the music in accordance with the message of the advertisement (Craton & Lantos, 2011:398).

4.7.1 Musical Congruity in Advertisements

The effect of musical congruity in advertisements should be more beneficial for high-involvement consumers than for low-involvement consumers, as congruent music focuses the attention of the consumer on the message of the advertisement, the same message which low-involvement consumers are less motivated to process (North & Hargreaves, 1997:273). The reason for the positive influence on high involvement consumers is because the positive influence primes related beliefs of the product (North *et al.*, 2004:1678; North & Hargreaves, 1997:273).

Music plays an important role in advertisements, as it can communicate meaning, information, as well as affect (North & Hargreaves, 1997:273). Congruent music can have a positive influence on consumers' information processing and can lead to an increase in recall of the brand and the advertisement (Park *et al.*, 2014:770; Brodksy, 2010:3). Consumers are more likely to purchase the product if the advertisement contains music that fits the brand (Brodksy, 2010:3).

Different musical styles or genres can have different effects on consumers' perceptions of the product or advertisement (Zander, 2006:467; Brodksy, 2010:6). More than one genre or style of music can be seen as congruent, but they can highlight different characteristics of the product or the brand (Zander, 2006:468 Brodksy, 2010:6).

4.7.2 Musical Congruity in Research

Several studies have conducted research on the effect of musical congruity on consumers (Lalwani *et al.*, 2009). However, to date, no academic studies in a marketing context have

been conducted in South Africa. Also, several studies conducted on the presence, familiarity, and fit of music have found mixed results – some found positive results, whereas others found negative or no results (Park *et al.*, 2014:768; Kellaris & Kent, 1994:382).

The reason for this discrepancy could be the fact that different musical constructs were manipulated to attain congruity or incongruity of the music in the different studies. The extent to which a musical piece is congruent or incongruent with a product or advertisement might be determined by its tempo, mode, instrumentation, and other elements such as pitch and volume (Yeoh & North, 2010(b):7). The different musical elements (tempo, timbre, volume, pitch) could all play a role in the congruity of music in advertisements. These different elements as well as musical congruity have not yet been researched in South Africa, and more research is needed on this topic as the effect that music and musical congruity in television advertisements could have on consumers in South Africa is yet unknown. Also, as television advertisements' value is evaluated by consumers by looking at the entertainment and informational factors of the advertisement (Kelty, Bright & Gangharbatia, 2012:175), the congruity theory can be used to assess the effect of music in television advertisements.

4.8 CONCLUSION

Consumer behaviour is the way in which consumers make certain decisions to purchase products or services. External factors such as media can influence consumer behaviour, and advertisements are a way in which firms can change behaviour. One of the elements used in advertisements, music, can influence consumers' mood, their attitude toward the advertisement itself, as well as their brand attitude. Music can influence consumers both in a state of high and low involvement (North & Hargreaves, 1997:272), but the effect of musical congruity in South Africa is not yet known.

The classical conditioning and the elaboration likelihood model both have their merits, but as advertising cues (such as music) increase consumers' level of involvement with regards to advertisements (North & Hargreaves, 1997:272), the congruity theory will be used as a basis for this study.

Consumer behaviour was measured in this study, as argued in the chapter, in terms of the consumers' attitude towards the advertisement, attitude towards the brand, as well as purchase intent. The difference in consumers' attitude and purchase intent when confronted with an advertisement that has congruent music or incongruent music was measured to

determine the impact that congruent music in an advertisement could have on South African consumers. The method that was used to measure the difference in consumers' attitude and purchase intent is discussed in the next chapter.

CHAPTER 5: RESEARCH DESIGN AND RESEARCH METHOD

5.1 INTRODUCTION

*“Research is formalised curiosity. It is poking and prying with a purpose” –
Zora Neale Hurston.*

There are different methods that can be used to conduct research, such as an experiment, making use of a survey, secondary data, or using an observation method (Zikmund *et al.*, 2013: 61). The method chosen by the researcher is determined by various factors, such as the objectives of the study, available data, cost of obtaining the data, and the urgency of the decision (Zikmund *et al.*, 2013:65).

In this study, the purpose of the research was to address the problem of lack of data on the influence of music in marketing, as well as how congruence in music in advertisements influences consumers in South Africa. Thus, the method chosen had to address the research problem. Previous studies concerned with music in marketing have made use of experiments, though in various experimental settings (laboratory, classroom, or a shopping mall) (Bruner, 1990:96)., Therefore, considering the objectives of the study, the available data, previous studies, and the cost of obtaining the data, the current study also made use of an experiment as part of the research method.

The design of the method that was used in the study is discussed in this chapter. Thus, the research design is assessed, but first the objectives and the hypotheses are discussed to serve as a reminder of the purpose of the research. The use of secondary and primary research is discussed as well as both the qualitative and quantitative research methods used in the study.

The research instrument used in the study is assessed along with its reliability, validity, and sensitivity of the scales used. Potential questionnaire bias is also discussed, as well as the sample design for both the focus groups as well as the experiment – which includes the target population, sampling frame, and the way the data was collected. The data analysis methods are also discussed – for both the descriptive and inferential analyses.

5.2 RESEARCH OBJECTIVES, HYPOTHESES AND VARIABLES

Both primary and secondary research objectives are pursued in this study. These objectives, along with the hypotheses and the variables in the study, are discussed next.

5.2.1 Variables

The variables that were studied are displayed in the Table 5.1 below. The table provides more insight into the dependent and independent variables as well as their sub-constructs that were assessed in this study.

Table 5.1: Variables used in the Study

Independent Variables	
X1: Musical Congruity	Congruent
	Incongruent
X2: Musical Congruity Elements	Tempo
	Timbre
	Pitch
Dependent Variables	
Y1: Attitude toward the brand	Cognitive Brand Attitude
	Affective Brand Attitude
Y2: Attitude toward the Advertisement	Cognitive Attitude toward the Advertisement
	Affective Attitude toward the Advertisement
Y3: Purchase Intent	

As can be seen in Table 5.1, there were two independent variables assessed in the study and three dependent variables. The independent variables were musical congruity and musical congruity elements. Musical congruity was assessed in terms of congruent or incongruent music, whilst the musical congruity elements that were investigated, were tempo, timbre, and pitch.

The dependent variables, as shown in Table 5.1, were attitude toward the brand, attitude toward the advertisement, as well as purchase intent. Both attitude toward the brand and attitude toward the advertisement were assessed in terms of cognitive and affective attitude. Research objectives, relating to the dependent and independent variables are discussed next.

5.2.2 Research Objectives

The primary and secondary objectives of the study are discussed in this section. Table 5.2 shows the primary objective of the study.

Table 5.2: Primary Objective of the Study

Primary Objective	To investigate the influence of musical congruity and music congruity elements on attitude and intent.
--------------------------	--

To be able to assess the primary objective of the study, the objective was divided into different secondary objectives. These objectives relate to attitude towards the brand, attitude towards the advertisement, and purchase intent. The secondary objectives relating to attitude towards the brand are shown in Table 5.3.

Table 5.3: Secondary Objectives: Attitude towards the Brand

Attitude towards the Brand	
Secondary Objective 1.1	To investigate the influence of musical congruity on cognitive attitude towards the brand.
Secondary Objective 1.2	To investigate the influence of music congruity elements on cognitive attitude towards the brand.
Secondary Objective 1.3	To investigate the influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the brand.
Secondary Objective 1.4	To investigate the influence of musical congruity on affective attitude towards the brand.
Secondary Objective 1.5	To investigate the influence of music congruity elements on affective attitude towards the brand.
Secondary Objective 1.6	To investigate the influence of the interaction between musical congruity and music congruity elements on affective attitude towards the brand.

Attitude towards the brand can be influenced by attitude towards the advertisement (Tshivase, 2014:204). Therefore, attitude towards the advertisement was also assessed. The secondary objectives relating to attitude towards the advertisement are shown in Table 5.4.

Table 5.4: Secondary Objectives: Attitude towards the Advertisement

Attitude towards the Advertisement	
Secondary Objective 2.1	To investigate the influence of musical congruity on cognitive attitude towards the advertisement.
Secondary Objective 2.2	To investigate the influence of music congruity elements on cognitive attitude towards the advertisement.
Secondary Objective 2.3	To investigate the influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the advertisement.
Secondary Objective 2.4	To investigate the influence of musical congruity on affective attitude towards the advertisement.
Secondary Objective 2.5	To investigate the influence of music congruity elements on affective attitude towards the advertisement.
Secondary Objective 2.6	To investigate the influence of the interaction between musical congruity and music congruity elements on affective attitude towards the advertisement.

Attitude can influence purchase intent (Dhurup, 2014:1540). Consequently, purchase intent was also assessed in the research. The secondary objectives relating to purchase intent are shown in Table 5.5.

Table 5.5: Secondary Objectives: Purchase Intent

Purchase Intent	
Secondary Objective 3.1	To investigate the influence of musical congruity on purchase intent.
Secondary Objective 3.2	To investigate the influence of music congruity elements on purchase intent.
Secondary Objective 3.3	To investigate the influence of the interaction between musical congruity and musical congruity elements on purchase intent.

The objectives discussed in this section contributed to the formulation of the hypotheses of the study, which are discussed next.

5.2.3 Hypotheses

Formulated from the objectives, the hypotheses are assessed in this section. The null hypothesis, derived from the main objective of the study, is shown in Table 5.6.

Table 5.6: Null Hypothesis

H ₀	Musical congruity and music congruity elements do not significantly influence cognitive and affective attitude toward the brand, cognitive and affective attitude toward the advertisement, and purchase intent.
----------------	--

To be able to assess the null hypothesis, secondary hypotheses were formulated. The hypotheses relating to cognitive and affective attitude towards the brand are shown in Table 5.7.

Table 5.7: Attitude towards the Brand Hypotheses

Cognitive Attitude towards the Brand	
H _{01A}	Musical congruity does not significantly influence cognitive attitude toward the brand.
H _{01B}	Music congruity elements do not significantly influence cognitive attitude toward the brand.
H _{01C}	The interaction between musical congruity and music congruity elements do not significantly influence cognitive attitude toward the brand.
Affective Attitude towards the Brand	
H _{02A}	Musical congruity does not significantly influence affective attitude toward the brand.
H _{02B}	Music congruity elements do not significantly influence affective attitude toward the brand
H _{02C}	The interaction between musical congruity and music congruity elements do not significantly influence affective attitude toward the brand.

Attitude towards the brand can be influenced by attitude towards the advertisement (Tshivase, 2014:204). Thus, attitude towards the advertisement was also measured in the study. Table 5.8 shows the hypotheses relating to the cognitive and affective attitude towards the advertisement.

Table 5.8: Cognitive Advertisement Attitude Hypotheses

Cognitive Attitude toward the Advertisement	
H03A	Musical congruity does not significantly influence cognitive attitude toward the advertisement.
H03B	Music congruity elements do not significantly influence cognitive attitude toward the advertisement.
H03C	The interaction between musical congruity and music congruity elements do not significantly influence cognitive attitude toward the advertisement.
Affective Attitude toward the Advertisement	
H04A	Musical congruity does not significantly influence affective attitude toward the advertisement.
H04B	Music congruity elements do not significantly influence affective attitude toward the advertisement.
H04C	The interaction between musical congruity and music congruity elements do not significantly influence affective attitude toward the advertisement.

Research has shown that there is a positive relationship between consumers' attitude towards the brand and their intention to purchase the brand (Dhurup, 2014:1540). Thus, purchase intent was also measured in this study and the hypotheses relating to purchase intent are shown in Table 5.9.

Table 5.9: Purchase Intent Hypotheses

Purchase Intent	
H05A	Musical congruity does not significantly influence purchase intent.
H05B	Music congruity elements do not significantly influence purchase intent.
H05C	The interaction between musical congruity and music congruity elements do not significantly influence purchase intent.

The purpose of the study was to reach the objectives that were presented in Tables 5.2, 5.3, 5.4, and 5.5. The hypotheses in Tables 5.6, 5.7, 5.8, and 5.9 were thus assessed. The process of assessing the hypotheses and reaching the objectives were conducted by making use of a specific research design.

5.3 RESEARCH DESIGN

The research design specifies the methods and procedures that were used to collect and analyse the needed information to reach the research objectives (Zikmund *et al.*, 2013:64). The secondary and primary research methods used in this study are discussed in this section as well as the qualitative and quantitative research methods used in order to conduct the primary research.

5.3.1 Secondary Research

Secondary data is defined as qualitative or quantitative data collected by a different researcher for a different purpose than the current research study (Ellram & Tate, 2016:250). There are different types of secondary data that researchers can make use of, such as government information, existing literature, census data, as well as organisational reports and records (Ellram & Tate, 2016:250).

For the purposes of this study, secondary research was conducted to gain an understanding of the background and impetus for the study. Secondary research assisted in forming the objectives for the study, as well as the formulation of the research method.

In this study, use was made of secondary sources such as scholarly articles published in academic journals, online newspaper articles, magazines, and other online materials. However, secondary research is not enough to reach the objectives of this study, as it was collected for other purposes than the current study. Therefore, primary research was also conducted.

5.3.2 Primary Research

In this section, the methods used for conducting primary research and collecting data are explained. The current study made use of a causal research approach to data collection as it allowed causal inferences to be made, enabling the study to identify cause-and-effect relationships in the collected data (Zikmund & Babin, 2010:53). Both qualitative and quantitative methods were used to establish the causal relationship of the variables.

Two focus groups were conducted as part of the qualitative research. As part of the quantitative research, an experiment was conducted. These research methods and how they were executed, are discussed next.

5.3.2.1 Qualitative Research

Qualitative research allows the researcher to gather interpretations of phenomena without having to depend on numerical measurements – it focuses on discovering the meaning from unstructured responses (Zikmund *et al.*, 2013:131). There are different methods that can be used to conduct qualitative research, such as in-depth interviews, semi-structured interviews (DiCicco-Bloom & Crabtree, 2006:314), observation methods (Smiley, 2015:1813), and focus groups (Vaismoradi, Turunen & Bondas, 2013:400). In this study, focus groups were used as a means to gather qualitative data.

A focus group is an interview with a small group of people (between 6 to 10,) which is unstructured and free-flowing (Zikmund & Babin, 2010:141). A focus group has the advantage that it provides the researcher with multiple perspectives and allows respondents to feed off each other's ideas. A focus group discussion guide is used as a guideline for questions during the focus group, but the structure of the focus group discussion guide allows the discussion to be free-flowing.

In this study, two focus groups were conducted consisting of between 6 to 10 participants each. The participants consisted of respondents with a mixed knowledge and background of music. These two focus groups were held within a week of each other and are discussed next.

5.3.2.1.1 Focus Group 1

The purpose of the first focus group was to gain insights into consumers' views and opinions of music in marketing, as well as to establish whether the stimuli to be used for the experiment, would be able to meet the objectives. The first focus group was attended by seven participants. The respondents met the requirements of the population group to be used in the quantitative research. The discussion guide in Addendum B was used to guide the conversation. The discussion was recorded for the purpose of accuracy so that insights could be gathered truthfully – the respondents were informed of this beforehand and they gave their permission.

First, the respondents were asked a few questions on marketing and advertising (see Addendum B), after which they were shown a television advertisement containing only background noises, but no music (see paragraph: 5.4.1 Basketball Advertisement). The purpose was to establish whether they would realise there was no music in the advertisement and how important the lack of music was to them. The respondents were then shown another television advertisement without music, but with only a voice speaking. The

second advertisement differed from the first one in the sense that it was not originally created to be shown without music, but it had a soundtrack that came with the original advertisement. Thus, the advertisement (see paragraph: 5.4.2 J&B Advertisement) was edited to have only the visuals on the screen accompanied by a voice speaking in the advertisement.

After a short discussion of both advertisements, the respondents were randomly assigned to one of the four advertisements that was to be used in the quantitative research. The respondents were then asked to complete the questionnaire (that was used in the quantitative research) and to provide any comments on the questionnaire, such as words they did not understand or spelling mistakes. After the respondents were exposed to the advertisements (each at their own computer wearing headphones), and completed the questionnaire, they were shown back to the room in which the focus group was conducted for final questions on music in marketing. Their opinions of the music they heard in the advertisement, that each respondent was randomly assigned to, were also discussed. Finally, the respondents were thanked for their time and participation. The written transcript for focus group 1 can be found in Addendum C.

5.3.2.1.2 Focus Group 2

The purpose of the second focus group was the same as the first focus group - to gain insights into consumers' views and opinions of music in marketing, as well as to establish whether the stimuli to be used for the experiment will be able to meet the objectives. Even though both focus groups had the same objectives, the second focus group was held to gather as much information as possible on respondents' views of music in marketing.

The second focus group was attended by six respondents. The respondents were from the same population group used in the quantitative research. The focus group was recorded for the sake of accuracy. The discussion guide for the second focus group can be found in Addendum D.

The second focus group's respondents were first asked a few general questions regarding music in television advertisements (see Addendum D). The respondents were then each provided with a computer on which they were randomly assigned to one of the four stimuli that were to be used in the quantitative research. Thereafter, they were asked to answer the questionnaire to be used in the quantitative research and to comment or indicate whether there were any uncertainties or questions they were unsure how to answer. After exposure to the stimuli and the completion of the questionnaires, the respondents were asked a few final questions. The respondents were then thanked for their time and participation.

The reason why the second focus group's respondents were not exposed to the advertisement without music, is that it was clear that the participants in the first focus group compared the first advertisement they were exposed to, to the advertisement stimuli that they saw on the computer screen. In order to ensure that the second focus group's respondents did not also compare another version of the advertisement to the stimuli they were exposed to on the computer, no advertisement was shown to them as part of the discussion before exposure to the stimuli. The written transcript for focus group 2 can be found in Addendum E.

After conducting two focus groups, the need arose for another qualitative research method to be used. A thought-listing technique was introduced to the study and is discussed next.

5.3.2.1.3 Thought-Listing

As the results whether the respondents believed the music (tempo, timbre, or pitch) to be congruent or incongruent were inconclusive, a thought-listing research technique was employed. Thought-listing is a technique in which respondents list everything which they were (or are) thinking about, during or after exposure to stimuli and it can be used to assess the contents of an individual's cognitive processes or structures (Cacioppo, Von Hippel & Ernst, 1997:928).

The objective of the thought-listing research was to determine whether the four different versions of the music in the advertisements to be used in the quantitative research are indeed different and incongruent, and evoking different emotions in the respondents. If the evoked feelings and emotions in respondents are different, and these emotions are not in congruence with the feeling of the advertisement containing the congruent music, the advertisements can be seen as incongruent. Musical congruity is defined as the perceived congruence (or fit) between music and a brand, product, or message that will lead to positive responses in consumer behaviour (Ballouli & Heere, 2015:325; Zander, 2006:467).

The reason for utilising the thought-listing technique, is that not all respondents were able to determine exactly which element in the music is responsible for the incongruence. Therefore, the emotions or feelings evoked by the music, was found to be another way to establish whether the music is congruent with the advertisement or not. As the music was determined to be incongruent by a professional, they were believed to be incongruent in terms of their tempo, timbre, and pitch.

The respondents were part of the same population group that was used in the quantitative research. The respondents were divided into seven groups as can be seen in Table 5.10.

Table 5.10: Thought-Listing Stimuli

Group	Stimuli
1	Original Advertisement – Only Visuals (no sound)
2	Original Advertisement
3	Original Advertisement – No visuals (Only sound)
4	Original Advertisement – Only music (no visuals or voice)
5	Tempo Incongruent Advertisement – No visuals
6	Timbre Incongruent Advertisement – No visuals
7	Pitch Incongruent Advertisement – No visuals

Different versions of the advertisement were used to determine whether the music, visuals, and voice, had different influences on the respondents. The respondents, after exposure to one of the abovementioned advertisements, were asked to write down words or feelings of which the stimuli reminded them. The respondents were asked to write at least fifteen words or thoughts to maximise the insights gathered from each participant. Afterwards the respondents were thanked for their time and participation.

The qualitative research was valuable, in that it assisted in assessing the stimuli to be used in the quantitative research. The focus groups assisted in finalising the measurement instrument, and provided insights into the populations groups' thoughts on music used in television advertisements. The results of the qualitative research (which are discussed more thoroughly in Chapter 6, paragraph: 6.5 Manipulation Checks) indicated that the music manipulated in the stimuli could be used for the quantitative research. Thus, the quantitative research is discussed next.

5.3.2.2 Quantitative Research

After the qualitative research was conducted, the quantitative research followed. In quantitative research, the research addresses the objectives by means of empirical assessments that make use of analysis approaches and numerical measurement (Zikmund & Babin, 2010:133). There are various methods to collect quantitative data, depending on whether a descriptive or causal research design will be used. For the purpose of the

quantitative part of the research study, a causal research design is needed to reach the objectives. Therefore, an experiment will be conducted (Zikmund & Babin, 2010:55).

The format of the experiment used in this study, was a 3x2 between-subjects factorial design. A between-subjects design indicates that each dependent variable is only measured once per participants (Zikmund *et al.*, 2013:270). Thus, the participants are only exposed to the research stimuli once, after which their response is measured. The factorial experimental design allows for the testing of the effects of two or more factors at various levels (Zikmund *et al.*, 2013:280), and the interactive effect exerted concurrently by the factors. The layout of the factorial design used in this study, is shown in Table 5.11.

Table 5.11: 3x2 Factorial Design Layout

		Congruence	
		Congruent	Incongruent
Music Congruity Elements	Tempo	Group 1	Group 4
	Timbre	Group 2	Group 5
	Pitch	Group 3	Group 6

As indicated in Table 5.11, there were six experimental groups in this study. In the experiment, three of the groups contained congruent music (group 1 to 3), whilst the other three groups contained incongruent music (group 4 to 6).

In this study, congruent indicated that the music “fits” the advertisement, whereas incongruent referred to music that did not fit the advertisement. The music could be congruent with the advertisement in terms of the tempo, timbre, and pitch of the music.

For the purpose of this study, groups 1 to 3, although indicated as separated groups in the experimental design, were joined into one group. The reason for this approach was to keep the congruent manipulation consistent, whilst allowing for the assessment of interactive effects. Time and budget constraints also contributed to this decision. The music used in the indicated congruent groups (group 1 to 3) were kept unchanged for the joint group and the music was thus congruent with the advertisement. Thus, for the purpose of the study, the experimental groups were exposed to stimuli as indicated in Table 5.12.

Table 5.12: Measurement of Factorial Design Experiment

		Congruence	
		Congruent	Incongruent
Music Congruity Elements	Tempo	Group 1	Group 2
	Timbre		Group 3
	Pitch		Group 4

As can be seen in Table 5.12, one experimental group (representing group 1 to 3 in the experimental design) was exposed to the congruent music. Thus, throughout the study, four groups are mentioned (as represented in Table 5.12), even though there are six groups in the factorial design (see Table 5.11). These groups are discussed next.

5.3.2.2.1 Group 1 - Congruent

In the first group, the music congruency elements were congruent with the advertisement shown to the participants, as determined by a professional music composer. The objective of the first group in the experiment was to determine whether the congruent music had a significant influence on the participant's attitude towards the advertisement, attitude towards the brand, and their purchase intention.

5.3.2.2.2 Group 2 – Incongruent Tempo

For the stimuli in the second group, tempo was incongruent, while the other elements were congruent. The musical elements, timbre and pitch, were the same as the timbre and pitch in group 1 (congruent). The objective was to determine whether the incongruence of tempo can influence participant's attitude towards the advertisement and the brand, as well as their intention to purchase the advertised brand or product.

5.3.2.2.3 Group 3 – Incongruent Timbre

In the third group, timbre was incongruent with the advertisement, as determined by a professional composer, whilst the other elements (tempo and pitch) were congruent. The tempo and pitch were the same as in group 1, ensuring that only the timbre was incongruent. The objective of group 3 in the experiment was to determine whether the incongruence of the timbre can influence participants' attitude towards the brand, attitude towards the advertisement, or their purchase intentions.

5.3.2.2.4 Group 4 – Incongruent Pitch

The objective of the fourth group was to determine whether the incongruence of the pitch can influence participants' attitude towards the brand and advertisement as well as their intention to purchase the advertised product or brand. Therefore, the music in the stimuli of group 4, contained incongruent pitch, whilst the other musical elements were congruent.

5.3.2.2.5 Experimental Procedure

The participants in the experiment were first randomly assigned to one of the four groups. The participants were then asked to log in to a computer in a laboratory, where each participant received the link to the online survey by means of an email. Thereafter, the participants were asked to open the email and answer the first questions on the survey (Questions D1 to D8 as seen in Addendum F).

Once these questions were answered, the participants were exposed to the experimental stimuli (one of the four manipulations of the advertisement). The participants were then asked to proceed to answer the rest of the survey. While the participants were answering the questions, they were exposed to the experimental stimuli twice more. After the participants had answered all the questions, they were thanked for their time and participation.

5.3.2.2.6 Internal and External Experimental Validity

The total validity of the experiment can be determined by the sum of the internal and external validity of the experiment. Internal validity is the extent to which an experimental variable is in fact responsible for the variances found in the dependent variable (Zikmund & Babin, 2010:283). External validity is concerned with how accurately the results found in the study can be generalised beyond the experimental subjects (Zikmund & Babin, 2010:285). Both external and internal experimental validity are discussed next.

5.3.2.2.6.1 Internal Experimental Validity

Internal validity is largely dependent on successful manipulations – these manipulations can be evaluated by making use of a manipulation check (Zikmund & Babin, 2010:283). In this study, a manipulation check was used to determine whether the subjects in the experiment truly feel that the music or musical elements are incongruent. Also, the participants' attitude towards the brand in the advertisement was measured before exposure to determine whether the attitude of the participants before exposure was consistent across all experimental groups.

Internal experimental validity can be compromised as a result of various effects – the history effect, the maturation effect, the testing effect, the instrumentation effect, the selection effect and the mortality effect.

The history effect occurs when a change takes place, other than a change in the dependent variable, that could have an effect on the respondents' reply (Zikmund *et al.*, 2013:271). However, in this study, the respondents were exposed to the stimuli in a laboratory setting, which diminishes the probability of the history effect occurring. The maturation effect, which occurs if time as a function is introduced to the study (Zikmund *et al.*, 2013:272), did not occur in this experiment as the respondents were exposed to the stimuli and were asked to answer the online survey immediately, eliminating the effect that time could have had on their survey completion.

The testing effect occurs in a before-and-after study when the initial measurement alerts the subjects to what the study is about and could affect their response to the experimental stimuli (Zikmund *et al.*, 2013:272). However, the testing effect did not occur in this study, as it was not a before-and-after study and the respondents were not told what was measured.

A change in the instrumentation used in the experiment could initiate the occurrence of the instrumentation effect (Zikmund & Babin, 2010:284). However, in this study, the questions asked during the survey were exactly the same for all the groups in the experiment – accordingly the instrumentation effect could not occur

The selection effect occurs when there is a sample bias in the study – when the experimental subjects do not accurately reflect the sample population of the study (Zikmund & Babin, 2010:273). The selection effect was avoided by carefully stipulating the sample population and by ensuring that the demographics of the participants taking part in the experiment were the same as stipulated. Also, the participants not fitting the stipulated sample population, were removed from the study.

The mortality effect occurs if an experiment is conducted over a lengthy period of time as subjects may withdraw from the experiment before completion (Zikmund & Babin, 2010:273). It follows that the mortality effect did not occur in this study.

As both the internal and external validity of an experiment contribute to the total validity of the experiment, the external validity is discussed next.

5.3.2.2.6.2 External Experimental validity

Making use of students as subjects could influence the external validity of a study (Zikmund & Babin, 2010:273). The reason for this is that the student population is deemed to be atypical and therefore the results could be influenced by making use of student subjects. In this study, participants of Generation Y took part in the study and were at the same age as students. Thus, some external validity is traded for internal validity. However, it is recommended to establish a high internal validity before focusing on external validity (Zikmund & Babin, 2010:274). Therefore, Generation Y participants could still take part in the study.

Thus, the experiment could be seen as valid. The stimuli used in the experiment, as discussed earlier (paragraph: 5.3.2.2 Quantitative Research), are described in the next section.

5.4 STIMULI DESCRIPTION

The stimuli used in the first focus group as well as the stimuli used in the experiment are discussed in this section. The way in which the music was manipulated will also be discussed, briefly.

5.4.1 Basketball Advertisement

In the first focus group, an Adidas advertisement was shown to the respondents. The advertisement was not shown to the respondents in the second focus group because of time constraints. Also, as the advertisement was not to be used in the experiment, it was not considered a loss not to show it to the second focus group respondents.

The specific Adidas advertisement was chosen because it lacked music and only contained background sounds. The backdrop of the advertisement is a basketball court where a basketball player is about to score. The advertisement starts where the basketball player is seen practising on the court to shoot baskets. A player on the side of the court bounces the practising basketball player a basketball. The basketball player then turns around to face the basket, but as he turns, obstacles start to appear in his way getting to the basket.

At first, small animated white helicopters with strings between pairs of them appear and try to stop the player from scoring by putting the rope around his neck and pulling back. The determination of the basketball player can be seen in the reflection in the window of one of the little helicopters as they try to stop him with their ropes. Once the ropes are around the

basketball player's neck, more small, white helicopters suddenly appear in the sky above the player and from them jump little men in little white suits.

On the floor of the basketball court, more activity ensues as little white trucks appear carrying more little men in their white suits. Each of the men is carrying grappling hooks out of which more ropes fly in an attempt to stop the practising basketball giant from scoring. The men in the little trucks desperately try to hold on to their grappling hooks and the ropes that have to hold back the player, whilst the player seems more determined still to complete his basketball practise. The feet of the player in his black and white shoes can be seen moving forward despite the desperate attempt of the white army to stop him.

More helicopters and trucks are seen and more and more ropes are thrown by the little army, but the basketball player keeps on moving forward. Helicopters full of men with grappling hooks and ropes are seen, and they start their attempt to stop him from scoring by trying to rope him in at his knees. In the next shot the basketball player can be seen from the front where he, in his black sports outfit, is bearing forward, all the while bouncing the basketball, despite the ropes entangling him, and the little army dressed in white, surrounding him with their trucks and helicopters.

On the white lines near the basket, more little men can be seen in their white camouflage, lifting up a white net that provided them camouflage, armed with more ropes and grappling hooks, ready to harpoon the basketball player in. However, despite their efforts to tie his shoes down, the basketball player effortlessly breaks free from their white ropes, effortlessly jumps up and (despite all the ropes holding him back) finally scores the basket, letting the ball fall through.

Suddenly, the little white army dressed in white disappears. Once more the basketball player can be seen getting another ball from the side from his fellow player to practise another basket shot, running back across the court. The words "impossible is nothing" appears on the screen in white letters.

During the advertisement, no music is played, but the noise of the soles of the basketball player's shoes are heard, as well as helicopter sounds. The sound of the little army's trucks can also be heard, as well as their efforts to shoot the rope from their grappling hooks.

A second advertisement was shown to the respondents in focus group 1. The second advertisement was the same as the experimental stimuli.

5.4.2 J&B Advertisement

In the experiment, a J&B advertisement was shown to the participants. The only difference between the four versions of the advertisement used in the experiment, was the music (see paragraph: 5.3.2.2 Quantitative Research), in terms of tempo, timbre, and pitch. The visual imagery and the speaking voice (and the volume) stayed constant throughout all four versions of the advertisement.

In the opening scene, two men are seen walking down a street, talking to each other. The advertisement, at this stage, is in black and white colour. The deep voice of a man could be heard saying: "They said it was the wrong colour". The scene changes to a man hastily creating a painting on the floor by using his hands. In the scene, the black and white colour of the advertisement, transforms into colour, revealing the bright red and yellow colours of the man's painting. The painter's hands are shown on the floor at his bright painting, whilst the voice says: "They said it was too bright". Once again, the colour changes to black and white, showing the artist standing up and admiring his handiwork.

Then the scene changes into showing a woman singing passionately into a microphone. Thereafter, the words "too loud" can be heard. This is followed by showing a woman in the crowd wearing a headband, dancing to the music of the singing woman (which cannot be heard in the television advertisement, as the background music is the only music heard). The dancing woman is waving one of her hands in the air whilst moving to the (unheard) music, eyes closed. The scene moves back to the singing woman, this time including the rest of her band – a man playing drums, a bass player, as well as a guitar player. The singing woman is still singing passionately. The video is still in black and white colours.

The scene then suddenly changes to what appears to look like a computer chip board, in a full colour scene. A hand shows that someone is busy working on this chip board. The voice then says "too complex" when the scene changes once again. The change in scene brought on another black and white scene, showing an eight-legged robot standing up on a table with two men looking on with awe and surprise.

Another scene change shows a barman spinning a bottle in the air in front of two customers. The barman then proceeds to hand the bottle over to one of the customers, displaying the J&B logo on the bottle. The voice can be heard saying "they said it should never be mixed". The scene changes once again, showing a group of diverse friends sitting on a chair in a booth with pool cues in their hands, clearly in the middle of a pool game, enjoying a drink

together. The scene is, once again, in colour, so that the diversity of the friends could be seen, and the words “that it wouldn’t fit in” are spoken by the deep, male voice.

The scene then changes to a black and white showcase of a bikers’ club (“Midnight Riders”). Four bikes are situated outside the Midnight Riders’ club to show the viewers that it is a bikers’ club. The scene then changes to colour once again, showing a biker’s back dominating the scene and walking into the very same club with the logo of the club on his back. The scene fades to black and white as the biker nears the club, whilst the voice says “that it was too different”. The biker can then be seen shaking hands and greeting a very tall man wearing a bikers’ outfit and being welcomed into a group of people, all wearing biker’s leather outfits.

The scene then changes to a fashion show, showing a group of models standing close to each other. The crowd watching has their cell phones out, taking pictures of the models. The crowd is then shown, standing up and cheering as the creator of the outfits take the stage with the models. The scene changes to colour as the designer gets up on the stage and the words “they said it would never make it” can be heard. The designer can be seen smiling and acknowledging the praise from the crowd in her colourful attire and her colourful hair.

