

**THE EFFECTIVE USE OF MUSIC IN TELEVISION ADVERTISING  
REGARDING THE AWARENESS OF A BRAND**

By

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*"Never Confuse A  
Single Defeat With A  
Final Defeat."*

- F. Scott Fitzgerald

# MANAGEMENT SUMMARY

Advertisers are having a hard time to actually grab these attention of consumers: the amount of advertisements one is exposed to each day has increased enormously over the past years. Television advertising is the most effective way of advertising, however, media clutter and high expenses frequently stand in the way of its effectiveness. *Effectiveness* is reached when the awareness of a brand increases: brand awareness will lead to knowledge, favorability and sales over time (Aaker, 1991). Unfortunately, due to the large amount of advertising that a consumer is dealing with, a poorly designed television commercial can easily be gulped down in the mass of advertisements and these goals may never be reached.

The purpose of this research involves one variable of which the value might be underestimated when creating a television ad: music. Its contribution regarding brand awareness through television advertising will be researched in this thesis.

Research has shown that music possesses certain forms of power that no other tool shows: the power to persuade, to convey meaning and to connect the present with the past. Music has been used in television advertising through the use of background music, foreground music and jingles.

Focussing on brand awareness, the Brand Awareness Pyramid is presented, which involves four different steps: Unaware of the Brand, Brand Recognition, Brand Recall and Top of Mind. This thesis research will focus on brand recognition and brand recall: how can music contribute to these two factors? Especially regarding brand recall: as the Graveyard model shows, high recognition but low brand recall indicates that customers may know about the brand, but it will not come to their minds at moment of purchase, which puts brands in a difficult position.

Quantitative as well as qualitative research is conducted to determine the function of music in television commercials regarding brand awareness. As far as the quantitative research concerned, a questionnaire is spread out. Qualitative research is completed by means of three semi- structured interviews with experts on different fields who could provide different perspectives on the research.

From the quantitative research, 69% of the respondents mentioned they preferred commercials with music over commercials without music. In addition, 82% of the respondents mentioned that music helps them recognize a commercial. The questionnaire also contained four audio fragments which contained the jingles of four different famous brands. Three jingles were highly recognized and recalled, even though only half of the respondents indicated they thought they would recognize the jingle. Consciously and subconsciously, the jingle had found a way into the respondents' mind.

Continuously, four commercials were shown in the questionnaire, after which the respondent was asked whether he or she was familiar with this commercial. Several statements followed as well. No specific relation can be found between the extent to which music was used in these commercials and the familiarity with the commercial. Neither can conclusions be drawn concerning the musical preference of the respondent and the familiarity with the brand.

The semi- structured interviews were conducted in order to get an overview on the subject from various perspectives: the perspective of audio branding, the musical perspective and the marketing perspective. Several similar conclusions can be drawn: all three interviewees stressed on the fact that a jingle is a necessary, musical tool in order to increase brand awareness. Additionally, the music used in the commercial should match the style of the brand, the message of the commercial and the target audience.

Five subquestions were set up in order to answer the following research question: *To which extent is brand awareness, operationalized as recognition and recall, affected by the use of music in television commercials of a brand?*

Music can enhance the message advertisers are trying to bring across and create a certain 'experience': it enhances the atmosphere in the commercial. Different musical elements can contribute to this experience: time- related, pitch-related and texture- related aspects can contribute to enhance the message of the commercial. The musical preference of the target audience should be taken into account, however, it is essential that the music genre chosen matches the message of the commercial and the style of the brand as well.

I have determined two elements in music that can contribute to brand recognition and recall. The first element involves the jingle: the jingle is an effective, musical tool that can be used in order to increase brand recognition, but mostly in order to create brand recall.

The second element involves the music used throughout the commercial: the foreground or background music. Even though there is no one specific taxonomy that advertisers can apply that will lead them to the perfect music for their commercial, graph 11 presents different elements and steps that should be accounted for.

# DEDICATION

**Music is an extraordinary element in life. Powerful yet harmless, energizing yet relaxing, inexplicable yet clear. Music is collective and communal: it brings people together, from all kinds of culture of society. Through history, music has evolved and developed: it has always been there in a necessary, meaningful way.**

Music has always been an important part of my life. It offers me a unique way to express myself, a way that nothing or no one else can provide. I want to dedicate this document to my mother, Monique Doffer- Schalkens, who has showed me the importance of music ever since I was a little child.

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# ACKNOWLEDGEMENT

Proudly, I present to you my graduation assignment: the last chapter of my ICM journey.

Honestly, I cannot believe how quick these last four years have passed. ICM offered me a way to developed myself more than I could ever imagine: not only have I gained knowledge and insights regarding the fields of communication and media, but I also gained more understanding towards other cultures and countries.

Writing this document was definitely a challenge and there are a few people that have helped me throughout the writing process.

First, I would like to thank my thesis supervisor, Mr. Jona Rovers, for his guidance during the summer period. His critical view on the research, useful tips and creative ideas have kept me alert and motivated during the summer period.

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Furthermore, I would like to thank my parents, who stood by me throughout the writing process, keeping me motivated and thinking along with me. My fathers' critical comments have brought me far in this research, as well as my mothers' creative ideas.

# CHAPTER 1: INTRODUCTION

## 1.1 The final chapter of my ICM journey

It is six months ago that I started this final chapter of my ICM journey: the graduation assignment. Over the past four years of ICM, I noticed the use of music in communication or media is hardly mentioned. Music has always played an important role in my life: due to this matter of personal interest, I was determined to focus on this particular aspect in the communication field.

Contributing, I believe that music can play an important role for communication purposes. From personal experience, I have found music in general an interesting aspect: it excites me and calms me down at the same time, it can be persuasive, eye-opening, meaningful. It can be many things: I believe that the right combination of sounds and lyrics can form the secret recipe to a well-functioning advertisement. Therefore, music in communication deserves a chapter in my ICM journey.

## 1.2 Problem situation

Advertisers are having a hard time to actually grab the attention of the consumers. As a consumer was exposed to about 500 different kinds of advertisements a day back in 1970, this increased up to over 5,000 a day in 2006 (Johnson, 2006). Current numbers of the amount of advertisements each day is almost impossible to measure, given the fact that the number of online advertisements alone increases with an average of 30% each year (Abramovich, 2013).

Therefore, it is essential that advertisers think more creatively in order to get the attention of their target audience, especially when the brand invests a lot of money in the medium that is used - like is the case with television advertising. Focussing on the Netherlands, broadcasting a commercial at primetime hours on a popular channel (like the commercial channels of RTL, for example) can easily cost €30.000 up to €50.000,- per broadcast (RTL Nederland, 2014). That is one serious price tag and a true waste of money when the result is not satisfying.

However, there is a reason why television advertising is one of the most expensive mediums: it is a way of advertising that brings along certain advantages that other media do not offer. The combination of sight, sound and movement is possible, for example: it appeals to the senses. Moreover, television advertising offers a good mass-market coverage. A large target audience can be reached through this medium: on average, 77,5% of the Dutch population watches television at least for one minute every day (SKO, 2013).

Having said, these advantages are useless when the commercial itself is not designed in a good way. While there are many variables that should be taken into account in order to make a good television commercial, there is one variable of which the power might be underestimated: music.

Over the past years, research has shown that music offers advertisers the possibility to increase the effectiveness of a television commercial. Research from Les Binet, for instance, show that commercials with well-toned music can increase the effectiveness for almost 16% compared to commercials where no music was used (Marketingtribune, 2014).

Television advertising is the most effective way of advertising, however, media clutter and high expenses frequently stand in the way of its effectiveness. *Effectiveness* is reached when the awareness of a brand increases: brand awareness will lead to knowledge, favorability and sales over time (Aaker, 1991). Unfortunately, due to the large amount of advertising that a consumer is dealing with, a poorly designed television commercial can easily be gulped down in the mass of advertisements and these goals may never be reached. Due to the media clutter, a television commercial needs to stand out in order to be effective, otherwise, there is no reason for broadcasting it.

## 1.3 General structure of the report

This document contains eight chapters in total, starting with the introduction. The introduction explains the problem situation advertising agencies face due to the media clutter: the most effective way of using music in television advertising regarding brand awareness will be researched in this thesis, focusing on the elements in music, the role of music and the effect of music used on brand recognition and recall.

The second chapter reveals researches that have been conducted concerning music used in television advertising, different theories, definitions and models, which will contribute to this study.

The third chapter continues with the research: this chapter gives more information on the participants and it elaborates on the methods of research and supportive tools that are used. The next chapter, chapter 4, shows the findings of both the quantitative and qualitative research. Based on these findings and the literature review, conclusions are drawn in chapter 5, after which I will provide an advice based on the information and knowledge gained in this study in chapter 6.

The seventh chapter contains the bibliography, which shows the references that are used throughout this study. The last chapter, the appendix, contains all extra information that provides an expansive inside of the research.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introducing music in television advertisements

A content analysis of music used in television advertising broadcasted in prime-time hours showed that almost 94% of the advertisements broadcasted contained music (Rountre, 2010). The value of music in television commercials has found its way into the minds of marketers. This started in the very beginning in the early 1950s, as television advertising has relied heavily on the music that was used in the commercial. The reason for using music in commercials has not changed since then: it is effective. It draws attention, sets a mood, helps creating a brand image and it helps selling the product.

The early television commercials featured mostly well-known, classical masterpieces that functioned as background music (Crozier, 2007). As the musical genres Jazz and Blues found their way into society, advertisers did not hesitate to use these types of music to draw the attention of the customer. "Popular music" has become an effective tool for marketers: it is shown that a genre that is popular for a certain period of time is used for advertising purposes as well. This was the case not only with Jazz and Blues, but also with Country, Rock music and HipHop music nowadays (Mills, 2012).

### 2.2 The effectiveness of music

Many composers, performers, critics or theorists of all kinds of different cultures have agreed on the fact that music has a meaning and that this meaning shows a mysterious way of communication between participants and listeners (Meyer, 1956). However, what this musical meaning is, how it appears exactly and by what processes it is communicated has often created heated debates.

#### **Response and stimulus**

What is agreed upon is the emotional trigger that music brings along; a characteristic that many marketers take advantage of. Very little is known concerning this response and the stimulus; most research and opinions are based on reports of listeners and results of composers, performers and critics. The most obvious evidence of emotional response can be observed in the behavior of composers or performers and their audience. Even so, this tells us



nothing about the nature of this response, or the connection between hearing the music and the affective response it shows.

### **Emotion, mood and association**

Many studies of emotion and music conducted are actually concerned with mood and association. Already in early 1912, Psychologist H. P. Weld researched the confusion that rose between emotion felt and mood. According to Weld: *"The emotional experiences which our observers reported are to be characterized rather as moods than as emotions in the ordinary sense of the term. ... The emotion is temporary and evanescent; the mood is relatively permanent and stable"* (Contemplating Music: Source Readings in the Aesthetics of Music, 1989, p. 283).

According to Alpert and Alpert (1989), emotions are more intense and more obvious. Emotions are distinguished from moods and they are also called 'feeling states'. These feeling states have an impact on attitude and behavior, which is an interesting fact regarding advertising. Different message execution tactics can be used: research has shown that music, humor, visual imagery, color and sex influence one's feeling states (as quoted by Alpert and Alpert, 1989). This research suggests the combination of a conditioned stimulus (e.g., a brand) with an unconditioned stimulus (e.g., music or humor) creates an emotional response which may then be linked with a specific brand.

### **Perspective**

David Dunbar (as quoted in Brown & Volgsten, 2005) carried out a small pilot study of which the results showed that music can change the way people see products or persons presented in advertisements. Music changes perspectives: this particular aspect of music has proven itself over the past years. While no specific explanation can be given to the question *how* music can actually be effective, music shows certain forms of power that no other tool shows: the power to persuade, to convey meaning and to connect the present with the past, of which advertisers hope that this will lead to purchase (Attrep, 2008). The music used in advertising can combine someone's lived experiences with the product or service that is promoted in the advertisement.

**Memory performance**

It is assumed that music has a positive influence on the memorability of a brand or a product as well (Brown & Volgsten, 2005). Concerning music, Brown and Volgsten (2005) have found three major, general ways in which music can have an effect on the viewer in television advertising and, therefore, can have an influence on the memory performance of the consumer.

Firstly, music in commercials can act as an emotional reference, which can improve access to product information in the mind of the consumer. Music in commercials can highlight certain important parts of information in the advertisement, 'organize' the material provided in the advertisement and label this material in emotional ways, which stimulates elaboration.

Secondly, La Motte-Haber and Emons (as quoted in Brown & Volgsten, 2005) mentioned that, when sending out a message through visual as well as auditory channels, music can enhance the information that is processed because of an increase in overall "channel capacity" (Brown & Volgsten, 2005). This can bring along a positive effect when it comes down to verbal storage and factual knowledge.

The third way, at the same time the downside when using music in television advertising, involves the fact that music can cause distraction from other factors in the commercials, like voice- over that is used.

Another research from Wallace (1991) proved that music can have an influence on the memorability of a brand as well: even though his experiment involved ballads, not advertisements, it appeared that subjects remembered the verses that were sung more easily than the verses that were spoken. Contributing, the text that the subjects were exposed to was more easily recalled with the sung verses rather than the spoken verses as well (Malaval, 2003).

## 2.3 Characteristics of music

Research has shown that the specific way in which music is used is not well understood or controlled by marketers and is therefore dependent on musicians for their insight into a certain composition that 'fits' the commercial (Bruner, 1990). In order to grab the attention of the target audience, different musical elements can contribute in order to make the commercial 'complete'. However, this is easier said than done. There are many variables and many ways to make music 'fit' a commercial: music is a complex chemistry of controllable elements.

Regarding the elements in music itself, different statements can be made concerning the tempo, the pitch and the texture of music. In the image below, a list of propositions is presented, which explains various perceptions of different music characteristics. This list portrays the sort of beliefs held by musicians who compose, perform and conduct music that evokes particular feelings (Bruner, 1990).

**IMAGE 1: EMOTIONAL EXPRESSIONS ASCRIBED TO VARIOUS COMPONENTS OF MUSIC**

Emotional Expressions Ascribed to Various Components of Music*	
<b>Time-Related Expressions</b>	
1.	Duple rhythms produce a rigid and controlled expression in comparison with triple rhythm, which is more relaxed or abandoned.
2.	The faster the tempo, the more animation and happiness is expressed.
3.	Even, rhythmic movement can represent the unimpeded flow of some feeling; dotted, jerky, uneven rhythms produce more complex expressions.
4.	Firm rhythms suggest a serious mood whereas smooth-flowing rhythms are more playful.
5.	Staccato notes give more emphasis to a passage than legato notes.
<b>Pitch-Related Expressions</b>	
1.	"Up" and "down" in pitch not only correspond to up and down in the physical world, but can also imply "out-and-in" as well as "away-and-back," respectively.
2.	Rising and falling pitch can convey a growing or diminishing intensity in a given emotional context.
3.	Songs in higher keys are generally considered to be happier than songs in lower keys.
4.	Music in the major mode expresses more animated and positive feelings than music in the minor mode.
5.	Complex harmonies are more agitated and sad than simple harmonies, which are more serene and happy.
<b>Texture-Related Expressions</b>	
1.	Loudness can suggest animation or proximity whereas low volume implies tranquility or distance.
2.	Crescendo (soft to loud) expresses an increase in force whereas diminuendo (loud to soft) suggests a decrease in power.
3.	The timbre of brass instruments conveys a feeling of cold, hard force whereas reed instruments produce a lonely, melancholy expression.
*Based on information given by Cooke (1962) and Zettl (1973).	

\* Bruner (1990), *Music, Mood and Marketing*.

**Time- related findings**

Multiple research is conducted over the years concerning the tempo in music and a similar conclusion is drawn: all other things being equal, fast music is perceived as more happy and/or pleasant than slow music (Bruner, 1990). A fast tempo would trigger more joyous sorts of feelings, while slow tempo would tend to evoke sentimental, tranquil feelings.

Also rhythm has been a popular topic of research. Hevner (1936) has shown that firm rhythms were perceived as more serious and robust, while smooth rhythms were characterized as more happy and playful. Uneven rhythms, on the other hand, were perceived to express dignity or exaltation (Bruner, 1990).

'Phrasing' of music was researched as being another time factor, which implicates variance in the *activity* of tempo in music. Staccato- notes, for example, implicates that "*each sound or note is sharply detached or separated from others*" (Oxford Dictionaries). Research by Wedin (as quoted by Bruner, 1990) has shown that staccato- notes gave the impression of liveliness and energy. The opposite of staccato, legato, involves music "*in a smooth flowing manner, without breaks between notes*" (Oxford Dictionaries), and was perceived as more peaceful, more gentle.