The scene then changes back to the two men who walked in the road in the beginning of the advertisement, this time in full colour. The words “they said to make a great whiskey, you had to stick to the rules” as the men are walking. A closer shot of the walking men is then shown whilst the voice says “but did it listen to what they said?”. One of the walking men then turns around, looks at the camera, and says “nah!” in a husky tone. The two men are then shown walking further along the same street.

The advertisement then ends with the J&B logo. The male voice then finally says: “J&B. Made different since 1749”. Throughout the whole advertisement, at the bottom, a white small white banner is situated. On the banner, the words “Not for sale to persons under the age of 18. Drink responsibly.” can be read.

5.4.2.1 Congruence of the Music

The melody of the music used in the advertisement stayed constant throughout the advertisements. However, the music instruments (timbre), the tempo of the music, as well as the pitch were changed in the different groups of the experiment. In group 1 the music was congruent in terms of tempo, timbre, and pitch.

For group 2, the music was prepared beforehand to be slower than the original, congruent, advertisement. Thus, because of the change in tempo, the music ended differently than the first advertisement, because the music was slower. Thus, the music ended more abruptly.

In group 3 of the experiment, the instruments (timbre) used in the advertisement were changed. Instead of the piano and soft drums in the first advertisement, synth was used, as well as a strange bell sound. The incongruent timbre did not change the melody used in the advertisement, nor the pace of the tempo.

For the fourth experimental group, the pitch of the music in the advertisement was altered so that it was noticeably higher than the congruent advertisement. The incongruent pitch did not change the melody that was used, nor the intervals between the notes – the notes were shifted to a higher key. Once the music was changed and ready for the participants, the research instrument was prepared.

5.5 RESEARCH INSTRUMENT

The following section describes the scales that were used in the survey to measure the different independent variables of the study. The scale's reliability and validity were also discussed. For the purpose of this study, as mentioned earlier, an online survey was used to collect the data in the experiment.

5.5.1 Online Survey

In this study, an online survey was used to collect the data. The online survey was created on the SUNsurvey platform, which the participants could access easily. The online survey simplified the research process, as the data was captured online and in a format that made the analysis of the data easier. The use of an online survey diminished errors (see paragraph: 5.5.7 Avoiding Errors), because of the ability to make use of a forced response option (where the participants cannot continue with the survey unless the answers were completed). The demographics questions in the survey (see Addendum F) were not forced response to protect the participants not wishing to complete some of their demographic information. However, all the participants completed the demographic questions. The questions used in the survey were in an easily legible and answerable format. These questions are discussed next.

5.5.2 Questions used in Survey

For the purpose of this study, a survey was used to collect the data. Most of the questions used in the survey are questionnaire items that were used before in other questionnaires and in other studies. The questions used in the questionnaire are discussed in this section.

As mentioned earlier, questions were added to the survey to determine whether participants fit into the sample population. These questions were used to screen the participants (see Addendum F for the questionnaire).

The questions asked based on the participant's interest and knowledge of music are displayed in Table 5.13.

Table 5.13: Musical Training and Interest Questions

Musical Training			
Response Options		Type	Source
Very limited	Very extensive	7-point scale	Kellaris & Kent, 1994:386
Musical Interest			
Response Options		Type	Source
Not at all interested	Extremely Interested	7-point scale	Kellaris & Kent, 1994:386

The wording of the questions in Table 5.13, were not altered from the original study and were asked in the same scale format as Kellaris and Kent (1994) - a 7-point Likert scale. The scales ranged from very limited to very extensive (for musical training), and from not at all interested to extremely interested (for level of interest in music).

A brand attitude question was used as a manipulation check and was asked before the participants' exposure to the stimuli and the rest of the survey. These are displayed in Table 5.14.

Table 5.14: Brand Attitude Check Questions

Brand Attitude		Type	Source
Response Options			
Unfavourable	Favourable	4-item scale	Kim & Chan-Olmsted, 2005
Bad	Good		
Dislike	Like		
Negative	Positive		

The questions were asked on a semantic differential 7-item scale to give the participants enough options to express their attitude towards the brand. The questions ranged from unfavourable to favourable, bad to good, dislike to like, and negative to positive, as shown in Table 5.14.

The questions used to measure the participants' attitude towards the advertisement are displayed in Table 5.15. These questions were posed after exposure to the advertising stimuli.

Attitude towards the advertisement was measured after exposure to the advertising stimuli using a semantic differential 7-item scale. Cognitive attitude towards the advertisement was measured by making use of scale items ranging from unconvincing to convincing, uninformative to informative, not persuasive to persuasive, ineffective to effective, as well as useless to useful, as shown in Table 5.15.

Affective attitude towards the advertisement was measured by using scale items, as presented in Table 5.15, ranging from dislike to like, irritating to not irritating, bad to good, unpleasant to pleasant, unfavourable to favourable, not soothing to soothing, negative to positive, repulsive to not repulsive, uninteresting to interesting, unentertaining to entertaining, artless to artful, unattractive to attractive, tasteless to tasteful.

Table 5.15: Attitude towards the Advertisement Questions

Attitude towards the Advertisement			
Response Options		Cronbach Alpha	Source
Convincing	Unconvincing	0.79	Lalwani et al., 2009:145
Informative	Uninformative		
Persuasive	Not Persuasive		
Effective	Ineffective		
Useful	Useless		
Like	Dislike	0.79	Lalwani et al., 2009:145
Not Irritating	Irritating		
Pleasant	Unpleasant		
Favourable	Unfavourable		
Soothing	Not Soothing		
Positive	Negative		
Not Repulsive	Repulsive		
Interesting	Uninteresting		
Entertaining	Unentertaining		
Artful	Artless		
Attractive	Unattractive		
Tasteful	Tasteless		

Consumers' attitude towards the advertisement could have an influence on consumers' attitude towards the brand (Tshivase, 2014:204). Attitude towards the brand were thus measured using the items displayed in Table 5.16.

Table 5.16: Brand Attitude Questions

Attitude towards the Brand			
Response Options		Cronbach Alpha	Source
Unappealing	Appealing	0.97	Spears & Singh, 2004
Bad	Good		
Unpleasant	Pleasant		
Unfavourable	Favourable		
Unlikeable	Likeable		

The participants' attitude towards the brand was measured by making use of a 7-point semantic differential scale. The scale had the following items: unappealing to appealing, bad to good, unpleasant to pleasant, unfavourable to favourable, unlikable to likable, as shown in Table 5.16.

Purchase intent was also measured in the study, as the attitude of consumers towards the brand could have an influence on their intention to purchase the brand (Dhurup, 2014:1540). The purchase intent of the participants was measured by making use of the scale items displayed in Table 5.17.

Table 5.17: Purchase Intention Questions

Purchase Intention			
Response Options		Cronbach Alpha	Source
Never	Definitely	0.97	Spears & Singh, 2004
Definitely do not intend to buy	Definitely intend to buy		
Definitely do not buy it	Definitely buy it		
Probably not buy it	Probably buy it		
Would you like to try this?		0.81	Neese & Taylor, 1994
Would you buy this if you happened to see it in a store?			
Would you actively seek out this in a store to purchase it?			
I would patronize this.			

Two different scales were used to measure purchase intent. The 7-point semantic differential scale measured the participants' intention to purchase the brand ranging from never to definitely; from definitely do not intend, to definitely intend; from definitely buy, to definitely not; and from probably not buy, to probably buy (Spears & Singh, 2004). The 7-point Likert scale ranged from disagree to agree on the questions displayed (Neese & Taylor, 1994) in Table 5.17.

The questions regarding musical congruity were derived from another study as displayed in Table 5.18.

Table 5.18: Musical Congruity Questions

Musical Congruity			
Response Options		Type	Source
The music definitely does not fit	The music definitely does fit	10-point scale	(North <i>et al.</i> , 2004:1682)

The questions on congruity were asked by making use of a 10-point semantic differential scale ranging between the options of definitely does not fit and definitely fits. The question displayed in Table 5.18 was altered so that participants were not only asked regarding the overall fit of the music, but also regarding the fit of the tempo, timbre, and pitch respectively.

5.5.3 Scale reliability

The reliability of a measurement instrument indicates the internal consistency of the instrument (Zikmund & Babin, 2010:334). One method which can be used to measure the internal consistency of a scale, is to assess Cronbach's Coefficient Alpha. The items used in the survey to measure the attitude and purchase intention of the focus groups and experiment were taken from other studies, all with a Cronbach Alpha rating higher than 0.7. A reliable scale has a Cronbach Alpha higher than 0.7, as determined by Peterson (1994:388). A complete scale reliability assessment is conducted in Chapter 6 (paragraph: 6.3.2.2 Scale Reliability Assessment). After the scale reliability was ensured, the scale validity had to be confirmed.

5.5.4 Scale validity

Experimental validity was discussed earlier in this chapter (see paragraph: 5.3.2.2.6 Internal and External Experimental Validity). Scale validity refers to the accuracy of the measurement instrument – whether it is measuring what it is supposed to measure (Zikmund

& Babin, 2010:335). The different types of validity and its assessment are thoroughly conducted in Chapter 6 (see paragraph: 6.3.2.1 Scale Validity Assessment). Scale sensitivity is evaluated next.

5.5.5 Scale Sensitivity

The sensitivity of a measurement instrument considers whether the measurement instrument can measure variability in the responses given by participants, accurately (Zikmund & Babin, 2010:337). A 7-point scale was used for most of the scale items, whether a Likert or semantic differential scale, thus providing the respondents with a wide range of possible answers. Thus, the possibility of questionnaire bias had to be addressed, which is evaluated next.

5.5.6 Removal of response bias

Response bias occurs when participants consciously or unconsciously misrepresent the truth. The possibility of bias in the survey was restricted as much as possible by making use of simple language (the focus groups confirmed that they could understand all the questions in the survey). Leading and loaded questions – questions that suggest an answer, or a double-barrelled question, were also avoided (Zikmund, & Babin, 2010:375). Furthermore, questions making assumptions were avoided in the measurement instrument.

Long and burdensome questions were avoided and the survey was kept as short as possible to avoid participant fatigue. The order in which the questions were asked was structured in such a way as to make the answering of the questions as easy as possible, without introducing a bias in the survey. Possible errors in the survey were also avoided.

5.5.7 Avoiding Errors

There are several errors in surveys which should be avoided, such as random sampling error and systematic error (Zikmund, & Babin, 2010:192). Random sampling error refers to errors that respondents make, whilst systematic errors refer to an administration error.

The respondent errors were eliminated by making use of forced response in the online survey, to ensure that all the questions are answered. Misinterpretation of questions was avoided by encouraging respondents to indicate should they do not understand a certain question, and by posing the questions in the survey as simple as possible. If it appeared that some respondents exercised acquiescence bias (answering everything very positively) or extremity bias (using extremes when answering the questions), these responses were

eliminated from the study, as these answers can undermine the results in the study (Zikmund, & Babin, 2010:195). However, no such responses were found.

Administrative errors, which are the result of improper administration, were avoided as far as possible by making use of an online survey tool (SUNsurveys), where the data could be downloaded and input errors avoided (Zikmund *et al.*, 2013:193). The use of SPSS to analyse the data also assisted in avoiding administrative errors as the program caused the analysis of data to be easier and more convenient. The sample design can thus be addressed next.

5.6 SAMPLE DESIGN

The sample design for the study is discussed in this section. The sample design includes the target population, the sampling frame, sampling selection process, and the method by which the data was collected. The discussed sample design is relevant to both the qualitative and quantitative studies, as the qualitative study assisted the design of the quantitative study.

5.6.1 Target Population

The target population taking part in this study, are Generation Y consumers. Generation Y consumers are born between 1980 and 2000 (Wallop, 2014). These consumers are currently entering the workplace, while others are already settled in their careers (Wallop, 2014), while others are still students. The wide age range of Generation Y consumers makes it difficult to generalise findings across the entire generation (Chao, Shyr, Chao, Tsai, 2012:10786). By splitting the Generation Y population and examining one section of the generation only, such as was done in previous studies (Chao *et al.*, 2012; Valentine & Powers, 2013; Hemalatha & Ravichandran, 2009), a better understanding of a certain group within the Generation Y population can be gained. Thus, for the purpose of this study, a cohort of the Generation Y population took part in the research and was between the ages of 19 and 25.

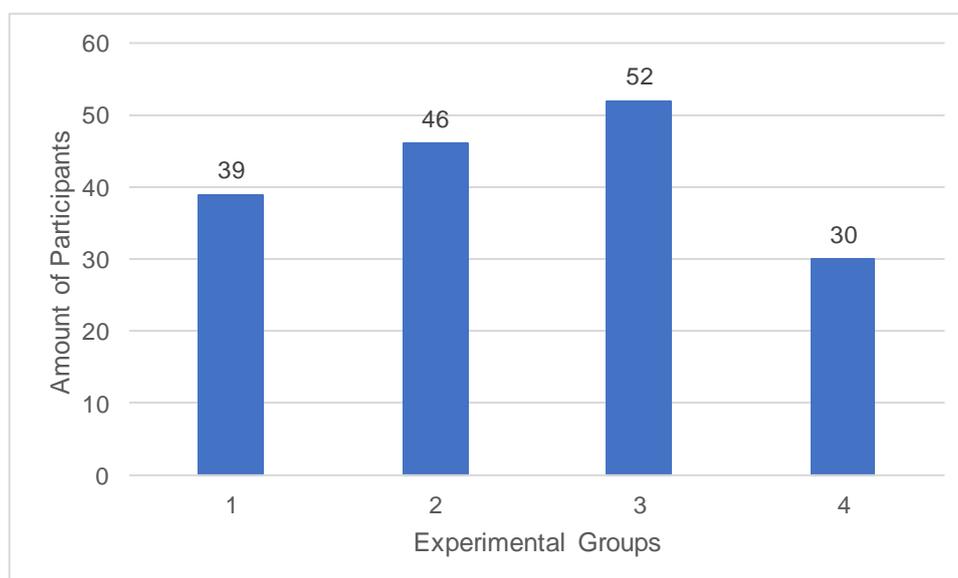
Time and budget constraints contributed to the choice of including Generation Y participants in the study. The Generation Y segment is important to understand, as these individuals have more disposable income than previous generations (Jang *et al.*, 2011:803), and are therefore a potential profitable target market for firms. Generation Y participants have a special connection to music, which firms have noticed, and started to use music as a means

to attract Generation Y consumers. For example, Burberry launched Burberry Acoustic as a campaign to attract more Generation Y consumers (Lipp, 2010).

5.6.2 Sampling Frame, Selection, and Size

A non-probability sampling method was used in this study, with each participant being randomly assigned to an experimental group. The participants were selected by asking students to participate in the study voluntarily as well as asking students studying towards an honours in business management at Stellenbosch University, to participate. The size of the sample in this study was a minimum of 120 participants. There was thus a minimum of 30 respondents per experimental group. The number of participants per experimental group is indicated in Figure 5.1.

Figure 5.1: Number of Participants per Experimental Group



In the figure, group 1 represents the experimental group that made use of the congruent music, group 2 represents the group in the experiment where the tempo was incongruent, group 3 is where the timbre was incongruent, and group 4 indicates the incongruent pitch. As can be seen from Figure 5.1, the target number of participants was reached, and a total of 167 participants took part in the study. Thus, the target number of respondents per group was reached, and the number of participants that took part in the study, was adequate to be able to analyse the results.

5.6.3 Data Collection

The surveys used to collect the data were distributed to the participants by making use of emails. Thus, the respondents completed the surveys online on SUNsurveys. The data was captured on SUNsurveys and downloaded to be analysed.

5.7 DATA ANALYSIS

The analysis of the data gathered by means of the techniques and processes discussed in this chapter, and was conducted by making use of both descriptive and inferential analysis techniques. The descriptive analysis of data was assessed by means of Microsoft Excel, whilst the inferential data analysis was conducted by making use of SPSS in order to assess the objectives of the study.

5.7.1 Descriptive Analysis

Descriptive analysis is a technique used to analyse the data collected in such a way that describes characteristics such as the distribution, variability, and the central tendency of the data (Zikmund *et al.*, 2013:484). In this study, descriptive analysis was used to analyse the demographic data and to present it in a graphical way in Chapter 6 Graphics that can be used to present descriptive data analysis, are tables, graphs, and charts (Zikmund *et al.*, 2013:496). In Chapter 6, different types of graphs and charts were used to present the descriptive data collected. Both descriptive and inferential analyses were used to assess the data.

5.7.2 Inferential Analysis

The data collected was analysed by means of a two-way ANOVA. The purpose of the ANOVA was to assess the hypotheses stated earlier in this chapter (paragraph: 5.2.3 Hypotheses).

5.8 CONCLUSION

The research design, the blueprint for the collection of data for analysis and adherence to the objectives of the study, were discussed in this chapter. The variables of the study were discussed, followed by the research objectives and the hypotheses derived from the objectives. Both secondary and primary research were conducted in the study.

In terms of primary research, both qualitative research, which consisted of two focus groups and a thought-listing analysis, and quantitative research, where an experiment was

conducted, were discussed. The stimuli used in the focus groups were described, as well as the stimuli used in the experiment.

The questions used in the research instrument were discussed as well as the alteration of the wording or scales to fit the current study. Lastly, the sample design was assessed, as well as the selection process. As could be seen in this chapter, a lot of variables and items were considered before the research could be completed. Both qualitative and quantitative research were conducted and both contributed to the results that are assessed in the next chapter.

CHAPTER 6: EMPIRICAL FINDINGS

6.1 INTRODUCTION

“The true method of knowledge is experiment”- William Blake

In this study, an experiment was used to assess the outcomes of the objectives. In the past, interesting results were found by making use of experiments, such as a fire extinguisher making use of sound to quench a fire (Bae & Yi, 2016), or acoustic levitation (Andrade, Bernassau & Adamowski, 2016). Music, in the past, has contributed towards very interesting research and results.

In this research, music was also the focal point of the study. The results, presented in this chapter, appear to be noteworthy and have a variety of implications (that are discussed in Chapter 7). However, before these are discussed, the results need to be assessed, which is done in this chapter.

Firstly, the survey underwent a pre-test to ensure that the participants were able to understand the questions asked in the survey. The scale underwent a reliability and validity test as well. The data also had to be consistent with the assumptions of ANOVA, such as being normally distributed and being independent (see paragraph: 6.6.1 ANOVA Assumptions).

The chapter commences with the data preparation process, after which the sample is described. Descriptive insights from the focus groups are presented. Furthermore, an inferential data analysis is also presented and the empirical findings, reported. At first, the research purpose and process are outlined.

6.2 RESEARCH PURPOSE AND PROCESS

The purpose of the research is to determine the influence that music congruity in television advertisements has on consumers in terms of their attitude towards the brand, attitude towards the television advertisement, as well as their intention to purchase the brand. A between-subjects experiment was used to address the research objectives (see paragraph: 5.3.2.2 Quantitative Research) and were analysed by making use of a two-way ANOVA. Before the data could be analysed, the data was prepared for final analysis by analysing the validity and reliability of the data. The manner in which the data was prepared for analysis is discussed next.

6.3 DATA PREPARATION

Data preparation manipulates the data into a form that is suitable for further analysis and processing. Thus, before the data can be analysed, it has to undergo certain tests, such as a pre-test, a reliability assessment, and a validity assessment. Before any of the data could be analysed, a pre-test had been conducted to ensure that the measurement instrument used would be easily understood by participants taking part in the experiment.

6.3.1 Pre-Test

The pre-test was conducted during two focus groups as part of the qualitative research (see paragraph: 5.3.2.1 Qualitative Research) where participants were asked to complete the measurement instrument that would be used for the final experiment. The participants were each randomly assigned to one of the four versions of the advertisement (that were also used in the final experiment), after which they were asked to complete the online survey. The participants were instructed to voice any concerns or difficulties they might have had whilst completing the questions. No concerns were raised, except for one spelling mistake, which was rectified. The pre-test was thus valuable in preparing the survey for the final data collection. After the final data was collected (as described in Chapter 5, paragraph: 5.3.2.2.5 Experimental Procedure), the data was prepared for analysis.

6.3.2 Final Data Preparation

Before the data could be analysed, it had to be prepared for analysis. The data was captured online, as online surveys were used in the experiment, and therefore the data had to be downloaded first. After downloading the data, the data was prepared for analysis in Microsoft Excel.

The data was scanned to search for participants that might have been older than the sample population – in total, three participants were removed based on their age (respectively 27, 37, and 39 years of age). Thereafter, the data was copied to SPSS to be analysed.

6.3.2.1 Scale Validity Assessment

The validity of a measurement instrument reflects how accurately the measurement instrument measures what it is intended to measure (Field, 2013:12). There are different types of validity, such as face, content, criterion, and convergent validity, which all are discussed next.

6.3.2.1.1 Face Validity

Face validity refers to the subjective agreement between professionals that the scale logically reflects the concepts that are being measured (Zikmund *et al.*, 2013:302). Face validity was established in this study by presenting the survey to more than one marketing expert who had the knowledge and ability to determine whether the measurement instrument logically reflected the measured concepts. Feedback was provided, and modifications were made based on the feedback to ensure that the measurement instrument could be understood by the participants as easily as possible, and that the instrument measured the variables as intended. After face validity was established, content validity was measured.

6.3.2.1.2 Content Validity

Content validity refers to the degree the questions asked in the survey covers the domain of interest (Zikmund *et al.*, 2013:304). Content validity was ensured by measuring both affective and cognitive attitude for both attitude towards the brand and attitude towards the advertisement. Since purchase intent can be influenced by attitude, it was included as one of the measurements in the research. The questions in the survey covered all the dependent variables in order to reach the objectives for the research. The scales cover the domain of interest and have content validity. Another measure of validity, is construct validity.

6.3.2.1.3 Construct Validity

The uniformity of the scales can be measured to determine the construct validity of the data. A factor analysis is a useful measure of construct validity (Thompson, 2004:4). There are two factor analysis techniques that can be used – the exploratory factor analysis and the confirmatory factor analysis (Brown, 2006:1). The exploratory factor analysis is conducted when the researcher has no specific expectations regarding the nature or the number of factors in the data (Thompson, 2004:5). The confirmatory factor analysis is conducted when there are specific expectations regarding the number of factors, the correlation between the factors, and which variables belong to which factors (Thompson, 2004:6). For the research, an exploratory factor analysis was conducted in SPSS, making use of a principal axis factoring extraction with a direct oblimin rotation, as it allows the factors to correlate (Field, 2013:680). The delta value of the direct oblimin rotation was set on 0, which ensured that high correlation between factors was prevented (Field, 2013:681).

The reliability of the output of the factor analysis is dependent on sample size, as correlation coefficients fluctuate from sample to sample, and even more so in smaller samples (Field,

2013:683). In this study, the validity of the data was calculated per group, per construct, and the samples used to calculate the validity of the data were thus smaller (minimum of 30 per group). However, the sample size was still adequate for the research. Other considerations were implemented to ensure that the factor analysis could be conducted per group.

Firstly, the factor loadings had to be considered. A factor that has at least four loadings of 0.6 and higher is reliable regardless of sample size (Field, 2013:684). Thus, those factors which had four or more loadings of 0.6 were extracted in the factor analysis. The communalities were also considered, ensuring that there were no communality scores lower than 0.5, as the sample in such an instance, would not have been adequate (Field, 2013:684). The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy was also considered before the final results of the construct validity were calculated, ensuring that the KMO measures were higher than 0.7. A high KMO indicates that the patterns of correlations are compact and that the calculations of the factors in the factor analysis are reliable (Field, 2013:684).

The correlations between variables were also calculated having made use of Bartlett's test to ensure that the correlation matrix was indeed a correlation matrix and not an identity matrix (Field, 2013:685). The result of Bartlett's test for the factor analyses was significant for every factor analysis, indicating that the correlations between the variables differentiated significantly from 0 (Field, 2013:685).

Thus, with the consideration of the sample size, the factor loadings of at least four loadings above 0.6 per factor, and the communality scores, it was concluded by making use of exploratory factor analysis that the data had construct validity, should the items AA8 and AA6 be excluded from the data (see Addendum F). Once these items were excluded from the data, the data had construct validity. Convergent validity was also assessed.

6.3.2.1.4 Convergent Validity

A measure (scale) has convergent validity if the concepts supposed to be related to one another are, in fact, related (Zikmund *et al.*, 2013:305). Convergent validity can be measured by assessing the reliability of the scales – a high reliability indicates that the measure has convergent validity. The reliability of the scales is thus assessed next.

6.3.2.2 Scale Reliability Assessment

The reliability of a measurement instrument is an indicator of the internal consistency of the instrument (Zikmund & Babin, 2010:334). A method that can be used to determine the

internal consistency of a measurement instrument, is to assess the Cronbach Alpha values of the scales used in the measurement instrument. For a scale to be deemed reliable, it must have a Cronbach Alpha higher than 0.7 (Peterson, 1994:338).

The scales used in this study have been used in previous studies where the scales were determined to be reliable. However, that does not necessarily indicate that the scales will also be reliable in this study, and therefore the Cronbach Alpha of the scales was assessed again. SPSS was used to assess the reliability of the data per group (group1 to 4), and per construct (attitude towards the advertisement, attitude towards the brand, and purchase intent). The Chronbach Alpha values of each group are presented in Table 6.1.

Table 6.1: Chronbach Alpha Results

	Group 1	Group 2	Group 3	Group 4
Cognitive Attitude toward the Ad	0.888	0.934	0.889	0.928
Affective Attitude toward the Ad	0.919	0.951	0.932	0.946
Cognitive Attitude toward the Brand	0.905	0.926	0.965	0.930
Affective Attitude toward the Brand	0.969	0.963	0.888	0.946
Purchase Intent	0.974	0.964	0.956	0.956

The Cronbach Alpha values displayed in Table 6.1 were derived from conducting a reliability analysis in SPSS. As can be seen in Table 6.1, the Cronbach Alpha of the scales used in the survey were all higher than 0.8 (higher than the accepted 0.7), and are therefore reliable.

6.3.2.3 The Relationship between Reliability and Validity

Reliability is not necessarily an indicator of validity, as is the same for validity in terms of reliability (Zikmund *et al.*, 2013:305). Therefore, both reliability and validity were assessed. It can thus be seen from the previous sections that the scales used in the measurement instrument are both reliable and valid. Once both the reliability and validity were assessed, the sample population could be discussed.

6.4 SAMPLE PROFILE AND DESCRIPTIVE ANALYSIS

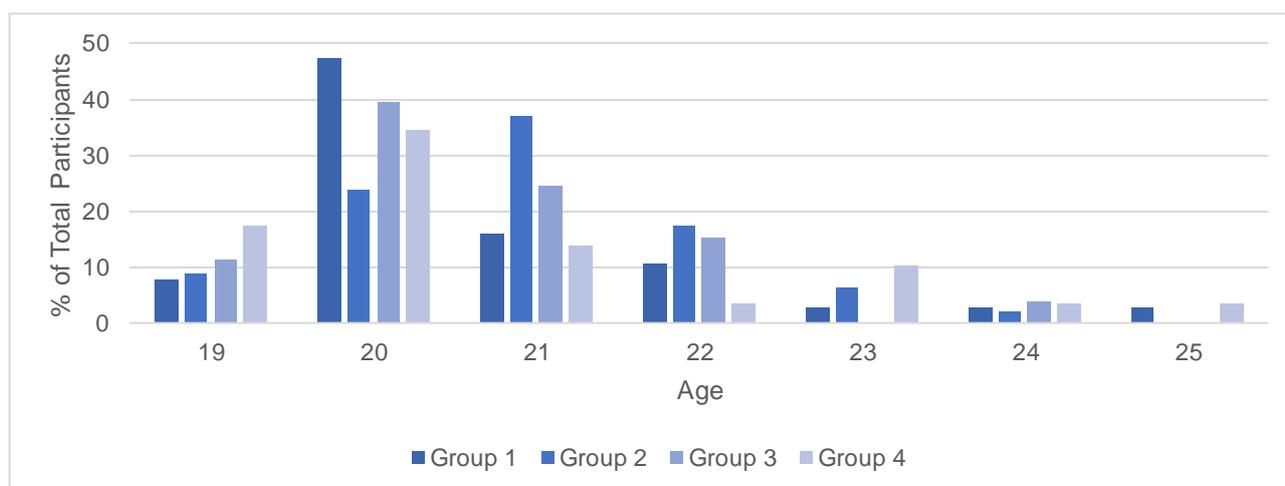
The sample population that participated in the experiment is a cohort of Generation Y participants. Consumers that fall into the Generation Y segment are born between 1980 and 2000 (Wallop, 2014). The respondents were therefore a cohort of Generation Y consumers and were between the ages of 19 to 25. A convenience sampling procedure was used to

select the respondents. The age distribution of the participants is discussed in the next section. It was assessed to ensure that the respondents were between the ages of 19 and 25 years.

6.4.1 Age distribution

The age distribution of the participants in the experiment ranged between 19 to 25 years, in accordance with the age distribution of Generation Y. The distribution of the ages in the different groups is shown in Figure 6.1.

Figure 6.1: Age Distribution of the Participants



As can be seen in Figure 6.1, the largest number of participants in the four groups was between the ages of 20 and 21 years – a total of 24% and 36% respectively of the total data. Thus, the age distribution of the participants was of Generation Y between the ages of 19 and 25 years.

A one-way ANOVA was conducted to determine the difference between the four experimental groups in terms of the age of the participants. The results can be seen in Table 6.2.

Table 6.2: Age Difference between Groups: ANOVA

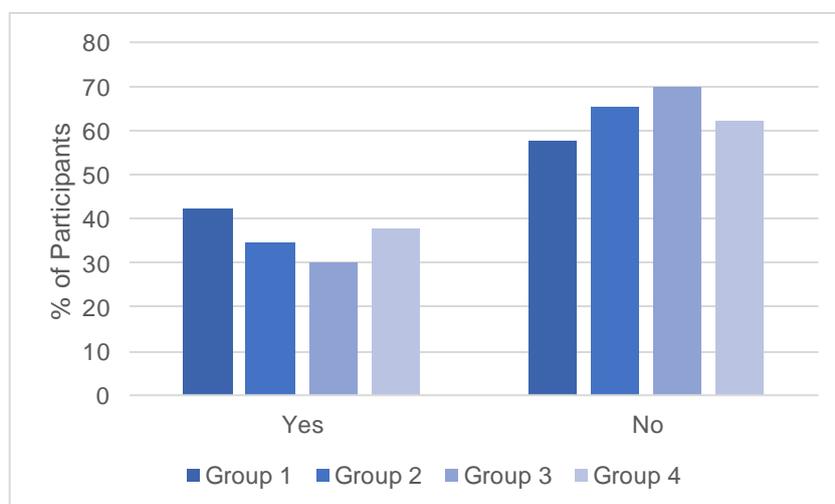
	Significance Level
Levene's Statistic	0.078
Between groups	0.840

As can be seen in Table 6.2, Levene's statistic indicated that the homogeneity of variance was the same in all the groups, as the significance level was more than 0.05, and did therefore not violate the assumption of homogeneity of variance (Pallant, 2010:253). Thus, the variance in the groups is equal and the data can be faithfully assessed. The between-group results of the ANOVA indicated that there was no significant difference between the mean scores of the experimental groups, as the significance level was higher than 0.05 (Pallant, 2010:253). Accordingly, the groups were equal in terms of the age of the participants. The musical background of the participants in the various groups is assessed next.

6.4.2 Musical Background and Interest of Participants

Since the music used in the advertisement had such an important role in the experiment, the musical background of the participants had to be equal to ensure that their musical background did not influence the final results. Some participants have received some form of musical training, while others have not. The participants' degree of musical training is displayed in Figure 6.2:

Figure 6.2: Musical Background of the Participants



As can be seen in Figure 6.2, the largest portion of the participants had had no musical training during their lifetime. The participants' musical education was equal amongst the groups, with the participants who had had no musical education ranging between 30% to 42% of the total participants, which means that the percentage of participants that had had some form of musical education, ranged from 58% to 70%. The participants who indicated that they had had some form of musical education, had at least one year of musical education in some form of instrument (such as guitar or piano) or voice (singing).

A one-way ANOVA was conducted to confirm that the extent of musical education for the different experimental groups was the same. The results of the one-way ANOVA are shown in Table 6.3.

Table 6.3: Difference in Extent of Musical Education between Groups: ANOVA

	Significance Level
Levene's Statistic	0.164
Between groups	0.697

In Table 6.3, it can be seen, according to Levene's statistic, that the assumption of the homogeneity of variance was not violated. The results of the one-way ANOVA indicated that there was no significant difference between the four groups in terms of their musical education. Thus, the musical education of the participants was equal for all the groups. Therefore, the results could be analysed without the participants' background in music influencing one of the groups over the other.

Participants were also queried about their level of interest in music (see Addendum F for the survey) to determine whether such an interest indeed exists. A one-way ANOVA was conducted to determine the difference between the mean scores for the level of interest in music in the different experimental groups. The result of the one-way ANOVA is shown in Table 6.4:

Table 6.4: Difference in Level of Interest Between Groups

	Significance Level
Levene's Statistic	0.268
Between groups	0.262

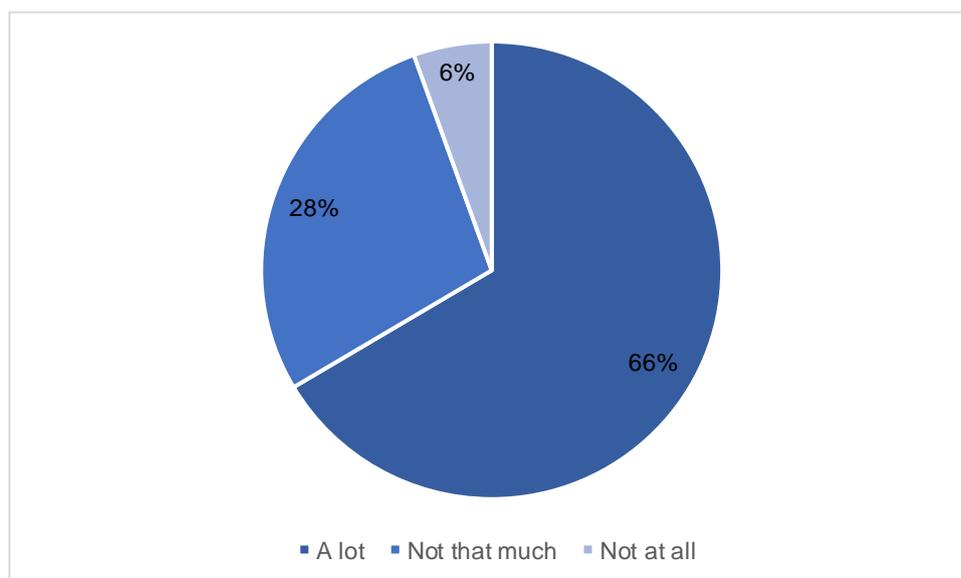
Levene's statistic, as shown in Table 6.4, indicated that the assumption of homogeneity of variance in the calculation, was not violated. The results of the ANOVA indicate that there was no significant difference between experimental groups in terms of their level of interest in music. The mean scores of the different groups also indicate that there was a high level of interest in music amongst the participants, as the mean score for the participants' level of interest in music ranged between 5.5 and 6, where 7 indicates a high level of interest and 1 a low level of interest. Thus, the results indicate that the Generation Y participants have a

high level of interest in music, the same as their Generation Y peers (see paragraph: 5.6.1 Target Population). The extent of the influence of music on the consumers was measured in the online survey and is discussed next.

6.4.3 Extent of the Influence of Music

The extent of the influence of music on the consumers was measured by means of an open-ended question. The open-ended question “To what extent does music in advertisements usually influence you?” was met with a variety of answers, mostly leaning towards the notion that music in advertisements has an influence on consumers. The qualitative results of the open-ended question were quantified by grouping the results together into three main themes: “a lot”, “not that much”, and “not at all”. The results of the quantitative grouping, is shown in Figure 6.3.

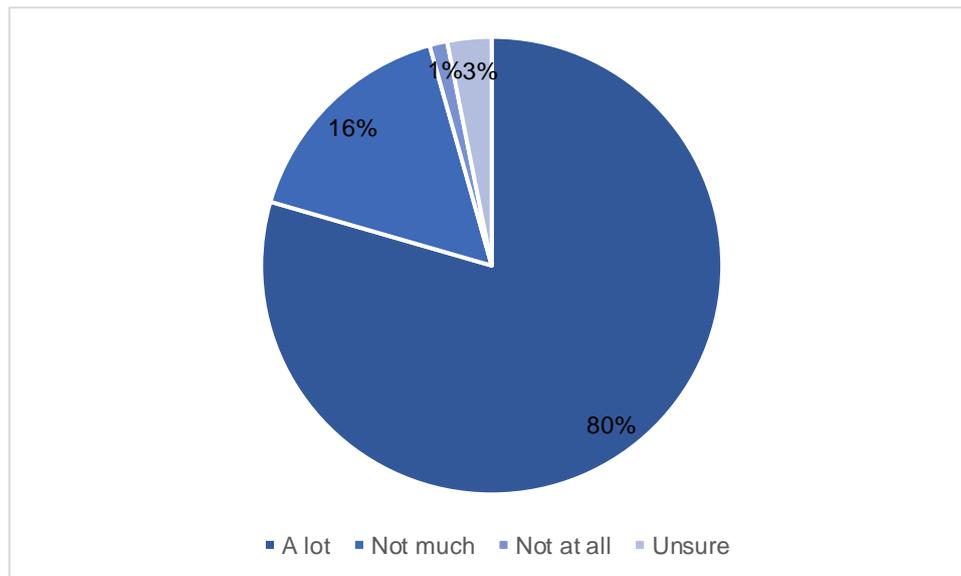
Figure 6.3: Extent of the Influence of Music on Self



As presented in Figure 6.3, it is evident that most participants considered music in advertisements to have a large influence on them, by answering, for example, “music is usually the first thing I notice in an advertisement”, “quite a lot” and “if the music does not work, the advertisement does not work”. In contrast, the participants who stated that music in advertisements has no influence on them at all, used words such as “not really”, “usually do not notice the music”, and “generally has a minimal influence”. From the responses provided by the participants, it could be seen that music exerted a conscious influence on the largest portion of the participants.

The participants were also asked “To what extent, do you think, does music in advertisements influence other people?”. The question was asked to determine what the participants really thought of the influence of music in advertisements. The qualitative results were changed into quantitative results by grouping the answers given by the participants into four groups, namely “a lot”, “not much”, “not at all”, and “unsure”. The results are shown in Figure 6.4.

Figure 6.4: Extent of the Influence of Music on Others



As can be seen in Figure 6.4, the extent of the influence of music is considered higher by the participants than in the previous question. The answers provided ranged between “a lot” to “not at all”, where a few participants answered “unsure”. The words used to describe “a lot” were words such as “It is one of the most important parts of an advertisement and can influence other people to a great extent”, “to an extremely large extent – music is a powerful tool to use”, and “largely”.

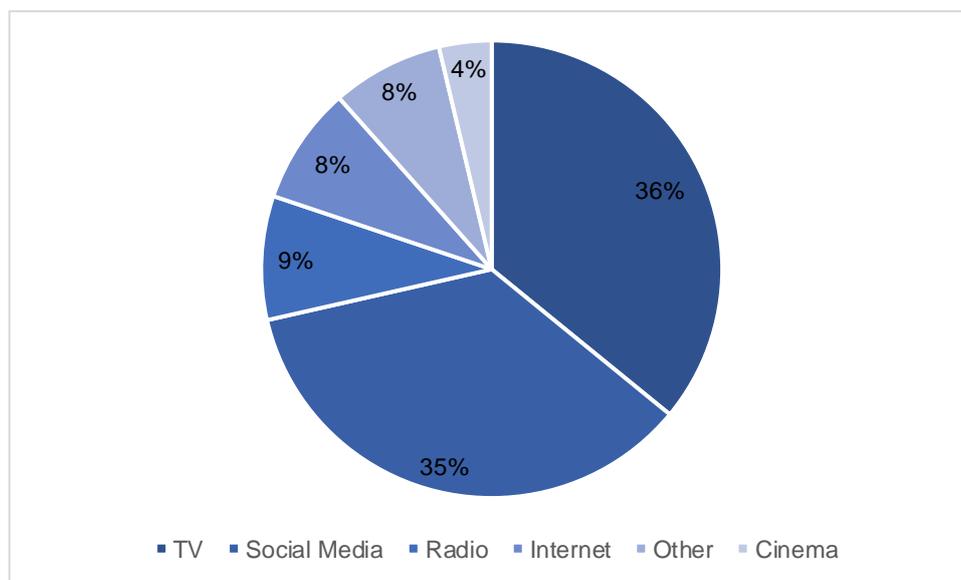
Thus, most participants agreed that music can have a large influence on consumers and how they view an advertisement. Music can also influence other consumers, according to the participants.

Thus, now that it is evident that the participants in the experiment had a large interest in music and stated that the music used in advertisements influences them, it still needs to be determined where they are most exposed to advertisements. Therefore, the participants’ exposure to advertisements was also measured in the survey.

6.4.4 Exposure to Advertisements

To measure the participants' exposure to advertisements, the participants were asked an open-ended question: "Where are you personally most often exposed to advertisements?" The question was asked to establish whether the participants did, in fact, get exposed to television advertisements. The answers to the open-ended questions were quantified by grouping the answers into six groups: "TV", "social media", "radio", "internet", "other", and "cinema". The results of the quantified open-ended question are depicted in Figure 6.5.

Figure 6.5: Exposure to Advertisements of the Participants



As can be seen in Figure 6.5, most participants are exposed to advertisements on television, with social media advertisements taking a close second place. Some participants indicated more than one medium where they are most often exposed to advertisements, such as television and social media. Other media where participants were most exposed to advertisements, include the radio, internet, cinema, and others, such as magazines.

Thus, it can be concluded from the descriptive insights that most participants believe music plays a large role in consumers' perception of advertisements on television. Also, most of the participants listed the television to be the medium where they are most exposed to advertisements. Investigating the effect of television advertisements on the Generation Y cohort as in this study, is thus valuable for firms.

The participants' purchase intention before their exposure to the advertisement was measured in the survey. The results of the groups were compared to ensure that there was no inequality in terms of the participants' intention to purchase the product.

6.4.5 Purchase Intention Before Exposure to the Advertisement

The participants' intention to purchase the advertised brand was measured before they were exposed to the advertisement, to ensure that the participants' purchase intention was affected by the advertisement itself, and not other external factors. The purchase intent of the four groups had to be similar so that the difference between the experimental groups' purchase intent could be measured reliably. A one-way ANOVA was conducted to determine the difference in the mean scores for the four experimental groups in terms of their purchase intent. The results are indicated in Table 6.5.

Table 6.5: Difference in Purchase Intention before exposure between groups: ANOVA

	Significance Level
Levene's Statistic	0.283
Between groups	0.617

As indicated in Table 6.5, Levene's statistic shows that the assumption of homogeneity of variance was not violated and that the difference between the mean scores in the experimental groups was not significant. The participants' intention to purchase the brand thus, was consistent across all four experimental groups.

6.5 MANIPULATION CHECKS

A manipulation check could be used in research to determine whether the manipulation used in the experiment was perceived by the respondents the same way the researcher intended for it to be perceived. Despite the fact that a professional composer determined the music to be incongruent, manipulation checks were still introduced to the focus groups.

6.5.1 Focus Group Manipulation Checks

To ensure that the music used in the experiment is truly congruent (or incongruent), manipulation checks were added to the survey used in the focus groups. The manipulation checks were used to determine the participants' perception of the congruence (fit) of the music used in the advertisement in terms of how well the music fits with the brand as well as the advertisement. The manipulation questions used in the survey are presented in Table 6.6. The participants were asked to complete the questions in Table 6.6 on a Likert scale of 1 to 7, where 1 equals "does not fit", and 7 equals "does fit". The participants were also given an eighth option, "unsure".

Table 6.6: Manipulation Checks Questions

Question	Scale
Please indicate the general fit between the music and the advertisement.	1-7
Please indicate the fit between the tempo of the music and the advertisement.	1-7
Please indicate the fit between the timbre of the music and the advertisement.	1-7
Please indicate the fit between the pitch of the music and the advertisement.	1-7
Please indicate the fit between the music and the brand.	1-7
Please indicate the fit between the tempo of the music and the brand.	1-7
Please indicate the fit between the timbre of the music and the brand.	1-7
Please indicate the fit between the pitch of the music and the brand.	1-7

It was determined that the words “pitch”, “timbre”, and “tempo” could be unfamiliar to participants with no or little background in music, as these words are directly linked to music. Therefore, a simplified definition of each was given before each question asked. Also, from the focus groups, it was clear that adding the definition of the words assisted the participants in completing the surveys. The definitions are presented in Table 6.7.

Table 6.7: Musical Terms Definitions

Term	Definition
Tempo	The tempo of the music refers to the pace of the music (fast/slow).
Timbre	The timbre refers to the colour of the sound in the music (instruments used).
Pitch	Pitch refers to how high or low the notes in the musical composition are perceived to be.

The results of the manipulation checks were inconsistent, as some participants perceived the music used in a certain advertisement as congruent, whilst others perceived the music as incongruent. Therefore, another method, namely a thought-listing technique was used as a different method to confirm the congruence of the music in the advertisement.

6.5.2 Thought-Listing Analysis

Even though the music used in the advertisements was deemed incongruent by a professional musician, a thought-listing technique was also used to determine the

congruence of the music with the advertisement. The participants in the thought-listing process formed part of the Generation Y population cohort, between the ages of 21 and 25. Participants were exposed to different versions of the advertisement (in terms of music and voice) as indicated in Chapter 5 (paragraph: 5.3.2.1.3 Thought-Listing), and is shown again in Table 6.8.

Table 6.8: Thought-Listing Groups

Group	Stimuli	Media Version
1	Original Advertisement	Only visuals (no sound)
2	Original Advertisement	
3	Original Advertisement	No visuals (only sound)
4	Original Advertisement	Only music (no visuals or voice)
5	Tempo Incongruent Advertisement	No visuals
6	Timbre Incongruent Advertisement	No visuals
7	Pitch Incongruent Advertisement	No visuals

In Table 6.8, the original advertisement refers to the advertisement that contained the congruent music. For some media versions, certain elements of the advertisement were omitted in turns, such as the visuals, the sound, or the voice in the advertisement. Thus, where the media version of “no visuals” was shown, the participants were only exposed to the sound of the advertisement (music and voice). The words that were most associated with each of the stimuli are presented in Table 6.9.

Table 6.9: Thought-Listing Groups Results

Group	Stimuli
1	Art/Creativity, Cheerful, Fashion, Swagger
2	Unique, Music, Friendship, Fashion
3	Orchestral Music, Emotional, Motivation, Classy, Friends
4	Classical Music, Instrumental Music, Peaceful
5	Motivational, Dark/Sombre, Class
6	Challenge, Alcohol, Status, Different
7	Relaxing, Inspiration, Anticipation

As can be seen in Table 6.9, some words overlap in some of the groups, which is expected, as it is the same congruent advertisement that was shown to all the groups. In groups 1 to 4, the same advertisement was shown, but different parts of the advertisement were omitted. In group 1, where only the visuals were shown to the participants (no sound), the focus of the words was on what the participants could see in the visuals of the advertisement. Group 4, on the other hand, was only exposed to the music of the original advertisement, and therefore the words were more focused on the type of music played in the advertisement. In Group 3, where only the original sound was played, some words overlap, such as “orchestral music” and “classical music”, as the participants heard the same music in both groups. The word “motivation”, rather refers to the voice speaking in the advertisement than the music itself. Thus, in groups 5, 6, and 7, the words “motivational”, “challenge”, and “inspiration” are all words referring to the words spoken in the advertisement, rather than the feeling the music provides.

The four groups that should, then, be in contrast with one another, are groups 3, 5, 6, and 7. Considering the words used in those four groups, it could be seen that the perceptions of the participants were indeed different. Group 5 described the advertisement as “dark” and “sombre”, words which were not used to describe any of the other three groups. The slower tempo clearly provided the advertisement a different mood than the original advertisement. In group 7, the words relaxing, inspiration, and anticipation are used to describe the mood. The word “relaxing” is, in turn, in contrast with the word “motivation” in the original advertisement (group 3). The higher pitch seemed to have accentuated the anticipation built in the advertisement, which is not seen in the other advertisements. In group 6, the focus of the participants seemed to have been on the way that the alcohol influences consumers – it makes one different and gives one a certain status. The other groups focused on other themes in the advertisement, and the incongruent timbre affected the mood of the participants differently in group 6 than in the other groups. The perceptions of group 3 are therefore also different from the other groups, as the focus of the participants was on the type of music used (orchestral music), and it set them in a different mood which helped them to notice the friendship shown in the advertisement.

Therefore, it could be concluded that the music indeed evoked different thoughts and perceptions in the participants. The music used in the advertisements, therefore, indeed was different from one another, and the experiment could go ahead. The results of the thought-listing analysis also indicated that some of the music did not fit the advertisement, such as groups 5, 6, and 7 (as the thoughts and mood it created were not suited for the

advertisement), whilst some music (group 3) was. The inferential data analysis could therefore continue.

6.6 INFERENCEAL DATA ANALYSIS

A two-way ANOVA was used to assess the difference between the means of the experimental groups to determine whether the hypotheses were rejected or not. However, before an ANOVA could be conducted, the assumptions of an ANOVA had to be met. These assumptions are discussed next.

6.6.1 ANOVA Assumptions

When conducting an ANOVA, the assumptions of using an ANOVA must be met for the results of the ANOVA to be reliable. The assumptions of ANOVA are the same as for all parametric tests (Field, 2005:324). These assumptions of ANOVA include the assumption that the data is normally distributed (Field, 2005:64). Homogeneity of variance is also assumed when making use of an ANOVA in the calculations. Interval data - having the data on a scale where the distance between the points on the scale are equal - as well as the independence of the data is assumed (Field, 2005:64). Thus, before the data could be analysed by making use of an ANOVA, certain tests had to be performed to ensure that the above assumptions would be met.

6.6.2 Independence and Interval Data

The independence of data assumes that the behaviour of one participant does not influence the behaviour of another participant whilst taking part in the experiment (Field, 2005:64). In this study, the participants each answered his or her own survey in a laboratory setting where the researcher monitored that the participants did not confer whilst answering the questions. Thus, the independence of the data can be assumed.

The assumption of interval data supposes that the distance between the points on the scale should be equal throughout the entire scale (Field, 2005:64). For the study, Likert as well as semantic differential scales were used, and the distance between the points on the scale were the same for all the scale items. Thus, the distance of the intervals used in the scales can be assumed to be equal.

6.6.3 Normality and Homogeneity of Variances Assessment

The homogeneity of variances, as one of the assumptions of ANOVA, had to be ensured. The assumption of homogeneity of variances means that the variance should be the same

throughout the data (Field, 2005:64). Levene's test can be used to ensure the homogeneity of the variances. The results of Levene's test are indicated in Table 6.10.

Table 6.10: Homogeneity of Variance Results

	Significance
Cognitive Attitude toward the Ad	0.220
Affective Attitude toward the Ad	0.214
Cognitive Attitude toward the Brand	0.022
Affective Attitude toward the Brand	0.821
Purchase Intent	0.374

When conducting Levene's test, a significance level lower than 0.05 (statistically significant) means that the homogeneity of variances cannot be assumed. However, if the significance level is higher than 0.05, the variance is not significant, and the homogeneity of variances can be assumed (Field, 2005:98). As can be seen in Table 6.10, the significance level for all the variables is higher than 0.05 (not significant), except for the variable cognitive attitude toward the brand, of which the significance value is lower than 0.05 (significant). The outcome of Levene's test provided insight into which method of analysis of variance will be the most appropriate method to use, given the homogeneity of variances as well as the group size.

The normality of the data is another assumption of ANOVA – it indicates that the data collected is from one or more normally distributed populations (Field, 2005:64). The normality of the data can be assessed by interpreting histograms of the data, but to state accurately and confidently whether the data is normally distributed or not, the Kolmogorov-Smirnov normality tests were conducted (Field, 2005:93). The results of the abovementioned tests are shown in Table 6.11.

Table 6.11: Normality of the Data

	Group 1	Group 2	Group 3	Group 4
	P-value	P-value	P-value	P-value
Cognitive Attitude toward the Ad	0.04	0.01	0.0	0.16
Affective Attitude toward the Ad	0.10	0.04	0.01	0.2
Cognitive Attitude toward the Brand	0.08	0.2	0.0	0.3
Affective Attitude toward the Brand	0.0	0.2	0.0	0.2
Purchase Intent	0.02	0.11	0.2	0.2

The P-values (significant level) indicate the significance of the test – if the P-value is higher than 0.05, the data is normally distributed (Field, 2005:93). Thus, value of data less than 0.05, indicates that the significance of the data is not normally distributed (Field, 2005:93). As can be seen in Table 6.11, some of the data is normally distributed in some groups, whilst not in others. Since some of the data is not normally distributed, it can be concluded that one of the assumptions of ANOVA was violated. However, the sample size has to be taken into account when considering the normality of the data – for larger samples, the normality of the data is of no consequence, and the lack of normality can be ignored (Pallant, 2010:111). However, alternative formulas to ANOVA ensure the analysis of data in such cases. The choice of formula will be discussed in the next section.

6.7 EMPIRICAL RESULTS AND FINDINGS

The goal of the study was to assess the main hypothesis: Musical congruity and music congruity elements do not significantly influence cognitive and affective attitude of consumers toward the brand, the advertisement, and the purchase intent of consumers. The manner in which the results of the findings were reported as well as the design of the empirical results, is discussed next.

6.7.1 The Design and Reporting of the Empirical Results and Findings

The design of the data analysis is discussed to avoid ambiguity of repeating the same design for each hypothesis in the rest of the chapter. By discussing the manner in which the results were assessed, the matter of violation of the normality of the data will be cleared as well.

Before the data was analysed by means of a two-way ANOVA, the data was assessed by using a one-way ANOVA as well as Friedman's test to get an overview what the results

could be. The results of the Friedman test and the one-way ANOVA were exactly the same, indicating that the sample size was big enough to make use of a parametric test. Consequently, the data could be tested by making use of a two-way between-groups ANOVA.

The two-way ANOVA was used to determine the independent as well as the interaction effects of musical congruence and the music congruity elements on attitude towards the advertisement, attitude towards the brand, and consumers' purchase intent. The two-way ANOVA simultaneously assesses the effect that each of the dependent variables has on the dependent variable, as well as any interaction effects there might be (Pallant, 2010:266). The use of a parametric test, even though the assumption of normality was violated, can be accounted for based on the large sample used to collect the data (Pallant, 2010:111). Thus, the empirical results and findings, calculated on SPSS using the above-described calculations, will be discussed next.

6.7.2 The influence of Musical Congruity and Musical Congruity Elements on Attitude towards the Brand

The influence of musical congruity and the musical congruity elements on consumers were measured by means of questions relating to the participants' attitude towards the brand. The questions in the survey were asked on a semantic differential 7-item scale and both affective and cognitive attitudes towards the brand were measured in this way. Both cognitive and affective attitude of consumers towards the brand's results will be discussed in the next sections.

6.7.2.1 Cognitive Attitude towards the Brand

The hypotheses formulated in terms of the participants' cognitive attitude towards the brand are shown in Table 6.12.

Table 6.12: Cognitive Attitude towards the Brand Hypotheses

H_{01A}	Musical congruity does not significantly influence the cognitive attitude of consumers toward the brand.
H_{01B}	Music congruity elements do not significantly the influence cognitive attitude of consumers toward the brand.
H_{01C}	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the brand.

The results of the hypotheses were calculated by making use of a two-way between-groups ANOVA (as discussed in paragraph: 6.7.1 The Design and Reporting of the Empirical Results and Findings). The results of the two-way between-groups ANOVA as assessed in SPSS, are shown in Table 6.13.

Table 6.13: Two-Way ANOVA Results: Cognitive Attitude towards the Brand

	Significance Level
Music Congruity Elements	0.404
Musical Congruity	0.430
Interaction between Music Congruity Elements and Musical Congruity	0.404

As can be seen in Table 6.13, the results show that the significance levels for the two-way ANOVA are all above 0.05. All of the hypotheses in Table 6.13 were thus not rejected. The interaction between the music congruity elements and musical congruity had no influence on the results (H_{01C}). Also, musical congruity (H_{01A}) and musical congruity elements (H_{01B}) did not significantly influence the participants' cognitive attitude towards the brand. Both cognitive and affective attitudes towards the brand were measured. The affective attitude towards the brand is discussed next.

6.7.2.2 Affective Attitude towards the Brand

The hypotheses formulated in terms of the participants' affective attitude towards the brand are shown in Table 6.14.

Table 6.14: Affective Attitude towards the Brand Hypotheses

H_{02A}	Musical congruity does not significantly influence the affective attitude of consumers toward the brand.
H_{02B}	Music congruity elements do not significantly influence the affective attitude of consumers toward the brand.
H_{02C}	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the brand.

A two-way between-groups ANOVA was conducted to determine the results of the hypotheses. The results of the ANOVA are presented in Table 6.15.

Table 6.15: Two-Way ANOVA Results: Affective Attitude towards the Brand

	Significance Level
Music Congruity Elements	0.707
Musical Congruity	0.183
Interaction between Music Congruity Elements and Musical Congruity	0.707

As can be seen in Table 6.15, the interaction effects between musical congruity and the musical congruity elements had no influence on the results. H_{02C} was thus not rejected. Neither musical congruity (H_{02A}) nor music congruity elements (H_{02B}) made a significant difference to the participants' affective attitude towards the brand. The hypotheses shown in Table 6.15 were thus not rejected.

Consumers' attitude towards the advertisement could influence consumers' attitude towards the brand (Tshivase, 2014:204). Therefore, the participants' attitude towards the advertisement was also assessed.

6.7.3 The Influence of Musical Congruity and Musical Congruity Elements on Attitude towards the Advertisement

The influence of musical congruity on the participant's attitude towards the advertisement was measured by means of a survey. The survey questions were asked on a semantic differential, 7-item scale. The results of both the cognitive attitude towards the advertisement and the affective attitude towards the advertisement of the participants are discussed next.

6.7.3.1 Cognitive Attitude towards the advertisement

There were three hypotheses (H_{03A} , H_{03B} , and H_{03C}) relating to the consumers' cognitive attitude towards the advertisement. These hypotheses are shown in Table 6.16.

Table 6.16: Cognitive Attitude towards the Advertisement Hypotheses

H_{03A}	Musical congruity does not significantly influence the cognitive attitude of consumers toward the advertisement.
H_{03B}	Music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.
H_{03C}	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.

A two-way between-subjects ANOVA was conducted as described earlier (see paragraph: 6.7.1 The Design and Reporting of the Empirical Results and Findings) and the results of the ANOVA are shown in Table 6.17.

Table 6.17: Two-Way ANOVA Results: Cognitive Attitude towards the Advertisement

	Significance Level
Music Congruity Elements	0.725
Musical Congruity	0.391
Interaction between Music Congruity Elements and Musical Congruity	0.725

As shown in Table 6.17, the interaction between the musical congruity and the music congruity elements had no influence on the results (H_{03C}). The significance level of both musical congruity and music congruity elements was above 0.05, indicating that there was no significant difference between the mean scores of the participants' cognitive attitude towards the advertisement and musical congruity (H_{03A}) or musical congruity elements (H_{03B}). The hypotheses shown in Table 6.17 were thus not rejected. Both cognitive and affective attitude towards the advertisement were measured, and affective attitude towards the advertisement is discussed next.

6.7.3.2 Affective Attitude towards the advertisement

There were three hypotheses (H_{04A} , H_{04B} , and H_{04C}) relating to the consumers' affective attitude towards the advertisement and they are shown in Table 6.18.

Table 6.18: Affective Attitude towards the Advertisement Hypotheses

H_{04A}	Musical congruity does not significantly influence the affective attitude of consumers toward the advertisement.
H_{04B}	Music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.
H_{04C}	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.

The results from the two-way ANOVA assessment, are indicated in Table 6.19.

Table 6.19: Two-Way ANOVA Results: Affective Attitude towards the Advertisement

	Significance Level
Music Congruity Elements	0.707
Musical Congruity	0.183
Interaction between Music Congruity Elements and Musical Congruity	0.707

As can be seen in Table 6.19, the results of the two-way ANOVA show that the interaction between musical congruity and the musical congruity elements had no effect on the outcome of the results. H_{04C} was thus not rejected. The difference in mean scores for the participants' affective attitude towards the advertisement was not significant for both the music congruity elements (H_{04B}) and musical congruity (H_{04A}).

Attitude formation could lead to a change in the purchase intent of consumers (Dhurup, 2014:1540). The purchase intent of the participants was thus measured and the results are discussed next.

6.7.4 The influence of Musical Congruity and Musical Congruity Elements on Purchase Intent

The influence of musical congruity of consumers was measured on an online survey on two different scales – a 7-point semantic differential scale, as well as a 7-point Likert scale. After the uniformity of the two scales was measured, and the scales were found to measure to one factor, the scales were merged, and were ready to be analysed. The three hypotheses related to the purchase intent of the participants (H_{05A} , H_{05B} , and H_{05C}) are shown in Table 6.20.

Table 6.20: Purchase Intent Hypotheses

H_{05A}	Musical congruity does not significantly influence consumers' purchase intent.
H_{05B}	Music congruity elements do not significantly influence consumers' purchase intent
H_{05C}	The interaction between musical congruity and music congruity elements do not significantly influence consumers' purchase intent.

The hypotheses in Table 6.20 were analysed by means of a two-way ANOVA (see 6.7.1 The Design and Reporting of the Empirical Results and Findings). The results of the two-way ANOVA are presented in Table 6.21.

Table 6.21: Two-Way ANOVA Results: Purchase Intent

	Significance Level
Music Congruity Elements	0.588
Musical Congruity	0.327
Interaction between Music Congruity Elements and Musical Congruity	0.588

The results in Table 6.21 indicate that the interaction between musical congruity and musical congruity elements did not influence the results (H_{05C}). Musical congruity (H_{05A}) had no significant effect on the participants' purchase intent, and the musical congruity elements (H_{05B}) found the same result. Thus, the hypotheses in Table 6.21 were not rejected.

6.7.5 Final Insights

Once all the assessments on the secondary hypotheses were conducted, the primary hypothesis could be answered by investigating the results of the secondary hypotheses. All the secondary hypotheses results are shown in Table 6.22.

Table 6.22: Secondary Hypotheses' Results

Cognitive Attitude toward the Brand		
	Hypothesis	Result
H _{01A}	Musical congruity does not significantly influence the cognitive attitude of consumers toward the brand.	Not rejected
H _{01B}	Music congruity elements do not significantly the influence cognitive attitude of consumers toward the brand.	Not rejected
H _{01C}	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the brand.	Not rejected
Affective Attitude toward the Brand		
	Hypothesis	Result
H _{02A}	Musical congruity does not significantly influence the affective attitude of consumers toward the brand.	Not rejected

H02B	Music congruity elements do not significantly influence the affective attitude of consumers toward the brand.	Not rejected
H02C	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the brand.	Not rejected
Cognitive Attitude toward the Advertisement		
	Hypothesis	Result
H03A	Musical congruity does not significantly influence the cognitive attitude of consumers toward the advertisement.	Not rejected
H03B	Music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.	Not rejected
H03C	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.	Not rejected
Affective Attitude toward the Advertisement		
	Hypothesis	Result
H04A	Musical congruity does not significantly influence the affective attitude of consumers toward the advertisement.	Not rejected
H04B	Music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.	Not rejected
H04C	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.	Not rejected
Purchase Intent		
	Hypothesis	Result
H05A	Musical congruity does not significantly influence consumers' purchase intent.	Not rejected
H05B	Music congruity elements do not significantly influence consumers' purchase intent.	Not rejected
H05C	The interaction between musical congruity and music congruity elements do not significantly influence consumers' purchase intent.	Not rejected

Thus, as can be seen in Table 6.22, none of the secondary hypotheses were rejected. The primary hypothesis is:

H₀: Musical congruity and music congruity elements do not significantly influence cognitive and affective attitude of consumers toward the brand and the advertisement, or the purchase intent of consumers.

When considering the results of the secondary hypotheses, it can be concluded that the primary hypothesis (H₀) also was not rejected.

6.8 CONCLUSION

The results in the chapter show that music is clearly a difficult phenomenon to understand. However, the next chapter is dedicated to the explanation of the results found in this chapter. In this chapter, the data preparation was firstly discussed, after which the sample description of the participants was presented. Descriptive insights were discussed in terms of the data collected in the study and the inferential data analysis was discussed as well. The chapter analysed the results of the secondary and primary hypotheses after the data was correctly prepared for the analysis.

The results showed that the musical congruity elements and musical congruity were not influenced by the interaction effects. Also, musical congruity and musical congruity elements did not have a significant influence on the participants' affective attitude towards the advertisement or their cognitive attitude towards the advertisement. Participants' cognitive attitude towards the brand and their affective attitude towards the brand were not significantly influenced by the musical congruity or the musical congruity elements.

Finally, the musical congruity elements and music congruity also did not significantly influence participants' intention to purchase the advertised brand. Thus, the main hypothesis (stating that musical congruity and musical congruity elements do not significantly influence the cognitive and affective attitude of consumers toward the brand and the advertisement) was not rejected. Nor was consumers' purchase intent influenced. The results are discussed, assessed, and interpreted in the next chapter.

CHAPTER 7: DISCUSSION AND RECOMMENDATIONS

7.1 INTRODUCTION

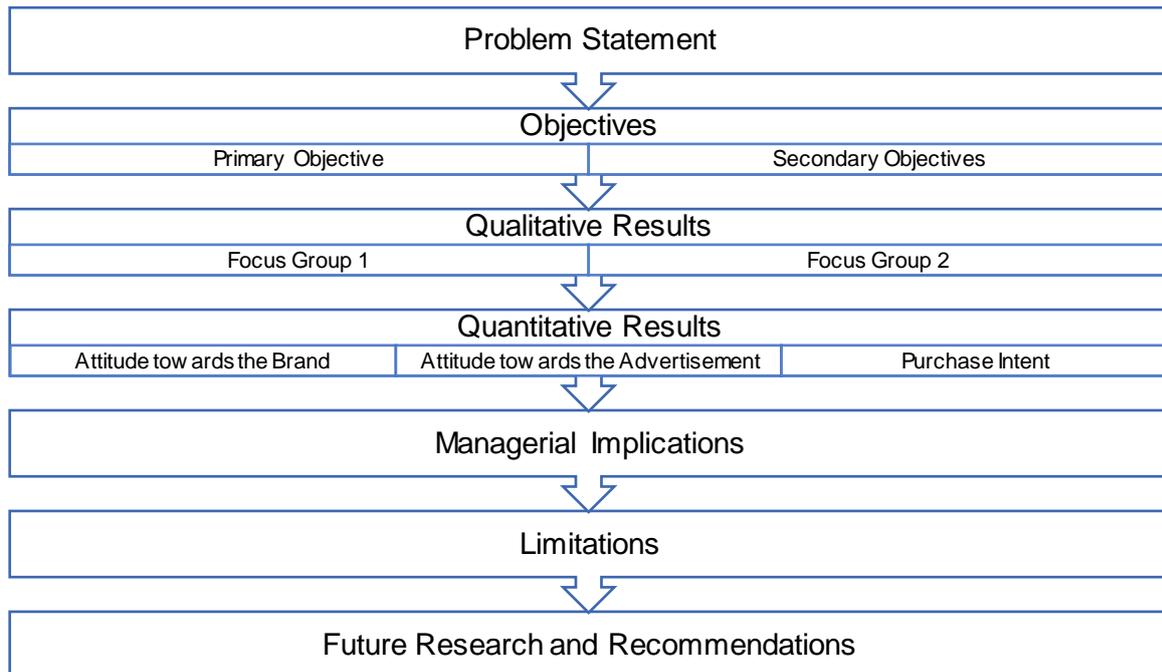
“Music is the universal language of mankind.”- Henry Wadsworth Longfellow. In this study, music was investigated as a method of communication in an advertisement. Music in advertisements has the ability to communicate to consumers without saying a word (Lewis *et al.*, 2012:80). The mood of an advertisement can be determined by the music of the advertisement (Redker & Gibson, 2009:2690), as well as the recall of consumers (Alpert *et al.*, 2005:370; Semenik *et al.*, 2012:344). Thus, music has the ability to facilitate communication, not only between firms and consumers, but between consumers as well.