**Pitch- Related Findings**

Regarding melody, research has shown that music with a high pitch is perceived as more exciting and happy, while low pitched music appeared to be perceived as sad.

Looking at minor and major, results stated the obvious: minor was perceived as sad, angry and mysterious, while major was perceived as happy, bright or playful. The same counts when looking at harmony: consonant harmonies were perceived as playful and happy, while dissonant harmonies were described as ominous and sad (Bruner, 1990).

**Texture- Related Findings**

When looking at the different instrument categories, different perceptions and feelings play a role as well. Piano, for instance, was described as brilliant and/or tranquil, while brass instruments were characterized as triumphant and/or grotesque (Bruner, 1990).

## 2.4 How music is used in television advertising

There are different ways to use music in television advertising. Marketers have been 'playing' with the different ways of using music over the past years, resulting in specific ways that have proven to be successful or unsuccessful in diverse situations.

In general, there are two options: advertisers can either choose to use music in the commercial, or use no music at all. Focussing on television advertisements with music, I have distinguished two main ways in which music can be used, focussing on background/foreground music and jingles.

### 2.4.1. *Background music and foreground music*

Music in the background of the commercial is frequently used to 'complete' the advertisement. As is mentioned in the Oxford Dictionary, background music is *"intended as an unobtrusive accompaniment to an activity or to provide atmosphere in a film."*

It is important for companies to choose the right background music in television advertising when used: studies showed that advertising where music had little or no effect on the emotional response of the viewer was mainly caused by a poor fit between the background music used and the advertisement (Morris & Boone, 1998).

Still, when the background music used has a strong fit with the advertisement, it offers the possibility to enhance viewer arousal and affect. Among composers, there is a saying that background music should be 'felt and not heard' (Zager, 2008): music on the background of a commercial is aimed to affect the viewer.

Foreground music differentiates from background music due to several characteristics. While background music is seen as more 'easy listening', also referred to as 'elevator music' that is played as voiceover is taking the main role in the advertisement, foreground music more often happens to be popular music with lyrics and a faster tempo. Foreground music gets more attention, while background music mostly refers to any kind of music that is not the centre of focal attention (Webb, 1996).

It occurs that a commercial contains only music: in this case, the music that is used serves as a 'theme song' for the commercial. No dialogue is used: music is playing on the foreground throughout the commercial.

#### 2.4.1. Jingle

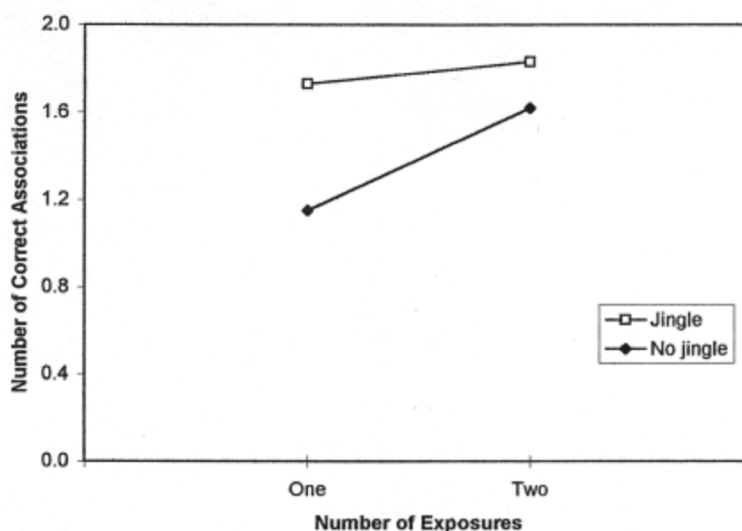
It is almost a century ago that jingles made their entrance in the world of advertising, starting in radio advertising. According to the Oxford Dictionary, a jingle is "*a short slogan, verse, or tune designed to be easily remembered, especially as used in advertising*". This proved to be an effective way to memorize the product in the minds of the consumers through a certain melody: in 1968, a theory of Zajonc (as quoted in Mullen and Johnson, 1990) showed that, due to repetition of a certain short part of melody, the jingle will get into one's brain for a long period of time. It is a musical or audible signature, which is added to the brand, logo or slogan. Whether it is liked or not, it does not matter: it can stick into one's head easily for days. This is the aim of the jingle: to facilitate memorization of the brand, its logo or slogan and message by the memorization of the musical accompaniment (Malaval, 2003)

The jingle originates from the nineteenth century, as advertisers started to promote their brands by using rhymes in the commercials: this made it easier for the consumer to remember. For example, in 1891 the De Long Hook and Eye Co. started 'rhymed verses', as they called it, which was the beginning of the jingle as we know it. "See that Hump" became part of the everyday language in the USA. This was the beginning of the jingle phase, which peaked around 1900- 1903 (Fox, 1984). The jingle started off through radio advertising: music became a branding tool itself. Music can be written with specific ethnicities or demographics in mind while maintaining a core theme. It can play a strategic role, such as focussing on brand awareness: as an example, McDonald's tagline 'I'm Lovin' It' has become the company's audio logo and a powerful device for brand recognition (Solomon, Cornell & Nizan, 2009).

Concerning the use of jingles as part of a marketing strategy, Attrep (2008) mentioned four different types of early jingles are categorized: (1) the sponsor theme piece/song that is in any way indicative to the product being sold, (2) the 'singing' commercial; a theme song with the product name inserted into the song lyrics and title, (3) the 'stand-alone' or 'free-standing' musical jingles and (4) the

'dramatized commercial', which was a commercial that was inserted into the dialogue of a radio show.

**IMAGE 2: THE EFFECT OF JINGLES ON BRAND RECALL**



\* Brown & Volgsten (2006), *Music and Manipulation: on the Social Uses and Social Control of Music*.

In general, a jingle is used in order to increase brand recall, focussing on advertising continuity. Image 2 shows the results of a study conducted by Yalch (as quoted in Brown & Volgsten, 2006), in which provided empirical support of the efficacy of jingles. This image shows the number of correct associations of brand names and the jingles that are used in the advertisement as a function of the number of exposures, focussing on aided recall. With a single exposure to an ad, the jingle proved to have more effect on brand recall than was the case without a jingle. Even though the second exposure shows increased effect on the brand recall without a jingle compared to the jingle, still, the use of a jingle shows a higher number of correct associations.

The Rossiter- Percy Grid suggests three creative ways in order to obtain high brand recall, among which the jingle (as quoted in Hogg & Gabbott, 2013). How jingles can have a stimulating effect on brand recall is explained in research on radio advertisements, since this is where the jingle is broadcasted the longest. Research on effective versus ineffective radio advertisements explains a lot about characteristics of successful jingles.

The following factors appeared to have great impact (Solomon, Cornell & Nizan, 2009):

- Number of words: more is better, all else being equal;
- Brand mentions: more is better, early in the ad is more effective;
- Number of different ideas: more than four or five is ineffective;
- Execution format: straight announcement and “sing-and-sell” appeared to be the weakest options;
- Simple duplication of a TV soundtrack was found as an ineffective idea;
- Duration: spots of 45 seconds or more should work more effectively.

## 2.5 The effectiveness of television advertising

Television advertising has proven to be a powerful tool as it comes down to brand awareness: research from Ipsos OTX has shown that a global average of 61% of the total population finds out about new brands through television commercials (Ipsos OTX, 2013).

Research is conducted concerning the effect of watching television in the human brain. Krugman and Hansen (as quoted in Singh & Rothschild, 1983) suggest that television viewing - together with visual concepts, emotional concepts and recognition tasks - are dominated by the right hemisphere of the brain. Aspects as reading print, rational and cognitive issues and recall tasks would be dominated by the left hemisphere. Krugman suggests that the ability to recall a certain advertisement is a more complex task and therefore more of a left-brain type of activity, while recognition would be less complex and therefore more of a right- brain activity. Television commercials, however, may activate the right as well as the left side of the brain: this could lead to a more complex stimulus in which both right and left hemisphere is active. Krugman’s research indicates that television commercials stimulate brand recognition as well as brand recall (Singh & Rothschild, 1983).

Television is a medium that appeals to an enormous target audience: last year, 97,6% of the Dutch population possesses one or more televisions at home (SKO, 2013). Aside from fact that this high percentage equals a high reach, which is an interesting fact for advertisers, television offers multiple channels on which different types of programs, series and films are broadcasted: a specific target audience can be chosen and reached. Targeting is a key factor, especially within television advertising. As mentioned earlier, the amount of advertisements a



person sees each day has increased enormously over the past thirty years. Aside from the fact that it is logically impossible for someone to store all information the advertisements try to bring across, it is natural instinct for consumers to only remember the advertisements that are relevant for them. Selective attention is involved, which implies that the selectivity of remembered advertisements is guided by personal relevance (Roy, 2006). Choosing the right channel, program and time will make sure that the right target audience is reached and increase the level of attention.

One other components of increasing brand awareness lies in repetition. This does not only count for television advertising: repetition is important whatever medium is used. Research has shown that it takes approximately three to six exposures before people actually acknowledge they have seen a certain advertisement (Kokemuller, 2014). So this implies that, with repetition of a certain commercial, not only new customers are being reached, but brand awareness is also enhanced with customers that had already been exposed to a commercial.

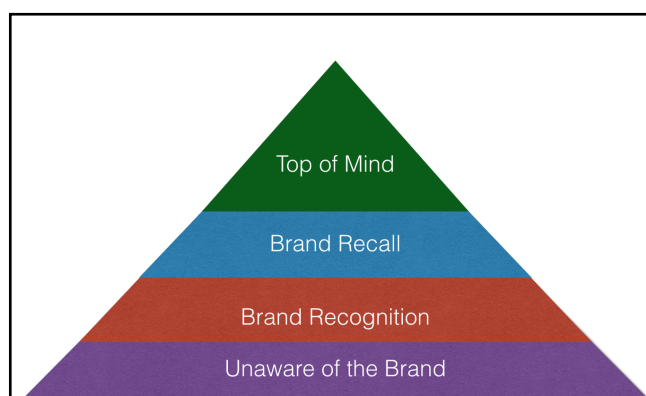
## 2.6 Brand awareness

### 2.6.1. Models in brand awareness

One main goal of television advertising is to create brand awareness among the target audience. The process of brand awareness involves a few steps, ranging from a vague feeling that the brand is familiar to the customer, to a belief that this is the only one in the product class. Aaker (1991) has shown the Brand Awareness Pyramid (image 3), in which the different steps of brand awareness are shown. These include

'Unaware of the Brand', 'Brand recognition', 'Brand recall' and 'Top of mind'. A start-up company starts at the bottom of the Brand Awareness Pyramid: the consumers are still unaware of the brand. Brand recognition indicates the consumer is at some level aware of the brand, but this

**IMAGE 3: BRAND AWARENESS PYRAMID**

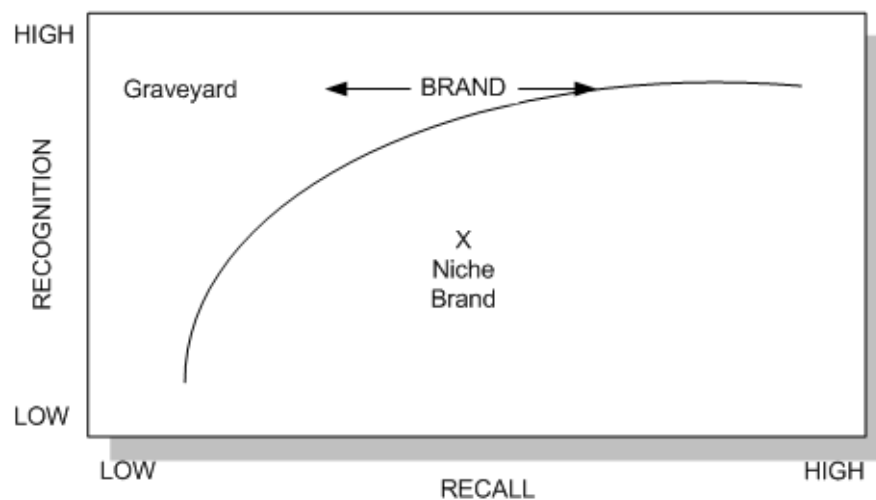


*\*North & Hargreaves (2008), The Social and Applied Psychology of Music.*

status is still relatively superficial: consumers can identify a brand with a reminder. Brand recall indicates a deeper form of awareness, in which a brand is retrieved from the memory without any reminders. When a brand has reached the TOMA status, the Top Of Mind Awareness status, this brand is the first brand a consumer recalls when thinking about brands in that certain product category. Consumers being aware of the brand is beneficial for the company in multiple ways. Increased brand awareness can lead to customer loyalty: customers are satisfied with the brand or service and not likely to use any other (competitors) brand.

Looking at the different steps shown in the Brand Awareness Pyramid, a crucial line can be determined between brand recognition and brand recall.

**IMAGE 4: THE GRAVEYARD MODEL**



\* Aaker (1996), *Building Strong Brands*

The Graveyard Model (image 4) shows the relative power of brand recall against brand recognition. The initial goal of brand recognition, eventually, is to develop to the next step, which is brand recall. The Graveyard Model shows the process brands experience when brand recall increases (Aaker, 1996). In this model, brands that sell products in a certain product category are positioned on a recognition versus recall graph. Both recognition and recall can be measured per brand, after which the position in the graph can be determined.

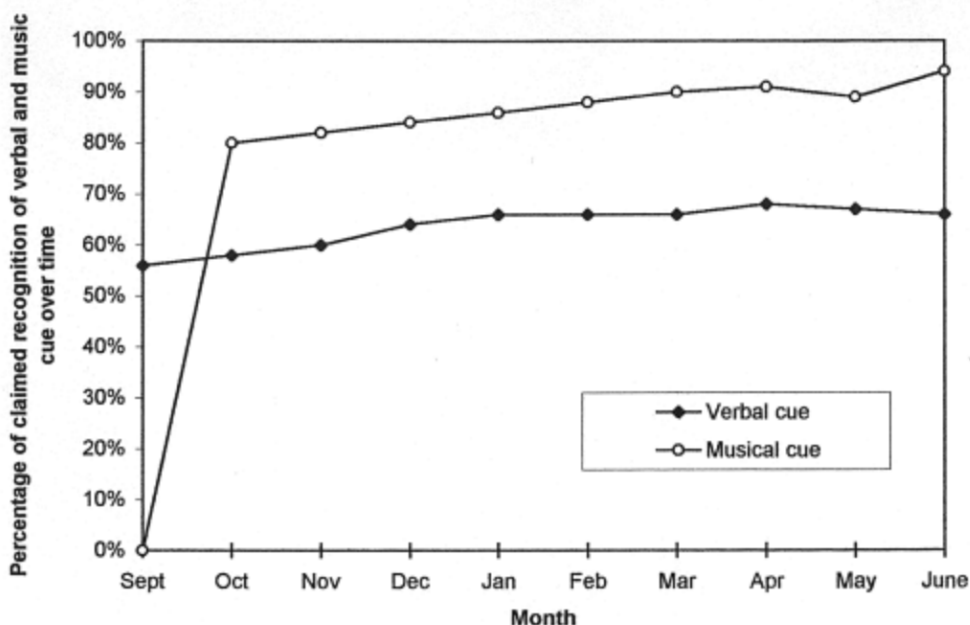
This model shows the importance of developing brand recall: when brand recognition increases, brand recall should increase accordingly. In the left corner,

the word 'graveyard' is shown, which implies high mass recognition against low recall. Brands who end up in this situation are faced with a true challenge as they want to increase brand recall: this has everything to do with the mindset. In the graveyard zone, minds are set: a perspective on the brand is set. Customers may know about the brand, but it will not come to their minds at moment of purchase. Breaking out of the Graveyard zone is difficult, since the customer is already familiar with the brand so there is little reason to listen to a new story about this brand. Willingness among customers and prospects should be created in listening to new brand stories and increase brand familiarity. High recognition, therefore, is not necessarily seen as something positive in this model: if the brand is only recognized but not recalled, brands find themselves in a rather difficult situation. Creating brand recall is necessary in order to get the Top of Mind-status, which indicates high recognition and, most importantly, high recall (right top corner).

### 2.6.2. Brand recognition and music

The Advertising Research Foundation has done research into the effectiveness of the use of music or verbal cues in television commercials (image 5).

**IMAGE 5: DEVELOPMENT OF PRODUCT RECOGNITION USING EITHER VERBAL OR MUSICAL CUES IN A NINE-MONTH TRACKING STUDY**



\* Brown & Volgsten (2006), *Music and Manipulation: On the Social Uses and Social Control of Music*

This advertising tracking study was conducted through the means of interviews over the telephone, by which people were asked if they recognized an advertisement after the verbal cue was given. Continuously, the musical cue was given as well, and respondents were asked again whether they recognized the advertisement. The verbal cue involved the brand name of the company, whereas the musical cue involved the music that was used in the commercial. As can be viewed in image 5, nearly 90% of the respondents remembered the musical cue at the end of the study, compared to 68% of the respondents regarding the verbal cue. It was proven that the musical involvement in advertising increased the recognition of the brand: the music used proved to be effective.

### *2.6.3. Brand recall and music*

According to Brown and Volgsten (2006), music in advertising appears to be effective regarding the memory performance of the viewer. Three major methods that are employed are mentioned: aside from brand recognition, also free recall and aided recall are presented. In free recall, the respondent is able to recall the advertisement without any type of memory aid. In aided recall, the respondent is able to recall the advertisement when provided with reference cues, such as the product slogan or the background music.

Music in advertising can trigger the memory performance of the consumer in various ways. Music can direct attention towards the ad, organize the material that is provided in the ad and give the ad an emotional label, all stimulating elaboration in the mind of the consumer. This will contribute to brand recognition and, eventually, brand recall: the music acts as a recall stimulus, which improves access to stored product information.

The jingle has proven itself to be of great use regarding the recall stimulus. A catchy jingle can stick into one's head, after which the listener hums or sings the tune along, engaging in the rehearsal strategy which results in a better memory (Brown & Volgsten, 2006). Using a jingle can increase brand recall and avoid brands to end up in the Graveyard zone (see paragraph 2.6.1.): as brand recall is stimulated, brands are more likely to be positioned on the right side of the graph.

## 2.7 List of definitions

Throughout my thesis, there are certain terms that will be mentioned repeatedly. For clarity purposes, terms will be defined shortly.

### **Brand Awareness**

Brand awareness, firstly, involves the customer's ability to recognize and recall that a brand is a member of a certain product category (Aaker, 1991). Building brand awareness is a long-term process that eventually will lead to brand knowledge, favorability and sales over time. In addition, it has been shown that customers are more likely to choose a brand that they are aware of rather than choosing a brand they are not familiar with.

### **Brand Recognition**

With this term, I am referring to the definition that van Gelder (2005) described: brand recognition, at one of the bottom levels of the Brand Awareness Pyramid (image 3), has to do with how a brand is distinguished from and related to other brands, it is actually a result of brand perception. It implies whether the customer has heard of the brand before, in other words, whether the customer can identify the brand.

### **Brand Recall**

The next layer in the Brand Awareness Pyramid (image 3) involves brand recall. There are two types of brand recall, involving 'free recall' and 'aided recall'. For a company to reach free recall among their target audience is a rather difficult task, since the customer should be able to identify a brand without any aid. This would imply a stronger brand position. 'Aided recall' can be found between 'recognition' and 'free recall' in the Awareness pyramid, and indicates that the customer is able to recall a certain brand with some kind of memory aid (Aaker, 1991). In this thesis, when speaking of brand recall, I am referring to free recall.

### **Effectiveness**

In the policy question, the effectiveness of music in television advertising is mentioned. With effectiveness, I am referring to the extent to which music in television advertising contributes to the brand awareness. When music in television advertising would lead have a positive effect, the brand awareness would increase.

## 2.8 Policy question, research question and sub questions

### **Policy question:**

Does the use of music in television commercials contribute to brand awareness?

### **Research question:**

To which extent is brand awareness, operationalized as recognition and recall, affected by the use of music in television commercials of a brand?

### **Subquestions:**

1. How do television commercials influence brand recognition and recall?
2. Are there elements in music in television commercials that are essential in order to create brand awareness?
3. Is there a link between the type of music used in television commercials and the extent to which people remember a brand?
4. What is the role of jingles for brand recognition and recall?
5. Which additional factors in television advertising may influence brand recognition and recall?

## CHAPTER 3: METHODOLOGY

### 3.1 Participants

#### 3.1.1. Questionnaire

Participants were selected by means of self-selection sampling: the questionnaire was put online, so it could be filled out at the respondents' convenience.

In total, 93 respondents filled out the online questionnaire, among which 25 were male and 68 were female. While the youngest respondent was 19 years old and the oldest respondent was 65 years old, more than half of the respondents were between the ages of 21 - 24 years old.

Concerning the level of education of the respondents, more than half of the respondents replied their highest level of education was either higher vocational education or university, both in bachelor phase. A group of 20 respondents was studying a master program on university level.

#### 3.1.2. Interviews

In addition to the questionnaire, three interviews have taken place in order to get an overview on the subject from various perspectives.

The name of the first interviewee is Marco Deijmann (45 years old). He is a teacher at the University of Applied Sciences in Utrecht, the Netherlands, specialized in audio and media. After he obtained his master degree in Audio Branding, he worked for 20 years in this particular work field. Aside from that, he is a fulltime musician as well.

The second interviewee is Anne Stockman, a 30-year-old vocalist who attended the Conservatoire of Tilburg. She has been working in the music industry for over a decade, performing as well as teaching. She writes her own music as well and performs her own compositions with her own band, the Anne Stockman Quartet.

The third interviewee is André Doffer (56 years old), a research and consultancy director at SmartAgent, which is a marketing consultancy company. He worked for several consultancy agencies, after which he founded one himself as well: Visionworks.

## 3.2 Instruments

### 3.2.1. Questionnaire

The questionnaire is written in Dutch and spread out on Facebook: since this survey was conducted online, self-selection sampling is used. The questionnaire was put online in Dutch language only, for the respondents would most likely be of Dutch nationality. I chose to involve only one particular country for this research regarding the reliability of the results, since different cultures share different opinions on music in general and music used in television commercials more specifically.

The questionnaire contained 40 questions and took approximately 15 minutes to complete (the questionnaire can be found in the appendix). For this online survey, I have used a website called **www.thesistools.com** that enabled me to add YouTube video's in the questionnaire. The television commercials that I have included in my questionnaire are added through YouTube, as well as the audio fragments. After each video or audio fragment, a question concerning this particular fragment followed.

The respondent will face mostly multiple-choice questions. Also different statements are put in the questionnaire based on the Likert scale, of which the respondent could 'completely agree' or 'completely disagree'.



In the questionnaire, four jingles are presented to the respondent in order to research brand recognition and brand recall. In table 1, the characteristics of the different jingles are shown.

**Table 1: Jingle characteristics**

	Jingle 1	Jingle 2	Jingle 3	Jingle 4
<b>Brand</b>	Unox	Nespresso	Kruidvat	Karwei
<b>Origin</b>	Netherlands	USA	Netherlands	Netherlands
<b>Created/Aired</b>	2006	2007	2005	2008
<b>Criteria for all:</b>	<ul style="list-style-type: none"> <li>- Famous brands</li> <li>- Broadcasted in the Netherlands</li> <li>- Jingles have been broadcasted on a frequent base</li> <li>- Longer in use, still in use</li> </ul>			

Four television commercials were shown to the respondents as well. After they saw the television commercial, they were asked if they were familiar with the commercial and several statements followed. The characteristics of the television commercials can be found in table 2.

**Table 2: Commercial Characteristics**

	Commercial 1	Commercial 2	Commercial 3	Commercial 4
<b>Brand</b>	Coca Cola 1	Coca Cola 2	Bavaria	Douwe Egberts
<b>Origin</b>	USA	USA	Netherlands	Netherlands
<b>Topic/focus</b>	X-mas	X-mas	Celebrity	Celebrity
<b>Audio</b>	Music	Music	Music & Voiceover	Dialogue
<b>Position of the music used</b>	Foreground	Foreground	Background	Background
<b>Created/Aired</b>	1997	2010	2012	2010
<b>Criteria for all:</b>	<ul style="list-style-type: none"> <li>Famous brands</li> <li>Successful</li> <li>Beverages</li> <li>Broadcasted in the Netherlands</li> </ul>			

### *3.2.2. Interviews*

For the qualitative research, three separate interviews were conducted to get more information about the subjects van different perspectives. These perspectives involved the perspective of audio branding (focussing on the effectiveness of audio in advertising), the musical perspective (focussing mainly on the technical aspects of music) and the marketing perspective (focussing on advertising and brand awareness in particular). All interview questions are to be found in the appendix.

#### **Audio branding: Marco Deijmann**

This interview involved an in-depth interview with Marco Deijmann. The interview concerned several questions regarding the use of jingles and music in general in television commercials. Also questions about certain results of the questionnaire were asked. During the interview, notes were taken directly to make sure that no arguments or valid information was left out.

#### **Musical perspective: Anne Stockman**

The second interview was a semi- structured interview and was conducted through Skype. During the Skype- session, a voice recorder was used in order to restore all the information that was provided during the interview and in order to be able to hear it again.

#### **Marketing perspective: André Doffer**

The last interview also involved a semi- structured interview and was conducted by the use of Skype as well. Here again, a voice recorder was used to save all the information.

### 3.3 Procedure

#### 3.3.1. Questionnaire

The questionnaire was posted online for approximately three weeks, starting the 14th of April up until the 7th of May. It was spread out through different online media. One medium that gained the most respondents in short notice is Facebook: asking to share the questionnaire and posting it on different groups or Facebook pages has led to a high response rate. Within these three weeks, a total of 93 respondents completed the questionnaire.

Facebook enabled me to reach out for different interest groups: these interest groups involved Facebook pages that focussed on either music, television commercials or television advertising. Approaching these interest groups in particular increased the chance of a higher response rate. In total, 4 different interests groups were contacted, which lead to this total number of respondents. Each interest group received a reminder of the questionnaire in the second and third week the questionnaire was published. When posted for the first time, a total of 43 respondents filled out the questionnaire. After the second reminder, another 29 respondents reacted.

Using **thesistools** to spread the questionnaire, the data was received in Excel. Further analysis was done through this program as well.

#### 3.3.2. Interviews

##### **Marco Deijmann**

This first interview took place on May 21st at 13:30h at the University of Applied Sciences and took about 30 minutes to conduct. First, Deijmann introduced himself in detail, after which I explained who I was and the purpose of this interview. He provided me a lot of information for each question asked, elaborating on additional subjects that had to do with this subject as well and he mentioned books or articles he found interesting.

### **Anne Stockman**

The interview with Anne Stockman took place on August 7th at 10:00h. It was conducted through Skype and lasted for about 1 hour. After introducing the topic to Stockman, I explained the purpose of my research and, therefore, the purpose of the interview. Even though the connection was not always working sufficiently, the interview went smoothly.

### **André Doffer**

This interview took place on August 6th at 16:30h and took about 40 minutes to complete. There was a clear connection through Skype and there were no interruptions during the interview. As I asked the questions, more explanation was needed in some cases before he understood how the question was intended. His answers provided me information regarding the comparison between television advertising with other media concerning the brand awareness.

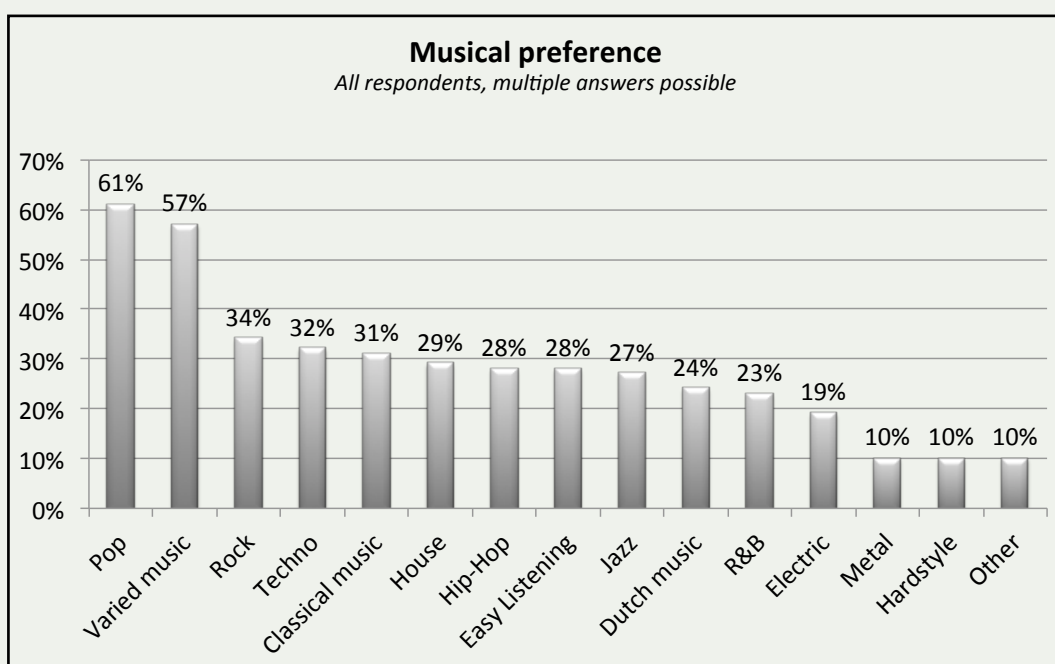
## CHAPTER 4: FINDINGS

### 4.1 Quantitative research: the questionnaire

#### Musical preference

The first question of the questionnaire involved the musical preference of the respondent. Multiple answers were possible.

**GRAPH 1: WHAT KIND OF MUSIC DO YOU LIKE?**



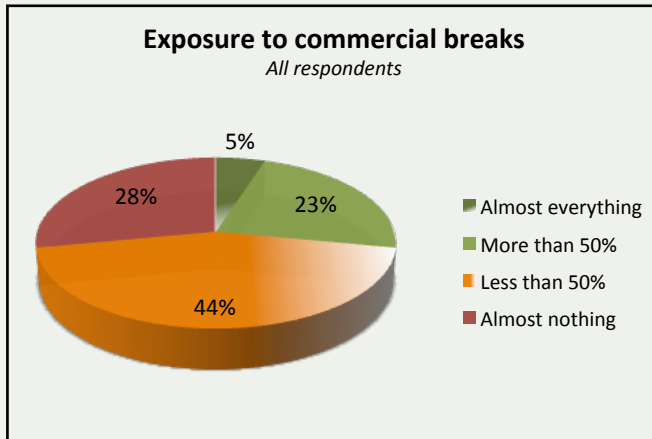
From this question, it is shown that most respondents have a musical preference towards pop music and varied music. Varied music (as explained in the questionnaire itself as well) involves music as is broadcasted on popular Dutch radio music stations, like Skyradio. Also rock music is a popular music genre among the respondents.

#### Exposure to television

Regarding the exposure to television in general, 3% of the respondent does not watch television at all. Nearly 36% of the respondents replied they watch television for approximately 30 minutes to one hour a day. It is 34% that answered they watch television between 1 or 2 hours a day.

Important for this research is the exposure to television commercials: how much time is spent on watching television breaks?

**GRAPH 2: EXPOSURE TO COMMERCIAL BREAKS**



Research has shown that 72% of the respondents watches commercials during a commercial break. Having said, 28% of the respondents mentioned they do not watch commercials at all (graph 2).

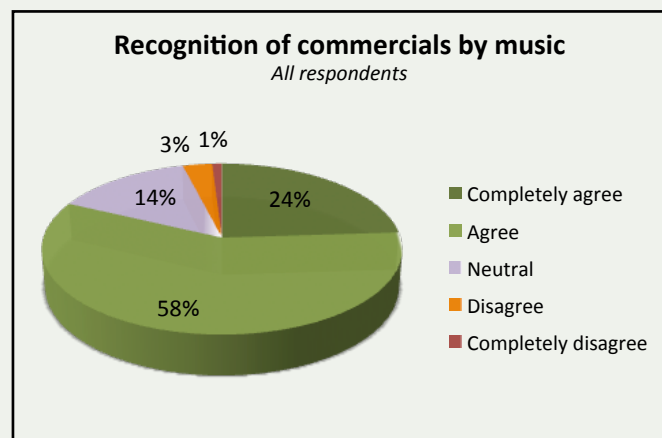
### Statements: television commercials

Question 5 contained several statements regarding the use of music in television commercials. Respondents could respond on a five point likert scale, ranging from 'completely agree' to 'completely disagree'.