In this research, communication by means of music from firm to the consumer, was studied. Television advertisements are a way for firms to communicate to consumers. Therefore, the role of music in television advertisements was assessed in terms of the congruence of the music in the advertisement. The congruence of the music was further analysed by means of three musical congruity elements (tempo, timbre, and pitch).

In this chapter, the problem statement of the study is revisited, followed by its objectives, the managerial implications, as well as the limitations and recommendations for future research. Both qualitative and quantitative research methods were implemented in this study, and the results of both are discussed. For clarity purposes, the chapter will commence with an overview of its design and layout.

7.2 DESIGN AND LAYOUT OF THE CHAPTER

The design and layout of the chapter are addressed in this section to ensure that the chapter can be navigated more easily. The layout of the chapter is shown in Figure 7.1.

Figure 7.1: Layout of the Chapter

At the outset, the problem statement of the study is discussed to act as a reminder of the background to the study which resulted in the research objectives. The objectives of the study are provided as well. Following the objectives of the study, the qualitative findings and quantitative results are discussed.

In the qualitative findings, the insights gained from the two focus groups are discussed. Thereafter the qualitative results are discussed. The quantitative research is addressed, including a discussion of the dependent variables (namely attitude towards the advertisement, attitude towards the brand, and purchase intent). For each dependent variable, the hypotheses are addressed, followed by a discussion regarding the marginal means in terms of the dependent variables of music congruity as well as the music congruity elements.

The marginal means are discussed for each dependent variable by means of a graph to gain further insights into the results of the quantitative research. Each graph is captioned with the words “congruent”, “tempo”, “timbre”, and “pitch”, thereby representing the results from a manipulation within a specific experimental group. Table 7.1 provides a summary of the manipulation implemented in each respective experimental group.

Table 7.1: Layout of Words used in Graphs

Words used in Graph	Experimental Group
Congruent	Group 1
Tempo	Group 2
Timbre	Group 3
Pitch	Group 4

Thus, as indicated in Table 7.1, wherever the word “congruent” is used in a graph, it refers to experimental group 1 (representing groups 1 to 3 in the factorial design). “Tempo” refers to group 2. Group 3 is indicated as “timbre”, and “pitch” is experimental group 4. More detail about the experimental procedure is available in Chapter 5 (paragraph: 5.3.2.2 Quantitative Research).

After the analysis of the means scores of the data, a discussion follows. Lastly, practical implications of the study, the limitations, as well as future research is discussed. The practical implications, the limitations and future research were all inspired by the discussions throughout the chapter. Thus, the majority was reported in the same sequence as the discussion in the chapter.

As indicated in Figure 7.1, the problem statement is revisited prior to the abovementioned discussions, to act as a reminder of the background and initial impetus for the study.

7.3 PROBLEM STATEMENT

Communication is an integral part of marketing. However, consumers are confronted by marketing clutter, daily (Rotfield, 2006:180), and it can be difficult for brands to break through this clutter (Pieters *et al.*, 2002:765). Sensory marketing is a method in which marketers stimulate the senses of consumers (Krishna, 2012:333) in an attempt to break through the clutter. Using music in an advertisement to influence the sense of hearing of consumers can stimulate consumers and influence their behaviour, making music an important element of an advertisement. However, firms do not always assess the effect of music on the target market and are therefore unaware of the influence of music in such advertisements.

Advertisements are expensive, especially television advertising. Therefore, marketers cannot afford to make an ineffective television advertisement. As music is seen as up to 50% of the advertisement (Simmons, 2005), and a means to communicate a brand message

to consumers (Inskip *et al.*, 2007:688), music is an integral component of the effectiveness of advertisements.

However, more research needs to be conducted to understand if and how music influences consumers and their behaviour. Research has shown that congruity between the brand and the music, leads to more positive consumer evaluations of the brand (Zander, 2006:467; North *et al.*, 2004:1678).

However, the concept of congruity is not defined properly as of yet – researchers have made use of different definitions of congruity in advertisements, which have resulted in mixed results (Park *et al.*, 2014:768). The difference in definitions has led to researchers using different elements of music congruity in advertisements. As recommended by Oakes (2007:46) and Simmons (2005), more research is needed to explore how the different ways in which music can be congruent, such as tempo or musical key, affects consumers' affective and cognitive responses. The study therefore attempted to reduce the gap in the literature by adhering to Oakes' (2007:46) and Simmons' (2005) recommendation.

The problem that was investigated, is the lack of knowledge of the effect of incongruent music in an advertisement on South African consumers. As firms ultimately want consumers to purchase their products, the decision which can be influenced by the consumers' attitude, purchase intent as well as their attitude towards both the advertisement and the brand, were investigated. However, as mixed results have been found in past, research of the possible effect of incongruent music on consumers, some of the individual musical elements were investigated (tempo, timbre, and pitch), to determine whether the individual musical elements could have contributed towards the abovementioned discrepancy.

Thus, the problem is that there is not sufficient knowledge in terms of the music used in advertisements and how incongruent music affects the audiences in South Africa, especially as some of the participants have described some of the advertisements as "irritating" because of the music used in the advertisement. The research aims to address the problem and gap in the literature by investigating the effect that the congruence of music has on consumers.

Therefore, the objective of this study was to investigate the relationship between music congruity, music congruity elements, and their possible effect on attitude and purchase intent. The research can contribute towards a better understanding of congruity, can help marketers in understanding how they can manipulate different elements of music to

influence consumers, and could help composers to understand which aspects of music are important in advertising compositions, which will ultimately improve marketing communication.

7.4 OBJECTIVES

As summarised below, both primary and secondary research objectives were investigated in this study. The primary objective is shown in Table 7.2.

Table 7.2: Primary Objective of the Study

Primary Objective	
	To investigate the influence of musical congruity and music congruity elements on attitude and intent.

The secondary objectives, relating to the attitude of the brand, are shown in Table 7.3 below.

Table 7.3: Secondary Objectives: Attitude towards the Brand

Attitude towards the Brand	
1.1	To investigate the influence of musical congruity on cognitive attitude towards the brand.
1.2	To investigate the influence of music congruity elements on cognitive attitude towards the brand.
1.3	To investigate the influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the brand.
1.4	To investigate the influence of musical congruity on affective attitude towards the brand.
1.5	To investigate the influence of music congruity elements on affective attitude towards the brand.
1.6	To investigate the influence of the interaction between musical congruity and music congruity elements on affective attitude towards the brand.

Attitude towards the brand can be influenced by attitude towards an advertisement (Lalwani *et al.*, 2009:142). Thus, the secondary objective relating to the attitude towards the advertisement are shown in Table 7.4.

Table 7.4: Secondary Objectives: Attitude towards the Advertisement

Attitude towards the Advertisement	
2.1	To investigate the influence of musical congruity on cognitive attitude towards the advertisement.
2.2	To investigate the influence of music congruity elements on cognitive attitude towards the advertisement.
2.3	To investigate the influence of the interaction between musical congruity and music congruity elements on cognitive attitude towards the advertisement.
2.4	To investigate the influence of musical congruity on affective attitude towards the advertisement.
2.5	To investigate the influence of music congruity elements on affective attitude towards the advertisement.
2.6	To investigate the influence of the interaction between musical congruity and music congruity elements on affective attitude towards the advertisement.

Consumers' attitude could have an influence on their decision to purchase a product (Dhurup, 2014:1540). The secondary hypotheses relating to the purchase intent are thus shown in Table 7.5.

Table 7.5: Secondary Objectives: Purchase Intent

Purchase Intent	
3.1	To investigate the influence of musical congruity on purchase intent.
3.2	To investigate the influence of music congruity elements on purchase intent.
3.3	To investigate the influence of the interaction between musical congruity and musical congruity elements on purchase intent.

The hypotheses related to the stated objectives are available in Addendum A of the document. The qualitative results, which were conducted in preparation for and support of the quantitative results, are discussed next.

7.5 QUALITATIVE RESULTS

In this study, both qualitative and quantitative research were conducted. The qualitative research consisted of two focus groups, the results of which are discussed in this section. Focus group 1 is discussed first.

7.5.1 Focus Group 1

In focus group 1 a discussion was conducted to determine the view of participants in terms of advertisements and music used in advertisements. The discussion guide is available in Addendum B, and the transcript of the focus group can be found in Addendum C.

The participants indicated that, when the songs used in an advertisement is “catchy” (when the song sticks in their mind), such as in the case of the Wimpy advertisement (“Wimpy, oe lekker breakfast”), they are more likely to remember the advertisement. The advertisement featured the song --“Impi” by Johnny Clegg, but changed the word “Impi” to Wimpy, and the rest of the lyrics spoke of the “lekker” breakfast that can be bought at a Wimpy restaurant. The advertisement was also funny because of the men dancing to the song, making the advertisement both funny and memorable. It is an advertisement that the participants are more likely to remember and to enjoy watching.

The participants also indicated that advertisements telling a story are more likely to be remembered. For example, an advertisement by Coronation was mentioned which tells the story of an elephant. In the advertisement, elephants break loose from the park they were living in, and a hunter is sent to bring them back. He walks around with his gun, but the elephants do not want to come near him. In the end, the hunter puts down the gun and risks his life to be able to approach the elephants to bring them back (Cowie, 2012). However, in the focus group, the participants indicated that this was an advertisement of Investec, but it is in fact a Coronation advertisement. Thus, the story was remembered, but not the brand. The story was not linked to Coronation, indicating that remembering an advertisement does not necessarily mean that the participants will remember the brand or that it will result in a purchase of the product or service.

Music described as “irritating” that are used in an advertisement, may increase the probability that the audience will remember the advertisement, but is not likely to leave a good impression of the advertised brand, as indicated by the participants in the focus group. Music the audience is familiar with, such as the “Invisible man” (song by Queen) used in an OutSurance advertisement may result in the audience remembering the advertisement more easily, and associating the music with the brand.

In terms of the advertisement used in the experiment, which was also shown to the participants in the focus groups, the participants enjoyed the story told in the advertisement, and felt that the advertisement was aimed at a large audience they could identify with. The music in the advertisement contributed to the tension built in the advertisement, but could

take the focus away from the spoken voice. Thus, the participants indeed enjoyed the advertisement, as well as the music used in the advertisement, but indicated that the voice in the advertisement was a more important factor in shaping their opinion on the advertisement than the music itself.

The participants agreed that music indeed influences consumers' perceptions of an advertisement and could influence consumers in various ways (such as helping a consumer to remember the advertisement, and to aid in the general enjoyment of the advertisement). The participants agreed that music influences consumers, but it appears that specific aspects of music could have specific influence on consumers, such as catchy music being easier to remember, or irritating music that could increase recollection of the advertisement, but which does not necessarily leave a good impression of the brand. Thus, it is possible that specific types of music, or music with specific attributes could contribute to specific reactions in consumers. Focus group 2 also had valuable contributions in terms of how music influences consumers, which contributions are discussed next.

7.5.2 Focus Group 2

In the second focus group, the purpose of the discussion was to determine the participants' thoughts on music used in advertisements and how those thoughts influence them. The discussion guide of focus group 2 is available in Addendum D, and the transcript for the focus group, in Addendum E.

During the focus group session, these participants indicated that they too, enjoy advertisements that tell a story. An example was an advertisement by Allan Gray. In the advertisement, an old man stands next to the Berlin wall in Germany where rioting crowds are tearing down the wall. The man then crosses to the other side of where the wall was, walking down the streets to a house where an old lady opens the door for him. They both smile, for it is clear they both have waited a long time to see each other again. Separated by the wall, they were unable to do so. The advertisement showed commitment and patience bear fruit (Nkosi, 2015).

The participants indicated that they enjoy advertisements showing a sense of humour. The participants also stated that they do not like advertisements using irritating music which gets stuck in their minds all day after exposure to the advertisement. An example of such an advertisement, is the advertisement of Blue Ribbon bread. In the advertisement, children in school uniforms dance whilst one of them sings how cool his mother is for packing him the best bread for his breaks at school. The participants were unable to remember the brand of

this particular advertisement, but they were able to remember the advertisement because of the (irritating) song used in the advertisement. The participants also agreed that music in advertisements affects their emotions.

Thus, during this focus group discussion, less information was gathered of how the participants were influenced by music, but it was discovered that they were in agreement that music plays a role in their perception of an advertisement. For example, advertisements using music which is irritating by their standards are not advertisements they enjoy watching. However, it is not clear whether the irritating music influences their intention to purchase the brand or product. Future research could investigate the influence of irritating music, which is discussed later in this chapter (see paragraph: 7.9 Future Research and Recommendations). First, however, the quantitative results will be discussed.

7.6 QUANTITATIVE RESULTS

In this section, the results provided in Chapter 6 (see paragraph: 6.7 Empirical Results and Findings) are discussed in terms of the dependant variables of the study, namely attitude towards the brand, attitude towards the advertisement, as well as purchase intent. Firstly, the findings concerning the consumers' attitude towards the brand are discussed.

7.6.1 Attitude towards the Brand

A consumer's attitude towards a brand shows an inclination to respond favourably or unfavourably towards that brand (Dhurup, 2014:1540). In this survey, the attitude towards the brand was measured by using a semantic differential scale, with questions relating to both cognitive and affective attitude towards the brand. The data was analysed in Chapter 6 (see paragraph: 6.7.2 The influence of Musical Congruity on Attitude towards the Brand), and the results indicated no differences found in the participants' attitude towards the brand in terms of the level of congruity of the music or the music congruity element manipulated in the experiment. Both cognitive attitude towards the brand and affective attitude towards the brand were measured. The results from the participants' cognitive attitude towards the brand are discussed first.

7.6.1.1 Cognitive Attitude towards the Brand

The cognitive component of brand attitude refers to the consumers' knowledge and perceptions which are acquired by direct experience with the brand, or by gathering information from other sources (Schiffman & Kanuk, 2010:249), such as an advertisement.

Three hypotheses were formed in relation to the consumers' cognitive attitude towards the brand, and they are addressed next.

7.6.1.1.1 Hypotheses

The hypotheses relating to the consumers' cognitive attitude towards the brand are displayed in Table 7.6.

Table 7.6: Cognitive Attitude towards the Brand Hypotheses

H_{01A}	Musical congruity does not significantly influence the cognitive attitude of consumers toward the brand.
H_{01B}	Music congruity elements do not significantly the influence cognitive attitude of consumers toward the brand.
H_{01C}	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the brand.

The hypotheses (H_{01A}, H_{01B}, and H_{01C}), as addressed in the previous chapter (see 6.7.2.1 Cognitive Attitude towards the Brand), were not rejected. Thus, neither musical congruity, nor musical congruity elements, nor the interaction amongst these, exerted a significant influence on cognitive attitude towards the brand. The influence of musical congruity and the music congruity elements are discussed in this section. Firstly, musical congruity is discussed.

7.6.1.1.2 Musical Congruity

Musical congruity was measured in this study to determine whether music that "fits" the brand or music that does not "fit" the brand has an influence on consumers' cognitive attitude towards the brand. As indicated by the results, the congruence (fit) of the music used in the advertisement did not make a difference on consumers' cognitive attitude towards the brand. The reason for the results could be that the other elements present in the advertisement – such as the images used, or the spoken voice in the advertisement, masked the incongruence of the music by demanding more attention from the participants than the music in the advertisement. The analysis of the musical congruity elements could assist in the understanding of the congruity of the music.

7.6.1.1.3 Musical Congruity Elements

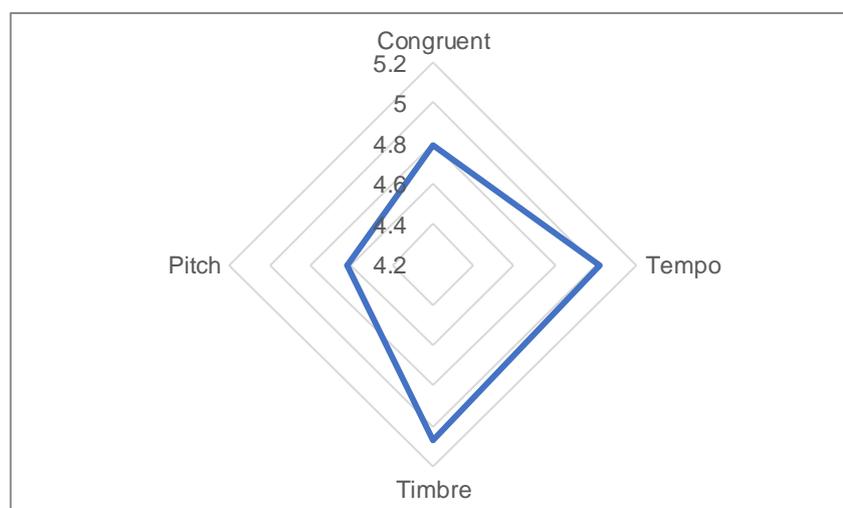
Tempo, timbre, and pitch are the musical congruity elements analysed in this study. These elements were chosen on the recommendation of other researchers (Simmons, 2005), as well as the fact that those three elements are musical elements that can be captured by the

minds of consumers (Seashore, 1938:2). The estimated marginal means are discussed in the next section to get a better understanding of the results obtained.

7.6.1.1.3.1 Estimated Marginal Mean Scores

The lack of rejection of the hypotheses indicated that the difference in congruity in the music had no statistically significant effect on the participants' cognitive attitude towards the brand. The estimated marginal means, although the hypotheses were not rejected, could assist in explaining the results. Figure 7.2 depicts the estimated marginal means for the different experimental groups.

Figure 7.2: Estimated Marginal Mean Scores: Cognitive Attitude towards the Brand



As can be seen in Figure 7.2, pitch had the lowest estimated marginal mean, whilst tempo and timbre had the highest estimated marginal mean, however, not significantly so (see paragraph: 6.7.2.1 Cognitive Attitude towards the Brand). The estimated marginal means of the congruent group were just above pitch.

The reason the pitch could have had the lowest mean, is that a higher pitch (which was used in this study) is often associated with happier music (Watson, 1942:34). However, in some studies it was found that lower-pitched music is associated with pleasantness, whilst in others the opposite was found (Jaquet *et al.*, 2014:64). Thus, it is not truly known how and whether pitch affects consumers, but in this study, it appeared that the higher pitch influenced the participants' cognitive attitude towards the brand in a negative way. Thus, the higher pitch could have been more distracting than the rest of the other music in terms of its congruity, though not significantly so. Also, the setting of the advertisement itself was not a particularly happy setting, and the higher pitch was in contrast with the setting of the

advertisement (if the higher pitch is considered to create a happier mood than lower-pitched music).

The slower tempo and the incongruent timbre used in the advertisement, appeared to have had the same effect on consumers as the congruent music, which was leaning towards a positive cognitive attitude towards the brand, with mean scores between 4.88 and 5.08. Thus, the consumers' cognitive attitude towards the brand was unaffected by the level of congruence in the music.

7.6.1.1.4 Discussion – Cognitive Attitude towards the Brand

The results indicated no significant difference between the consumers' cognitive attitude towards the brand in terms of the congruence of the music in the advertisement. There are several factors which could have caused these results, and they are discussed in this section.

The reason for the lack of difference in the consumers' cognitive attitude towards the brand could perhaps be attributed to the voice used in the advertisement. Cognitive attitude encompasses the knowledge and beliefs acquired by individuals through direct experience with the brand or from information from other sources (Schiffmann & Kanuk, 2010:249). Other sources could include advertisements, such as the television advertisement the participants were exposed to in this study. In this case, the voice speaking in the advertisement, as well as the images, provides the consumer with much information about the brand – the music perhaps less so.

In the focus groups, some participants expressed their enjoyment in watching the advertisement used in the experiment without music, as they could concentrate on the voice and images without possible distraction from music. The consumers' statement that the music could serve as a distraction for them, reminds of the elaboration likelihood model discussed earlier. The elaboration likelihood model claims that affect-evoking music used in advertisements is distracting for high-involvement consumers (North *et al.*, 2004:1678). However, the theory of musical congruity states that, if the music is congruent with the advertisement, the music will not distract the consumers, but rather enhance their ability to, in their state of high-involvement, still to concentrate on the information in the advertisement (North *et al.*, 2004:1678). However, the results indicate that the participants' cognitive attitude towards the brand was the same regardless of the music used in the advertisement. Future research could address the matter further.

From the results, the different music types neither influenced the participants' intake of information, nor did one type of music used distract them significantly more than other types. Therefore, it could be concluded that the participants could have depended on the spoken words for the intake of information rather than being influenced by the music.

Attitude consists of both affective and cognitive processing (Parumasur & Roberts-Lombard, 2014:207). Therefore, in this study both cognitive attitude towards the brand, as well as affective attitude towards the brand, were assessed.

7.6.1.2 Affective Attitude towards the Brand

Affective attitude refers to consumers' emotional reactions and feelings (Hawkins & Mothersbaugh, 2013:387; Solomon, 2007:237) towards an object or a brand. The consumers' attitude towards a brand is the tendency of a consumer to respond in a favourable or an unfavourable manner towards a brand (Dhurup, 2014:1450). Thus, the affective attitude of a consumer towards a brand refers to the feelings or emotional reactions that a consumer has regarding a brand, after exposure to the brands' advertisement. The affective attitude towards the brand was measured in this study and the hypotheses in relation to the measurement of the consumers' affective attitude towards the brand, are discussed next.

7.6.1.2.1 Hypotheses

The hypotheses in the study were derived from the objectives shown earlier in the chapter (see paragraph: 7.3 Objectives). The hypotheses relating to the consumers' affective attitude towards the brand are shown in Table 7.7.

Table 7.7: Affective Attitude towards the Brand Hypotheses

H_{02A}	Musical congruity does not significantly influence the affective attitude of consumers toward the brand.
H_{02B}	Music congruity elements do not significantly influence the affective attitude of consumers toward the brand.
H_{02C}	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the brand.

The data collected was analysed (see paragraph: 6.7.2.2 Affective Attitude towards the Brand). The results indicated that the hypotheses relating to the consumers' affective attitude towards the brand (H_{02A}, H_{02B}, and H_{02C}) were not rejected. The effect of musical congruity as well as the effect of the musical congruity elements is discussed next.

7.6.1.2.2 Musical Congruity

In the study, the music used in the advertisement, was either congruent or incongruent. The results indicated that there was no significant difference between the congruent and incongruent music in terms of the participants' affective attitude towards the brand. Whilst the study was conducted in a laboratory setting, the participants could have been influenced by extraneous variables, such as a previously determined, or set affective attitude towards the brand, even though careful steps were taken to ensure that all the participants received the same experimental treatment. Having a closer look at the musical congruity elements could provide more information on the results.

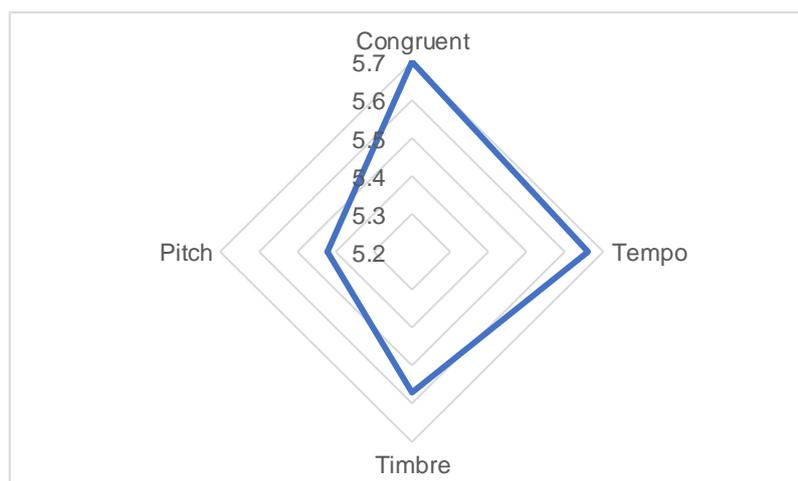
7.6.1.2.3 Musical Congruity Elements

The musical congruity elements manipulated in the experiment, were tempo, timbre, and pitch. The results found the music not only congruent and incongruent, but also incongruent in terms of the pitch, timbre, and tempo used in the music. Therefore, none of the music congruity elements influenced consumers' affective attitude towards the brand. The analysis of the estimated marginal means could provide a closer look into the results.

7.6.1.2.3.1 Estimated Marginal Means

The estimated marginal means, as calculated by the two-way ANOVA described in Chapter 6 (paragraph: 6.7.1 The Design and Reporting of the Empirical Results and Findings), are shown in Figure 7.3.

Figure 7.3: Estimated Marginal Mean Scores: Affective Attitude towards the Brand



As can be seen in Figure 7.3, there are four groups shown on the graph (see paragraph: 7.2 Design and Layout of the Chapter). Pitch and Tempo had the highest estimated marginal

means, as shown in Figure 7.3, whilst Timbre had the lowest marginal mean score. Congruent music, therefore, did not have the highest mean score. Though pitch and tempo's mean scores were higher, these were not significantly so.

The mean scores were all positive, as they all had values above 5, indicating that all the groups experienced a positive affective attitude towards the advertised brand. Thus, regardless of the music used in the advertising stimuli, the participants had a favourable affective attitude towards the brand after exposure to the advertisement. However, their affective attitude was not influenced by the music used in the advertisement, despite the music being different for the advertisements.

The reason for the congruity elements' lack of influence could be that the participants already had set feelings towards the brand before exposure to the advertisement. Thus, regardless of the music used in the advertisement, their attitude remained unchanged. They were exposed to the advertisement in a laboratory setting, and it is possible that the exposure of one advertisement was not enough to influence their feelings towards the brand. Thus, despite the theory's predictions, the music in the advertisement did not exert enough influence to change the affective attitude of the consumers.

7.6.1.2.4 Discussion – Affective Attitude towards the Brand

The consumers' affective attitude towards the brand was not influenced by the congruity of the music in the advertisement. There were some factors that could have influenced the result, and those factors are discussed next.

The music used in the advertisement did not have a significant impact on the participants' affective attitude. One reason could be the type of advertisement used. The advertisement used was an advertisement used on television. Hence, it was an advertisement that could actually have been seen on consumers' television screens. Thus, it is likely that the placement of the music in the advertisement (where the music is in the background rather than being the focus of the advertisement itself) plays a large role in how much influence music has in the advertisement and on the consumers exposed to the advertisement. The voice and the images could have had a bigger impact on the consumers' affective attitude towards the brand than the music used in the advertisement because of the type of advertisement used.

Also, it is possible that consumers could have had a set attitude towards the brand before exposure to the advertisement. Therefore, the advertisement did not significantly change

the participants' affective attitude towards the advertisement, despite the incongruent music. Consumers could have had a previous personal experience with the brand (Semenik *et al.*, 2012:187) that could have left a lasting impression on them, or a family member or friend could have had an experience with the brand that could have influenced the participants as well (Assael, 1994:274). In the study, the same advertisement was used for all four experimental groups, with only the music changing, and a laboratory setting was used to minimise external influence as much as possible.

7.6.1.3 Discussion – Attitude towards the Brand

Considering the above discussion pertaining to cognitive and affective attitude towards the brand, it can be inferred that consumers' overall attitude towards the brand was not influenced by the congruity of the music in the advertisement. A study conducted by Morris and Boone (1998) found similar results in terms of the congruence of the music and the participants' attitude towards the brand. The study recognised that advertisements are idiosyncratic and that firms should consider the music of each individual advertisement, rather than applying the results of the participants' attitude towards the brand of one advertisement to other advertisements which might have a completely different setting and feel (Morris & Boone, 1998). The study recognised that music still influences participants' mood and arousal. However, the effect of the music in this particular advertisement did not play a large enough role to influence the participants' attitude towards the brand (Morris & Boone, 1998).

Thus, in terms of this study, the results also show that the congruence of the music and the music congruity elements did not exert any effect on the participants' attitude towards the brand. Mood was not measured in this study, but the thought-listing data analysis, as was discussed in Chapter 6 (see paragraph: 6.5.2 Thought-Listing Data Analysis), indicated that the mood of the music used in the experimental stimuli initiated different moods or feelings in the participants. The music in this study could also have influenced the mood of the participants, but the change in mood did not initiate a change in attitude towards the brand. Attitude towards the advertisement will be discussed next.

7.6.2 Attitude towards the Advertisement

The participants' attitude towards the advertisement was measured by making use of semantic differential scales in the survey (see Addendum F). The results were analysed by making use of a univariate ANOVA. In Chapter 6 (see paragraph: 6.7.3 The Influence of Musical Congruity on Attitude towards the Advertisement) it could be seen that both

cognitive attitude towards the advertisement as well as affective attitude towards the advertisement was not significantly influenced by the musical congruence in the advertisement.

7.6.2.1 Cognitive Attitude towards the Advertisement

Cognitive attitude refers to the beliefs that a consumer has towards an object (Parumasur & Roberts-Lombard, 2014:204) and can be influenced by an advertisement (Schiffmann & Kanuk, 2010:249). Consumers' attitude towards an advertisement is their tendency to react favourably or unfavourably towards an advertisement to which they have been exposed (Solomon, 2007:240). Cognitive attitude towards the advertisement refers to the beliefs the consumer has towards an advertisement after exposure, and whether they will react favourably or unfavourably towards the advertisement. Cognitive attitude towards the advertisement was measured in this study, and the hypotheses that were used to measure this construct are discussed next.

7.6.2.1.1 Hypotheses

The hypotheses relating to the consumers' cognitive attitude towards the advertisement are shown in Table 7.8:

Table 7.8: Cognitive Attitude towards the Advertisement Hypotheses

H_{03A}	Musical congruity does not significantly influence the cognitive attitude of consumers toward the advertisement.
H_{03B}	Music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.
H_{03C}	The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.

The results of the hypotheses were calculated in the previous chapter (see paragraph: 6.7.3.1 Cognitive Attitude towards the Advertisement). The results indicated that the hypotheses in Table 7.8 (H_{03A}, H_{03B}, and H_{03C}) were not rejected. Both musical congruity and the musical congruity elements are discussed in terms of their influence on the consumers' cognitive attitude towards the advertisement.

7.6.2.1.2 Musical Congruity

The advertisements that the participants were exposed to, contained either music that was congruent with the advertisement, or music that was incongruent with the advertisement. The results found that the congruity did not significantly influence the participants' cognitive

attitude towards the advertisement. The reason for the lack of significant influence could be that, in the advertisement, the voice had a larger influence on the participants' cognitions, thus diminishing the influence the music in the advertisement had on the participants' cognitive attitude towards the advertisement. The influence of the music congruity elements was also examined in the study, and could assist in explaining the results.

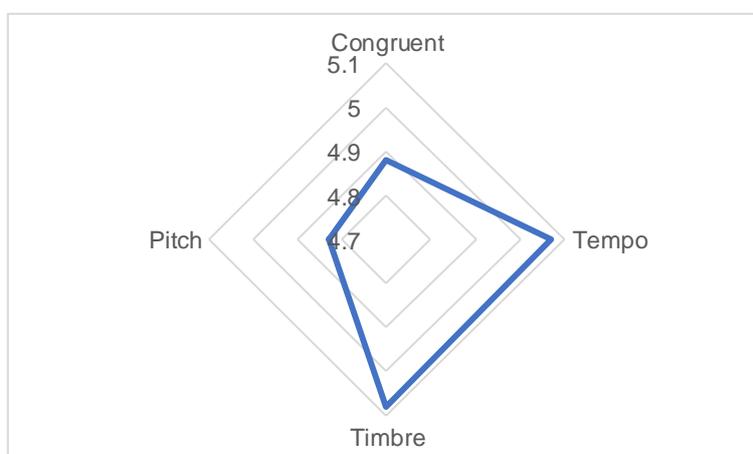
7.6.2.1.3 Musical Congruity Elements

Three musical congruity elements were analysed in the study – tempo, timbre, and pitch. The results found that there was no significant difference between the three musical congruity elements in terms of the participants' cognitive attitude towards the advertisement. The estimated marginal mean scores of the participants' cognitive attitude towards the advertisement are reviewed next to provide further insight into the results.

7.6.2.1.3.1 Estimated Marginal Mean Scores

The marginal means scores are indicated in Figure 7.4. The figure shows the mean scores of the different groups in the experiment in terms of the univariate analysis that was conducted to analyse the data.

Figure 7.4: Estimated Marginal Mean Scores: Cognitive Attitude towards the Advertisement



As can be seen in Figure 7.4, tempo and timbre had the highest estimated mean scores, whilst pitch and the congruent music had the lowest estimated marginal mean scores.

In terms of the participants' cognitive attitude towards the advertisement, pitch was the only incongruent musical element with a mean score lower than the congruent composition. Timbre had the highest mean score, followed by tempo. The results could indicate that the higher pitch was more distracting from the advertisement than the other two elements (in terms of the visuals and the voice used), though not significantly so. However, the distracting instruments used in the incongruent timbre music, did not significantly influence the

participants in terms of their beliefs regarding the advertisement. The slower tempo could have allowed the participants to focus more on the voice in the advertisement, but not significantly more than the tempo of the original advertisement.

The lack of difference found between the musical congruity elements in terms of their incongruent or congruent fit with the advertisement could be because the participants were still able to focus on the words used in the advertisement, even though the music did not fit the advertisement. The knowledge and perceptions of the participants regarding the advertisement were not significantly influenced by the congruence of the music used in the advertisement. Since consumers make use of their cognitive attitude to process information about complex or important objects or advertisements (Parumasur & Roberts-Lombard, 2014:205), the different musical congruity elements used in the music did not influence their cognitive attitude towards the advertisement, because the music did not make a significant difference in the advertisement's complexity or importance.