The first statement focussed on the respondents' perception of commercials with music and commercials where no music was used. It appeared that nearly 69% of the respondents agreed on the fact that they preferred commercials *with* music over commercials *without* music. It is 8% of the respondents that disagreed with this statement.

Aside from the fact that respondents might *like* the fact that music is used in commercials, it also appeared that the music helps respondents to *recognize* the commercial. Please view graph 3. Nearly 4% of the respondents disagreed with this statement, this while 82% of the respondents agreed.

**GRAPH 3: RECOGNITION OF COMMERCIALS BY MUSIC**

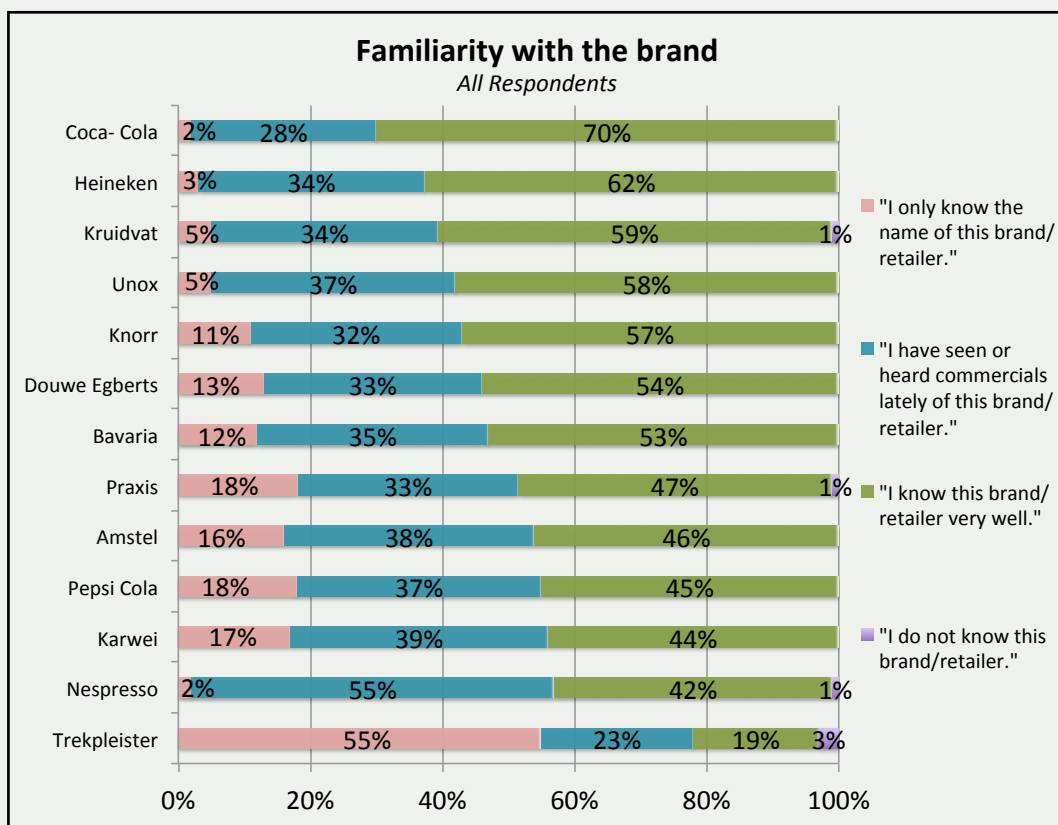


With the next statement, “Music truly belongs with a TV commercial”, 63% of the respondents agreed and 10% of the respondents disagreed. Concerning the extent to which music is used, however, a different opinion occurred: 27% of the respondents disagreed with the statement “The more music is used in a TV commercial, the better”. It is 30% of the respondents that agreed with this statement, leaving almost half of the respondents sharing a ‘neutral’ opinion about this statement. Regarding the results of the statement “It does not matter how much music is used in a TV commercial”, nearly 47% of the respondents disagreed and 17% of the respondents agreed.

### Familiarity with the brand and its music

Continuously, a list of thirteen different brands and retailers followed. Firstly, respondents were asked how familiar they were with these brands. Results can be found in graph 4.

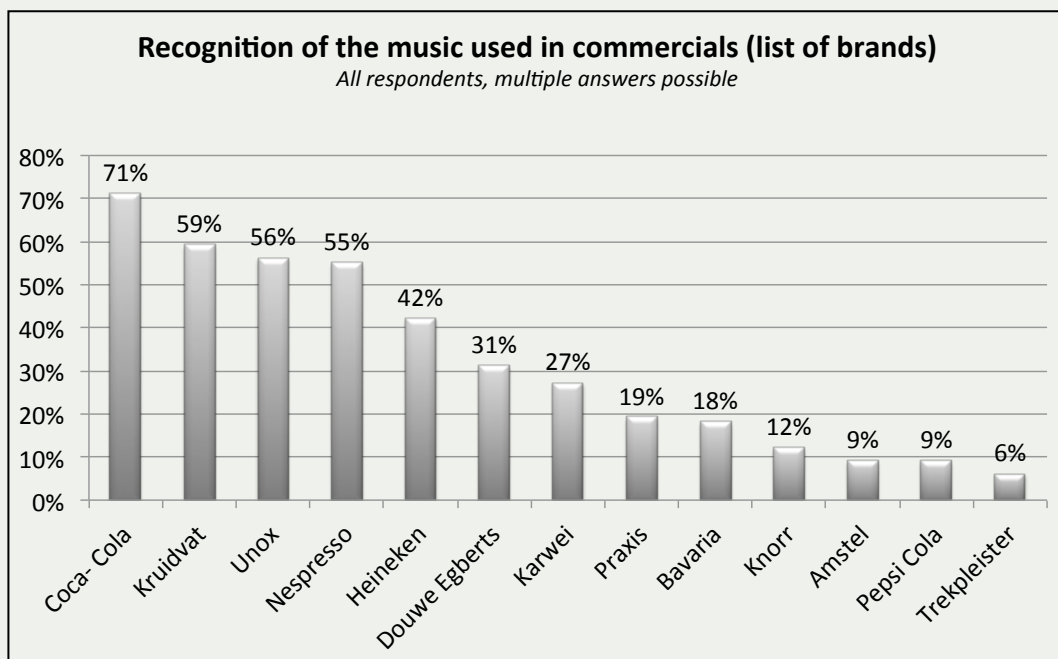
**GRAPH 4: FAMILIARITY WITH THE BRAND**



From the graph 4 it shows that Coca- Cola is most familiar to the respondents, followed up by Heineken. Respondents were least familiar with Trekpleister, 55% of the respondents only know the name of this brand. Interestingly enough, the

familiarity with the brand does not necessarily mean that the music used is just as recognizable. While 62% of the respondents were well-known with the brand Heineken, only 42% of the respondents were convinced they would recognize the music used in their commercials (graph 5). The same counts for the beer brand Amstel: while 46% of the respondents mention they are well-known with the brand, only 9% of the respondents think they will recognize the music used in their commercials. Kruidvat scores the same percentages for both questions, interestingly enough: 59% of the respondents mention they are well-known with this retailer, as well as the music that is used.

**GRAPH 5: RECOGNITION OF THE MUSIC USED IN COMMERCIALS  
(LIST OF BRANDS)**



### **Brand recognition and recall: the jingles**

The questionnaire contained four audio fragments: please view the table below. The brands of the jingles that were shown were also mentioned in question 8 and 9, asking the respondents about their familiarity with the brand and the music the brand uses. The criteria on which the jingles were chosen can be found in table 3A. After hearing the jingle, the respondents were asked whether they recognized the jingle and if they could name the brand of this particular jingle. This led to the following results:



**Table 3A: Jingle Recognition**

	Brands or retailers:			
	Unox	Nespresso	Kruidvat	Karwei
Respondent believes he/she would recognize the jingle and actually recognizes the jingle after hearing the audio fragment.	54%	51%	52%	19%
Respondent believes he/she would recognize the jingle, but replies with a false answer after hearing the audio fragment.	4%	8%	13%	28%
Respondent does not believe he/she would recognize the jingle, but recognizes it after hearing the audio fragment.	29%	31%	29%	22%

**Table 3B: Recognition and Recall**

“Could you, after hearing the audio fragment, tell me what brand this jingle belongs to?”	Brands or retailers:			
	Unox	Nespresso	Kruidvat	Karwei
Respondent can recall the brand.	83%	82%	81%	41%
Respondent recognizes the tune, but cannot recall the brand.	15%	14%	5%	55%
The tune is not recognized or recalled.	2%	4%	14%	4%

**Table 4: Familiarity with the Brand**

Q6: "Choose one of the following statements that is most applicable for you."	Brands or retailers:			
	Unox	Nespresso	Kruidvat	Karwei
"I only know the name of this brand/retailer."	5%	2%	5%	17%
"I have seen or heard of this brand/retailer in commercials lately as well."	37%	55%	34%	39%
"I know this brand/retailer very well."	58%	42%	59%	44%
"I do not know this brand/retailer."	0%	1%	1%	0%

As shown in table 3 A, it appears that concerning the first three brands (Unox, Nespresso and Kruidvat), respondents were relatively confident they would recognize the music used in commercials: more than half of the respondents mention that they believe they would recognize the music. About Karwei, conversely, respondents feel less confident they would recognize the music. This could result from the fact that Karwei is a D.I.Y. shop and this particular branch mostly focuses on men, but 73% of all respondents were female. This is also something we can deduct from table 4, familiarity with the brand. It is 44% of the respondents that mentions he or she knows Karwei very well: this in comparison with 58% of Unox and 59% of Kruidvat. However, 39% of the respondents did mention they have recently noticed commercials of Karwei.

From table 3 B, the difference between brand recognition and brand recall is shown. It seems that for Unox, Nespresso and Kruidvat, in total, more than 80% of the respondents could recall the brand. This is the case for 41% of the respondents in case of the jingle of Karwei. More than half of the respondents did recognize the jingle of Karwei, but was hesitant about the brand name. Remarkable is that 5% of the respondents recognized the jingle of Kruidvat and 14% did not recognize this jingle at all.

After the respondents were asked whether they thought they would recognize the tune of the different brands or retailers mentioned, some respondents answered with a false answer after actually hearing the audio fragment. As can be viewed

in table 3 A, 28% of the respondents who thought they would recognize the music used by Karwei answered incorrectly. This is also the case for 13% of the respondents regarding the Kruidvat tune.

Most of the time when this was the case and the answer was false, the respondent replied with one of the other brands or retailers that were mentioned in question 6, concerning the familiarity with the brand.

After presenting different tunes in the questionnaire, respondents were asked to enter the name of the brand or retailer of which they thought the tune was (refer to table 3 B). These questions were asked after a list of different brands and retailers was displayed in a previous question. This list of brands and retailers, therefore, was on top of the respondents' mind. This might have caused some confusion. However, in this case, the respondents did think about the right product category.

It actually occurred that the respondent did not believe he or she would recognize the tune of the brand, but this appeared to be the case anyway. Among the respondents that did not think they would recognize the tune of Nespresso, still 31% of them did recognize it after hearing it. This was also for 29% of the time after hearing the Unox tune or the Kruidvat tune. Only the tune of Karwei was recognized the least with 22% (refer to table 3 A).

### **Statements: jingles**

The questionnaire ended with a few statements about jingles to get an perspective of the respondents' view on the use of jingles by advertisers. With the statement "*Jingles are annoying sometimes: most of the time after hearing hem, I cannot get the tune out of my head for the entire day*", 61% of the respondents agreed.

Having said, 89% of the respondents also agree that a jingle helps them recognize or recall a brand and its commercial more quickly: 7% disagreed.

### **Youtube fragments: the commercials, familiarity and musical preference**

In the questionnaire, four commercials were presented categorized by the extent to which music was used in these commercials. The first and second commercial (from the brand Coca- Cola) both contained only music, the third commercial

(Bavaria) contained music on the background and the final commercial (Douwe Egberts) contained only musical accents when the product was shown at the end (further characteristics of these commercials can be found in table 2).

Respondents were asked how familiar they were with these commercials: 71% of the respondents mentioned they had seen the first Coca- Cola commercial many times before, 20% of the respondents mentioned they had seen this commercial sometimes before. Nearly 1% of the respondents was not familiar with the commercial at all. Regarding the second Coca- Cola commercial, 61% of the respondents were familiar with the commercial and 39% of the respondents were not sure if they had seen this commercial ever before. It is 85% of the respondents that were familiar with the Bavaria commercial, 16% was not sure if they had seen the commercial before. Regarding the fourth commercial of Douwe Egberts, 77% of the respondents had seen this commercial before and 23% of the respondents did not believe they had seen it.

Continuously, the musical preference of the respondent was brought up as well: respondents were asked whether the music used in this commercial matched their musical preference. Regarding the first Coca- Cola commercial, 28% agreed with this statement and 29% disagreed: the rest of the respondents shared a neutral opinion concerning this statement. The music used in the second Coca- Cola commercial was preferred by 58% of the respondents, nearly 24% of the respondents disagreed. The music used in the Bavaria commercial matched the musical preference of 40% of the respondents, 20% disagreed with this statement. Since the commercial of Douwe Egberts contained only little music, this statement was not applicable regarding this commercial.

## 4.2 Qualitative research: the interviews

### Interview with Marco Deijmann

Deijmann mentioned that jingles are an effective way of memorizing the brand in the brain of the consumer. He mentioned that campaigns are mostly designed in such way that a jingle sticks into the consumers head, consciously or subconsciously. By using repetition through different channels, the jingle is memorized by the consumer: this is called the 'embedding period'. During this period, the brand finds its way into the consumers' mind, which leads to a certain preference or rejection towards the brand. In this case, the consumer may create a certain preference towards one particular brand in the supermarket, not knowing where this preference might come from. his brand feels more familiar to the respondent, due to different commercials (music, visuals, etc) that are unconsciously remembered by the consumer. A jingle is a tool that finds its way into the consumers' mind rather quickly, this is mainly due to the intonation of the melody and the words that are used in the slogan of the brand. A jingle is designed to be easily remembered. This may lead to a preference towards the brand.

According to Deijmann, "the more music is used, the better": an emotional connection is made with the product that would not be possible without music. Music is an essential component in television advertising, according to Deijmann: it tells consumers how they should feel about a product. The general music used in a commercial (background music, for example) is used to create certain feelings towards a commercial and towards a brand. These feelings are essential regarding the consumers' perspective on a brand.

### Interview with Anne Stockman

This interview focussed on the musical perspective of the subject: musical elements that can play a role in brand awareness.

The first thing Stockman mentioned in the interview concerned the target audience of the brand. According to Stockman, the target audience is decisive when choosing the right music for a television commercial. It does not match when, for example, a sonata of Mozart is used for a commercial that aims at a young target audience. Genres can be matched to different target audiences: the

Mozart sonate can be used with an older target audience, for example, while beats can easily be used for youngsters.

Also jingles were mentioned by Stockman. She mentioned that jingles are important, whether they are more focussed at harmony or rhythm, that does not matter. It should be catchy and it should match with the brand that is broadcasting them.

According to Stockman, there are different factors in music that can contribute to brand awareness, but at the end, everything has to do with the target audience and the product, how do brands want to present their product? The music should match the product and should have dissipation: a certain goal of the commercial should be reflected in the music used. Stockman mentions that music is perhaps the most important factor in the commercial, since this enhances the product, the feeling one should have with the product, how one should feel about the product and the brand. Music is all about associations, according to Stockman: it adds atmosphere, emotion and association to the commercial.

#### **Interview with André Doffer**

This interview was focussed on the advertising aspect in combination with brand awareness: from a marketing perspective, how is brand awareness achieved and how can music contribute?

First of all, regarding television advertising in general, Doffer mentions that this is one of the most important mediums that brands can use in order to create brand awareness - if not the most important. However, it is expensive and brands have only 20 to 30 seconds to bring a message across, so the message should be clear and simple.

The most important factor of television, according to Doffer, is the fact that television offers advertisers to add a level of 'experience' in the commercial. According to Doffer, when using television commercials, you provide a story, an experience. Television reaches to multiple senses: vision and audio, which increase a certain level of affection. This is one of the two important characteristics of television advertising, according to Doffer. Another important characteristic involves celebrity endorsement, since this increases credibility and has more impact.

Regarding music, Doffer believes that music can be used in two ways: the first way involves supporting the commercial, when music finishes a story that is told in the commercial. The second way involves brand awareness: the use of a jingle can increase brand recognition and recall, since it gets stuck into the consumers head and links with the product.

According to Doffer, the most important aspect of using music in television commercials is that the music fits the brand: a trendy brand does not fit with corny music. He mentioned that there is not so much a link between the musical preference of the consumer and the song that is used, because it is more important that a certain atmosphere is created. However, I have realized that the up-tempo, popular music is mostly used within television advertising, or advertising in general for that matter.

# CHAPTER 5: CONCLUSIONS

## 5.1 Answering the sub questions

### 1. *How do television commercials influence brand recognition and recall?*

As is mentioned in the literature review, television advertising has proven to be a powerful tool as it comes down to brand awareness: research from Ipsos OTX has shown that an global average of 61% of the total population finds out about new brands through television commercials (Ipsos OTX, 2013).

In order to give an answer to this sub question, there are different factors that should be taken into account.

#### **Targeting**

First of all, targeting is a key factor, especially within television advertising. As mentioned earlier, the amount of advertisements a person sees each day has increased tremendously over the past thirty years. Aside from the fact that it is simply impossible for one person to store all information the advertisements try to bring across, it is natural instinct for consumers to only remember the advertisements that are relevant for them. Therefore, brands should choose the right channel, program and time to make sure that the target audience is watching.

As for the target audience, a biological explanation shows regarding brand recognition and recall: it appeared that, when watching television commercials, the left and right hemispheres of the brain cooperate: a complex stimulation of both sides of the brain. This explains how a brand can be recognized and recalled after viewing the commercial: both the right and the left hemisphere is active, both focussing on different aspects of the advertisement. This medium, therefore, has proven to be effective regarding brand recognition and recall.

#### **Repetition**

Second of all, research has shown that it takes approximately three to six exposures before people actually acknowledge they have seen a certain



advertisement: repetition is needed in order to make the audience remember the brand. Contributing, when repeating a certain commercial, not only new customers are being reached, but brand awareness is also enhanced with customers that had already been exposed to a commercial

### **Combination of sound, vision and movement**

The combination of sound, vision and movement is also beneficial for advertisers because it enables them to demonstrate the product and persuade the audience of its success. A certain 'experience' is created: this is also one argument that Doffer stated in the interview. This combination of sound and vision, as Doffer mentions, gives an extra dimension that no other medium can offer. A story can be created that stimulates multiple senses of the consumer, which is only possible within television advertising. Aside from the fact that this 'experience' sets an example for the consumer on the usage of the product and the feelings one should have with it, it can create a certain level of affection among the target audience. Especially with brands that have many competitors, it is necessary to create such an atmosphere that it affects the consumer: television can show consumers not only how they can use the product - or how a celebrity uses the product, for that matter - but it can also show what kind of feelings or thoughts one should have regarding the brand and its product.

### **Celebrity endorsement**

Celebrity endorsement was another important factor in television advertising. Focussing on brand awareness, according to Doffer, celebrities can not only grab one's attention, but it can add source credibility, increase the impact of the commercial and the remembrance accordingly as well: since celebrities are admired, appreciated and/or imitated, attention is drawn to the advertisement which creates an emotional attachment between the endorser and the consumer. This, continuously, will increase the brand awareness and improve the image of the brand (Şimşek, 2014).

## *2. Are there elements in music in television commercials that are essential in order to create brand awareness?*

### **Musical elements**

Music can play a determining role to help grabbing the attention of the target audience. Different musical elements can contribute in order to make the commercial 'complete'. There are many variables and, continuously, many different ways to make music 'fit' a commercial: music is a complex chemistry of controllable elements: there is no one taxonomy to define music.

However, choosing the right elements for a specific message or target audience will automatically lead to the right music for a television commercial. Bruner (1990) has determined three main categories in which elements in music can be defined: time- related expressions, pitch- related expressions and texture- related expressions (image 1).

Time- related expressions involve the rhythm and tempo of the music that is used, which can indicate a certain emotion or mood. For example, firm rhythms were perceived as more serious and robust, while smooth rhythms were characterized as more happy and playful. Pitch- related expressions focus on the melody: research has shown that music with a high pitch is perceived as more exciting and happy, for example, while low pitched music appeared to be perceived as sad. Also the texture of the music should be taken into account: the instruments that are used can be perceived in a certain way, for instance, the piano was described as brilliant and/or tranquil, while brass instruments were characterized as triumphant and/or grotesque.

### **'Fit' with target audience and commercial**

The qualitative research conducted for this thesis focused on the perspectives of experts in different fields. Even though the perspectives of the interviewees varied, they all agreed on two things: the music should fit the target audience and the (message of the) commercial.

As Stockman mentions, the target audience and the presentation of the product must match: brands should decide what makes this product special to the target audience. Continuously, the music should fit both the target audience and the product accordingly: music genres can be thought of in order to decide what kind of music is needed.

All three interviewees also agreed on the fact that a jingle is a useful tool to increase brand awareness through the use of music in television advertising. Stockman mentioned it is specifically the melody or rhythm that is important, it should be catchy and it should 'fit' the brand. One key recipe to an effective jingle cannot be clarified since styles, messages and visions of brands are decisive when choosing the instruments, rhythm and harmony. One should look at the associations that are made with the brand and how music can create, enforce or change these through television advertising.

Finally, after consulting different studies and conducting the interviews, it appears that it is actually rather difficult to answer this subquestion: this is for the reason that different elements can be essential regarding different brands, because the message, the target audience and the product play a decisive role in what is necessary to put emphasis on. Important is that the music 'fits' the commercial, it should complete the story the commercial tries to sell. Only after deciding what audience to target and what message should be broadcasted, the music can be chosen. The 'experience' the commercial tries to sell should be enhanced by the music used. The choices made regarding time- related, pitch- related and texture- related expressions can lead to the right music for a certain message or target audience.

### *3. Is there a link between the type of music used in television commercials and the extent to which people remember a brand?*

In the questionnaire, different jingles and commercials of brands were presented to the respondent, as can be viewed in table 1 and 2. The music used by these brands can be categorized in different genres. To measure whether there is a link between the type of music and the extent to which people remember a brand, I will look at two different aspects that may contribute to remembrance: the music genre and the musical preference of the target audience.

First, the audio fragments of Unox and Nespresso and the music used in the commercials of Coca- Cola will be compared based on the **genre** that is used. I have chosen to analyze these three brands for the reason that these brands have been using this music extensively and repeatedly over the past years. A genre can be assigned to these tunes, which can be compared to the results regarding the preferred music genre of the respondents as is shown in graph 1.

Second, the familiarity with the Coca- Cola commercials and the Bavaria commercials will be compared with the **musical preference** of the respondent. Two commercials of Coca- Cola and one commercial of Bavaria is shown in the questionnaire. After presenting these commercials, the respondents were asked if they were familiar with the commercial and whether their musical preference matched the music that was used in the commercial. The results to this question can give an indication whether the musical preference has an influence on the brand awareness, or whether other factors may play a determining role.

#### **Unox, Nespresso and Coca- Cola: music genres**

The first question in the questionnaire involved the musical preference of the respondent (results can be found in graph 1). Continuously, various tunes of different brands were presented, among which two audio fragments of Unox and Nespresso and two Coca- Cola commercials. Comparing these four tunes, the following characteristics can be found:

**Table 5: Music genre and remembrance**

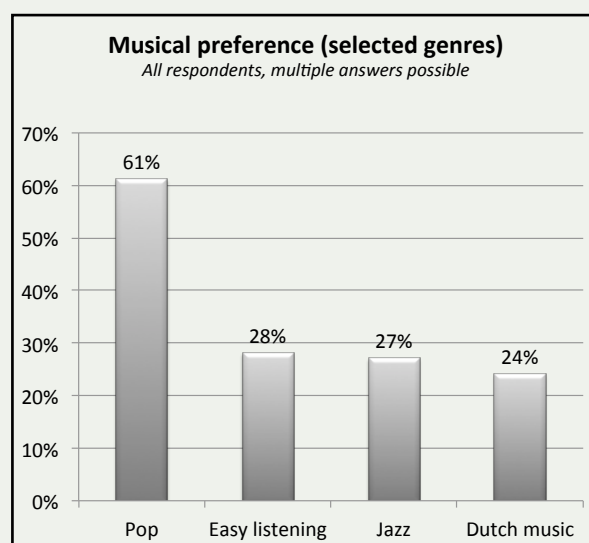
	Unox	Nespresso	Coca- Cola Commercial 1	Coca- Cola Commercial 2
<b>Year of first broadcast</b>	2006	2007	1997	2010
<b>Type of music</b>	Dutch/Jazz	Easy listening/ Jazz	Pop	Pop
<b>Name of the song</b>	"Holland" (Hermine Deurloo)	"The Boutique" (Benjamin Raffaelli & Frédéric Doll)	"Wonderful Dream" (Melanie Thornton)	"Shake Up Christmas" (Train)
<b>Presented in the questionnaire</b>	Audio fragment	Audio fragment	Commercial	Commercial
<b>% respondents that recognized the music</b>	54%	51%	91%	54%

One noticeable percentage catches the eye: 91% of the respondents mentioned they were familiar with the music Coca- Cola had used for their commercial 'Holidays Are Coming'. This could be for the reason that this particular commercial has been broadcasted for the first time in 1997, while the other tunes have been broadcasted for the first time at least nine years after that.

In table 5, the musical genres of the tunes from Unox, Nespresso and Coca- Cola are presented: Dutch music, jazz, easy listening and pop music. In graph 6, percentages are shown of the respondents that mentioned they prefer listening these genres in their spare time.

Pop music is perceived as the most preferred genre with 61%. Regarding jazz, Dutch and easy listening, the percentages are significantly lower.

The two Coca- Cola commercials both use pop music to support their commercial. Also, a large

**GRAPH 6: MUSICAL PREFERENCE  
(SELECTED GENRES)**

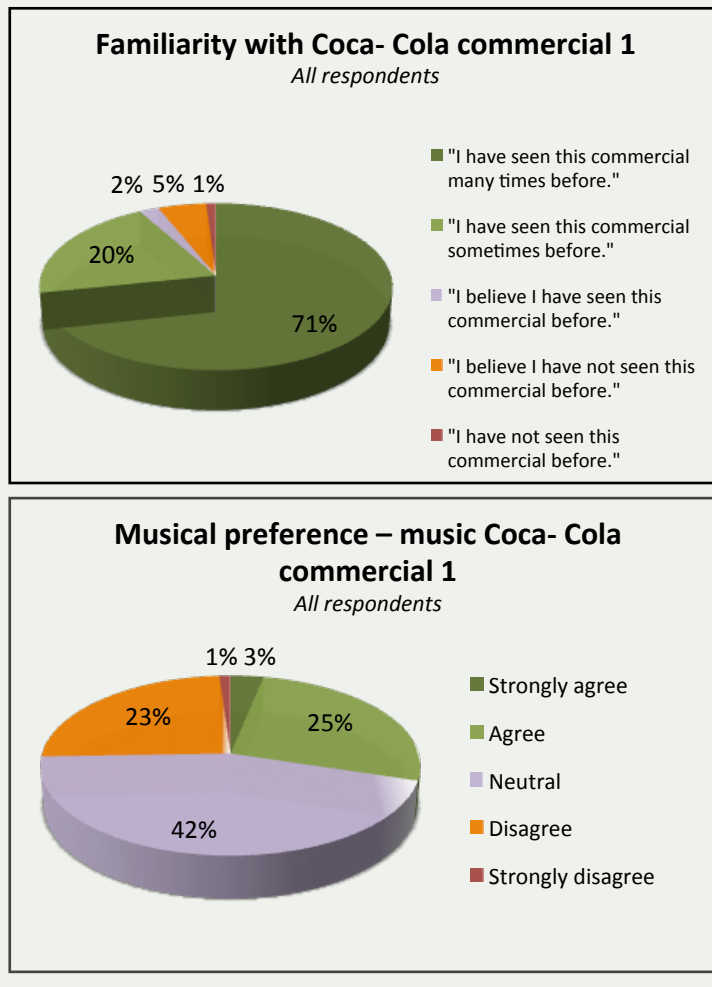
number of respondents were familiar with the commercials and the music used already: 91% as counts for the first Coca- Cola commercial, 54% for the second Coca- Cola commercial (table 5). One could state that the music genre used in these commercials has some sort of influence on the recognition of the commercial and the brand.

However, while Unox uses a tune that is a combination of Dutch sounds and jazzy chords, still 54% of the respondents recalled the tune (table 5). This while only a small number of respondents indicated they preferred these two music genres: 27% preferred listening to Jazz, this counts for 24% regarding Dutch music. This same situation counts for the Nespresso tune: while not many respondents preferred either easy listening or jazz music, still 51% of the respondents recalled the tune from the commercials.

Having said, there are different variables that can play a role in the recognition of the tunes of Unox and Nespresso. For example, both tunes are used in multiple commercials from both brands ever since almost a decade: repetition could be the reason why the tunes are still recognized and recalled. Contributing, the commercial of Nespresso is starring George Clooney, which grabs the attention of the target audience as being a familiar face. Even though these variables could play a role in the extent to which the music of these brands is recognized, from the percentages presented above, no relation can be found between the musical preference of the respondent and the extent to which the music is recognized.

### **Coca- Cola: familiarity and musical preference**

Detailed information of the first Coca- Cola commercial can be found in graph 7A and graph 7B.

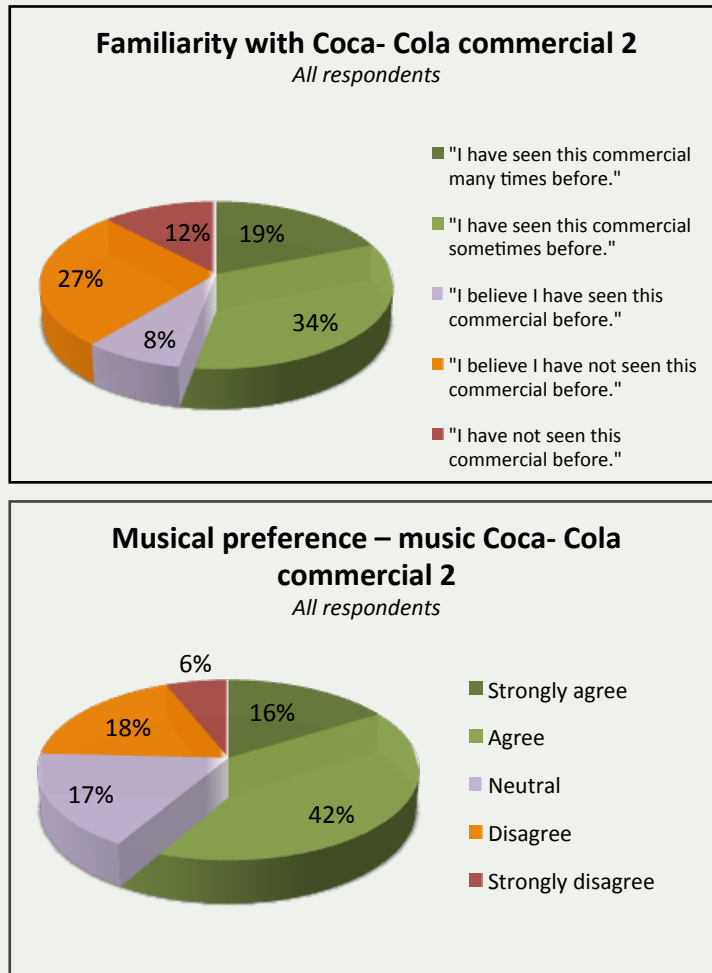
**GRAPH 7 AB: COCA- COLA COMMERCIAL 1  
FAMILIARITY AND MUSICAL PREFERENCE**

First, the respondents were asked how familiar they were with the commercial. As can be seen in graph 7A, 71% of the respondents mentioned they had seen this commercial many times before.

Having said, only 28% of the respondents agrees with the statement as presented in graph 7B: the music used matches my musical preference.

With this first Coca-Cola commercial, one can state that the familiarity with the

commercial is not related with the musical preference of the consumer, since the music genre of this commercial is not necessarily the favorite genre of the respondent.

**GRAPH 8 AB: COCA- COLA COMMERCIAL 2  
FAMILIARITY AND MUSICAL PREFERENCE**

Regarding the second Coca - Cola commercial, results can be found in graph 8A and graph 8B.

Graph 8A shows that, in total, 61% of the respondents were at some level familiar with this commercial.

Graph 8B, on the other hand, shows that 58% of the respondents agreed the music in this commercial matches their musical preference. Only 24% of the respondents disagreed with this statement.