7.6.2.1.4 Discussion – Cognitive Attitude towards the Advertisement

The consumers' cognitive attitude towards the advertisement was not significantly influenced by the congruence of the music, as discussed earlier. There are several factors that could have contributed to the results, and they are discussed in this section.

Cognitive attitude of a brand can be influenced by changing or adding to the beliefs of consumers, or by changing their perceptions about the ideal brand or situation (Parumasur & Roberts-Lombard, 2014:215). However, the difference in the music used in the experiment did not succeed in changing or adding to the beliefs of consumers. Consumers' attitude towards an advertisement is influenced by the entire advertisement to which they are exposed (Biehal *et al.*, 1992:20). Thus, it could be that some of the other elements (such as the voice in the advertisement) played a larger role in influencing the cognitive attitude of participants to such an extent that the incongruent or congruent music did not have a significant influence on the participants' cognitive attitude towards the advertisement.

In the focus groups, some participants stated that they found the advertisement to be valuable because of the story told in the advertisement. Some participants felt that the words spoken during the advertisement played a part in how useful the advertisement was – since they could tell their friends the story of the advertised product. Even so, music can increase the effectiveness of the storytelling of an advertisement (Alpert *et al.*, 2005:369). It appears, from the results, that the difference in the music in the advertisements did not have a large enough effect on the effectiveness of the storytelling in the advertisement. The consumers'

affective attitude towards the advertisement was also measured in the study, and is discussed next.

7.6.2.2 Affective Attitude towards the Advertisement

The affective component of attitude refers to the emotional reactions and feelings of a consumer (Hawkins & Mothersbaugh, 2013:387). A consumers' attitude towards an advertisement is the consumers' inclination to respond favourably or unfavourably towards an advertisement they were exposed to (Solomon, 2007:240). Thus, the consumers' affective attitude towards the advertisement is their tendency to have favourable or unfavourable emotional reactions after exposure to the advertisement. The affective attitude towards the advertisement of consumers was measured in the study, and the hypotheses are discussed next.

7.6.2.2.1 Hypotheses

The hypotheses relating to the affective attitude towards the advertisement of the consumers, are shown in Table 7.9.

Table 7.9: Affective Attitude towards the Advertisement Hypotheses

H_{04A}	Musical congruity does not significantly influence the affective attitude of consumers toward the advertisement.
H_{04B}	Music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.
H_{04C}	The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.

According to the results (see paragraph: 6.7.3.2 Affective Attitude towards the Advertisement), the hypotheses in Table 7.9 (H_{04A}, H_{04B}, and H_{04C}) were not rejected. The musical congruity and musical congruity elements and the results found in terms of the participants' affective attitude towards the advertisement are discussed next.

7.6.2.2.2 Musical Congruity

In this study, musical congruity refers to how well the music "fits" the advertisement (Park *et al.*, 2014:770). The participants were exposed to both incongruent and congruent music in an advertisement. The results show no significant difference in terms of the consumers' affective attitude towards the advertisement as per the congruent and incongruent music. The reason for this result could be that the participants already had been in a positive emotional state at the time of exposure, which could have influenced how the participants

perceived the brand or advertisement (Schiffmann & Kanuk, 2010:250). Thus, the music itself did not exert a large enough influence to change the pre-existing emotional state of the participant. The results of the musical congruity elements could assist in assessing the results.

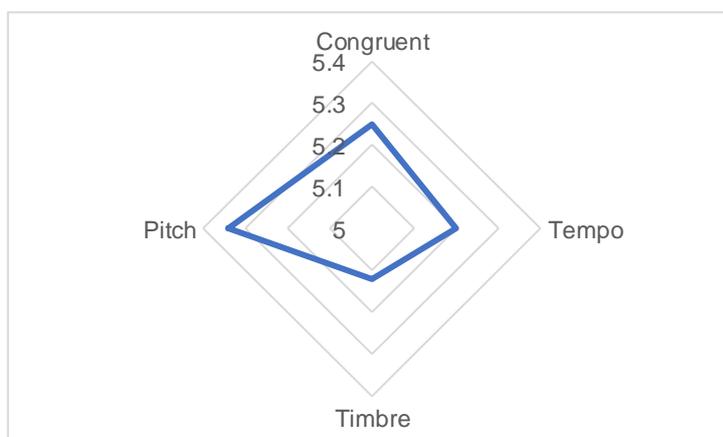
7.6.2.2.3 Musical Congruity Elements

There were three musical congruity elements measured in the study – tempo, timbre, and pitch. These elements were manipulated to be incongruent with the advertisement, and the results indicate that the change in the congruence of the music did not significantly influence the participants' affective attitude towards the advertisement. The estimated marginal mean scores are addressed next, as it could aid in the discussion of the results.

7.6.2.2.3.1 Estimated Marginal Mean Scores

The affective attitude of the participants towards the advertisement was measured by the online survey, by making use of a semantic differential scale. The estimated marginal mean scores of the participants' affective attitude towards the advertisement are shown in Figure 7.5.

Figure 7.5: Estimated Marginal Mean Scores: Affective Attitude towards the Advertisement



From Figure 7.5, it appears the congruent music had the highest mean score in terms of the affective attitude of the participants towards the advertisement. Of the incongruent groups, pitch had the lowest mean score, where tempo had the highest mean score.

It is possible that the incongruent pitch could have influenced the participants' emotions negatively, and thus resulted in a more negative estimated marginal mean score, though not a significantly lower mean score than that of the congruent music. The incongruent musical elements had a lower mean score than the congruent music, which is what was to be expected considering the theoretical background of the study. However, the type of

advertisement used could have discouraged a larger difference in the mean scores, as the advertisement also included spoken language and vivid imagery. However, the advertisement used in the study is one type of advertisement seen on television (as a real-life television advertisement were used in the study), and a different television advertisement with a larger focus on music could have yielded a larger difference in mean scores.

7.6.2.2.4 Discussion – Affective Attitude towards the advertisement

The results of the study could have been affected by different factors, which are discussed in this section. The affective attitude of a consumer towards an advertisement is the feelings or emotions that the consumer has in terms of the advertisement after his or her exposure of the advertisement (Hawkins & Mothersbaugh, 2013:387). In the focus groups, participants stated that music in advertisements has an influence on consumers' mood and emotions. As can be seen in Figure 7.5, the participants had, though not significantly so, different attitudes towards the advertisement. The congruent music had the most positive effect on the participant's emotions, which could point to the fact that the music that was designed to be congruent with the music had a more positive impact on the consumers' mood than the incongruent music, though not significantly so.

The mean scores found in Figure 7.5 were positive, indicating that the participants had an overall positive affective attitude towards the advertisement used in the experiments. Thus, the participants' emotions regarding the advertisement were positive, despite the use of incongruent music in the advertisement. Therefore, overall, the advertisement used was one that was liked by the participants, despite the use of incongruent music in some versions of the advertisement. This indicates, the images and voice used in the advertisement could possibly have had a larger influence on the participants' affective attitude towards the advertisement. When music is used in a television advertisement, it is almost always accompanied by another component, such as dialogue or a visual element (Hung, 2000:25). Thus, music has a relationship with the other elements in the advertisement, which could also have had an influence on the results, despite the fact that the music in the advertisement was the manipulated variable.

Consumers' attitude towards the advertisement and the brand could influence consumers' purchase intent (Dhurup, 2014:1540). Therefore, purchase intent was also measured in the study and is discussed next.

7.6.3 Purchase Intent

The purchase intent of consumers is their intention or determination to purchase a specific brand or product (Teng *et al.*, 2007:29). The purchase intent of consumers was measured in the study, and the hypotheses regarding the purchase intent of the consumers is discussed next.

7.6.3.1 Hypotheses

The hypotheses were derived from the objectives of the study (see paragraph: 7.4 Objectives), and the hypotheses relating to the purchase intent of the participants are shown in Table 7.10.

Table 7.10: Purchase Intent Hypotheses

H05A	Musical congruity does not significantly influence consumers' purchase intent.
H05B	Music congruity elements do not significantly influence consumers' purchase intent
H05C	The interaction between musical congruity and music congruity elements do not significantly influence consumers' purchase intent.

The results calculated in Chapter 6 (see paragraph: 6.7.4 The Influence of Musical Congruity on Purchase Intent) found that none of the hypotheses in Table 7.10 (H05A, H05B, and H05C) was rejected. Musical congruity and the musical congruity elements are analysed in the next section to aid in the understanding of the results.

7.6.3.2 Musical Congruity

In this study, participants were exposed to either congruent music or incongruent music in a television advertisement. The results indicated that the congruence of the music did not influence consumers' intention to purchase the advertised brand. The results of the participants' attitude towards the brand and the advertisement, yielded the same results. The attitude of consumers has the ability to influence purchase intent (Dhurup, 2014:1540). The lack of change in attitude after exposure to either the congruent or incongruent music in the advertisement, could have resulted in the lack of change in purchase intent after exposure to the advertisement. The results of the musical congruity elements could assist in understanding the results of the musical congruity in the advertisement.

7.6.3.3 Musical Congruity Elements

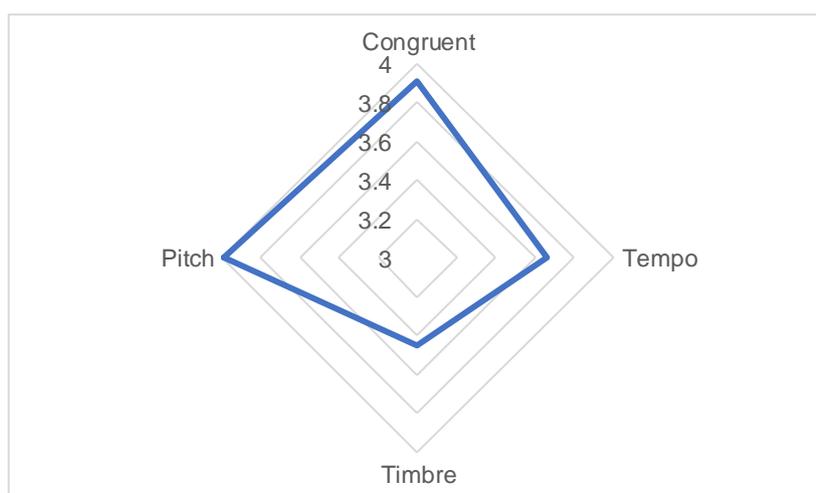
Three musical congruity elements were manipulated in this study, namely tempo, timbre, and pitch. The results indicated that there was no significant difference in the participants'

purchase intent after exposure to the manipulated musical congruity elements. The estimated marginal means of the results are discussed next, as it could assist in explaining the results.

7.6.3.3.1 Estimated Marginal Means

Figure 7.6 shows the estimated marginal mean scores of the music used in the advertisements, as calculated by the two-way ANOVA in Chapter 6 (paragraph: 6.7.4 The Influence of Musical Congruity on Purchase Intent).

Figure 7.6: Estimated Marginal Mean Scores: Purchase Intent



As can be seen in Figure 7.6, the congruent music and the incongruent tempo music have the highest estimated marginal mean scores, with the incongruent timbre having the lowest marginal mean score.

It is possible that the higher pitch used in the advertisements could have induced participants to feel more positive about the product (Watson, 1942:34) and the purchase thereof, and could have induced the participants to be more likely to purchase the product advertised. However, the congruent music had a similar marginal mean score, indicating that the music could not have had a statistically significant effect on the purchase intent of the participants. A further discussion is needed to address the results.

7.6.3.4 Discussion – Purchase Intent

The purchase intent of participants was measured in this study, and the results indicated that the participants' purchase intent was not influenced by the congruence of the music in the advertisement.

In another study, the same results were found in terms of the purchase intent of participants and the congruence of the music used in the advertisement. The study stated that music may not always significantly influence purchase intent in an emotional advertising condition, but it could influence how the participant feels when watching the advertisement (Morris & Boone, 1998). However, even so, when deciding whether to use background music for an advertisement, the sole consideration should not only be whether the music will greatly influence the consumers' purchase intent (Morris & Boone, 1998). The advertisement as a whole still needs to make sense and requires good artistic judgement.

In this study, the purchase intent was also not significantly influenced by the music used in the advertisement. However, the thought-listing analysis (see paragraph: 6.5.2 Thought-Listing Analysis) indicated that the participants indeed perceived the music to influence the mood of the advertisement. However, the influence of the mood, was not enough to influence the participants' intention to purchase the advertised brand. As stated above, the music and the advertisement, and all the elements in the advertisement (including the voice and the imagery) still need to make artistic sense. The music might not be the main contributor to the consumers' intention to purchase the advertised brand, but that does not mean that the music should not make sense in terms of the advertisement as a whole.

Purchase intent is influenced by the attitude of consumers (Dhurup, 2014:1540). There was no change found in the participants' attitude towards the brand or the advertisement after exposure to either the congruent or incongruent music, predicting that the results of the purchase intent of consumers is likely to be similar. The results of the study as a whole are discussed next.

7.6.4 Discussion of the Results

After discussing the results of each dependent variable individually, the complete results are considered in this section. There are a few themes which were relevant to all the results, and are elaborated upon in this section. The results show that the different musical stimuli used in the advertisements did not result in differences in the consumers' attitude or intention to purchase the product advertised. Various factors could have contributed to these results, and will consequently be discussed.

7.6.4.1 Music in Research

In past research that examined the effect of music on consumers, mixed (and contrasting) results were found (Kellaris, Cox & Cox, 1993:114, Park *et al.*, 2014:768). It appears that, when music is studied, it is sometimes difficult for researchers to explain the results, as

previous studies have different and contrasting results. Studies have also aimed to determine the contributing factor to these often conflicting results (such as Park *et al.*, 2014, Kellaris *et al.*, 1993). However, it appears there are other factors that, in conjunction with music, influence consumers (Hung, 2000). In this study, music was isolated as a manipulation variable, but it is clear from the results that the music was not the sole contributor to the consumers' attitude towards the brand and the advertisement, and their purchase intent. The type of advertisement could thus have had an influence on the results.

7.6.4.2 The Placement of Music in the Advertisement

The placement of music in the advertisement could have had an effect on the results of the study. The statement that music is "up to 50% of a commercial" (Simmons, 2005), implicates that the music plays equally as important a role as the visuals (and voice) in the advertisement. However, music does not necessarily have the same role in all advertisements in which it is used. In some advertisements, music is used in the background (Kellaris *et al.*, 1993), as a jingle, or as the main feature in the advertisement (Allan, 2008:405).

In the case of this study, the advertisement had used music as a tool to fill the background of the advertisement, whilst the images and the spoken voice were the main focus of the advertisement and demanded most of the attention from its audience. However, the advertisement was played three times in each session where the data was collected to ensure that the participants could shift their focus from the images and spoken voice to the music used in the background. Even so, the participants appear to have been distracted by the capturing visuals and the deep male voice used in the advertisement.

7.6.4.3 Manipulation of the Dependant Variables

In the study, the incongruent music was manipulated in terms of tempo, timbre, and pitch (the music congruity elements). The way in which the music was manipulated could have had an effect on the participants' mood. For example, the tempo used in the incongruent advertisement, was considerably slower than the music used in the congruent advertisement. Should the tempo have been manipulated to be faster rather than slower, in an incongruent manner, the effect could have been different on the cognitive and affective attitude of the participants, as well as their purchase intent. The reason for this argument, is that tempo in retailers can initiate a faster shopping pace when playing faster music, and a slower shopping pace when playing slower background music (Garlin & Owen, 2006:761). Future research could investigate the effect of slower or faster incongruent music in an

advertisement and the effect that it has on consumers' attitude and purchase intent, as time and budget constraints caused that the effect of different incongruences in music could not be investigated in this study.

The same tune was used in all the advertisements, meaning that the tension was still building up at more or less the same point in the advertisement. Tempo is an exception, as the tempo was much slower, causing the tune to be much slower going than in the other advertisements. Even so, the tension building in the advertisement could possibly have had a larger effect on the consumers than the actual instruments used or the pitch of the composition. In the focus groups, some participants mentioned that the building of tension in the music is important in an advertisement in terms of creating excitement or tension. Thus, the music in the advertisement could still have created tension in the advertisement, despite the instruments used or the pitch of the music.

7.7 MANAGERIAL IMPLICATIONS

After the analysis of the qualitative and quantitative results, several managerial implications were derived from the results. These implications are discussed in this section.

7.7.1 Storytelling Link to Brand Name

In the first focus group conducted, the participants mentioned that an advertisement containing a story was more likely to be remembered by the participants. However, the participants were able to remember the story in the advertisement, but linked the story to the wrong brand. Thus, the story was remembered by the participants (Lundqvist, Liljander, Gummerus & Van Riel, 2013), but the brand was not. Accordingly, when creating a story for an advertisement, firms should put measures in place to ensure that consumers will not only remember the story, but the brand name as well. For example, creating a strong brand persona and linking the story in the advertisement to the character or personality of the brand, are more likely to be remembered by consumers (Herskovitz & Crystal, 2010:26). The music used in advertisements could also be linked to memory, and is discussed next.

7.7.2 Music and Memory

During the focus groups, it became relevant that music in advertisements could have an influence on consumers' memories. The participants indicated that, should the song of an advertisement get "stuck in their mind", they are more likely to remember the advertisement. Advertisements that have music seen as "catchy" or irritating by the participants were more likely to be remembered by them. Some jingles, that are "catchy" at first, can become

irritating if repeated too often (Burn-Callander, 2015). Thus, when making use of music to enhance consumers' recall of the brand, firms need to consider how often to expose the consumers to the advertisement to avoid consumers walking out of the room when the advertisement is showing (as was the reaction of some of the participants when exposed to a certain irritating advertisement on television). Music can also influence the mood of a consumer.

7.7.3 Music and Mood

In the study, a thought-listing analysis was conducted before the experiment was conducted. During the thought-listing analysis (see Chapter 6, paragraph: 6.5.2 Thought-Listing Analysis), it became apparent that music has an influence on the mood of consumers. Despite the fact that the musical congruity elements were manipulated and measured, the manipulated music also changed the mood of the music. Research relating to mood and music in advertisements has found evidence in the past that music influences the mood of consumers (Redker & Gibson, 2009:2690, Morris & Boone, 1998), which has influenced their purchasing behaviour (although music did not directly influence the participants' purchase intent in this study). Thus, music is important in an advertisement, as it can set the mood for the advertisement, even though it may not directly influence consumers' purchase intent or attitude towards the brand or advertisement (Morris & Boone, 1998). Thus, the placement of music in advertisements needs to be considered carefully by firms.

7.7.4 Placement of Music in Advertisements

When creating an advertisement, firms need to consider the placement of music in advertisements. When creating an advertisement that has the purpose of informing the consumer of, for example, the features of the product, music can be used in the background to set the mood for the advertisement, which was the case in the advertisement used in this study. Another consideration for determining the placement of music in an advertisement, is the other elements in the advertisement. Music is used in an advertisement in conjunction with other elements, such as the visual elements or the dialogue (Hung, 2000). Therefore, firms need to take the whole advertisement into account when considering the placement of the music in the advertisement. Thus, music still has an important role in an advertisement.

7.7.5 The role of Music in the Advertisement

The role of music in the advertisement needs to be considered when creating the advertisement. Should the music be in the background simply to add to the mood of the advertisement (as was the case in this study), the music should not be added as an

afterthought, but still be considered as part of the artistic value it adds. Market research is therefore needed for each advertisement created, as synergy in the advertisement as a whole needs to be ensured, and the emotions evoked by the music, need to be in conjunction with the other elements in the advertisement. Thus, it is advised that an advertisement should still be pretested, as music in an advertisement is still important for an arousing emotional response from the participants (Morris & Boone, 1998).

7.7.6 Music and Voice

In the focus groups, the participants indicated that they concentrate on the voice of the advertisement, for information on the brand, and the music did not necessarily add to their ability to concentrate on the voice in the advertisement. Thus, when firms create an advertisement, the purpose of the advertisement should be considered. For example, should the advertisement concentrate on telling a story, or communicating information, the music in the advertisement should not distract from the information provided. Therefore, music should not only capture the attention of the audience, so that they can be in a state of high involvement to be able to process the information provided in the advertisement (Shevy & Hung, 2013:314), but should also contribute to the audience's ability to process the information.

7.7.7 Conducting Market Research

Research may seem unimportant to some firms (Seggie, 2016), but without the proper research conducted, the specific effect of the music in the advertisement cannot be analysed. In previous studies, contrasting and contradicting results were found in terms of the effect of music in marketing (Kellaris *et al.*, 1993:114, Park *et al.*, 2014:768). Thus, relying on market research conducted for a specific advertisement could be beneficial for firms, and could provide the firms with good insight into the effect of the advertisement.

7.8 LIMITATIONS

The current study had measures put in place to limit the influence of external variables, but there are certain limitations to the study which are addressed in this section. These limitations are not inhibiting the results found in the study, but are rather contributing to possible future research topics, which are discussed after the consideration of the limitations (see paragraph: 7.9 Future Research and Recommendations).

7.8.1 Extraneous Variables

A possible limitation for the study is the influence of extraneous variables (Zikmund *et al.*, 2013:262). Much effort was put into ensuring the laboratory setting was the same for all the participating groups. However, there could still have been other extraneous variables that influenced the participants, such as a previous experience with the advertised brand, which could have left participants with a negative perception of the brand. This was addressed in the survey, as the participants were asked beforehand of their perception of the brand, and it was also considered when deciding which participants' data to use in the analysis of the data. The laboratory setting contributed to the control of the extraneous variables (Zikmund *et al.*, 2013:268).

7.8.2 Laboratory Setting

For the experiment, a laboratory setting was used. The laboratory setting, whilst it provides greater control over extraneous variables, is an artificial environment, and could have an influence on the results (Zikmund *et al.*, 2013:268). Participants are more likely to watch television in a house setting, with varying degrees of involvement. Therefore, the laboratory setting could have yielded different results. However, a laboratory setting was chosen for that very reason – the theory of musical congruity focuses on participants with a high degree of involvement, as is obtained in a laboratory setting.

7.8.3 Population Group

In this study, a cohort of Generation Y consumers was investigated. However, this limits the results of the study to a specific cohort, and the results could thus not be applicable to other population groups. However, the study set out only to measure this specific group because of their valuable link to music, but the results can therefore not be extended beyond the measured population group. Future research could address this limitation.

7.8.4 Complexity of Music

Music itself has a complex structure (Kellaris & Kent, 1994:382) with many different genres and elements, and only a few elements were tested in this study. Should more elements have been tested, the results could have been understood better. However, the study measured everything it set out to measure, and found results in terms of the elements studied. There is a need to understand more about music and its influence on consumers. Future research could assist in understanding music better.

7.8.5 Use of one advertisement

The current study made use of one advertisement, only. The results of the study could have been enhanced were more than one advertisement used, or were the music manipulated in more than one way (such as both slower and faster incongruent tempos). Thus, the information gathered from the results is limited, but not too limited to fulfil the purpose of the study. Future research could address this limitation.

7.9 FUTURE RESEARCH AND RECOMMENDATIONS

During the course of the study, topics arose which could be understood better through future research. These topics are discussed in this section for possible future research material.

7.9.1 Population Group

In the study, as mentioned earlier (see paragraph: 7.8.3 Population Group), a cohort of Generation Y consumers was investigated in this study. Future research could contribute by assessing more than one population group, or by assessing another population group, such as the older Generation Y consumers, or even Generation Z consumers. Also, all the participants were in South Africa, which was one of the population group stipulations for the study. Future research could assess the variables of this study in a different country.

7.9.2 Storytelling and Brand Links

In the focus groups, the issue arose that some participants remembered some advertisements based on the story told in the advertisement. However, for some of the advertisements, the participants linked the wrong brand name to the advertisement. Future research could investigate how firms can ensure that their brand name will be linked to the story in the advertisement, such as creating a strong persona for the brand (Herskovitz & Crystal, 2010:26). Furthermore, storytelling, in conjunction with the music used in the advertisement, could be studied to determine how they work together to enhance the memory of consumers.

7.9.3 Music and Memory

From the focus groups, it became apparent that some advertisements are easier remembered than others. The participants specifically mentioned that, in terms of music used in advertisements, some advertisements' music is remembered easier by consumers than other music. However, some advertisements were remembered because of how irritating the participants found the music to be. Future research could examine the relationship between memory of an advertisement and consumers' attitude towards the

advertisement, specifically advertisements that are perceived to be irritating, and advertisements that are not. The placement of music in an advertisement could also potentially play a role in the consumers' memory of the advertisement.

7.9.4 High and Low Cognition

In this study, the participants were placed in an environment where they were asked specifically to watch the advertisement. Thus, they were in a state of high cognition at exposure to the stimuli. Previous studies (such as the study conducted by Lavack *et al.*, 2008) have investigated the effect of the cognition of the participants on the results, but not yet in the context of the structural elements of music, such as the musical congruity elements. Thus, future research could investigate the effect of the cognition of consumers on the congruence of the music in television advertisements.

7.9.5 Influence of Music on Self and on Others

Two of the open-ended questions on the survey were concerned with how music influences the participants, and how they thought the music in the advertisement influenced other people. The findings indicated that the participants believed others to be influenced by the music in advertisements more than they themselves (see paragraph: 6.4.3 Extent of Musical Influence). Future research could investigate the reason for the participants' belief that others are more influenced by music in advertisements than themselves.

7.9.6 Placement of Music in an Advertisement

In future research, the placement of the music in an advertisement could be considered. Some advertisements have music that are created to influence the mood of the consumers, and is background music (Kellaris *et al.*, 1993), whilst other advertisements contain music that is a main feature in the advertisement, such as a jingle (Allan, 2008:405). Thus, future research could compare the different placements of music in an advertisement and compare them in terms of their influence on consumers' memory, attitude, and purchase intent. The relationship music has with the other elements in the advertisement, such as the dialogue or the visual elements (Hung, 2000) could also be investigated in a future research study. Thus, more than one advertisement could be used in the same study, and the results compared, to determine the effect of the placement of the music in an advertisement.

7.9.7 The use of Music in the Advertisement

In this study, the advertisements shown to the participants in the experiment all had music in them, either congruent or incongruent music. However, in focus group 1, the participants

were exposed to the advertisement, but without music (only the voice). Some of them expressed that the lack of music was different from other advertisements and induced them to concentrate harder on the words spoken in the advertisement. Future research could investigate the use of music, in terms of no music versus music in the advertisement and whether it could serve as a method to capture the attention of consumers.

7.9.8 Type of Music used in Advertisement

As was seen in the results of the focus groups (see 7.5 Qualitative Results), the type of music used in an advertisement could possibly have an influence on consumers' memory of both the advertisement and the brand. Future research could investigate the influence that "catchy" music in an advertisement has on consumers, or music considered to be "irritating". The difference between the two could be investigated as it could have managerial implications, such as affecting how often an advertisement should be played on the television.

7.9.9 Voice versus Music

Further, it is possible for the results to have arisen from the fact that there was a spoken dialogue in the advertisement, even though the voice and dialogue were kept constant throughout the experiment. Future research could consider the effect the overall sound in an advertisement has on consumers, as well as the effect music has when there is dialogue in an advertisement in comparison to no dialogue, only music.

7.9.10 Mood of the Music

In future research, the congruence studied in this experiment could be considered from a different perspective. The mood of the music could be measured and considered in terms of consumers' attitude and purchase intent. In a previous study, it has been found that music can alter the mood of consumers, thereby influencing their purchasing behaviour (Redker & Gibson, 2009). Thus, perhaps the mood of the music used in the advertisements could influence consumers despite its congruence or incongruence. Future research could address this topic.

7.9.11 Field Experiment

The study was conducted only in a laboratory setting. Future research could duplicate the study, but as a field experiment (Zikmund *et al.*, 2013:268). Future research could also conduct the study in both a laboratory and a real-life setting and compare the differences found (if any). Future research could also duplicate this study, but with a different group of

participants to see whether the same results can be obtained from a different target population.

7.10 SUMMARY

The study set out to determine the possible effect that musical congruity and music congruity elements could have on consumers, specifically a cohort of Generation Y consumers. The problem was that musical congruity had not yet been studied in a South African context. With most participants exposed to advertisements on television daily, it would be valuable for South African firms to know the extent to which the music to be used influences consumers. Whilst some studies in the past found music congruity to influence consumers' memory, attitude, and purchase intent, others did not. The current study set out to determine the reason for this.

The current study assessed the different music congruity elements (tempo, timbre, and pitch) to determine whether the manipulation of a specific music congruity element could have caused the discrepancies in past research results. The different musical congruity elements were analysed based on the recommendation of Simmons (2005), to assess whether some of the elements could have a larger impact on consumers' attitude towards the brand and the advertisement, as well as their intention to purchase the advertised product.

Both qualitative and quantitative research were used in this study, consisting of two focus groups and an experiment. The results obtained showed that the different congruity elements had no significant effect on the consumers' attitude or purchase intent, but the study gave deeper insight into the effect that the placement of the music in the advertisement can have on participants. Future research recommendations were made in this regard. The conclusion was that, despite the little effect that the musical congruity elements had on the participants, the music used in advertisements still needs to be given a priority in the creativity process, as the music, though it may not have a strong enough effect to influence the consumers' purchase intent, still influences the mood of the advertisement. Music still plays an important role in advertisements.

7.11 CONCLUSION

"It ain't over 'till the fat lady sings"

Even though the study's findings were different from some other studies in terms of the effect that congruent music has on consumers, we still do not completely understand music. The advancement of technology, allowing for the ability to measure results more accurately, and the increased knowledge of researchers, building on previous research, will, in the future, be able to determine the exact influence of music. For now, however, the influence that music has on consumers, are still in dispute, although it can be concluded that music does indeed influence consumers.

Thus, future research is of vital importance in the increased understanding of the effect of advertisements on consumers, especially the different elements (such as music, voice, and the visual element) working together in an advertisement.

"You see, that is it with music, you never stop learning." – Dennis Brown

REFERENCE LIST

- Ajzen, I. & Fishbein, M. 2005. The influence of attitudes on behaviour in Albarracín, D., Johnson, B.T., & Zanna, M.P. (eds.). *The Handbook of Attitudes*. New York: Psychology Press. 173-221.
- Ajzen, I. & Madden, T.K. 1985. Prediction of goal-directed behaviour: Attitudes, intentions, and perceived behavioural control. *Journal of Experimental Social Psychology*, 22: 453-474.
- Ajzen, I. 1989. Attitude structure and behaviour in Pratkanis, A.R., Breckler, S.J. & Greenwald, A.G. (eds.). *Attitude, Structure and Function*. New York: Psychology Press. 241-274.
- Ajzen, I. 1991. The theory of planned behaviour. *Organizational, Behaviour, and Human Decision Processes*, 50(2): 179-211.
- Alden, R. 2008. *How I did it: Rick Alden, Skullcandy* [Online]. Available: <http://www.inc.com/magazine/20080901/how-i-did-it-rick-alden-skullcandy.html> [2016, February 8].
- Allan, D. 2006. Effects of popular music in advertising on attention and memory. *Journal of Advertising Research*, 46(4): 434-444.
- Allan, D. 2008. A content analysis of music placement in prime-time television advertising. *Journal of Advertising Research*, 48(3): 404-417.
- Almén, L. 2001. Using the cocktail party effect as driver attention control. *Proceedings of the Human Factors and Ergonomics Society Annual Meeting* 45(22): 1559-1562.
- Alpert, J.I. & Alpert, M.I. 1990. Music influences on mood and purchase intentions. *Psychology and Marketing*, 7(2): 109-133.
- Alpert, M.I., Alpert, J.I. & Maltz, E.N. 2005. Purchase occasion influence on the role of music in advertising. *Journal of Business Research*, 58(3): 369-376.
- Andrade, M.A., Bernassau, A.L. & Adamowski, J.C., 2016. Acoustic levitation of a large solid sphere. *Applied Physics Letters*, 109(4), 044101.
- Assael, H. 1994. *Consumer behaviour and marketing action*. United States of America: South-Western College Publishing.

- Bae, M. & Yi, E., 2016. On a fire extinguisher using sound winds. *The Journal of the Acoustical Society of America*, 140(4), 2958-2958.
- Bagozzi, R.P., Wong, N., Abe, S. & Bergami, M. 2000. Cultural and situational contingencies and the Theory of Reasoned Action: Application to fast food restaurant consumption. *Journal of Consumer Psychology*, 9(2): 97-106.
- Baker, M.J. 2000. International marketing communications explained, in Monye, S.O. (ed.). *The Handbook of International Marketing Communications*. Great Britain: Blackwell Publishers. 11-26.
- Ballouli, K. & Heere, B. 2015. Sonic branding in sport: A model for communicating brand identity through musical fit. *Sport Management Review*, 18(3): 321-330
- Barden, P. 2016. *How science can help marketers become more effective* [Online]. Available: http://www.campaignlive.co.uk/article/science-help-marketers-become-effective/1410181?utm_content=buffer98b15&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer# [2016, October 6].
- Bartholmé, R.H. & Melewar, T.C. 2010. Remodelling the corporate visual identity construct. *Corporate Communications: An International Journal*. 16(1): 53-64.
- Bartoshuk, L.M. 1993. The biological basis of food perception and acceptance. *Food Quality and Preference*, 4: 21-32.
- Beauchamp, G.K. 2016. Why do we like sweet taste: A bitter tale?. *Physiology & Behaviour*. 1-6
- Becker-Olsen, K. 2006. Music-visual congruency and its impact on two-sided message recall. *Advances in Consumer Research*, 33: 578-579.
- Bentler, P.M. & Speckart, G. 1979. Models of attitude-behaviour relations. *Psychological Review*, 86(5): 452-464.
- Biehal, G., Stephens, D. & Curlo, E. 1992. Attitude toward the ad and brand choice. *Journal of Advertising*, 21(3): 19-36.
- Bode, M. 2006. "Now that's what I call music!" An interpretive approach to music in advertising. *Advances in Consumer Research*, 33(1): 580-585.