Even though the music used in the second Coca- Cola commercial is preferred over the music used in the first commercial, more respondents were familiar with the first commercial than with the second commercial. One could state that the familiarity with the first commercial is a result from repetition over the years, since this commercial has been broadcasted 13 years longer than the second commercial of Coca- Cola.

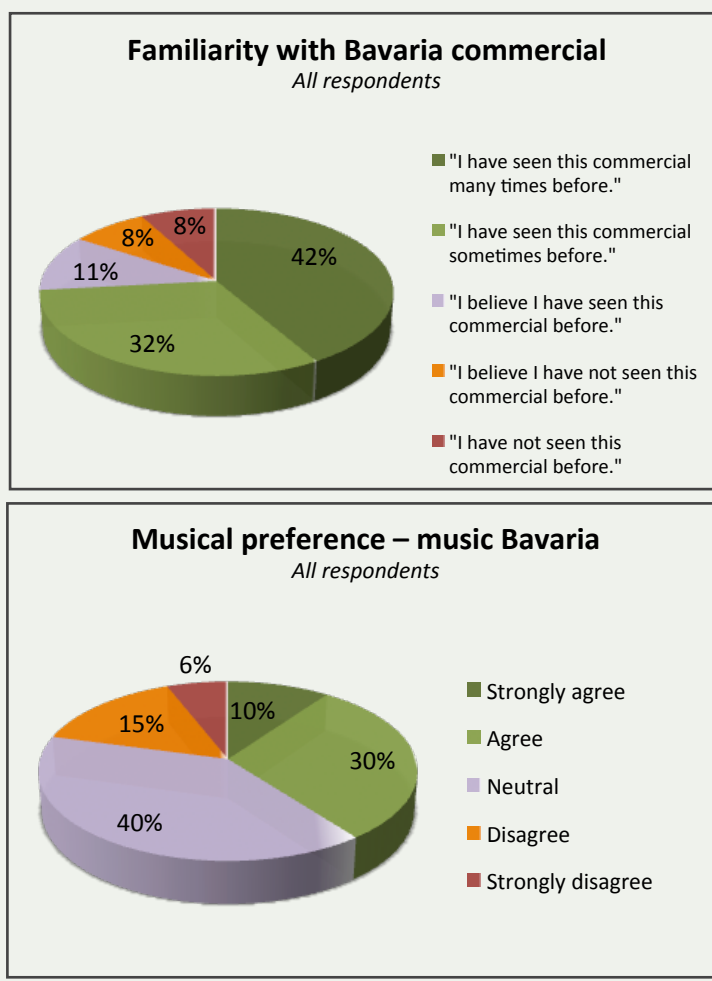
Also remarkable is the fact that, even though the music used in the second Coca- Cola commercial matched the musical preference of more respondents than was the case with the first commercial, still 43% of the respondents preferred the first Coca- Cola commercial and only 30% preferred the second commercial. As



respondents were asked why they preferred one commercial over the other in question 16, respondents explained that their motivation for this particular commercial mainly involved 'nostalgia' and 'recognition from the good old days': an answer that occurred frequently was "*I remember this from way back when*". The 30% of the respondents that preferred the second commercial mentioned they liked the music of the commercial better than the music used in the first commercial. The music used in the second commercial would be more up- beat and more up-to-date: it would match their musical preference more than this is the case with the music used in the first commercial.

### Bavaria: familiarity and musical preference

**GRAPH 9 AB: BAVARIA COMMERCIAL FAMILIARITY AND MUSICAL PREFERENCE**



The results regarding familiarity and musical preference of the Bavaria commercial can be found in graph 9A and graph 9B.

As can be viewed in graph 9A, 85% of the respondents were familiar with the commercial. Regarding the musical preference, 40% of the respondents agreed the music in this commercial fits their musical preference. Looking at graph 1, this result also shows: it appears that 34% of the respondents preferred rock music and 57% of the respondents preferred varied music:

these two genres match the music in the Bavaria commercial most. From this

research, the music used in this Bavaria commercial could play a role regarding the familiarity with the commercial.

### **Coca- Cola and Bavaria: comparing the numbers**

When comparing the data resulted regarding the Bavaria commercial with the numbers from the first and second Coca- Cola commercial, the following table shows:

**Table 6: Familiarity and musical preference**

<b>Familiarity with the commercial</b>	<b>Coca- Cola commercial 1</b>	<b>Coca- Cola commercial 2</b>	<b>Bavaria</b>
<b>Dated from:</b>	1997	2010	2012
<b>Very familiar</b>	71%	19%	42%
<b>Familiar</b>	20%	34%	32%
<b>Somewhat familiar</b>	2%	8%	11%
<b>Total:</b>	93%	61%	85%
<b>Music in the commercial matches musical preference</b>	<b>Coca- Cola commercial 1</b>	<b>Coca- Cola commercial 2</b>	<b>Bavaria</b>
<b>Strongly Agree</b>	3%	16%	10%
<b>Agree</b>	25%	42%	30%
<b>Total:</b>	28%	58%	40%

From table 6, no significant relation between the familiarity with the commercial and the musical preference is shown: while the first Coca- Cola commercial was recognized the most among the respondents, the music was preferred less: if the musical preference played a role in brand recognition and recall, this percentage should be about as high as the familiarity rate. This is the case with the second Coca- Cola commercial, where 58% of the respondents mentioned the music used matches their preference, compared to 61% of the respondents who were familiar with the commercial. Having said, with the Bavaria commercial, only about half of the respondents who were familiar with the commercial actually preferred the music that was used.

From these numbers, no relation can be drawn. However, it is difficult to draw conclusions based on this table due to different variables, as also mentioned previously. First of all, there is the fact that there is a large time difference

regarding the first broadcast. As respondents already mentioned: they recognized the first Coca- Cola commercial and preferred it because of the nostalgic feeling it brought along, while respondents who preferred the second Coca- Cola commercial mentioned they liked the music used more than in the first commercial. Additionally, Bavaria makes use of celebrity endorsement in their commercial: Charlie Sheen stars in this commercial, which can be one of the reasons why still 85% of the respondents were familiar with this commercial.

### **Qualitative research**

During the interview, Deijmann had mentioned several aspects concerning the type of music and brand awareness as well. When choosing the music for a television commercial, it is most important to first determine the target audience and the core values, according to Deijmann. After determining these two factors, it is necessary to determine the category of the commercial: what kind of music is needed? Angry? Love? Sad? Happy? The perfect way of using music in a commercial will be achieved when the target audience and the type of music that is necessary are taken into consideration. After determining these two factors, the actual music can be chosen. This is mostly one of the last things that is done when creating a commercial.

Deijmann mentioned that the musical preference of the consumer plays a role in the extent to which the song - and the commercial, for that matter - sticks into one's head, however, the 'fit' between the music used and the message of the commercial is far more important. The music is dependent on the context of the commercial. If the music does not match with the brand or the product, but it does matches the musical preference of the consumer, the consumers would not easily 'trust' the brand.

Concluding, the extent to which people remember a brand can depend on several factors. The musical preference of the consumer can be one of those factors, as results of the questionnaire show: the respondents that preferred the second Coca- Cola commercial based their preference on the music used in this commercial. In case of the Bavaria commercial, half of the respondents that were familiar with the commercial also admitted the music used matched their personal preference. As Deijmann mentioned, the musical preference of the consumer can grab the attention of the consumer, which increases brand recognition and, continuously, could increase brand recall.

According to Deijmann, the type of music is involved with the message the advertisement brings across. What kind of emotion is involved with the message? Even though consumers might remember the commercial if their favorite artist is singing on the background, the commercial might lose its trustworthiness and credibility when this type of music does not match with the context of the commercial.

However, advertisers should take into account that the music genre that is chosen is at some level appealing to a broad audience: for example, metal music or electric music appeals to a rather small group of people. It might match the context of the commercial, but there is a great chance it does not grab the attention of a rather large part of the target audience because the music does not appeal to them.

Musics' initial value to a certain commercial is about creating a certain atmosphere. Aside from the musical preference of the consumer - which should be taken into account at a certain level - the most important factor of music is that it fits the content of the commercial and the style of the brand.

#### *4. What is the role of jingles for brand recognition and recall?*

A jingle is a tune that is designed to be easily remembered: a musical or audible signature, which is added to the brand, logo or slogan. Whether it is liked or not, it does not matter: it can stick into one's head easily for days. This is the aim of the jingle: to facilitate memorization of the brand, its logo or slogan and message by the memorization of the musical accompaniment.

From the questionnaire, it shows that the four jingles presented in the questionnaire have a positive effect on the product recognition. This can be concluded after analyzing the results as shown in table 1, when respondents were asked whether they recognized the jingle they just heard, each time after playing the audio fragment. Even when the respondent did not give the right answer, the name of a competitor that sells a similar product range was given 65% of the time. Respondents either recognized the product or the product category by naming a competitor.

The jingles of Unox, Nespresso and Kruidvat appear to have a positive effect on their brand recall as well. More than half of the respondents thought they would recognize the jingles the companies use and answered correctly after hearing the jingle. This way of testing is a form of aided recall: as mentioned in the literature review, this indicates that the customer is able to recall a certain brand with some kind of memory aid (which, in this case, showing the respondent the jingle of the brand/retailer).

Within the group respondents that initially thought they would not recognize the jingle, still a third of the respondents recognizes the jingle after hearing it (refer to table 3A). Only the jingle of Karwei is less recalled by the respondents, which can be a result from the fact that most respondents were female and less likely to be attracted by this brand: 55% of the respondents did recognize the jingle but was hesitant about the brand name. It shows that these brands/retailers have reached this level of awareness successfully and, therefore, using a jingle in their television commercials as a sign of recognition or recall appears to be effective. If the brand name was not recalled, still a high percentage of the respondents recognized the jingle used by the brand.

From the qualitative research, the jingle was mentioned as an important factor regarding brand awareness as well. Deijmann mentioned that campaigns are mostly designed in such way that a jingle sticks into the consumers head, consciously or subconsciously. By using repetition through different channels, the jingle is memorized by the consumer: this is called the 'embedding period'. During this period, the brand finds its way into the consumers' mind, which leads to a certain preference or rejection towards the brand. The consumer may create a certain preference towards one particular brand in the supermarket, not knowing where this preference might come from at that point. This brand feels more familiar to the consumer, due to different commercials (music, visuals, etc) that are unconsciously remembered.

Even though Doffer also confirmed that jingles can come in handy regarding brand recognition and recall, he makes a critical note as well. According to Doffer, it depends on whether the brand is named in the jingle, or if it is just an instrumental tune. If it is just an instrumental tune, like the tune of Unox for example, will this jingle pop up in one's head when he or she looks at the Unox' package when doing groceries? Probably not. It truly depends on how the jingle is designed and used: regarding brand awareness, it is important to have some sort of 'pay-off', or a lyric with the brand name, for that matter.

Also Stockman mentioned that a jingle is a tool that finds its way into the consumers' mind rather quickly, but this is mainly due to the intonation of the melody and the words that are used in the slogan of the brand.

Concluding, it appears that the combination of the brand, its logo or slogan and the message with musical accompaniment finds a way into the audiences' head more easily, consciously or subconsciously. A jingle can be used either to promote the brand or a marketing campaign: either way, the lyrics that are used involve a certain characteristic or statement that represents the brand. The effectiveness of jingles was also tested in the questionnaire and the results confirmed what the literature stated. Even when respondents previously mentioned they did not think they would recognize the tune, 30% of them still recalled the brand name.

A musical undertone, accompanied with the brand name and/or slogan, sticks into one's head easily. The power of the jingle lies in the catchy melodies and rhythms, which improves recognition of the brand. As the brand name is also mentioned in the jingle, brand recall is stimulated: humming along the jingle or singing it repeatedly after hearing it will improve brand recall. Aside from the melodies, rhythm and naming the brand name, the power of the jingle lies in the use of strong, motivating words in the lyrics: verbs, nouns and adjectives of power, as well as the use of exaggerations and metaphors.

### 5. *Which additional factors in television advertising may influence brand recognition and recall?*

Aside from the music that is used in television advertising, other variables might play an important role in order to create and maintain brand recognition and recall as well. Research to this last subquestion will give more insight into these variables.

#### **Personal relevance**

A certain level of consumer involvement is required: this level explains how consumers process the message of the advertisements, but also how specific the information might have an effect on the consumers (Gerber, Terblanche- Smit, Crommelin, 2014). According to Zaichkowsky (1986), involvement is based on a foundation of personal relevance. Three antecedents of involvements are presented: personal factors (personality, needs, values and interests), the object or stimuli factors (the source and content of communication) and situational factors (the occasion, temporal perspectives and physical surroundings). As mentioned previously, selective attention involves the degree in which the product is of any relevance to the consumer, which determines whether the product and brand will be recognized and recalled or not.

#### **Brand introduction and brand presence**

Within television advertisement, research has shown that the presence of the brand appears to play an essential role in television advertising: the longer a brand is shown in an advertisement, the higher the possibility that consumers are able to store that information in their memory. Research has also shown that brand recognition will increase when the brand is mentioned or showed early in the television commercial. The earlier the brand appears in a commercial, the higher brand recognition will be. Research explains that attention and encoding variability makes sure that the brand name is memorized, this is when brand presence assists in strengthening the brand name in memory. Research has also shown that it depends on how the brand is presented in the advertisement whether the consumer decides to zap or not. It is stated that consumers are less likely to zap through an advertisement with a 'pulsing strategy' in which brand images are shown more frequently for a shorter period of time within the



advertisement, instead of longer at the beginning or end (Gerber, Terblanche-Smit, Crommelin, 2014).

### **Slogan**

Instead of using a jingle, some brands decide to use a slogan instead. Slogans, as described by Keller, Aperia & Georgson (2008) are “*short phrases that communicate descriptive or persuasive information about a brand*”. Slogans are, just like jingles, powerful devices that can be used in order to build brand equity: the meaning of a brand can be grabbed by remembering a certain slogan that comes with it. It helps creating a harmonious brand identity: since slogans are designed to be recognizable and memorable, the main purpose is to support the brand image projected by the brand name and logo (Kotler, Pfoertsch, 2006).

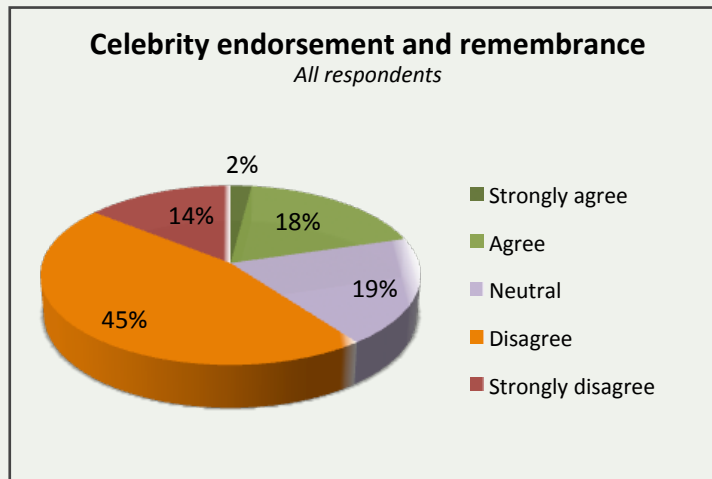
Slogans are more and more often used closely tied to advertising campaigns: they can be used to summarize information advertisers want to bring across that is descriptive, or persuasive. In television advertising, the use of a slogan (mostly at the end of the commercial) can be used as an extra point of recognition towards the viewer. By the use of visuals and audio, the slogan can be presented in such way that it grabs the attention of the viewer and enhance recognition and recall (O'Hara, 2012).

### **Celebrity endorsement**

The use of celebrity endorsement has proven itself to be successful over the years: studies of hundreds endorsements have shown that sales for some brands increase up to 20% commencing an endorsement deal (Crutchfield, 2010).

Naturally, the use of celebrities in commercials brings along multiple advantages for a brand. First of all, attention towards the advertisement increases as consumers are faced with a familiar face. The image of the brand is polished as the brand asks a celebrity to promote the brand. Also brand introduction and brand repositioning are two goals that can be achieved by the use of celebrity endorsement (Erdogan, 2010).

However, one downside of celebrity endorsement is that the celebrity involved can ‘overshadow’ the commercial, in which case the consumer does not pay attention to the brand, the commercial and the message anymore. This aspect of celebrity endorsement was researched in the questionnaire as well, as you can see in graph 10.

**GRAPH 10: CELEBRITY ENDORSEMENT AND REMEMBRANCE**

As the result shows, respondents do not agree with the statement that celebrities would ‘overshadow’ the brand: 59% of the respondents disagrees with this statement, only 20% agrees.

Having said, the questionnaire also showed that commercials broadcasted starring celebrities appear to be more liked among consumers: 52% of the respondents agreed commercials are more fun to watch when a celebrity takes part of the commercial. Only 30% disagreed with this statement.

Concluding, even though the focus of this thesis lies on the use of music in television advertising, other factors that contribute to the awareness of a brand cannot be ignored. First of all, when looking at the receiver of the message - the consumer - a certain level of involvement is required. This level explains how consumers process the message of the advertisements, but also how specific the information might have an effect on the consumers. Selective attention is involved, which implies that consumers do not store information that is not relevant for them. Furthermore, as the commercial has the attention of the consumer, the brand presence and brand introduction are important factors in order to actually make the consumers remember the brand. Slogans can be used instead of jingles, which are powerful devices that can be used in order to build brand equity: the meaning of a brand can be grabbed by remembering a certain slogan that comes with it. Contributing, a celebrity can be asked to play a role in the commercial, which will grab the attention of the audience since: the celebrity is a familiar face, which can now be attached to the brand.

## 5.2 Answering the research question

The subquestions that are elaborated in 5.1 were set up in order to give an answer to the research question, which is the following:

*To which extent is brand awareness, operationalized as recognition and recall, affected by the use of music in television commercials of a brand?*

For decades now, advertisers have taken advantage of the benefits that music offers. Music makes it possible for advertisers to create a certain atmosphere: it appeals to the affective side of the consumer. Whatever purpose the advertisement is created for, music can be used to enhance the message advertisers are trying to bring across. Accordingly, music can create a certain 'experience': it shows the viewer how one should feel about the product or service offered, it gives an extra dimension to the message and the visuals. These variables contribute to the impact of the commercial, which increases the chance the viewer will remember the brand or the commercial.

### **The message**

The message that advertisers want to bring across when creating the television commercial should be enhanced by the music: it can contribute to intensify the emotion that advertisers want to trigger with the message. Continuously, the music genre should match with the style of the brand, but at the same time with the target audience as well.

### **The musical elements**

Focussing on the different elements in music itself, there are certain aspects in music that can contribute to the effectiveness and the impact of the music in the commercial. These aspects are time- related, pitch- related and texture- related. For example, fast music is perceived as more happy than slow music, just as music with a high pitch is perceived as more exciting and happy while low pitched music is perceived as sad. Also the instruments that are used play a role in the effectiveness of the music: for instance, a piano is perceived as brilliant and tranquil, while brass instruments are characterized as triumphant.

**The jingle**

While music can be used in different ways in television advertising, literature - as well as the research in this document - has shown that jingles appear to be the most effective, musical tool in television advertising. A jingle is used in order to increase brand recall: the use of it started on the radio, where music became a branding tool itself. The aim of the jingle is to facilitate memorization of the brand, its logo or slogan and message by the memorization of the musical accompaniment.

**The musical preference**

Aside the use of jingles, other variables concerning the use of music can play a role on the effectiveness as well. The musical preference of the target audience, for example: this will increase the chance the commercial will grab the attention of the consumer. While advertisers should first determine the music category of the commercial (what emotion do they want to bring across?), the music genre is another aspect to focus on. However, before thinking of these aspects, it is most important to determine the style that the product and brand want to represent, what kind of message will be broadcasted and who the target audience is. Continuously, music category and music genre can be chosen.

There are many variables advertisers should take into consideration when creating a television commercial, among which the atmosphere, the message of the commercial, the target audience, the style of the brand, the musical elements, the jingle and the musical preference of the target audience. Even though the perfect combination of these variables vary from brand to brand, I can conclude that music can give an extra dimension to the television commercial. Therefore, I can state that music can contribute to the awareness of a brand.

## 5.3 Critical reflection

Along the way, certain struggles occurred that I deal with otherwise the next time. In this critical reflection, I will outline the things that I bumped into.

### **The respondents of the questionnaire**

For this research, the questionnaire was put online and spread mainly through Facebook. This was an easy tool to use in order to get the number of respondents I was looking for, however, it made it difficult for me to get a hold on the age or gender of the respondent. Because of this, almost half of the respondents belonged in the age category 21 to 24 years old and nearly 73% of the respondents were female. This could have an effect on the results, since more respondents of different ages and genders could lead to more variation in the answers and in the results of the questionnaire. So for next time, I could use other tools as well in order to get a larger variety of respondents.

### **The questions from the questionnaire**

After publishing the questionnaire and analyzing the results, I realized that some questions or statements could have been formulated more clearly and in more detail. Because certain statements were phrased in a certain way, respondents could interpret them in multiple ways: this type of miscommunication could have an effect on the results of the questionnaire. When setting up another research, it might come in handy to have someone else read the questions of the questionnaire on forehand to make sure that each question is communicated in the way it should.

### **The jingles examined in the questionnaire**

In the questionnaire, five jingles were presented to the respondents. Respondents were asked whether they could name the brand of the jingle they heard: another interesting question would be whether this brand has their interest (for example, because they use the product themselves). If respondents recall the jingle, the results of this question could clarify if the jingle is effective because it is well- designed or because there is a personal interest in the brand: this would be a matter of selective attention.

## 5.4 Suggestions for further research

This chapter of this document will focus on suggestions for further research.

### **Slogans versus jingles**

Just as for jingles, slogans are used as a point of recognition and recall in advertising. Without the presence of music, one tagline is used that represents a statement or information closely related with the brand in order to establish or maintain brand equity. Different researches have shown that musical tones are easier to remember, which is in the jingles' advantage. Those musical tones make sure the tone sticks into ones' head easily for a period of time, which is not the case with a slogan.

Having said, as those musical tones get stuck into one's head for such a period of time, people get easily annoyed by the jingle as well. This might have a negative influence on how the attitude of the brand that broadcasts the jingle. Different pro's and con's can be highlighted regarding slogans and jingles, but what is the most effective? Which option brings a positive influence on brand awareness as well as brand attitude? Can a brand use both jingles and slogans? And why?

### **Musical presence and brand attitude**

As already mentioned in this document, music can have a positive influence on brand awareness. Research has shown that music is used in advertising in order to affect the viewer, to arouse certain thoughts and feelings towards the brand. One could state that the attitude towards the brand can easily be affected by the use of music. However, I could not find any research concerning the extent to which music is used (thinking of foreground music, background music and jingles) and the attitude towards the brand: is there any correlation between these two factors? For instance: does more music mean a positive attitude towards the brand, or the other way around, less music a negative attitude towards the brand? Can music used in a certain advertisement be decisive in how the consumer views the brand? What elements in music are needed in order to create and maintain a positive brand attitude, aside from other factors that play a role in this decision?

**Music versus celebrity endorsement**

From the questionnaire, 52% of the respondents stated a television commercial with a celebrity acting in it is more fun to watch. One could state that celebrities distract the viewer from the product that is presented in the commercial, however, 59% of the respondents disagrees with this statement. It would be interesting to compare commercials where music has a dominant factor with commercials where celebrity endorsement is used: would one variable be more effective than the other? And what if these variables were combined: would these variables form two success ingredients regarding television advertising?

**Music in print media**

Music can offer a television commercial a way to enhance the message and create the right atmosphere. Perhaps, it is possible to recreate this 'experience' that a television commercial shows in print media. For example: what if Coca-Cola used the lyrics that sounded with the commercial 'Holidays Are Coming' in their print media as well by showing the lyrics on the image? The combination of these two factors in one media strategy could enhance each other and perhaps offer some sort of 'experience' with print media as well. Would print media become more effective when this is the case?

## CHAPTER 6: ADVICE

This graduation assignment - my research - started up with the following policy question:

*Does the use of music in television commercials contribute to brand awareness?*

The answer is: yes. But there are certain conditions that should be taken into account in order to make music in advertising effective.

After studying books, articles and journals, conducting a questionnaire and multiple semi- structured interviews, I have come to an advice that, if adapted correctly, will increase brand awareness purely by the use of music.

Generally put, there are two ways in which music can be used in order to increase brand recognition and recall, focussing on the jingle and foreground or background music used.

### **ONE: THE JINGLE**

First of all: the jingle. As is mentioned and elaborated on many times in this document earlier, the jingle is an effective, musical tool that can be used in order to increase brand recognition, but mostly in order to create brand recall. The results of the quantitative research conducted in this study confirmed what existing literature already stated: a jingle helps to memorize the brand in the brain of the consumer. Consciously or subconsciously, it sticks into the consumers' head, which can lead to a certain preference towards the brand.

There are several characteristics that could make a jingle successful, depending on the target audience and the product. The following remarks can be taken into account when designing a jingle in order to improve brand recall:

**1**

Mention the brand name in the jingle. As the jingle gets stuck in the consumers' head, the brand name will be repeated over and over again when the brand name is mentioned in the jingle, which will stimulate brand recall.



2

Make it catchy and cheerful: a major key and an up- beat tempo will help to achieve this.

3

Use strong, motivating words in the lyrics, as well as verbs, nouns and adjectives of power. Keep it simple: do not use words that are too long and therefore slow down the jingle.

4

Involve the target audience: some kind of relationship should be established between the person and the product. What should someone do with the product? What does he or she benefit from it?

5

Other techniques, for example exaggeration or metaphors, will stimulate the remembrance of the jingle.

## TWO: MUSIC USED THROUGHOUT THE COMMERCIAL

While the jingle is a tool that is purely used in order to create brand recall, further music used throughout the commercial must be chosen carefully as well. Music can be used to enhance the message, to increase impact and to give an extra dimension to the advertisement in order to make the commercial memorable: in order to increase brand awareness.

There is not one specific taxonomy that advertisers can apply that will lead them to the perfect music for their commercial: there are simply too many variables that play a role. However, the model presented on page 76 (graph 11) may serve as an overview on the different categories that should be taken into consideration and the further steps that should be taken.

### Background music or foreground music

The model (as presented in graph 11) is focussed on the background or foreground music that is used throughout the commercial. Which of the two is more applicable for the commercial created depends on the extent to which voiceover is used: if the commercial contains dialogues or voiceover introducing the new product, music should play on the background and should not distract

from the information that advertisers want to bring across. This should be taken into account when choosing the right music as well: certain musical elements can be distracting (for instance: staccato music, uneven rhythms, etc.) which leads the attention away from the message, as well as a certain music genre (for instance: popular songs from the top40 can be distracting, as well as 'golden oldies' that brings back memories).

When no voiceover is used, one 'theme song' can play on the foreground throughout the commercial, as was the case with the two Coca- Cola commercials, for example.

### **What is the message?**

Continuously, advertisers keep the message that they want to bring across in mind when choosing the music for a television commercial. The music that should be used in the advertisement should enhance the message to make it more powerful. Two categories are defined: serious/informational and playful/entertaining. Different musical elements can be assigned to these two categories.

Regarding the serious, informational message, the focus is put on non-distracting elements. A firm rhythm keeps up the continuity in the commercial, the same applies for legato music and an even rhythm. An uneven rhythm can express dignity and exaltation, which can be an interesting focus in an advertisement as well. Concerning the pitch- related elements, lower keys and ascending melodic lines will come across as more dignified and solemn. Which type of instrument should be used depends on the type of music that is used, however, keep in mind that a violin can be perceived as more classic, typical and serious than, for example, a trumpet.

Regarding the playful, entertaining messages, musical elements are used that are quite the opposite of the musical elements involved with the serious, informational message. However, it should be considered that entertaining music is more easily distractive from the message: it should not be overdone.

Smooth, flowing rhythms are perceived as more happy, playful and dreamy. Involving staccato music gives the impression of liveliness and energy. Contributing, an even rhythm is characterized as more animated and brilliant than an uneven rhythm. Using higher keys and descending melodic lines

will come across as more happy, exhilarating and serene. Using multiple instruments (orchestra's) is perceived as more triumphant, more alive.

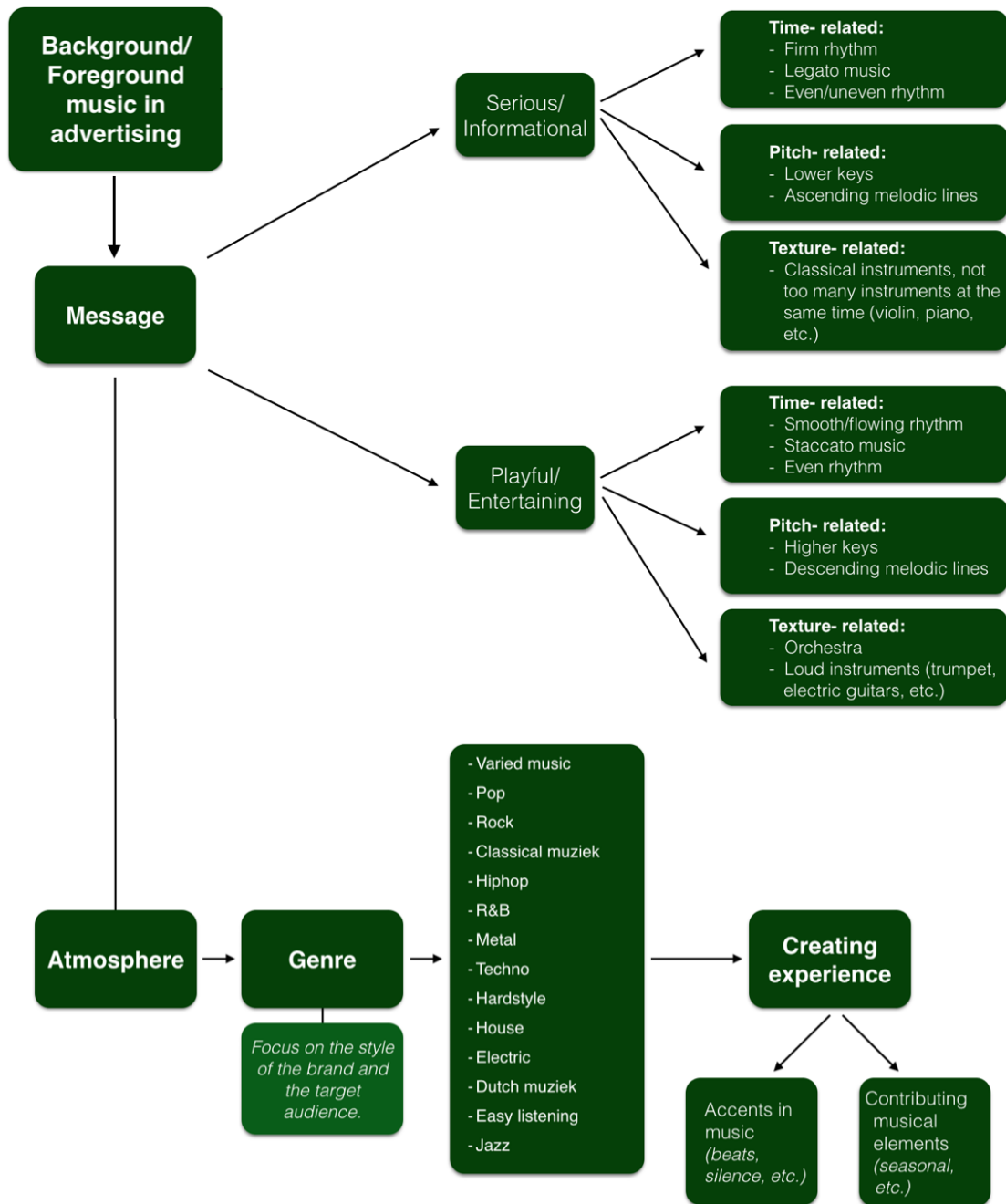
**What kind of atmosphere should be created?**

First, genre should be chosen. As the most important musical elements are elected, there is a chance that a certain genre covers those elements and, therefore, is most relevant. For example, in the jazz- genre, uneven rhythms and solo instruments are two musical elements that are pretty consistent.

Having said, it is most important that the genre chosen fits the style of the brand and keeps the target audience in mind. It should somehow be perceived as 'logical' in the eyes of the consumer that the brand chooses this type of music: it should enhance what the brand stands for. Contributing, if the advertisement is focused on youngsters, classical music is probably not the right genre to go for: same counts for hardstyle or metal music as the advertisement focusses on seniors.

'Creating experience', the second category, focusses on the contributing musical elements and accents in music. Different accents in music, such as silence, an extra beat or modulation can enhance the atmosphere and put focus on certain situations, lyrics or texts in throughout the commercial. Contributing musical elements can enhance the atmosphere as well, such as the Christmas bells in the Coca- Cola commercials that were presented in the questionnaire: these bells add to the overall atmosphere in the commercial.