- Brodsky, W. 2010. Developing a functional method to apply music in branding: Design language-generated music. *Psychology of Music*: 1-23.
- Brown, T.A. 2006. *Confirmatory factor analysis for applied research*. United States of America: The Guilford Press.
- Bruner, G.C. 1990. Music, mood, and marketing. *Journal of Marketing*, 54(4): 94-104.
- Budden, R. 2013. *Sensory ploys and the scent of marketing* [Online]. Available: <http://www.ft.com/cms/s/0/6bc0fa04-c175-11e2-9767-00144feab7de.html#axzz3Yd8DW68h> [2015, April 27].
- Burn-Callander, R. 2015. *The most annoying adverts from the past 15 years* [Online]. Available: <http://www.telegraph.co.uk/finance/newsbysector/retailandconsumer/11359924/The-most-annoying-adverts-from-the-past-15-years.html> [2017, October 13].
- Burr, C. 2009. *Hotels' new custom scents* [Online]. Available: <http://www.travelandleisure.com/articles/hotels-new-custom-scents> [2015, August 16].
- Burton, S. & Lichtenstein, D.R. 1988. The effect of ad claims and ad context on attitude toward the advertisement. *Journal of Advertising*, 17(1): 3-11.
- Cacioppo, J.T. & Petty, R.E. 1984. The Elaboration Likelihood Model of persuasion. *Advances in Consumer Research*, 11(1): 673-675.
- Cacioppo, J.T., Von Hippel, W. & Ernst, J.M. 1997. Mapping cognitive structures and processes through verbal content: The thought-listing technique. *Journal of Consulting and Clinical Psychology*, 65(6): 928-940.
- Caldwell, C. & Hibbert, S.A. 1999. Play that one again: The effect of music tempo on consumer behaviour in a restaurant. *European Advances in Consumer Research*, 4: 58-62.
- Caldwell, C. & Hibbert, S.A. 2002. The influence of music tempo and musical preference on restaurant patron's behaviour. *Psychology & Marketing*, 19(11): 895-917.
- Cant, M.C., Brink, A. & Brijball, S. 2006. *Consumer Behaviour*. Cape Town: Mills Litho.

- Carr, S. 2013. *Sound & Music– How sound works* [Online]. Available: <https://stephencarrgames.wordpress.com/2013/10/08/how-sound-works/> [2016, February 16].
- Carroll, W.F. 2009. *Sushi: Globalization through food culture: towards a study of global food networks* [Online]. Available: http://kuir.jm.kansai-u.ac.jp/dspace/bitstream/10112/3253/1/31_Carroll.pdf [2015, August 10].
- Casey, W. 2009. *Firsts: Origins of everyday things that changed the world*. Unites States of America: Alpha Books.
- Chang, M.K. 1998. Predicting unethical behaviour: A comparison of the Theory of Reasoned Action and the Theory of Planned Behaviour. *Journal of Business Ethics*, 17(16): 1825-1834.
- Chao, C.W., Shyr, O.F., Chao, C.H., Tsai, L. 2012. What drives college-age generation Y's perceived value on high speed rail. *African Journal of Business Management*, 6(43): 10786-10790.
- Cherry, E.C. 1953. Some experiments on the recognition of speech, with one and two ears. *The Journal of the Acoustical Society of America*, 25(5): 975-979.
- Chi, H., Yeh, H.R. & Tsai, Y.C. 2011. The influences of perceived value on consumer purchase intention: The moderating effect of advertising endorser. *Journal of International Management Studies*, 6(1): 1-6.
- Cho, S. & Workman, J. 2011. Gender, fashion innovativeness and opinion leadership, and need for touch. *Journal of Fashion Marketing and Management*, 15(3): 363-382.
- Clark, T. 2015. *Failing to treat hearing loss leads to depression: Researchers says so* [Online]. Available: <http://yoursinglesourcefornews.com/failing-to-treat-hearing-loss-leads-to-depression-researchers-say-so/878/> [2015, November 08].
- Clarkson, N. 2015. *Is music becoming overrun with product placement?* [Online]. Available: <https://www.virgin.com/music/is-music-becoming-overrun-with-product-placement> [2016, February 9].
- Classen, C. 1997. Foundations for anthropology of the senses. *International Social Science Journal*, 49(153): 401-412.

- Combs, M. 2016. *The (Scientific) reason today's music sucks* [Online]. Available: <https://www.theodysseyonline.com/scientific-reason-todays-music-sucks> [2016, June 22].
- Cowie, A. 2012. *Coronation – the elephant whisperer* [Online]. Available: <http://10and5.com/2012/08/13/coronation-the-elephant-whisperer/> [2017, October 12].
- Cox, J. 2008. *Sold on radio – advertisers in the golden age of broadcasting*. United States of America: McFarland & Company Inc.
- Cox, T. 2016. *Why is modern music so loud?* [Online]. Available: <http://www.bbc.com/news/entertainment-arts-35250557> [2016, September 13].
- Craton, L.G. & Lantos, G.P. 2011. Attitude toward the advertising music: an overlooked potential pitfall in commercials. *Journal of Consumer Marketing*, 28(6): 396-411.
- Creyer, E.H. & Ross Jr, W.T. 1997. The influence of firm behaviour on purchase intention: Do consumers really care about business ethics?. *Journal of Consumer Marketing*, 14(6): 421-432.
- Crisinel, A. & Spence, C. 2010. As bitter as a trombone: Synthetic correspondence in nonsynthes between tastes/flavors and musical notes. *Attention, Perception, & Psychophysics*, 72(7): 1994-2002.
- Crisinel, A., Cosser, A. King, S. Jones, R. Petrie, J. Spence, C. 2012. A bittersweet symphony: Systematically modulating the taste of food by changing the sonic properties of the soundtrack playing in the background. *Food Quality and Preference*, 24(1): 201-204.
- Cunningham, A. 2016. *Android Wear 2.0 is a major overhaul of Google's smartwatch os* [Online]. Available: <http://arstechnica.com/gadgets/2016/05/android-wear-2-0-promises-to-free-your-watch-from-your-phone/> [2016, May 20].
- Cyr, D., Head, M. & Larios, H. 2010. Colour appeal in website design within and across cultures: A multi-method evaluation. *International Journal of Human-Computer Studies*, 68:1-21.
- Daneman, M. 2013. Kodak bankruptcy finally ends. *USA Today*, 3 September. Available: <http://www.usatoday.com/story/money/business/2013/09/03/kodak-bankruptcy-ends/2759965/> [2016, February 8].

- Day, K. 2014. *Coca-Cola Super Bowl ad stirs controversy* [Online]. Available: <http://www.latimes.com/entertainment/tv/showtracker/la-et-st-coca-cola-super-bowl-ad-stirs-controversy-20140203-story.html> [2015, March 13].
- DePuy, P. 2013. *What role does music play in the most viral commercials?* [Online]. Available: <http://blog.mainstreethost.com/what-role-does-music-play-in-the-most-viral-commercials#.VQGww3zQqSo> [2015, March 12].
- Deruty, E. & Pachet, F. 2015. The MIR perspective on the evolution of dynamics in mainstream music, in *Proceedings of the 16th ISMIR Conference Vol 723*. Spain: Malaga: 722-727.
- Deutsch, D. 1999. The processing of pitch combinations, in Deutsch, D. (ed.). *The Psychology of Music: Second Edition*. California: Academic Press. 349-412.
- Devine, K. 2013. Imperfect sound forever: Loudness wars, listening formations, and the history of sound production. *Popular Music*, 32(2): 159-176.
- DeWitt, D. 2013. *Visual perception: More than meets the eye* [Online]. Available: <https://answersingenesis.org/human-body/eyes/visual-perception-more-than-meets-the-eye/> [2015, November 04].
- Dhurup, M. 2014. Sport fans and athlete celebrity endorsers: relationships between celebrity familiarity and endorser-brand fit with brand attitude and brand purchase intentions. *African Journal for Physical, Health Education, Recreation, and Dance*, 20(4): 1537-1550.
- Dicey, L. 2016. *South African millennials different from US millennials* [Online]. Available: <http://www.financialmail.co.za/redzone/2016/01/13/south-african-millennials-different-from-us-millennials> [2016, October 01].
- DiCicco-Bloom, B. & Crabtree, B.F. 2006. The qualitative research review. *Medical Education*, 40(4): 314-321.
- Dixon, J. 2013. *How much does a TV commercial cost? How much does a music video cost?* [Online]. Available: <http://www.joshuadixonmedia.com/2013/12/16/how-much-does-a-tv-commercial-cost-how-much-does-a-music-video-cost/> [2015, March 12].
- Drewnowski, A. 1997. Taste preferences and food intake. *Annual Review of Nutrition*, 17(1): 237-253.

- Du Plessis, F. 2010. Introduction to integrated marketing communication, in Du Plessis, F., Van Heerden, N. & Cook, G. (eds.). *Integrated Marketing Communication: Third Edition*. Pretoria: Van Schaik Publishers. 1-21.
- Duncan, A. 2016. *Reasons to post your commercial on YouTube* [Online]. Available: <https://www.thebalance.com/five-reasons-to-post-your-commercial-on-youtube-39119> [2018, 16 February].
- Duncan, T. & Moriarty, S.E. 1998. A Communication-based marketing model for managing relationships. *Journal of Marketing*, 62: 1-13.
- Eagly, A.H. & Chaiken, S. 1993. *The psychology of attitudes*. United States of America: Harcourt Brace Jovanovich College Publishers.
- Ehrenberg, A., Scriven, J. & Barnard, N. 2000. Advertising established brands: An international dimension, in Monye, S.O. (ed.). *The Handbook of International Marketing Communications*. Great Britain: Blackwell Publishers. 217-236.
- Elder, R.S. & Krishna, A. 2010. The effects of advertising copy on sensory thoughts and perceived taste. *Journal of Consumer Research*, 36(5): 748-756
- Ellram, L.M., Tate, W.L. 2016. The use of secondary data in purchasing and supply management (P/SM) research. *Journal of Purchasing and Supply Management*, 22(4): 250-254.
- Ferreira, T. 2012. *South Africans watching more and more TV* [Online]. Available: <http://www.channel24.co.za/TV/News/South-Africans-watching-more-and-more-TV-20121114> [2016, September 08].
- Field, A. 2005. *Discovering statistics using SPSS second edition (and sex, drugs and rock 'n roll)*. London: Sage Publications.
- Field, A. 2013. *Discovering statistics using IBM SPSS statistics and sex and drugs and rock 'n roll fourth edition*. Canada: Sage Publications.
- Fingas, R. 2015. *Sprint confirms plans to sell Apple Watch this Friday alongside iPhone 6s* [Online]. Available: <http://appleinsider.com/articles/15/09/21/sprint-confirms-plans-to-sell-apple-watch-this-friday-alongside-iphone-6s> [2015, September 25].

- Fletcher, B. 2013. *Five reasons why market research matters (and five tips for using it)* [Online]. Available: <http://www.marketingprofs.com/opinions/2013/23874/five-reasons-why-market-research-matters-and-five-tips-for-using-it> [2016, October 17].
- Foxall, G.R. 1993. Consumer behaviour as an evolutionary process. *European Journal of Marketing*, 27(8): 46-57.
- Foxall, G.R., Goldsmith, R.E. & Brown, S. 2002. *Consumer psychology for marketing second edition*. United Kingdom: Thomson.
- Frier, S. 2016. *Snapchat changes its name, unveils camera glasses* [Online]. Available: <http://www.iol.co.za/business/international/snapchat-changes-its-name-unveils-camera-glasses-2072717> [2016, September 27].
- Frizell, S. 2015. *Millenials are abandoning their TV sets faster than ever* [Online]. Available: <http://time.com/3713134/millennials-tv-cord-cutting-cable/> [2016, October 01].
- Fulberg, P. 2006. Using sonic branding in the retail environment – An easy and effective way to create consumer brand loyalty while enhancing the in-store experience. *Journal of Consumer Behaviour*, 3(2): 193-198.
- Gardner, M.P, Mitchell, A.A. & Russo, J.E. 1985. Low involvement strategies for processing advertisements. *Journal of Advertising*, 14(2): 4-12.
- Garibaldi, C. 2014. *Do 5 Seconds of Summer really wear American Apparel underwear?* [Online]. Available: <http://www.mtv.com/news/1724682/5-seconds-of-summer-american-apparel-underwear/> [2016, February 9].
- Garlin, F.V. & Owen, K. 2006. Setting the tone with the tune: A meta-analytic review of the effects of background music in retail settings. *Journal of Business Research*, 59: 755-764.
- Geissler, G.L., Zinkhan, G.M. & Watson, R.T. 2006. The influence of home page complexity on consumer attention, attitudes, and purchase intent. *Journal of Advertising*, 35(2): 69-80.
- Ghivru, A.I. 2013. The AIDA model for advergaming. *The USV Annals of Economics and Public Administration*, 13 (1(17)), 90-98.
- Godt, I. 2005. Music: A practical definition. *The Musical Times*, 146(1980): 83-88.

- Gorn, G.J. 1991. The effects of music in advertising on choice behaviour: A classical conditioning approach, in Kassarian, H.H. & Robertson, T.S. (eds.). *Perspectives in Consumer Behaviour*. United States of America: Prentice-Hall. 144-153.
- Gray, C. 1931. *The history of civilization: The history of music*. Great Britain: Alfred A. Knopf.
- Gregoire, C. 2016. How emotions change the way musicians' brains work. *Huffington Post*, 5 January. Available: http://www.huffingtonpost.com/entry/musician-brain-creativity_us_568a7e3ce4b06fa68882c94e [2016, February 8].
- Hahn, M. & Hwang, I. 1999. Effects of tempo and familiarity of background music on message processing in TV advertising: A resource-matching perspective. *Psychology & Marketing*: 16(8): 659-675.
- Hall, A. 2012. To succeed as an entrepreneur, know your customer. *Forbes*, 14 June. Available: <http://www.forbes.com/sites/alanhall/2012/06/14/to-succeed-as-an-entrepreneur-know-your-customer/#6e02a1a0755e> [2016, February 8].
- Hallam, S., Price, J. & Katsarou, G. 2002. The effects of background music on primary school pupils' task performance. *Educational Studies*, 28(2): 111-122.
- Hampp, A. 2011. *10 Songs Steve Jobs made famous*. [Online]. Available: <http://adage.com/article/news/10-songs-steve-jobs-apple-made-famous/229471/> [2018, 12 February].
- Hansen, I. 2014. *South African TV rates: The cost of perceptions of premium property* [Online]. Available: <https://www.biznews.com/briefs/2014/11/06/south-african-tv-ad-rates-the-cost-of-perceptions-of-premium-property/> [2017, Oktober 31].
- Hargreaves, D.J. & North, A.C. 1997. The social psychology of music, in Hargreaves, D.J. & North, A.C. (eds.). *The social psychology of music*. New York: Oxford University Press. 1-21.
- Harrison, R.P. 1973. Nonverbal communication, in Pool, I.D.S., Frey, F.W., Schramm, W., Maccoby, N. & Parker, E.B. (eds.). *Handbook of communication*. Chicago: Rand McNally & Company. 93-115.
- Hart-Davis, A. 2012. *Science: The definitive visual guide*. China: Dorling Kindersley Limited.

- Hawkins, D.I. & Mothersbaugh, D.L. 2013. *Consumer behaviour: Building marketing strategy*. New York: McGraw-Hill/Irwin.
- Hemalatha, K.G. & Ravichandran, K. 2009. Mall visit behaviour of older Generation Y consumers. *Serbian Journal of Management*, 4(2): 169-182.
- Henning-Thurau, T., Hofacker, C.F. & Bloching, B. 2013. Marketing the pinball way: Understanding how social media change the generation of value for consumers and companies. *Journal of Interactive Marketing*, 27(4): 237-241.
- Herskovitz, S. & Crystal, M. 2010. The essential brand persona: Storytelling and branding. *Journal of Business Strategy*, 31(3): 21-28.
- Hiji, M., Miyazaki, M. & Nunokawa, H. 1996. Communication computation model for modeling dynamic human communication. *Systems and Computers in Japan*, 27(12): 63-72.
- Holm, O. 2006. Integrated marketing communication: From tactics to strategy. *Corporate Communications: An International Journal*, 11(1): 23-33.
- Hong, J.W. & Zinkhan, G.M. 1995. Self-concept and advertising effectiveness: The influence of congruency, conspicuousness, and response mode. *Psychology & Marketing*, 12(1): 53-77.
- Honing, H., Ten Cate, C., Peretz, I. & Trehub, S.E. 2015. Without it no music: Cognition, biology, and evolution of musicality. *Philosophical Transactions of the Royal Society of London B: Biological Sciences*, 370(1664): 1-8.
- Hubbard, A.S.E., Tsuji, A.A., Williams, C. & Seatriz, V. 2003. Effects of touch on gratuities received in same-gender and cross-gender dyads. *Journal of Applied Psychology*, 33(11): 2427-2438.
- Hubbard, G.T. & Crawford, E.C. 2008. Music in political advertisements: Music to the ears of background noise? A study of music's influence on message-relevant thinking. *Journal of Radio & Audio Media*: 15(2): 167-181.
- Hudson, L. 2012. *Musical marketing – a look at how music is used within advertising* [Online]. Available: <http://www.thedrum.com/news/2012/04/25/musical-marketing-look-how-music-used-within-advertising> [2018, 12 February].

- Hultén, B. 2011. Sensory marketing: the multi-sensory brand-experience concept. *European Business Review*, 23(3): 256-273.
- Hultén, B., Broweus, N. & Van Dijk, M. 2009. *Sensory Marketing*. Great Britain: Palgrave Macmillan.
- Hultén, B., Niklas, B. & Van Dijk, M. 2009. *Sensory Marketing*. Great Britain: CPI Anthony Rowe, Chippenham and Eastbourne.
- Hung, K. 2000. Narrative music in congruent and incongruent TV advertising. *Journal of Advertising*, 29(1): 25-34.
- Huron, D. 1989. Music in advertising: An analytic paradigm. *The Music Quarterly*, 73(4): 557-574.
- Huston, W.T. 2014. *Coca-Cola's 'America the beautiful' Super Bowl commercial ignites controversy* [Online]. Available: <http://www.breitbart.com/sports/2014/02/02/super-bowl-controversy-america-the-beautiful-sung-in-multiple-languages-first-gay-family-in-ad/> [2015, March 13].
- Huxley, A. 1994. *Music at night and other essays including 'vulgarity in literature'*. England: Flamingo.
- Inskip, C., MacFarlane, A. & Rafferty, P. 2007. Meaning, communication, music: towards a revised communication model. *Journal of Documentation*, 64(5): 687-706.
- Jain, R. & Bagdare, S. 2011. Music and consumption experience: a review. *International Journal of Retail & Distribution Management*, 39(4): 289-302.
- Jamieson, L.F. & Bass, F.M. 1989. Adjusting stated intention measures to predict trial purchase of new products: A comparison of models and methods. *Journal of Marketing Research*, 26(3): 336-345.
- Jang, Y.J., Kim, W.G. & Bonn, M.A. 2011. Generation Y consumers' selection attributes and behavioural intentions concerning green restaurants. *International Journal of Hospitality Management*, 30(4): 803-811.
- Jaquet, L., Danuser, B. & Domez, P. 2014. Music and felt emotions: How systematic pitch level variations affect the experience of pleasantness and arousal. *Psychology of Music*, 42(1): 51-70.

- Jin, H.S. & Lutz, R.J. 2013. The typicality and accessibility of consumer attitudes toward television advertising: implications for the measurement of attitudes toward advertising in general. *Journal of Advertising*, 42(4): 343-357.
- Jones, R. 2015. *Sound is a huge opportunity for marketers, but it's falling on deaf ears*, [Online]. Available: <http://www.marketingmagazine.co.uk/article/1333725/sound-huge-opportunity-marketers-its-falling-deaf-ears> [2015, February 17].
- Joo, M., Wilbur, K.C., Cowgill, B. & Zhu, Y. 2014. Television and online search. *Management Science*, 60(1): 56-73.
- Josephs, J.J. 1967. *The Physics of Musical Sound*. United States of America: D. Van Nostrand Company, Inc.
- Kamins, M.A. & Gupta, K. 1994. Congruence between spokesperson and product type: a match-up hypothesis perspective. *Psychology & Marketing*, 11(6): 569-586.
- Kämpfe, J., Sedlmeier, P. & Renkewitz, F. 2010. The impact of background music on adult listeners: A meta-analysis. *Psychology of Music*, 39(4): 424-448.
- Kapsimali, M. & Barlow, L.A. 2013. Developing a sense of taste. *Seminars in Cell & Developmental Biology*, 24(3): 200-209.
- Katz, B. 2015. Can we stop the loudness war in streaming?. *Journal of the Audio Engineering Society*, 63(11): 939-940.
- Keegan, W.J. & Green, M.C. 2013. *Global marketing: Seventh edition*. Edinburgh: Pearson Education.
- Kellaris, J.J. & Altsech, M.B. 1992. The experience of time as a function of musical loudness and gender of listener. *Advances in Consumer Research*, 19: 725-729.
- Kellaris, J.J. & Cox, A.D. 1989. The effects of background music in advertising: A reassessment. *Journal of Consumer Research*, 16(1): 113-118.
- Kellaris, J.J. & Kent, R.J. 1994. An exploratory investigation of responses elicited by music varying in tempo, tonality, and texture. *Journal of Consumer Psychology*, 2(4): 381-401.
- Kellaris, J.J., Cox, A.D., & Cox, D. 1993. The effect of background music on ad processing: A contingency explanation. *Journal of Marketing*, 57: 114-125.

- Kelty, L., Bright, L.F. & Gangharbatia, H. 2012. Facebook versus television: Advertising value perceptions among females. *Journal of Research in Interactive Marketing*, 6(3): 164-179.
- Kerman, J. & Tomlinson, G. 2004. *Listen, brief fifth edition*. United States of America: Bedford/ St. Martin's.
- Ketelaar, P.E., Van Gisbergen, M.S., Bosman, J.A.M. & Beentjes, J. 2010. The effects of openness on attitude toward the ad, attitude toward the brand, and brand beliefs in Dutch magazine ads. *Journal of Current Issues and Research in Marketing*, 32(2): 71-85.
- Kim, J. & Cahn-Olmsted, S.M. 2005. Comparative effects of organization - public relationships and product-related attributes on brand attitude. *Journal of Marketing Communications*, 11(3): 145-170.
- Knobloch, S. & Zillman, D. 2002. Mood management via the digital jukebox. *Journal of Communication*, 52(2): 351-366.
- Kotler, P. & Keller, K.L. 2016. *Marketing Management 15th Edition*. England: Pearson Education.
- Krishna, A. & Schwarz, N. 2013. Sensory marketing, embodiment, and grounded cognition: A review and introduction. *Journal of Consumer Psychology*, 24(4): 159-168.
- Krishna, A. & Schwarz, N. 2014. Sensory marketing, embodiment, and grounded cognition: a review and introduction. *Journal of Consumer Psychology*, 24(2): 159-168.
- Krishna, A. 2012. An Integrative review of sensory marketing: Engaging the senses to affect perception, judgement, and behaviour. *Journal of Consumer Psychology*, 22(3): 332-351.
- Kubacki, K. & Croft, R. 2004. Mass marketing, music, and morality. *Journal of Marketing Management*, 20(5-6): 577-590.
- Kuribayashi, R. & Nittono, H. 2015. Speeding up the tempo of background sounds accelerates the pace of behaviour. *Psychology of Music*, 43(6): 808-817.
- Lalwani, A.K., Lwin, M.O. & Ling, P.B. 2009. Does audiovisual congruency in advertisements increase persuasion? The role of cultural music and products. *Journal of Global Marketing*, 22(2): 139-153.

Lamb, C.W., Hair, J.F., McDaniel, C. Boshoff, C., Terblanche, N., Elliott, R. & Klopper, H.B. 2011. *Marketing: 4th Edition*. South Africa: Oxford University Press.

Lammers, H.B. 2003. An oceanside field experiment on background music effects on the restaurant tab. *Perceptual and Motor Skills*, 96(3): 1025-1026.

LaMotta, L. 2008. *Starbucks: Ooh, that smell* [Online]. Available: http://www.forbes.com/2008/01/31/starbucks-sandwiches-mcdonalds-markets-equity-cx_lal_0131markets24.html [2015, October 30].

Laroche, M., Kim, C. & Zhou, L. 1996. Brand familiarity and confidence as determinants of purchase intention: An empirical test in a multiple brand context. *Journal of Business Research*, 37(2): 115-120.

Lavack, A.M, Thaknor, M.V., & Bottauschi, I. 2008. Music-brand congruency in high- and low-cognition radio advertising. *International Journal of Advertising*, 27(4): 549-568.

Lavidge, R.J. & Steiner, G.A. 1961. A model for predictive measurements of advertising effectiveness. *Advertising & Society Review*, 1(1): 59-62.

Lee, J.S. 1995. Role of attitude toward brand advertising on consumer perception of a brand extension. *Advances in Consumer Research*, 22: 116-122.

Lee, S.H. & Hoffman, K.D. 2015. Learning the shamwow: Creating infomercials to teach the AIDA model. *Marketing Education Review*, 25(1): 9-14.

Levitin, D.J. 2006. *This is your brain on music*. United States of America: Dutton.

Lewis, C., Fretwel, C. & Ryan, J. 2012. An empirical study of emotional response to sounds in advertising. *American Journal of Management*, 12(1):80-91.

Li, H. & Liu, F. 2015. The chemistry of sour taste and the strategy to reduce the sour taste of beer. *Food Chemistry*, 185: 200-204.

Lin, C. & Wu, S. 2006. Influence of audio effects on consumption emotion and temporal perception. *Journal of American Academy of Business*, 10(1): 174-178.

Lindenmuth, J.E., Breu, C.S. & Malooley, J.A. 1980. Sensory overload. *The American Journal of Nursing*, 80(8): 1456-1458.

- Lipp, J. 2010. *Burberry wants to keep its digital lead in the luxury industry* [Online]. Available: <https://luxurysocialmedia.wordpress.com/2010/06/27/burberry-wants-to-keep-its-digital-lead-in-the-luxury-industry/> [2017, August 16].
- Liu, F., Li, J., Mizerski, D. & Soh, H. 2012. Self-congruity, brand attitude, and brand loyalty: a study on luxury brands. *European Journal of Marketing*, 46(7/8): 922-937.
- Lu, D., Liu, L. & Zhang, H. 2003. Automatic mood detection from acoustic music data. *ISMIR*: 81-87.
- Ludik, B. 2016. Personal Interview. 13 May, Stellenbosch.
- Lundqvist, A., Liljander, V., Gummerus, J., & Van Riel, A. 2013. The impact of storytelling on the consumer brand experience: The case of a firm-originated story. *Journal of Brand Management*, 20(4): 283-297.
- Lwin, M.O. & Morrin, M. 2012. Scenting movie theatre commercials: The impact of scent and pictures on brand evaluations and ad recall. *Journal of Consumer Behaviour*, 11(3): 264-272.
- Lyons, J. 1977. *Semantics, volume 1*. Cambridge: Cambridge University Press.
- MacKenzie, S.B. & Lutz, R.J. 1989. An empirical examination of the structural antecedents of attitude toward the ad in an advertising pretesting context. *Journal of Marketing*, 53: 48-65.
- Madden, T.J., Ellen, P.S. & Ajzen, I. 1992. A comparison of the Theory of Planned Behaviour and the Theory of Reasoned Action. *Personality and Social Psychology Bulletin*, 18(1): 3-9.
- Madhavaram, S., Badrinarayanan, V. & McDonald, R.E. 2005. Integrated Marketing Communication (IMC) and brand identity as critical components of brand equity strategy. *Journal of Advertising*, 34(4): 69-80.
- Maina, A. 2015. *Remember Google Glass? A revival is being planned* [Online]. Available: <http://smallbiztrends.com/2015/09/google-glass-project-aura.html> [2015, September 25].
- Marsland, L. 2016. *What makes great advertising?* [Online]. Available: <http://www.bizcommunity.com/Article/410/12/144025.html> [2016, October 17].

- Marsteller, B. 2015. *The 5 C's of communication trends for 2015* [Online]. Available: <http://www.wpp.com/wpp/marketing/publicrelations/the-5-cs-of-communication-trends-for-2015/> [2015, September 25].
- Martin, E.G. 1959. Beware of background music in TV ads: The tunes may be 'fixed'. *Wall Street Journal*, 13 November: 1.
- Maseko, B. 2015. *SA youth lifestyle and culture* [Online]. Available: <http://www.bizcommunity.com/Article/196/684/123230.html> [2016, October 01].
- Maslow, A.H. 1943. A theory of human motivation. *Psychological Review*, 50(4): 370-396.
- Mathieson, K. 1991. Predicting user intentions: Comparing the technology acceptance model with the theory of planned behaviour. *Information Systems Research*, 2(3): 173-191.
- Mattila, A.S. & Wirz, J. 2001. Congruency of scent and music as a driver of in-store evaluations and behaviour. *Journal of Retailing*, 77(2): 273-289.
- McGrath, M. 2013. Kodak is back in the big board after bankruptcy. *Forbes*, 1 November. Available: <http://www.forbes.com/sites/maggiemcgrath/2013/11/01/there-and-back-again-10-companies-that-returned-to-the-market-after-bankruptcy/#773d98971ce3> [2016, February 8].
- McLaughlin, S. & Margolskee, R.F. 1994. The sense of taste. *American Scientist*, 82(6): 538-545.
- Medicine*. 2011. [Online]. Available: <http://biology-forums.com/index.php?action=gallery;sa=view;id=1178> [2015, November 06].
- Menuhin, Y. 1980. *The book of music*. Hong Kong: Arrow Books.
- Meyer, A. 2014. *The science behind aromatherapy: Nose to brain connection* [Online]. Available: <http://aromatherapydoctor.com/2014/02/the-science-behind-aromatherapy-nose-to-brain-connection/> [2015, September 25].
- Miller, H.M. 1955. *History of music*. United States of America: Barnes & Noble Inc.
- Miller, J. & Waldow, D.J. 2013. *The definitive guide to engaging email marketing*. [Online]. Available: <https://www.marketo.com/definitive-guides/engaging-email-marketing/> [2016, February 08].

- Milliman, R.E. 1982. Using background music to affect the behaviour of supermarket shoppers. *Journal of Marketing*, 46(3): 86-941.
- Milliman, R.E. 1986. The influence of background music on the behaviour of restaurant patrons. *Journal of Consumer Research*, 13(2): 286-289.
- Mitchell, M., Brunton, N.P. & Wilkinson, M.G. 2013. The influence of salt taste threshold on acceptability and purchase intent of reformed reduced sodium vegetable soups. *Food Quality and Preference*, 28(1): 356-360.
- Morris, J.D. & Boone, M.A. 1998. The effects of music on emotional response, brand attitude, and purchase intent in an emotional advertising condition. *Advances in Consumer Research*, 25: 518-526.
- Morwitz, V.G. & Schmittlein, D. 1992. Using segmentation to improve sales forecasts based on purchase intent: Which “intenders” actually buy?. *Journal of Marketing Research*, 29(1): 391-405.
- Mowen, J.C. 1995. *Consumer behaviour 4th edition*. United States of America: Prentice-Hall.
- Moynihan, T. 2015. *Hands-on: Samsung Gear S2 Classic may be the first great smartwatch* [Online]. Available: <http://www.wired.com/2015/09/hands-gear-s2-classic-may-first-great-smartwatch/> [2015, September 25].
- Mueller, K.L., Hoon, M.A., Erlenbach, I., Chandrashekar, J., Zuker, C.S. & Ryba, N.J.P. 2005. The receptors and coding logic for bitter taste. *Nature*, 434(7030): 225-229.
- Nassauer, S. 2014. *Using Scent as a marketing tool stores hope it – and shoppers – will linger* [Online]. Available: <http://www.wsj.com/articles/SB10001424052702303468704579573953132979382> [2015, October 30].
- Naumann, E. 2013. *The history of music (Vol. 1)*. United States of America: Cambridge University Press.
- Neese, W.T. & Taylor, R.D. 1994. Verbal strategies for indirect comparative advertising. *Journal of Advertising Research*, 34(2): 56-70.

- Nietzsche, F.W. 2007. *Twilight of the Idols with The Antichrist and Ecce Homo*. Hertfordshire: Wordsworth Editions Limited.
- Nieva, R. 2016. *Snapchat Spectacles have what Google Glass was sorely missing: Fun* [Online]. Available: <https://www.cnet.com/news/snapchat-spectacles-have-what-google-glass-was-sorely-missing-fun/> [2016, September 27].
- Nkosi, Z. 2015. *Commitment counts* [Online]. Available: <https://www.allangray.co.za/latest-insights/personal-investing/commitment-counts/> [2017, October 12].
- North, A.C. & Hargreaves, D.J. 1997. The social psychology of music, in Hargreaves, D.J. & North, A.C. (eds.) *The social psychology of music*. New York: Oxford University Press. 268-289.
- North, A.C., Hargreaves, D.J. & Hargreaves, J.J. 2004. Uses of music in everyday life. *Music Perception*, 22(1): 41-77.
- North, A.C., MacKenzie, L.C., Law, R.M. & Hargreaves, D.J. 2004. The effects of musical and voice “fit” on responses to advertisements. *Journal of Applied Social Psychology*, 34(8): 1675-1708.
- Oakes, S. & North, A. 2013. Dance to the music!. *Journal of Advertising Research*, 53(4): 411-416.
- Oakes, S. & North, A.C. 2006. The impact of background musical tempo and timbre congruity upon ad content recall and affective response. *Applied Cognitive Psychology*, 20(4): 505-520.
- Oakes, S. 2003. Musical tempo and waiting perceptions. *Psychology & Marketing*, 20(8): 685-705.
- Oakes, S. 2007. Evaluating empirical research into music in advertising: a congruity perspective. *Journal of Advertising Research*, 47(1): 38-50
- Oakes, S., Brownlie, D. & Dennis, N. 2011. Ubiquitous music. *Marketing Theory*, 11(1): 93-95.
- Pallant, J. 2010. *SPSS survival manual 4th edition*. Finland: WS Bookwell.
- Park, H.H., Park, J.K. & Jeon, J.O. 2014. Attributes of background music and consumers’ responses to TV commercials. *International Journal of Advertising*, 33(4): 767-784.

- Parumasur, S.B. & Roberts-Lombard, M. 2014. *Consumer behaviour 3rd edition*. South Africa: Formset Print.
- Peck, J. & Childers, T.L. 2003. Individual differences in haptic information processing: the “need for touch” scale. *Journal of Consumer Research*, 30(3): 430-442.
- Pelet, J. & Papadopoulou, P. 2012. The effect of colours of e-commerce websites on consumer mood, memorization, and buying intention. *European Journal of Information Systems*, 21(4): 438-467.
- Peterson, R.A 1994. A meta-analysis of Cronbach’s coefficient alpha. *Journal of Consumer Research*, 21(2): 381-391.
- Petty, R.E., Briñol, P. & Priester, J.R. 2009. Mass media attitude change: implications of the Elaboration Likelihood Model of persuasion, in Byrant, J. & Oliver, M.B. (eds.). *Media Effects: Advances in Theory and Research, Third Edition*. New York: Routledge. 125-164.
- Pierce, J.R. 1996. *The science of musical sound – revised edition*. United States of America: W.H. Freeman and Company.
- Pieters, R., Warlop, L. & Wedel, M. 2002. Breaking through the clutter: Benefits of advertisement originality and familiarity for brand attention and memory. *Management Science*, 48(2): 765-781.
- Poushter, J. 2016. *Smartphone ownership and internet usage continues to climb in emerging economies: But advanced economies still have higher rates of technology use* [Online]. Available: http://www.pewglobal.org/files/2016/02/pew_research_center_global_technology_report_final_february_22__2016.pdf [2016, October 01].
- Rawal, P. 2013. AIDA marketing communication model: Stimulating a purchase decision in the minds of consumers through a linear progression of steps. *IRC’s International Journal of Multidisciplinary Research in Social & Management*, 1(1): 37-44.
- Raz, C., Piper, D., Haller, R., Nicod, H., Dusart, N. & Giboreau, A. 2008. From sensory marketing to sensory design: How to drive formulation using consumers’ Input?. *Food Quality and Preference*, 19(8): 719-726.

- Redker, C.M. & Gibson, B. 2009. Music as an unconditioned stimulus: Positive and negative effects of country music on implicit attitudes, explicit attitudes, and brand choice. *Journal of Applied Social Psychology*, 39(11): 2689-2705.
- Revesencio, J. 2015. *Top 10 business communication trends in 2015* [Online]. Available: http://www.huffingtonpost.com/jonha-revesencio/top-10-business-communicate_b_6899788.html [2015, September 25].
- Richards, J.I. & Curran, C.M. 2002. Oracles on “advertising”: Searching for a definition. *Journal of Advertising*, 31(2): 63-77.
- Rokeach, M. 1969. *Beliefs, attitudes, and values*. United States of America: Jossey-Bass Inc., Publishers.
- Rotfield, H.J. 2006. Understanding advertising clutter and the real solution to declining audience attention to mass media commercial messages. *Journal of Consumer Marketing*, 23(4): 180-181.
- Rothgeb, J. 2008. Pilot test, in Lavrakas, P.J. (ed.). *Encyclopedia of Survey Research Methods*. Thousand Oaks, CA: Sage Publications, Inc. 584-586.
- Rowley, J. 1998. Promoting and marketing communications in the information marketplace. *Library Review*, 47(8): 383-387.
- Sacks, E. 2014. *Coca Cola’s ‘America the Beautiful’ Super Bowl commercial angers conservative pundits* [Online]. Available: <http://www.nydailynews.com/entertainment/tv-movies/coca-cola-super-bowl-ad-angers-conservatives-article-1.1600849> [2015, March 13].
- Saiganesh, S. & Parameswaran, R. 2013. Audience engagement behaviour towards television advertisements. *Primax International Journal of Commerce and Management Research*, 1(1): 15-24.
- Sanburn, J. 2012. *Advertising killed the radio star: How pop music and TV ads became inseparable* [Online]. Available: <http://business.time.com/2012/02/03/advertising-killed-the-radio-star-how-pop-music-and-tv-ads-became-inseparable/> [2015, August 26].
- Santoro, J. 2011. Branding through the senses. *Pharmaceutical & Cosmetic Review*, July: 12.

Schiffmann, L.G. & Kanuk, L.L. 2010. *Consumer behaviour, 10th edition*. New Jersey: Pearson Education Inc.

Schmitt, B. 1999. Experiential marketing: A new framework for design and communications. *Design Management Journal*, 10(2): 10-16.

Seashore, C.E. 1938. *Psychology of music: First edition*. United States of America: McGraw-Hill Book Company.

Seggie, W. 2016. Personal Interview. 12 April, Cape Town.

Semenik, R.J., Allen, C.T., O'Guinn, T.C. & Kaufmann, H.R. 2012. *Advertising and promotions: An integrated brand approach, sixth edition*. China: South-Western, Cengage Learning.

Sethares, W.A. 2005. *Tuning, timbre, spectrum, scale – second edition*. United States of America: Springer.

Severson, D. 2013. *The average cost of national advertising campaigns* [Online]. Available: <http://yourbusiness.azcentral.com/average-cost-national-advertising-campaigns-26091.html> [2015, March 12].

Sheeran, P. & Taylor, S. 1999. Predicting intentions to use condoms: A meta-analysis and comparison of the theories of Reasoned Action and Planned Behaviour. *Journal of Applied Social Psychology*, 29(8): 1624-1675.

Shevy, M. & Hung, K. 2013. Music in television advertising and other persuasive media, in Tan, S., Cohen, A., Lipscomb, S. & Kendall, R. (eds.). *Psychology of Music in Multimedia*. Oxford: Oxford University Press. 315-338.

Shimp, T.A. 1981. Attitude toward the ad as a mediator of consumer brand choice. *Journal of Advertising*, 10(2): 9-15+48.

Sicilia, M., Ruiz, S. & Reynolds, N. 2006. Attitude formation online – How the consumer's need for cognition affects the relationship between attitude towards the website and attitude towards the brand. *International Journal of Market Research*, 48(2): 139-154.

Sifferlin, A. 2015. *Why we like food that makes noise* [Online]. Available: <http://time.com/3759953/sound-flavor-taste/> [2015, June 11].

- Siltanten, R. 2014. *Yes, a Super Bowl ad really is worth \$4 Million* [Online]. Available: <http://www.forbes.com/sites/onmarketing/2014/01/29/yes-a-super-bowl-ad-really-is-worth-4-million/> [2015, March 13].
- Simmons, R. 2005. *Putting the metrics into music*, [Online]. Available: http://www.brandchannel.com/papers_review.asp?sp_id=1158 [2015, February 19].
- Smiley, S. 2015. Field recording or observation? Audio meets method in qualitative research. *The Qualitative Report*, 20(11):1812-1822.
- Smith, P.C. & Curnow, R. 1966. "Arousal hypothesis" and the effects of music on purchasing behaviour. *Journal of Applied Psychology*, 50(3): 255-256.
- Smith, P.R. & Taylor, J. 2004. *Marketing communication – An integrated approach: 4th edition*. Malta: Gutenberg Press.
- Soars, B. 2009. Retail insight: Driving sales through shoppers' sense of sound, sight, smell, and touch. *International Journal of Retail & Distribution Management*, 37(3): 286-298.
- Solomon, M.R. 2007. *Consumer behaviour: buying, selling, and being*. New Jersey: Pearson Education Inc.
- Spears, N. & Singh, S.N. 2004. Measuring attitude toward the brand and purchase intentions. *Journal of Current Issues and Research in Advertising*, 26(2): 53-66.
- Speck, P.S. & Elliott, M.T. 1997. Predictors of advertising avoidance in print and broadcast media. *Journal of Advertising*, 26(3): 61-76.
- Spence, C & Wang, Q.J. 2015. Wine and music (III): So what if music influences the taste of wine?. *Flavour*, 4(36): 1-15.
- Sreejesh, S., Mohaparta, S. & Anusree, M.R. 2014. *Business research methods*. Switzerland: Springer International Publishing.
- Srivastava, P. & Kumar, R. 2014. Impact of television advertisement on consumer perception and attitude in Lucknow: An empirical study. *International Journal of Applied Services Marketing Perspectives*, 3(1): 730-735.
- Stanford, C.V & Forsyth, C. 1924. *A history of music*. United States of America: Macmillan and Co. Limited.

- Stefanou, D. & Cambouropoulos, E. 2015. Enriching the blend: Creative extensions to conceptual blending in music, in *Proceedings of the 9th Triennial Conference of the European Society for the Cognitive Science of Music (ESCOM)*. Greece.
- Stewart, L., Von Kriegstein, K., Warren, J.D. & Griffiths, T.D. 2006. Music and the brain: disorders of musical listening. *Brain*, 129: 2533-2553.
- Stupf, C. 2012. *The origins of music*. D. Trippett (tr.). Great Britain: Oxford University Press.
- Sturgess, D.J. 2007. *Apply sound at the product level for maximum advantage*, [Online]. Available: <http://adage.com/article/cmo-strategy/apply-sound-product-level-maximum-advantage/121679/> [2015, February 19].
- Sullivan, M. 2002. The impact of pitch, volume, and tempo on the atmospheric effects of music. *International Journal of Retail & Distribution Management*, 30(6): 323-330.
- Summers, T.A., Belleau, B.D. & Xu, Y. 2006. Predicting purchase intention of a controversial luxury apparel product. *Journal of Fashion Marketing and Management*, 10(4): 405-419.
- Tarrant, M. North, A.C. & Hargreaves, D.J. 2000. English and American adolescents' reasons for listening to music. *Psychology of Music*, 28(2): 166-173.
- Taylor, T.D. 2012. *The sounds of capitalism – advertising, music, and the conquest of culture*. Chicago: University of Chicago Press.
- Teng, L., Laroche, M. & Zhu, H. 2007. The effects of multiple-ads and multiple-brands on consumer attitude and purchase behaviour. *Journal of Consumer Marketing*, 24(1): 27-35.
- Thompson, B. 2004. *Exploratory and confirmatory factor analysis*. United States of America: American Psychological Association.
- Till, B.D. & Priluck, R.L. 2000. Stimulus generalisation in classical conditioning: An initial investigation and extension. *Psychology & Marketing*, 17(1): 55-72.
- Timberg, S. 2015. *Pop music's biggest sellout: How many brands paid for product placement in your favourite songs?* [Online]. Available: http://www.salon.com/2015/05/28/pop_musics_biggest_sellout_how_many_brands_paid_for_product_placement_in_your_favorite_songs/ [2016, February 9].

- Tomlinson, A. 2015. *9 Songs made famous because they were featured on adverts* [Online]. Available: <https://www.linkedin.com/pulse/9-songs-made-famous-because-were-featured-adverts-andrew-tomlinson/> [2018, 12 February].
- Tsai, J. 2008. Sense-sational marketing. *CRM Magazine*, 1 May: 18.
- Tshivase, T. 2014. Consumer attitude formation and change, in Schiffman, L. & Kanuk, L. (eds.). *Consumer Behaviour: Global and Southern African Perspectives*. Cape Town: Pearson Education South Africa. 192-221.
- Tzanetakis, G. 2002. Musical genre classification of audio signals. *IEEE Transactions on Speech and Audio Processing*, 10(5): 293-302.
- Ulrich, H. & Pisk, P.A. 1963. *A history of music and musical style*. United States of America: Harcourt Brace Jovanovich.
- Vaismoradi, M., Turunen, H., & Bondas, T. 2013. Content analysis and thematic analysis: Implications for conducting a qualitative descriptive study. *Nursing and Health Sciences*, 15(3): 398-405.
- Valentine, D.B. & Powers, T.L. 2013. Generation Y values and lifestyle segments. *Journal of Consumer Marketing*, 30(7): 597-606.
- Vermeulen, J. 2014. *DSTV Now app live* [Online]. Available: <http://mybroadband.co.za/news/general/114715-dstv-now-app-live.html> [2016, October 01]
- Vickers, E. 2011. The loudness war: Do louder, hypercompressed recordings sell better?. *Journal of the Audio Engineering Society*, 59(5): 346-351.
- Vrabel, B. 2013. *Hotel signature scents* [Online]. Available: <http://www.globaltravelerusa.com/hotel-signature-scents/> [2015, August 16].
- Wade, N.J. 2003. The search for a sixth sense: The cases for vestibular, muscle, and temperature senses. *Journal of the History of the Neurosciences*, 12(2): 175-202.
- Wagner, N. 2012. *How much does television advertising really cost?* [Online]. Available: <http://smallbusiness.chron.com/much-television-advertising-really-cost-58718.html> [2015, March 12].

- Wallop, H. 2014. *Gen Z, Gen Y, Baby Boomers – a guide to the generations* [Online]. Available: <http://www.telegraph.co.uk/news/features/11002767/Gen-Z-Gen-Y-baby-boomers-a-guide-to-the-generations.html> [2015, March 11].
- Watson, K.B. 1942. The nature and measurement of musical meanings. *Psychological Monographs*, 54(2): 1-43.
- Wessel, D.L. 1979. Timbre space as a musical control structure. *Computer Music Journal*, 3(2): 45-52.
- Wickelgren, W.A. 1979. *Cognitive psychology*. United States of America: Prentice-Hall.
- Wiedman, K., Hennings, N. Klarmann, C. & Behrens, S. 2013. Creating multi-sensory experiences in luxury marketing. *Marketing Review St. Gallen*, 30(6): 60-69.
- Williams, D. 2013. *Luxury hotels that flaunt signature scents* [Online]. Available: <http://blog.forbestravelguide.com/luxury-hotels-that-flaunt-signature-scents> [2015, August 16].
- Yamaguchi, S. & Ninomiya, K. 1998. What is umami? *Food Reviews International*, 14 (2&3): 123-138.
- Yeoh, J.P.S. & North, A.C. 2010(a). The effects of musical fit on choice between two competing foods. *Musicæ Scientæ*, 14(1): 165-180.
- Yeoh, J.P.S. & North, A.C. 2010(b). The effects of musical fit on consumers' ability to freely recall related products. *Empirical Musicology Review*, 5(1): 3-9.
- Zamora, A. 2015. *Anatomy and Structure of Human Sense Organs* [Online]. Available: <http://www.scientificpsychic.com/workbook/chapter2.htm> [2015, November 04].
- Zander, M.F. 2006. Musical influences in advertising how music modifies first impressions of product endorsers and brands. *Psychology of Music*, 34(4): 465-480.
- Zemke, D.M., Hertzman, J.L., Raab, C. & Singh, D. 2011. A little more noise and a little less conversation? Ambient noise in restaurants. *Journal of Foodservice Business Research*, 14(3): 256-271.
- Zikmund, W.G. & Babin, B.J. 2010. *Exploring marketing research, 10th edition*. China: South-Western Cengage Learning.

Zikmund, W.G., Babin, B.J., Carr, J.C. & Griffin, M. 2013. *Business research methods, 9th international edition*. Canada: South-Western Cengage Learning.

ADDENDUM A: HYPOTHESES

PRIMARY HYPOTHESIS

H₀: Musical congruity and music congruity elements do not significantly influence cognitive and affective attitude of consumers toward the brand and the advertisement, or the purchase intent of consumers.

SECONDARY HYPOTHESES

Cognitive Attitude toward the Brand

H_{01A}: Musical congruity does not significantly influence the cognitive attitude of consumers toward the brand.

H_{01B}: Music congruity elements do not significantly influence the cognitive attitude of consumers toward the brand.

H_{01C}: The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the brand.

Affective Attitude toward the Brand

H_{02A}: Musical congruity does not significantly influence the affective attitude of consumers toward the brand.

H_{02B}: Music congruity elements do not significantly influence the affective attitude of consumers toward the brand.

H_{02C}: The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the brand.

Cognitive Attitude toward the Advertisement

H_{03A}: Musical congruity does not significantly influence the cognitive attitude of consumers toward the advertisement.

H_{03B}: Music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.

H_{03C}: The interaction between musical congruity and music congruity elements do not significantly influence the cognitive attitude of consumers toward the advertisement.

Affective Attitude toward the Advertisement

H_{04A}: Musical congruity does not significantly influence the affective attitude of consumers toward the advertisement.

H_{04B}: Music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.

H_{04C}: The interaction between musical congruity and music congruity elements do not significantly influence the affective attitude of consumers toward the advertisement.

Purchase Intent

H_{05A}: Musical congruity does not significantly influence consumers' purchase intent.

H_{05B}: Music congruity elements do not significantly influence consumers' purchase intent.

H_{05C}: The interaction between musical congruity and music congruity elements do not significantly influence consumers' purchase intent.

ADDENDUM B: DISCUSSION GUIDE – FOCUS GROUP 1

1. Greeting

- a. Welcome participants
- b. Introduction
 - i. Introduce myself
 - ii. Briefly explain the purpose of the study
 - iii. Explain that different opinions on things discussed is fine and quite important to the success of the study. Therefore, participants need not be shy to have different opinions about the questions asked, but please to remember to respect fellow focus group members.

2. Ice Breaker

- a. Ask respondents to introduce themselves

3. General Discussion

- a. What are your favourite advertisements or advertising campaigns?
 - i. Why do you say so?
 - ii. Do you think differently about the brand because of this advertisement?
 - iii. Would you say the advertisement influenced you to purchase the advertised brand or product?
- b. What makes an advertisement a good advertisement?
 - i. Do you think this quality is needed in all advertisements?
 - ii. Why is this quality important to you?
- c. Do you think an advertisement can persuade you to purchase a product or brand that you have never heard of before?
 - i. Why so you think this?
 - ii. Can an advertisement persuade you to switch to a different brand or product?
 1. Why do you say so?

4. Play Advertisement 1 (Basketball advertisement)

- a. Discuss:
 - i. How did you feel about this advertisement?
 1. Why did the advertisement made you feel this way?
 - ii. Did you like the advertisement?
 1. Why or why not?
 - iii. Did you think it was a good or bad advertisement?
 1. Why do you feel this way?

5. Play advertisement 2 (Alcohol advertisement sans music)

- a. Discuss:
 - i. How did you feel about this advertisement?
 1. Why did the advertisement made you feel this way?
 - ii. Did you like the advertisement?
 1. Why or why not?
 - iii. Did you think it was a good or bad advertisement?
 1. Why do you feel this way?
6. Hand out the questionnaires
 - a. Explain that different musical compositions will be played and that the respondents need to answer the questions based on that
7. Play the different advertisements
 - a. Respondents complete questionnaires
8. Collect the questionnaires
9. Final discussion
 - a. Do you ever notice music playing in advertisements?
 - i. Does the music influence your feelings?
 - ii. Are there advertisements where you adjust the loudness of the advertisement, and why?
 - iii. Are there some advertisements that you only like or dislike because of the music used in the advertisements?
 - b. Do you think the music has an effect on your decision to buy or not buy the advertised brand?
 - i. Why do you say this?
 - ii. Do you think the effect can be unconscious?
 - iii. Do you think marketers can use music to influence your emotions?
 - c. Do you sometimes feel that for some advertisements, the music does not fit the advertisement?
 - i. Provide an example?
 - ii. Does it influence your perception of the brand?
 - iii. Does it make a difference?
 - d. Do you think that different elements of music (tempo, timbre, volume, pitch) can have different impacts on how consumers see the advertisements?
 - i. Why do you say this?
 - ii. Do you think formal musical training can influence consumers' perceptions on music in advertisements?

- e. Do you think certain elements of music (tempo, timbre, volume, pitch) have a bigger impact than others?
 - i. Which elements do you think is more important?
 - ii. Do you think that the elements can be separated from one another?

10. Conclusion

- a. Debrief the participants
 - i. Explain fully how they contributed to the study

Thank respondents for their time and participation.

ADDENDUM C: TRANSCRIPT – FOCUS GROUP 1

Focus Group 1 – Thursday, 6 October 2016

Attendance: 8 Participants

Mediator: Hello everyone, welcome to the focus group. I would first like to thank you all for coming and being willing to participate in this focus group, it is greatly appreciated. Second, I would like to know whether there are any objections to me recording this session for the purposes of recordkeeping – you all will stay anonymous on the recording.

Everyone nods in agreement

M: Great. I just want to ask you, we're going to talk about a lot of things this evening, but I want to remind you that, if you differ from someone else, please say so – I really want all of your opinions, so don't be shy about yours. You are, of course, also allowed to agree with someone else, and if someone says something that makes you think of something else or similar, please tell us. Don't hold back, I really want to get as much information as possible. Okay, so now I'd like for use to go around the table and have everyone introducing themselves, and tell us what you're studying.

Everyone introduces themselves

- Note: for the sake of anonymity, the introductions have been left out of this transcription.

M: Great, thanks everyone! I would like to start by asking all of you, what is your favourite advertisement or marketing campaign?

P1: I haven't been watching TV in a while!

P2: Hahaha!

M: Not necessarily on television, just in general.

P3: Calvinia meat!

M: Calvinia meat?

P3: On the radio.

P4: Mh-huh

M: You like it a lot?

P3: Yes, it's very catchy.

P4: Yes, it's the song that they sing.

P5: That Wimpy one where they say: "Wimpy, oe lekker breakfast", that one. I really enjoyed that one.

M: Why did you really like that one?

P5: Because it's so catchy.

P6: I like all of Nando's Advertisements.

P7: Ja.

P6: But I know a lot of them gets banned

P7: Yes

P6: But I like the satirical part of it, like it's a cool ad, like they are marketing something, but there is also a different meaning to it. So that's really cool to me.

P8: Uhm, one ad that's always gotten stuck in my head is the Oros advertisement.

General laughter

P5: Wow, for so long?

P8: It really got stuck in my head.

M: And you? Do you have any favourites?

P7: I cannot think of a good one, but I can only now think of that really irritating Duraline advertisement.

P5: Oh no.

P1: Your favourite one?

General laughter

M: Is there maybe a specific TV ad that you really like? Or something that you've seen on YouTube? Something visual?

P4: The ClearBlue advertisement.

More general laughter

P3: It keeps on popping up on YouTube!

P2: One that you liked?

P6: There's one, I think it's Investec, I don't know, but they have this elephant story, it was really beautiful, it made me cry.

Some laughter

P6: It's actually pretty embarrassing, but it was really cool. They told the story about a guy where the elephant ran away, and then they had to go and look for it and it was all about trust. The one guy, like, wanted to go with a gun, but then he realised that he couldn't because they'll be afraid, so he realised he had to go without the gun, and then the elephant came. It was really beautiful!

P1: I think it was an Allan Gray advertisement, where they also, like, were on the back seat of a car, and then they kept playing it back, back, back

P2: Ja

P7: Ja

P1: Or I think it was Tracker or something.

P3: Yes, and it played that catchy song, that pretty one.

P5: Ja

P8: Yes

P6: All of these lines...

Laughter

P1: Ja

P4: Are you a Grey's fan?

P6: What?

P4: Grey's Anatomy? Never mind.

P6: Ja! Sorry.

General laughter

P5: I also didn't understand just now.

P2: Hahaha

P3: What is that one bubblegum advertisement?

P5: Mmh?

P3: Where they're like, they also grew up together, and then they keep on sharing the bubble-gum

P6: That's so cute

P3: They also start, like, from college or from when they were little, and every time, and in the end he also proposes, then like, the draw a picture every time on the wrapper.

P4: Ooh

P8: Ooh

P3: Isn't it like infinity or something?

P6: I don't think it is.

P5: I cannot remember.

P3: And it also has that one beautiful song with it.

P6: I remember that, it was like really beautiful.

P5: I really don't think I've ever seen that advertisement.

P7: I also don't think I've ever seen it.

P6: Go and YouTube it, it's really worth it.

P4: Yes.

General laughter

P6: It's really worth it! It's very sweet.

M: Would you say these advertisements influenced you to purchase the product that you might not have wanted to purchase originally?

P7: Not really, no.

P5: No

P2: Mhmm-hmm

P1: Like, it's really nice to look at.

P8: I would say some of it would. Ja, like the elephant one reminded me of the horse one where he tamed the horse

P6: Aaah

P3: Ja

P8: And that, I've never thought, I think it's also Investec, and I've never thought of investing money or doing whatever it was, and I was like "aaw, it's not a bad idea".

General laughter

P6: Ja

P4: Ja

M: And any of you?

P2: Uhm, I can't think of something now.

M: Okay, it's fine. Do you think you've thought differently about a brand because of an advertisement?

General agreement

M: Do you maybe have an example of such a time?

P6: Like, I think what the problem is, is that many of the advertisements we see, like, we're not really the target market for it. Not necessarily.

P5: Mh-hm

P6: Like the Investec one, I'm a student, I'm not going to invest now.

General laughter

P6: Not yet, at least. Like some of the things, but then other things, then you don't necessarily like the advertisement, and then it doesn't influence you in such a way that you want to purchase the product advertised.

P4: Except if it's maybe, I'm just going to take an example, an advertisement by Steers or for Wacky Wednesday, and it's a very catchy advertisement and it's about Wacky Wednesday, like if you get to a Wednesday, and then maybe you'll remember that it's Wacky Wednesday, let's get Steers. So, it's something that you can afford, and it's food.

P3: Ja, hahaha

General laughter

P4: And it's also somewhere where you'll always want to go to, but if it's not applicable to you, especially when it comes to spending money and so on.

P8: Yes, I think with students, like advertisements on TV is aimed more at people already working.

P1: Mhm

P8: And advertisements for us is advertisements on Facebook, or advertisements on campus.

P2: Yes

P8: And that is more applicable to us. It is also, like, uhm, shampoo advertisements is maybe applicable to us, but you also feel as if you can't trust it, because they all, you know they all want you to buy their product.

P2: Ja

P8: And they don't really have a reason why. Like, all of them do their thing to try convince you.

P2: Shampoo ads are also all more or less the same, it's always the hair flipping

General agreement

P5: There's a fan, there's a woman

M: What do you think makes an advertisement a good advertisement?

P4: If the advertisement is funny, like, you can laugh while watching, then you remember, or I remember it longer than I would have were it not that funny

P5: Ja

P4: Because you laugh about it or so.

P2: Also if the ad is silly.

General laughter

P7: Or very irritating

P8: Yes, because the one ad that frustrates me the most, is the LG G5 advertisement, in which Jason Stateham is, the whole time.

P6: Hahaha

P1: Hahaha

P8: And that song, that song irritates me tremendously, but I remember it, because I find it silly and irritating.

P4: Yes, and if the music is really irritating, and it stays stuck in your brain, then you continuously think of the advertisement because of the irritating music in it.

P6: Or unrealistic advertisements. Like a situation in which the people is, where you'll never in your life will react the way they do, but then they just do it to market the product, and then you'll just think "what?".

P5: Like the Old Spice ad

General laughter

P6: It's so stupid, but you remember it, it does the job of leaving you with remembering the ad, but it's not necessarily a good impression.

M: Do you think it's a good thing for the brand if an irritating advertisement gets stuck in your head? Do you think more positive about the brand?

P3: No

P4: No

P7: Not really, no

P2: No

P1: No

P5: No, not really.

P8: I still connect the brand with my experience with the brand. So, I have an LG, and the advertisement is so irritating, but I'll endure the advertisement because I like the phone.

P2: Also, advertisements that uses a song that you know. Like OutSurance, with "The invisible man" by Queen that they've used – you'll remember those ads because you know the song. You've heard the song many times before, and then you hear it in the advertisement, and then you link them together.

M: Do you think an advertisement can convince you to buy a product you've never purchased before or never thought of purchasing, and now the advertisement has convinced you otherwise?

P7: Somehow, yes, it can introduce you to a new market and a new product, but it doesn't mean you're going to buy it if you don't have a need for it, except if you're a compulsive shopper.

General laughter

M: What's the most important thing to you if you want to purchase a new product?

P5: In some way trustworthiness, because if you've never heard of it or never used it yourself, then what you've heard from other people is quite important, not necessarily just the advertisement. So, if it doesn't appear trustworthy, you'll not necessarily try it out, you'll maybe rather try something that you've tried before or have heard of before.

P6: I think, also, it depends on whether you need the product or not. For if I'm someone who, stupid example, doesn't like reading books, and they market book, there's an advertisement about books, then, when the advertisement starts, I'll automatically not pay attention, because it's not something that I'll feel I'll need, or like, or so on. You'll automatically, if it's something you don't like and the advertisement starts, or that's how I am, if an advertisement airs and it's not something I'm interested in, then I'll not even watch it. Or I just don't pay attention

P3: It's very interesting to see how many brands have moved away from stating in the beginning what they're marketing, and rather telling a story, and in the end says this is our product and this is why

P1: Ja

P3: And this is how it links to our story.

P2: I've sometimes seen advertisements and then you don't really know what the advertisement is about and you don't really know what they're trying to market

P8: Yes

P5: Ja

P6: Yes, there's many of those

P4: Or it tells a story and then the product doesn't make sense in the story

General agreement

P5: Like OMO or something

P4: and then the two doesn't link in the end.

P7: Like the butter spread advertisements.

P2: Or they advertise the bread and then you think that they're actually advertising the peanut butter or something.

P1: Ja! Hahaha

P3: Yes, there is an advertisement, what's that advertisement with the kids that danced?

P8: Ja, something like my jelly

P6: Mum put on my favourite paste

P2: Yes, and the Shoprite Checkers little shop song was really catchy

P5: Ja, it gets stuck in your head.

P2: Yes, with that little girl that goes like this

P4: Or like the Sunlight Liquid advertisements where they show, like, "our product removes this much more dirt than other products", and also like the washing machine, Vanish, then they also do test where they compare the products.

P5: Ja

P7: But it looks very fake,

P4: Ja

P7: So it makes no impression

M: What makes that an advertisement catches your attention? What about an advertisement makes you look at it?

P7: If you look at, for example, shampoo, and my shampoo is done and, like, my budget is only so much per month, and it's a shampoo special, so if it's something that you need and they advertise it at a lower or reasonable price.

P6: And also, like, the silly things like it's visually attractive, then you'd want to watch, or if it is good music or a well-known song, then it immediately catches your attention. And, also, it is actually a big stereotype, but if the person is attractive, something like that. It a psychological thing, you want to look at attractive people, so that's why they always, or not always, but the people always look so perfect, but it's like that to grab your attention.

P2: Yes, for example if you look at a perfume advertisement

P4: Ja

P2: Where the person always looks elegant or the like, then maybe the perfume is a good go-to, or a good one to try out.

P6: Yes, if they're going to use someone who stayed on the streets for five years, then you're not going to

Laughter

P6: I'm sorry, but ...

P5: There is an advertisement with someone like that in, but I cannot remember which one that was now

P6: yes, but it is like that, you enjoy looking at attractive people. If someone's attractive, then they're attractive. Hahaha!

P1: It is also like with your experience of the product, if you've already used it. For I have, for example, not liked product A, so then I'd rather use product B, and therefore I make a negative connotation with the one I've used.

M: I'm quickly going to play you an advertisement, and then you tell me what you think of it.

Shows Adidas advertisement

P6: Hahaha!

M: So, what did you think of the advertisement?

P4: Like, I understand the concept behind it, like the unstoppable part, but it's very random.

P5: It's very long. The build-up is quite long.

P1: I got bored in the advertisement.

P6: I thought, hahaha, I don't know why I thought this, but I saw there was written "Adidas", so I immediately understood the advertisement, and there is Adidas deodorant spray as well, and then I thought the little people in the advertisement is him that's starting to smell...

General laughter

P6: And it is holding him back, but then I eventually got the message.

P4: I thought, like, it was funny, especially when the guys were on the little white thing on the line, but, like, I'm not a massive action movie fan, so it was a bit like, hm, can this thing please get done...

Laughter

P4: Because it didn't really appeal to me, and I must be honest, as you said, like, we knew it was Adidas, and I'm not brand-focused, so I wasn't really like, "okay, let me watch this thing, and, ja I enjoy that ad" type of thing.

P1: Yes, it's not necessarily something that will stay with you. With me, at least. It didn't leave a lasting impression, I'm not going to, if I see Adidas, think of the advertisement.

P3: I think they are doing a good job on grabbing your attention, like the mystery behind "why were there helicopters around the guy?", what's going on and what's going to happen next?

P8: It's entertaining.

P7: It's very similar to the Sprite advertisement.

M: How did you feel about it?

P2: It was okay.

Laughter

P2: yeah, I really think it was okay.

M: Did you feel as if there was something missing in the advertisement?

P2: Ja

P7: Where was the music?

P6: Ja

P8: Well, the sounds that the ball make, creates an impression, as it helps to build the tension, but it's still, the build-up and all is okay, but there should have been something more. I'm not sure what, but something.

P3: I think the lack of music is also an effect, because you associate it with an advertisement, and if you're not in the mood to look at an advertisement, like, because there is no music in the advertisement, you think kind of think...

P8: You're going to shut off from the advertisement.

P3: Yes.

M: If you would have seen the advertisement on its own, do you think there would have been enough build-up in the advertisement?

P2: Yes, I think so.

P7: I don't think so.

P5: I think it depends on what you like, as it was cool for me, that, if you think of athletes, the moment that that person experiences, all that he hears is the ball hopping. In such a way you might understand it, and people who are going to purchase the brand are athletes, so they might think "oh yes, I might be able to play that", and they might feel like that, where people who are not athletic might experience it different.

P4: They might think of the advertisement as something more random.

P6: Yes, they might know out of experience about the finish line, as your heart beats, it kind of simulated that.

P7: It just feels to me that that guy is not that unstoppable.

General agreement

P7: I don't know, it just feels, it needs something extra – there wasn't enough drama.

Laughter

P7: It was very anti-climax.

P6: The slow motion went on for too long.

P7: I think a good opera hot on the background would have helped with it.

P1: It just didn't look difficult enough.

P7: Yes, it appeared too easy. There wasn't any build-up – then you see the little men here, then you see them there, and there goes more ropes around the person, okay great.

P1: He really didn't struggle.

P7: Yes, you didn't even see him sweating.

General laughter

P7: They didn't even put that in.

M: Did you think it was a good or a bad advertisement?

P1: It was a good advertisement.

P3: It was visually appealing, like the people who has to add the effects and so on.

P6: Like the animation and so on.

P4: But, like, if I didn't have the sound on whilst watching, I wouldn't have turned it on.

P7: Yes, the sound didn't really add anything to the value of the advertisement, except for the ball's rhythmic fall. Maybe a heartbeat would also have worked?

General laughter

P7: I just want to add stuff. Just give me these people and I'll seat them and give them a new advertisement.

P2: What do you study again?

P7: Accounting

P2: It seems to me like you're in the wrong field. Hahaha

P4: If I have to see this ad again, I'll feel like "Oh no, not this ad again".

General agreement

P6: Yes, it's good for watching once, but the whole time not so much.

M: I want to show you another advertisement now.

Shows J&B advertisement without music, but still with voice sound

M: Okay, what did you think of that one?

P4: It was better than the previous one.

General agreement

P4: Especially with the way that it ends, where he says "nah!", like it will stay with you better than the guy who just throws the ball into the hoop.

P6: It feels like a movie advertisement, like, the guy that talks in the advertisement reminds me of the trailers, like that voice.

P2: It pulls you in and gets you more interested.

P6: And it was good, because it was so busy, and then it was so quiet with just this voice.

P5: Ja.

P6: It balanced nicely.

P2: And the fact that they brought in the people who are different suits the theme of J&B whiskey.

P1: Yes, made different.

P4: Yes, they had good comparisons with regards to the whiskey and the people in the situations.

P8: And you didn't have to wait until right at the end to know what they were advertising.

P4: Yes, like, you knew from the beginning more or less what they were talking about, you just wanted to figure out exactly what they were aiming at.

P7: Yes, I also think that they are well associated with the voice used in the advertisement. They use that voice in most of their advertisements. It was just a bit weird for me at the beginning, because you see the people integrate

P4: Yes

P7: Like the first three clips, you're thinking "Uhm, what, where's the sound off to?", but the silence actually has a very large impact.

P4: Ja

P6: Hmm

P7: I got a bit of goosebumps, because he sounds so much as if he's telling this story of Martin Luther King and so

P5: Ja, hahaha

General laughter

P7: As if it's this inspiring story of where things came together, and changed worlds, and so on.

P6: And it feels like a movie moment for me.

General agreement

M: Do you think it was a good or a bad advertisement?

P4: I'll say it's a good one

General agreement

P6: Yes, it was very striking.

P1: Yes, it captures your attention, and you'll actually remember the advertisement, and it's not that bad to watch again if you have to.

P5: I think you'd notice a lot more the second time.

P4: Ja, every time you'll see something different, it won't be the same thing over and over again. Uhm, and it's also not very distracting, it has a focus point and you can go with it.

P6: And it's cool because the product's story gets told somewhat.

P4: Ja

P1: Mhm

P6: So you learn more about the product and that makes it interesting, and then it's like, "Oh, this is cool, I didn't know this".

P4: Yes, you feel like there isn't really any technical detail, but if you're going to open up that bottle of whiskey with your friends, you can say "okay, but did you know?". Not that they say something specific as in what year it was made, but you feel as if you have background.

P3: And it's also more humanly and realistic.

P2: Ja

P8: Hmm

P3: Like, Adidas was like, okay am I now really going to believe this?

General laughter

P7: Yes, I think more people can associate with this advertisement, because of how busy it is visually, in contrast with how silent it is, which could induce you to look at it more – it is very busy, but on the other side it is very chilled.

P4: Yes

P7: It keeps you on your toes, because there is so much going on, but it is so quiet as well.

M: Do you miss the music in the advertisement?

P7: Nah-ah.

P4: No

P2: Not at all.

P5: A little

P4: But I'm just not sure that if you're going to add music whether it will have that same impact

P3: Ja

P4: Or that it will remove the focus point.

P8: It more of a habit, I think, that you want the music there.

P4: Yes, the first ad with the sound as well, I think you expect it to have sound that goes softer or something.

P2: We're now in a calm, controlled area, but now I'm thinking that, at home, now I'm sitting and watching TV, and I go and make some tea, now I'm listening to when the program starts, now I'm suddenly hearing nothing and I go and have a look, so I do miss it a little, but I think it would have changed the mood that the advertisement was trying to create.

P5: Ja

P2: Even if it were only a soft thing in the background.

P4: Yes, it would have given a bit of a different atmosphere, and you wouldn't, like, a busy visual and then also busy background music, then it takes away the impact.

P5: So it's perhaps more out of habit then

P1: The music would kind of distract you from what they were trying to advertise.

P8: Now I feel sorry for the blind people.

General laughter

P8: Because they can't see it and they're not going to understand. But, like, we are seeing and they can't

P5: But don't you think that the voice would have a much bigger impact then, like at the beginning, because they can hear.

P8: Ja, I think it can go both ways, definitely.

M: Anyone else?

P7: I appreciated the effect created a lot. Because every time his voice intonates, the colour or picture changes.

P6: And what's also really cool is all the different circumstances, like, they showed a lot of different things that tells the story of J&B. Like, it's not meant for just one group of people

P5: Ja

P6: Like, it's aimed at a lot of different people.

M: Do you think you'll be able to associate with the advertisement?

P4: Well, for example, that part where they say "never make it", then it's black and white, and then it turns to colour, there I felt that successful, that something toward which you can strive, so there is a lot of words that can make you feel like "yes, I'm also striving towards something".

M: Would you purchase J&B after watching the ad?

P4: Ja

P2: Yes

P6: Hahaha

P8: Ja, actually

P7: Ja

M: I'm now going to hand out questionnaires that I'm going to ask you to complete, and I'm going to hand out a random number to you as well. You're going to need to complete the questionnaire and you'll each watch your own ad on your own computer, depending on the number you got. Please also comment if there's something on the advertisement that you do not understand, as it will help me to complete my final questionnaire.

Questionnaires gets completed

M: Thank you everyone! What did you think of the advertisement that you saw?

P6: It's interesting – the one with just the voice was so good, and now, when you played for us the one with the music, then I felt like "oh my word, this is even better", like without the music it was good, but when I heard it with the music it sounded better.

P1: Yes, it was more powerful, it built up more tension – it makes you expect a good ending and then you also get a good ending, so it came together well.

P3: I never really listened to what he was saying with the music, though.

P4: Ja.

P5: Yes, the music was perhaps a bit too loud.

P6: Yes, I also sometimes struggled to hear what the man was saying.

P5: Yes, I think with mine the music was a bit too loud, especially at the beginning, but the type of music fits.

P6: Yes, the voice needs to be louder.

P5: That's all reason that the one without the music might be a better version, because there you can focus better on the voice, but with the music the ad is even better.

P8: Yes, but you have to physically focus on what he says to be able to hear what he is saying.

P6: Yes, it perhaps takes away from the exact words that he speaks.

P5: Yes, like, if you're only listening to that, then you might remember what he has said also, but with the music it does not take the meaning out of the words, but you're also focusing on the music, so your attention is more divided.

M: Do you think the music made a bigger impact on your emotions?

General agreement

M: Do you think the music specifically could influence your decision to purchase the product?

P4: I think music has a lot of emotional value, but like, if I first saw the ad that I saw now, it made me feel better, whilst the other one made me feel, not depressed, but like, it might make that I will not buy the product.

P3: You don't concentrate so much on what is being said.

P4: Yes, if you can concentrate more on the words being spoken, I will be easier convinced than the music.

P8: Ja, because the words are very much what makes me want to buy the product.

P4: Yes, the words are more persuasive than the music, it's not like super happy music, like, I understand that the music fits with the journey and so on, but it does not make you feel very happy.

P6: Like, the music helps with the story idea where he tells the story

P8: Ja

P6: But it also makes it a bit unrealistic?

P1: It feels to me that, even if I couldn't hear the music, I still wouldn't, like, when we saw the ad with just the words, then I was like, "oh, words", and then, if someone asks me about the ad or what makes it a good ad, then I would tell them that the brand has survived for a long time, but with the music I wouldn't know what the words are saying.

P4: It wouldn't bring across the right message

P1: Ja

P4: Yeah, you focus a lot on the music

P6: But still, the music, it supports what you see visually, which is really cool

P4: Ja

P6: Then it's like a double dose of the visual.

M: Have you ever felt that there are advertisements with which the music does not fit the advertisement?

P4: Ja

P2: Yes

P7: Yes, but I cannot think of an example right now.

P2: Yes, your brain almost immediately makes you think "Mmmh, something is not right".

M: Do you think, for example, you will realise if the music is too fast or slow, or the pitch is too high or too low, or, for example, the instruments used, the timbre, do you think they can also specifically have an influence?

General agreement

P6: It felt to me like the pitch was really high in my ad, and especially, it was hard for me to hear the voice of the guy speaking. The music was good, but something troubled me. It wasn't, like, but something bothered me.

P8: I think, especially with an ad like this one with a story that kind of follows some kind of tempo, the tempo will play a large role in the ad in your music, and obviously, if your instruments doesn't fit at all, like if you've put a trumpet in the ad, then I wouldn't have known what was going on.

M: Do you think, for example, that the tempo can have a bigger influence than the music used? Or the volume, or the pitch?

P2: I think if it is overboard, if it is too loud or too high, then it can bother you, definitely.

General agreement

M: Do you think you will be able to identify exactly which one of those are influencing you?

P5: Ja

P4: Yes

P6: Yes, it reaches, like, the music builds up to something, then you already feel like something is going to happen, and it builds up to a point.

P4: Yes, and if it wasn't like that, and just boring, then the ad will be monotonous, and say for example, the music stops or goes higher or softer, then it will definitely have an influence.

P6: If the music supports what happens visually, then it is fine.

P3: Then it's good, yes

M: Yes, so I played you all different versions of the advertisement, where 1, 2, 3, and 4 had all different elements changed in the advertisement. Can I play you the original ad?

P5: Yes, please.

P7: Yes.

Plays original advertisement

P7: Yes, now that ad made me feel something. The one I watched just made me think “O my djas”.

P6: Ja!

M: How did the rest of you feel about this ad?

P4: It is somehow better for me, because it’s a bit deeper, if I can say it like that, than the one I watched, but it still somehow sounds the same. If I heard number four now, and this one at a later stage, I wouldn’t have made the connotation that there is a difference

M: And the rest of you?

P1: I didn’t like this one as much.

P4: It just had a bit more oomph.

P1: This one is very pretty, but, ja

P3: This one is definitely a lot better than the one I watched.

P6: Yes, for me too

P5: I liked the tension that builds where they say “everything is different” – so the music starts slow and then it builds the tension, so you get the idea of all of them are different, they were sidelined, and no one understood them, and then suddenly the tension builds and now they will be successful, the same as J&B, so I liked how the tension was built in the ad. The ad I watched didn’t have than line of tension, it was much slower.

M: I would like to thank you all for coming and for the time you offered up to be here. I really learnt a lot from all of you and your different opinions. I wish you all the best of luck with the rest of the term. Thank you!

ADDENDUM D: DISCUSSION GUIDE – FOCUS GROUP 2

1. Greeting

- a. Welcome participants
- b. Introduction
 - i. Introduce myself
 - ii. Briefly explain the purpose of the study
 - iii. Explain that different opinions on things discussed is fine and quite important to the success of the study. Therefore, participants need not be shy to have different opinions about the questions asked, but please to remember to respect fellow focus group members.

2. Ice Breaker

- a. Ask respondents to introduce themselves

3. General Discussion

- a. What are your favourite advertisements or advertising campaigns?
 - i. Why do you say so?
 - ii. Do you think differently about the brand because of this advertisement?
 - iii. Would you say the advertisement influenced you to purchase the advertised brand or product?
- b. What makes an advertisement a good advertisement?
 - i. Do you think this quality is needed in all advertisements?
 - ii. Why is this quality important to you?
- c. Do you think an advertisement can persuade you to purchase a product or brand that you have never heard of before?
 - i. Why so you think this?
 - ii. Can an advertisement persuade you to switch to a different brand or product?
 1. Why do you say so?

4. Play Advertisement 1 (Basketball advertisement)

- a. Discuss:
 - i. How did you feel about this advertisement?
 1. Why did the advertisement made you feel this way?
 - ii. Did you like the advertisement?
 1. Why or why not?
 - iii. Did you think it was a good or bad advertisement?
 1. Why do you feel this way?

5. Play advertisement 2 (Alcohol advertisement sans music)

- a. Discuss:
 - i. How did you feel about this advertisement?
 1. Why did the advertisement made you feel this way?
 - ii. Did you like the advertisement?
 1. Why or why not?
 - iii. Did you think it was a good or bad advertisement?
 1. Why do you feel this way?
6. Hand out the questionnaires
 - a. Explain that different musical compositions will be played and that the respondents need to answer the questions based on that
7. Play the different advertisements
 - a. Respondents complete questionnaires
8. Collect the questionnaires
9. Final discussion
 - a. Do you ever notice music playing in advertisements?
 - i. Does the music influence your feelings?
 - ii. Are there advertisements where you adjust the loudness of the advertisement, and why?
 - iii. Are there some advertisements that you only like or dislike because of the music used in the advertisements?
 - b. Do you think the music has an effect on your decision to buy or not buy the advertised brand?
 - i. Why do you say this?
 - ii. Do you think the effect can be unconscious?
 - iii. Do you think marketers can use music to influence your emotions?
 - c. Do you sometimes feel that for some advertisements, the music does not fit the advertisement?
 - i. Give an example?
 - ii. Does it influence your perception of the brand?
 - iii. Does it make a difference?
 - d. Do you think that different elements of music (tempo, timbre, volume, pitch) can have different impacts on how consumers see the advertisements?
 - i. Why do you say this?
 - ii. Do you think formal musical training can influence consumers' perceptions on music in advertisements?

- e. Do you think certain elements of music (tempo, timbre, volume, pitch) have a bigger impact than others?
 - i. Which elements do you think is more important?
 - ii. Do you think that the elements can be separated from one another?

10. Conclusion

- a. Debrief the participants
 - i. Explain fully how they contributed to the study

Thank respondents for their time and participation.

ADDENDUM E: TRANSCRIPT – FOCUS GROUP 2

Focus Group 2 – Wednesday, 12 October 2016

Attendance: 6 Participants

Mediator: Hello everyone, welcome to the focus group. I would first like to thank you all for coming and being willing to participate in this focus group, it is greatly appreciated. Second, I would like to know whether there are any objections to me recording this session for the purposes of recordkeeping – you all will stay anonymous on the recording.

Everyone nods in agreement

P1: Uh-huh

P2: Ja

M: Okay, and then I would like to remind you that not all of you will have the same opinions on the topics discussed in this session, and I would like to encourage you to have different opinions so that we can have a valuable discussion, so please don't be shy. My name is Engela, and I am doing my masters in marketing, and we are just going to have a bit of a chat with regards to marketing and television advertisements and so on. We're going to start off now by asking everyone to introduce themselves and to tell everyone what you are studying.

Everyone introduces themselves

- Note: for the sake of anonymity, the introductions have been left out of this transcription.

M: Okay great. I would like to know from all of you – what is your favourite advertisement or advertising campaign that you have seen?

P1: I wouldn't say that it is my favourite advertisement, but the first one that comes to mind is Nando's advertisements.

P2: Yeah

P3: Uh-huh

P1: They have a way of grabbing your attention that you remember their advertisements

P4: Mmm

P4: I love Axe advertisements! Especially the new one, that says ... wait ... who needs a six pack when you've got the nose?

P3: Hahaha

P4: And then it continues like, all the different things and characteristics of a man that, like, makes him stand out from the crowd. There's even one, like, who needs wheels when you can rock those heels?

P5: Hahahaha

P6: Hahahaha

P4: And it is quite great as there is one for every type of guy – one advertisement for what the standout quality is for each type of guy and then it's like – find your thing and work on it. So it's cool because it speaks to everyone.

P5: I remember an advertisement, but it was long ago – I can only remember the product was a printer. The advertisement is about someone ringing the front door and then the guy who answers it looks out of the peephole in the door and sees three beautiful girls, and when he opens up the door, it's his little brother that held up a printed picture of these hot girls at the peephole.

P6: Hahaha

P5: So, ja

P4: Ja

M: Do you have one?

P2: It's difficult, but the one I can remember now is an Allan Gray advertisement – I don't know if you've seen it before. It is very emotional and sad and it takes place in Germany during the war where they are breaking down the wall, and then it's very emotional and a sad song is playing. The guy and the woman are on different sides of the wall, and then the wall breaks and he goes to her, and then a cool song plays.

P1: Ja

P2: And then also, oh my word, I just had a cool one in mind. But yeah, maybe I'll remember it later.

P3: I don't really have a favourite, but an advertisement that almost grew on me is the Nespresso advertisement. At the beginning, I did not understand how it made sense with George Clooney in the advertisement and what they are trying to say.

P4: Hmm

P3: And now, every time someone says "what else?" I immediately go Nespresso.

general laughter

P3: So it really stuck in my mind

P6: Okay, I don't really have a favourite one, but the only one I can think of right now is a sunlight advertisement with the boy that walks really far for a teaspoon of Sunlight liquid.

P3: Ooh, I remember that one.

P6: That was way back when.

P2: Oh, and the other one I remember is the new Showmax advertisement. It is hilarious for me – have you guys seen it?

P1: The one with AB and Karen Zoid?

P2: Well, no, I have not seen that one yet, but there are different ones. Then the one is like "there's a show for it", then there's this one guy, the little boy is with his mother at a funeral and the two ladies laugh and so, and he sits there... I don't know, go watch it. It was really cool. It's very funny! And it's different.

M: So what do you guys think makes a good advertisement?

P5: If the ad is funny

P3: I like it if the ad is punny

P6: Ja. Also, if it grabs your interest – it speaks to you. When you can, like associate with the characters and product

P2: I also think when it is sharp-witted.

P3: Yes, sharp.

P5: Mmh

P6: You appreciate it if they go through a lot of trouble for the ad

P2: Yes

P6: You don't want them to just bombard you with information.

P2: You want to see that they have thought about it

P6: Ja, and with good music as well.

P1: Yes, and like, beautiful visuals as well that pulls you into the story so that you don't always realise they are advertising something.

P5: Camera work and shots.

P4: I saw today on YouTube when I was listening to music, I heard, after every song, a Lux advertisement with Jenna Clifford advertising women's rights, or something like that. So I also think a good advertisement is persistent and irritating sometimes.

P5: Hahahaha

P6: Like, how many times it is playing.

P4: Yes, yes. I also found out randomly that the advertisers don't pay for the advertisements on YouTube if you skip the advertisement. So they only pay if you watch the whole advertisement.

P3: Hahaha, they are making no money off of me!

P4: Yes, and if you click on it, then they make even more.

M: Do you think it is a good thing if an irritating advertisement gets stuck in your head?

P3: No. Hahaha

P3: It's usually products that aren't cool. I know Virseker is almost every minute on KykNet.

P2: Haha

P3: I really hate that advertisement! I can't watch it anymore. It is really bad.

P5: I think, however, that it is a good thing. Because, understand, that is the product that you will remember. If it is irritating or not.

P1: I think, yes, I think it is effective. There is an Ariel ad of the girl that sings on Idols – I'm not sure if it is Ariel – I think, but the one advertisement that you remember is the irritating one.

P5: The thing is also, that if you see they put so much money into their marketing, so that you think later that they have so much money, they probably have a quality product,

Everyone nods in agreement

P5: Or they are doing a lot of trouble, and it doesn't matter if it is a good advertisement or not – if it irritates you and stays in your head, it is effective because you remember it. If you see this familiar one on a shelf and you see another one that you haven't seen yet, you'll take the one you're familiar with.

Everyone nods in agreement again

P2: Another irritating one that I can remember is, this tactic clearly works very well on me, is that Colgate Herbal advertisement. The one where he goes "Ahoy, mr. Beaver"

P1: Ja!

P2: Or something like that.

P4: Hahaha

P1: The Muesli advertisement as well.

P3: Awkward advertisements are also funny to me – when advertisements are different.

P5: Or if they have the same trend flowing through all of their advertisements. Sensodyne always have focus points that they focus on every single time they advertise their product. It may be a different advertisement of a different product, but it is always the same three focus point coming through.

P6: Mmh

M: Do you think an advertisement can convince you to buy something you haven't purchased before?

P5: Yes.

P3: Ja

P2: Mmh

M: What about the advertisement can convince you?

P4: If it is something that you want to have and it tells you that the product will make you better, or give you a better life, I don't know. I must say those type of advertisements influences me.

P3: I also think, up to a point, if it is something that you've never wanted to buy before, that you must be able to identify with the product and with what you see in the advertisement. So, I don't think that the advertisement will just suddenly convince you to purchase something, if you really don't want or need the product. Ja, I'm not going to buy insurance from VirSeker currently.

P4: The thing is also, that, close to lunch you may see an ad of KFC, and then you realise suddenly that you are in the mood for KFC. And then you'd rather buy KFC, even if it is 5 minutes further, then you're more in the mood for KFC food. Or you are actually a loyal customer and you see them advertise a new product, you decide to try out the new product.

M: Do you think that music itself in advertisements can have an influence on whether you purchase a product or not?

P4: I don't think necessarily if I will buy a product or not, but it will have an effect on whether the advertisement will leave an impression on me or not.

P3: I think it will not maybe have an influence immediately, but in the long term it can have an effect. If I see an advertisement and I think that the music was great, and I am in need of the product, and it comes down to it, I'd rather buy the one with the good music that I remember.

P6: But also, the song gets stuck in your head. Like, long ago with that Vodacom ad with that thing that danced in the advertisements.

P5: Oh, I remember!

P6: So every time I hear that song I think about the Vodacom advertisement. Like, every time.

P2: Or Ice Ice Baby!

P4: Ja!

P1: Hahaha

P2: The music also needs to make sense. For example, that Cadbury advertisement with the children with the pops, and if they had bad music there, or calm music, it would not have fitted with the theme of the advertisement. So I do think that music plays a role.

P1: I think now about that “Mom remembered Melrose” ad.

P4 & P6: Hahaha

P1: That worked.

M: Have you seen an advertisement where you have felt that the music does not fit the advertisement?

P4: Oh my word, there is this one ad that irritates me so bad – I don’t know if you’ve seen it – I think it’s an advertisement for bread, or some or another food item. Then it’s about these children that dances and sings “my mom is so cool”. Have you never seen it?

P3: Yoh, I think I have seen it bro.

P4: Yoh, I’m sorry, but I leave the room when I see that advertisement.

M: Do you ever even notice the music in the advertisements Do you feel that it influences your mood?

P3: Yes.

P1: Yes

P6: Especially if the people sing with

P5: Oh my word, I don’t know if you’ve seen Go solo from Tom Rosenthal, but wow, I discovered that song on an advertisement.

P3: Hahaha

P5: And you know that advertisement in which Suzelle plays a role of the boy that tries to make time for his mom so that she can go and watch his play.

P4: Hmm

P2: Oh, ja

P5: That ad is really cool. And there is also a very beautiful song in that ad.

M: Do you think that different elements of music, such as the tempo, timbre, or pitch can influence you when you watch the advertisement?

P2: I think if it is done wrong it will have an effect.

P4: I think it will, for example Axe that is aimed at men, if it is a cool aggressive, upbeat song, and men can associate with it, then, like, yes, I want that product. Or if it is a perfume for women, then it must be elegant music.

P3: I also think of the Allan Gray advertisement that was mentioned, but the music can play a role to convey the feeling of security that they promise in the advertisement.

P2: Ja, and in the end of the advertisement they say something like “I will always wait for you” or something like that.

P3: Hahaha, that can sound creepy

General laughter

P2: One thing about volume is that, automatically ads are louder than the program you're watching, and if the gap between the two are way too big, then you turn down the volume way more than the program was, because then you don't want to hear it at all.

P4: Ja.

P2: It can be a bit louder but not so much that you actually realise it, otherwise you see the sound as irritating and want to turn it off completely.

P1: What irritates me if there are advertisements that play the same time of the evening. There was an ABSA ad, just, yoh, I got so irritated with it later on, because every evening it played like, literally ten times in one programme.

P6: I think one thing about music in an advertisement for me is that, it feels as if it doesn't fit if it does not agree with the visuals in the ad, like, if there is just the product on a white background and a voice talking and music playing, then, like, it makes me feel like I'm in a doctor's waiting room or something, but if it goes with a nice outdoorsy scene or the like, then it is effective, otherwise it just won't work.

M: Okay, I'm now going to send round questionnaires and I am going to ask you to complete them. Each one of you are going to watch an advertisement, and then answer a few questions regarding the advertisement.

Surveys are completed by participants

M: Okay, I would like to know what you thought of the advertisements you saw as well as the music in the advertisements.

P1: Uhm, I didn't think that that would be something that J&B would choose, it is very serious.

P2: It was for me quite slow – the music.

P3: Did we all watch the same music?

M: No

General laughter

P3: For I just wanted to say that mine sounded all right!

P5: I think I saw the original one

P3: I also think so.

P5: It was a very chilled *ting* *ting*

P6: I also liked mine

P5: It was classical and quite calm.

P6: A bit dramatic but I quite liked it, because it is different

P2: I agree with you – it did not sound to me like something that would fit with the brand J&B

P1: Yes, not what I thought of them originally, but then I thought that they do sponsor the Met, so they can't be that common

P6: But the thing for me was it was about their history and how they got out of there, so it's almost like a classical kind of vibe that you get. Like, the people really are authentic.

P1: And it was quite a creative advertisement. And they never even once say the word "whiskey" in the advertisement, which is for me quite interesting.

P5: Hmm.

M: Do you think you can associate with the advertisement?

P4: Not really, no.

P3: No

P4: I don't really drink whiskey

P5: I think that if I was into whiskey I would have bought the product, yes.

P1: If I have to buy whiskey someday, I'll probably go with J&B, because it looks like it is good quality, and it looks like they care about the world and people.

P6: What was cool for me was that I did not have slow music, and it kept me interested to keep on watching the advertisement, even though it was a bit dramatic – I had number 4.

P2: I had number 1, but the narrator's voice really irritated me for some reason.

P5: I liked the voice.

P4: I really want to see the advertisements.

M: Okay, I'll show them all to you.

Shows all four advertisements

M: Thank you all for your contribution and for taking the time to participate in the focus group.
All the best for studying for your exams!

ADDENDUM F: SURVEY



UNIVERSITEIT•STELLENBOSCH•UNIVERSITY
jou kennisvenoot • your knowledge partner

CONSENT TO PARTICIPATE IN RESEARCH

The Influence of Congruity in Advertising on Attitude and Intent

You are asked to participate in a research study conducted by Engela de Villiers (MComm), from the Department of Business Management at Stellenbosch University. The results of this study will contribute towards the completion of a Masters degree. You were selected as a possible participant in this study because you are a part of Generation Y.

1. PURPOSE OF THE STUDY

The purpose of this study is to investigate the influence of congruity in television advertisements on Generation Y consumers.

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

- Answer short questions.
- Watch an advertisement.
- Answer more short questions.

3. POTENTIAL RISKS AND DISCOMFORTS

There is the risk of participants feeling discomfort in using 10 minutes of their time to answer the questions in the survey.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

The participants will benefit from this research as they will be exposed to and learn more about the research process.

Businesses will also benefit from this research as a better understanding of congruity and advertisements on television will be drawn from this study. The study will lead to a greater understanding of consumer behaviour and purchase intent with regards to television advertisements

5. PAYMENT FOR PARTICIPATION

No payment will be received for participation. It is completely voluntary.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained providing only one researcher with access to the data. The name and surname of participants will not be asked in the survey; therefore, participation will also be anonymous.

The raw data will not be released to any other third party, and only the final data (without mentioning individual participants) will be published in any academic paper.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact:

Engela de Villiers (principal investigator) – 16513878@sun.ac.za

Dr. D Human Van Eck (Supervisor) – dhuman@sun.ac.za

Dr. CD Pentz (Supervisor) – cdpentz@sun.ac.za

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to me by Engela de Villiers in Afrikaans/English and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

By signing on the appropriate line, you agree to participate in this study.

_____ Date: _____

Please indicate the number assigned to you: _____

Please answer the following questions honestly and truthfully:								
D1	Age Years						
D2	Gender	<input type="checkbox"/> Male		<input type="checkbox"/> Female			<input type="checkbox"/> Other	
D3	Population Group	<input type="checkbox"/> Black	<input type="checkbox"/> Coloured	<input type="checkbox"/> Indian	<input type="checkbox"/> White	<input type="checkbox"/> Other		
D4	Home Language	<input type="checkbox"/> Afrikaans		<input type="checkbox"/> English		<input type="checkbox"/> Xhosa		<input type="checkbox"/> Other
D5	Years at University	<input type="checkbox"/> One	<input type="checkbox"/> Two	<input type="checkbox"/> Three	<input type="checkbox"/> Four	<input type="checkbox"/> Five +		
		Extremely Uninterested	Uninterested	Somewhat Uninterested	Neutral	Somewhat Interested	Interested	Extremely Interested
D6	What is your level of interest in music?	1	2	3	4	5	6	7
D7	Have you received formal musical education?	<input type="checkbox"/> Yes			<input type="checkbox"/> No			
If answered "YES" to question D7, continue to answer question D8, D9, and D10:								
		Very limited	Limited	Somewhat Limited	Neutral	Somewhat Extensive	Extensive	Very extensive
D8	What is the extent of your formal musical training?	1	2	3	4	5	6	7
D9	Years of formal individual musical education	<input type="checkbox"/> One	<input type="checkbox"/> Two	<input type="checkbox"/> Three	<input type="checkbox"/> Four	<input type="checkbox"/> Five +		

D10	Which instrument(s) did you receive education in?								
If you think about J&B , how would you describe your opinion of it?									
S1	Unfavourable	1	2	3	4	5	6	7	Favourable
S2	Bad	1	2	3	4	5	6	7	Good
S3	Dislike	1	2	3	4	5	6	7	Like
S4	Negative	1	2	3	4	5	6	7	Positive

**PLEASE WATCH THE ADVERTISEMENT ON THE COMPUTER
SCREEN. DO NOT TURN THE PAGE BEFOREHAND.**

What do you think of the Advertisement you just saw?									
A1	Unconvincing	1	2	3	4	5	6	7	Convincing
A2	Uninformative	1	2	3	4	5	6	7	Informative
A3	Not persuasive	1	2	3	4	5	6	7	Persuasive
A4	Ineffective	1	2	3	4	5	6	7	Effective
A5	Useless	1	2	3	4	5	6	7	Useful

How would you describe your feelings towards the Advertisement you just saw?									
A6	Dislike	1	2	3	4	5	6	7	Like
A7	Irritating	1	2	3	4	5	6	7	Not Irritating
A8	Bad	1	2	3	4	5	6	7	Good
A9	Unpleasant	1	2	3	4	5	6	7	Pleasant
A10	Unfavourable	1	2	3	4	5	6	7	Favourable
A11	Not soothing	1	2	3	4	5	6	7	Soothing
A12	Negative	1	2	3	4	5	6	7	Positive
A13	Repulsive	1	2	3	4	5	6	7	Not Repulsive
A14	Uninteresting	1	2	3	4	5	6	7	Interesting
A15	Unentertaining	1	2	3	4	5	6	7	Entertaining
A16	Artless	1	2	3	4	5	6	7	Artful
A17	Unattractive	1	2	3	4	5	6	7	Attractive
A18	Tasteless	1	2	3	4	5	6	7	Tasteful

After you've seen the advertisement, what do you think about J&B ?									
B1	Unbelievable	1	2	3	4	5	6	7	Believable
B2	Uninformative	1	2	3	4	5	6	7	Informative
B3	Not persuasive	1	2	3	4	5	6	7	Persuasive
B4	Ineffective	1	2	3	4	5	6	7	Effective
B5	Useless	1	2	3	4	5	6	7	Useful

After you've seen the advertisement, how do you feel about J&B ?									
B1	Unappealing	1	2	3	4	5	6	7	Appealing
B2	Bad	1	2	3	4	5	6	7	Good
B3	Unpleasant	1	2	3	4	5	6	7	Pleasant
B4	Unfavourable	1	2	3	4	5	6	7	Favourable
B5	Unlikable	1	2	3	4	5	6	7	Likable

Please indicate your intent to purchase J&B :									
P1	Never	1	2	3	4	5	6	7	Definitely
P2	Definitely do not intend	1	2	3	4	5	6	7	Definitely intend
P3	Definitely not purchase	1	2	3	4	5	6	7	Definitely purchase
P4	Probably not purchase	1	2	3	4	5	6	7	Probably purchase

Please indicate your intention to purchase the advertised BRAND (J&B) :								
		Disagree	Disagree Somewhat	Disagree Slightly	Neutral	Agree Slightly	Agree Somewhat	Agree
P5	I would like to try this BRAND	1	2	3	4	5	6	7
P6	I would purchase this BRAND if I happen to see it in a store	1	2	3	4	5	6	7
P7	I would actively seek out this BRAND	1	2	3	4	5	6	7
P8	I would purchase this BRAND	1	2	3	4	5	6	7

Please indicate the general fit between the music and the advertisement :									
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure
FA1									

The tempo of the music refers to the pace of the music (fast/slow)									
Please indicate the fit between the tempo of the music and the advertisement :									
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure
FA2									

The timbre refers to the colour of the sound in the music (instruments used)									
FA 3	Please indicate the fit between the timbre of the music and the advertisement :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsur e

Pitch refers to how high or low the notes in the musical composition are perceived to be.									
FA4	Please indicate the fit between the pitch of the music and the advertisement :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure

Please indicate the fit between the music and the brand :									
FB1	Please indicate the fit between the music and the brand :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure

The tempo of the music refers to the pace of the music (fast/slow).									
FB2	Please indicate the fit between the tempo of the music and the brand :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure

The timbre refers to the colour of the sound in the music – it thus refers to the instruments used in the music.									
FB3	Please indicate the fit between the timbre of the music and the brand :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure

Pitch refers to how high or low the notes in the musical composition are perceived to be.									
FB4	Please indicate the fit between the pitch of the music and the brand :								
Does not fit	1	2	3	4	5	6	7	Does Fit	Unsure

To what extent does music in advertisements usually influence you?									
What did you think of the music in the advertisement you saw?									
What type of music do you like?									
Where are you personally most often exposed to advertisements?									

To what extent, do you think, does music in advertisements influence other people?
What type of music do you dislike?

Thank you for taking the time to participate in this survey.