GRAPH 11: FOREGROUND/BACKGROUND MUSIC MODEL



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## CHAPTER 8: APPENDICES

### 8.1 Interview questions

Below, the questions of the interview are presented. The first interview is conducted in English, the second and third interview are conducted in Dutch. The answers to these questions are provided on request, in English or Dutch.

#### **Interview with Marco Deijmann:**

1. How does a jingle work?
2. Do you believe that jingles are effective regarding brand awareness?
3. What is your perspective on the use of music in television advertising?
4. What is, according to you, the most important factor when choosing music in an advertisement on television?
5. If you could give a brand one piece of advice regarding the choice of music in a television commercial, what would it be?

#### **Interview with Anne Stockman:**

1. Als je een algemeen advies moest geven wat muziek in TV reclames betreft, wat zijn dan volgens jou de factoren waar bedrijven aan moeten denken?
2. Waar moet muziek in TV commercials volgens jou aan voldoen? Kan je een paar kenmerken noemen van effectief muziekgebruik in TV commercials?
3. Zijn er, volgens jou, factoren in muziek die kunnen bijdragen aan de naamsbekendheid van een bedrijf? Zo ja, welke factoren zijn dit? Zo nee, waarom niet?
4. Wat vind jij het belangrijkste aspect in muziek waar zonder twijfel aan gedacht moet worden: het ritme, de harmonie of de instrumenten?
5. Heb je een voorbeeld van een TV commercial waarin het bedrijf goed gebruik had gemaakt van muziek? Zo ja, welke?
6. Heb je een voorbeeld van een TV commercial waarin het bedrijf slecht gebruik had gemaakt van muziek? Zo ja, welke?



*De eerste Coca- Cola commercial wordt getoond (<https://www.youtube.com/watch?v=kr7h8crYAYQ>).*

7. Wat vind je van het muziekgebruik in deze commercial?
8. Wat zijn volgens jou de belangrijkste elementen in de muziek die Coca- Cola gebruikt voor deze reclame met het oog op het vergroten van naamsbekendheid en herinnering?
9. Zou jij bepaalde elementen toevoegen/veranderen? Welke elementen zijn dat en waarom?

*De tweede Coca- Cola commercial wordt getoond ([https://www.youtube.com/watch?v=S6f2uF\\_ddKQ](https://www.youtube.com/watch?v=S6f2uF_ddKQ)).*

10. Wat vind je van het muziekgebruik in deze commercial?
11. Wat zijn volgens jou de belangrijkste elementen in de muziek die Coca- Cola gebruikt voor deze reclame met het oog op het vergroten van naamsbekendheid en herinnering?
12. Zou jij bepaalde elementen toevoegen/veranderen? Welke elementen zijn dat en waarom?

*De Bavaria commercial wordt getoond ([https://www.youtube.com/watch?v=HZO1\\_VKWsWs](https://www.youtube.com/watch?v=HZO1_VKWsWs)).*

13. Wat vind je van het muziekgebruik in deze commercial?
14. Wat zijn volgens jou de belangrijkste elementen in de muziek die Bavaria gebruikt voor deze reclame met het oog op het vergroten van naamsbekendheid en herinnering?
15. Zou jij bepaalde elementen toevoegen/veranderen? Welke elementen zijn dat en waarom?

*De Douwe Egberts commercial wordt getoond (<https://www.youtube.com/watch?v=WgA2eU8V9Ko>).*

16. Wat vind je van het muziekgebruik in deze commercial?
17. Wat zijn volgens jou de belangrijkste elementen in de muziek die Douwe Egberts gebruikt voor deze reclame met het oog op het vergroten van naamsbekendheid en herinnering?
18. Zou jij bepaalde elementen toevoegen/veranderen? Welke elementen zijn dat en waarom?

**Interview with André Doffer:**

1. Welke media zijn volgens jou het belangrijkste om naamsbekendheid te creëren?
2. Wat zijn volgens jou de belangrijkste kenmerken van TV commercials als het gaat om herkenbaarheid van een merk?
3. Wat zijn volgens jou de belangrijkste kenmerken van TV commercials als het gaat om het onthouden van de commercial?
4. Hoe zie jij de rol van muziek in TV commercials?
5. Denk je dat muziek een doorslaggevende rol kan spelen in een commercial voor de naamsbekendheid van een merk?
6. Wat vind jij het belangrijkste aspect in muziek waar zonder twijfel aan gedacht moet worden: het ritme, de harmonie of de instrumenten?
6. Waar denk je dat muziek het meest invloed op heeft: brand recognition of brand recall?
7. Stellingen: waar of niet waar, plus een motivatie voor deze keuze.
  - 7.1. TV commercials zorgen voor meer naamsbekendheid.
  - 7.2. Muziek is een belangrijk element in TV commercials.
  - 7.3. Muziek in TV commercials draagt bij aan de naamsbekendheid van een merk.
  - 7.4. TV commercials met muziek zijn beter dan TV commercials zonder muziek.

## 8.2 Questionnaire

### **Muziek in televisie reclame.**

Beste respondent,

Fijn dat u deze vragenlijst wilt invullen!

De resultaten van dit onderzoek zullen worden gebruikt voor het afronden van mijn Bachelor scriptie, Hogeschool Utrecht, International Communication and Media.

Uw antwoorden zijn op basis van volledige anonimiteit en het invullen van deze vragenlijst zal ongeveer 15 minuten duren.

Deze vragenlijst bevat ook audio fragmenten: ik zou u daarom willen vragen het geluid van uw laptop of computer aan te zetten zodat u dit duidelijk kan horen.

Alvast bedankt!

#### **1. Welk muziekgenre luistert u in uw vrije tijd? (Er zijn meerdere antwoorden mogelijk)**

- Gevarieerde muziek
- Pop
- Rock
- Klassieke muziek
- Hiphop
- R&B
- Metal
- Techno
- Hardstyle
- House
- Electric
- Nederlandstalige muziek
- Easy listening
- Jazz
- Anders, namelijk:

**2. Hoeveel uur per dag heeft u muziek aan staan?**

- Minder dan een half uur per dag
- 30 minuten - 1 uur per dag
- 1 - 2 uur per dag
- 2 - 5 uur per dag
- > 5 uur per dag
- Ik luister geen muziek

**3. Hoe lang kijkt u gemiddeld per dag televisie?**

- Minder dan een half uur per dag
- 30 minuten - 1 uur per dag
- 1 - 2 uur per dag
- 2 - 5 uur per dag
- > 5 uur per dag
- Ik kijk geen televisie

**4. Welk deel van de reclames ziet u zoal tijdens een reclameblok?**

- Vrijwel alles
- Meer dan de helft
- Minder dan de helft
- Vrijwel niets

**5. Wat doet u meestal tijdens een reclameblok?**

- Reclames bekijken
- zappen naar andere zenders
- Even snel iets anders (thee zetten, toiletbezoek, etc)
- Anders, namelijk:

**6. In hoeverre bent u het eens of oneens met de volgende stellingen?**

- In mijn vrije tijd luister ik graag naar muziek.
- TV reclames met muziek vind ik prettiger om naar te kijken dan TV reclames zonder muziek.
- Ik stoer mij regelmatig aan de muziek in TV reclames.
- Ik herken een TV reclame vaak aan de muziek die erbij hoort.
- Muziek hoort echt bij een TV reclamefilmpje.
- Hoe meer muziek in een TV reclame, hoe beter.
- Het maakt niet uit hoeveel er gebruik gemaakt wordt van muziek in een TV reclame.

- De muziek in een reclame bepaalt wat ik van een merk vindt.

**7. In sommige TV reclames wordt er gebruik gemaakt van een jingle: dit is een korte slogan of tune die wordt afgespeeld aan het einde van een reclamefilmpje en wat makkelijk te onthouden is.**

**Vindt u het gebruik van een jingle in een TV reclame effectief?**

- Ja, want:
- Nee, want:

**Er volgen nu een aantal verschillende merken die te koop zijn in de supermarkt. Kunt u per merk een van de volgende stellingen aankruisen die voor u het meest van toepassing is:**

- Dit merk ken ik alleen van naam;
- Van dit merk heb ik de laatste tijd ook reclame gezien, gehoord en/of gelezen;
- Dit merk ken ik goed (bijvoorbeeld, omdat u dit zelf gebruikt);
- Dit merk ken ik niet.

8.

	Aleen van naam	Reclame gehoord, gelezen, gezien	Ik ken dit merk goed	Ik ken dit merk niet
Bavaria	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Heineken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amstel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unox	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knorr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coca- Cola	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pepsi cola	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nespresso	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Douwe Egberts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kruitvat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trekpleister	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Praxis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karwei	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**9. Van welke van deze merken verwacht u de muziek te herkennen? (U kunt meerdere antwoorden aanvinken).**

- Bavaria
- Heineken
- Amstel
- Pepsi Cola
- Coca- Cola
- Unox
- Knorr
- Douwe Egberts
- Nespresso
- Kruidvat
- Trekleister
- Praxis
- Karwei

**We laten u nu enkele geluidsfragmenten van TV reclames horen. Wilt u na het horen van het geluidsfragment aangeven over welk merk het hier gaat?**

**10: Geluidsfragment 1**

<https://www.youtube.com/watch?v=-vzFOgU0zc0>

**11. Geluidsfragment 1:**

- Dit betreft het volgende merk:
- Ik herken de tune, maar ik weet niet zeker welk merk dit betreft.
- Ik herken de tune niet.

**12: Geluidsfragment 2**

<https://www.youtube.com/watch?v=ihxYiFghP5M>

**13. Geluidsfragment 2:**

- Dit betreft het volgende merk:
- Ik herken de tune, maar ik weet niet zeker welk merk dit betreft.
- Ik herken de tune niet.

**14: Geluidsfragment 3**

<https://www.youtube.com/watch?v=-IVmhxB6umo>

**15. Geluidsfragment 3:**

- Dit betreft het volgende merk:

- Ik herken de tune, maar ik weet niet zeker welk merk dit betreft.
- Ik herken de tune niet.

**16: Geluidsfragment 4**

<https://www.youtube.com/watch?v=dQH EeBfzhFk>

**17. Geluidsfragment 4:**

- Dit betreft het volgende merk:
- Ik herken de tune, maar ik weet niet zeker welk merk dit betreft.
- Ik herken de tune niet.

**18: Geluidsfragment 5**

<https://www.youtube.com/watch?v=On7WuEETrDU>

**19. Geluidsfragment 5:**

- Dit betreft het volgende merk:
- Ik herken de tune, maar ik weet niet zeker welk merk dit betreft.
- Ik herken de tune niet.

**20. Welk muziekgenre zou u het minst met Coca- Cola associëren? (Kies er 3).**

- Gevarieerde muziek
- Pop
- Rock
- Klassieke muziek
- Hiphop
- R&B
- Metal
- Techno
- Hardstyle
- House
- Electric
- Nederlandstalige muziek
- Easy listening
- Jazz
- Anders, namelijk:

**21: Coca- Cola commercial 1**

<https://www.youtube.com/watch?v=kr7h8crYAYQ>

**22. Graag wil ik u vragen het videofragment hierboven te bekijken. Welke uitspraak beschrijft het beste uw bekendheid met deze reclame?**

- Ik heb deze commercial al heel vaak gezien;
- Ik heb deze commercial al wel eens eerder gezien;
- Ik geloof wel dat ik deze commercial al eerder heb gezien;
- Ik geloof niet dat ik deze commercial al eerder heb gezien;
- Ik heb deze commercial zeker niet eerder gezien.

**23. In hoeverre bent u het eens of oneens met de volgende stellingen:**

- De muziek in deze reclame is sfeervol.
- De muziek in deze reclame past bij mijn eigen muzieksmaak.
- De muziek in deze reclame maakt de reclame 'compleet'.
- De muziek past bij de reclame.
- De muziek in deze reclame is te overheersend.
- De muziek in deze reclame had beter weggelaten kunnen worden.
- Door deze reclame overweeg ik het product aan te schaffen.

**24: Coca- Cola commercial 2**

[https://www.youtube.com/watch?v=S6f2uF\\_ddKQ](https://www.youtube.com/watch?v=S6f2uF_ddKQ)

**25. Graag wil ik u vragen het videofragment hierboven te bekijken. Welke uitspraak beschrijft het beste uw bekendheid met deze reclame?**

- Ik heb deze commercial al heel vaak gezien;
- Ik heb deze commercial al wel eens eerder gezien;
- Ik geloof wel dat ik deze commercial al eerder heb gezien;
- Ik geloof niet dat ik deze commercial al eerder heb gezien;
- Ik heb deze commercial zeker niet eerder gezien.

**26. In hoeverre bent u het eens of oneens met de volgende stellingen:**

- De muziek in deze reclame is sfeervol.
- De muziek in deze reclame past bij mijn eigen muzieksmaak.
- De muziek in deze reclame maakt de reclame 'compleet'.
- De muziek past bij de reclame.
- De muziek in deze reclame is te overheersend.
- De muziek in deze reclame had beter weggelaten kunnen worden.
- Door deze reclame overweeg ik het product aan te schaffen.



**27. Als u de twee Coca- Cola reclames vergelijkt, welke spreekt u dan het meest aan? Waarom is dat?**

- De eerste Coca- Cola reclame, want:
- De tweede Coca- Cola reclame, want:
- Ik heb geen voorkeur.

**28. Speelt de muziek gebruikt in beide Coca- Cola reclames een rol in de voorkeur van uw keuze?**

- Ja, omdat:
- Nee, omdat:

**29. Welk muziekgenre zou u het minst met Bavaria associeren? (Kies er 3).**

- Gevarieerde muziek
- Pop
- Rock
- Klassieke muziek
- Hiphop
- R&B
- Metal
- Techno
- Hardstyle
- House
- Electric
- Nederlandstalige muziek
- Easy listening
- Jazz
- Anders, namelijk:

**30: Bavaria commercial**

[https://www.youtube.com/watch?v=HZO1\\_VKWsWs](https://www.youtube.com/watch?v=HZO1_VKWsWs)

**31. Graag wil ik u vragen het videofragment hierboven te bekijken. Welke uitspraak beschrijft het beste uw bekendheid met deze reclame?**

- Ik heb deze commercial al heel vaak gezien;
- Ik heb deze commercial al wel eens eerder gezien;
- Ik geloof wel dat ik deze commercial al eerder heb gezien;
- Ik geloof niet dat ik deze commercial al eerder heb gezien;

- Ik heb deze commercial zeker niet eerder gezien.

**32. In hoeverre bent u het eens of oneens met de volgende stellingen:**

- De muziek in deze reclame is sfeervol.
- De muziek in deze reclame past bij mijn eigen muzieksmaak.
- De muziek in deze reclame maakt de reclame 'compleet'.
- De muziek past bij de reclame.
- De muziek in deze reclame is te overheersend.
- De muziek in deze reclame had beter weggelaten kunnen worden.
- Door deze reclame overweeg ik het product aan te schaffen.

**33: Douwe Egberts commercial**

<https://www.youtube.com/watch?v=WgA2eU8V9Ko>

**34. Graag wil ik u vragen het videofragment hierboven te bekijken. Welke uitspraak beschrijft het beste uw bekendheid met deze reclame?**

- Ik heb deze commercial al heel vaak gezien;
- Ik heb deze commercial al wel eens eerder gezien;
- Ik geloof wel dat ik deze commercial al eerder heb gezien;
- Ik geloof niet dat ik deze commercial al eerder heb gezien;
- Ik heb deze commercial zeker niet eerder gezien.

**35. In hoeverre bent u het eens of oneens met de volgende stellingen?**

- De muziek is ondersteunend aan de reclame.
- Er zou meer muziek moeten zijn in deze reclame.
- Er zou geen muziek gebruikt moeten worden in deze reclame.
- Het maakt mij niet uit dat er weinig muziek is in deze reclame.
- Door deze reclame overweeg ik het product aan te schaffen.

**36. In de enquête heb ik u enkele geluidsfragmenten en commercials laten zien. Er volgen nu nog enkele stellingen als afsluiting van deze enquête.**

- Reclames zonder muziek vind ik saai.
- Ik vind het 't beste als in reclames muziek alleen op de achtergrond gebruikt wordt.
- Bekend personen in een reclamefilmpje maakt de reclame leuker.
- Als bekende personen aan een reclamefilmpje willen meedoen, moet het ook wel een goed merk zijn.

- Als er bekende personen in een reclamefilmpje voorkomen, weet ik achteraf vaak niet meer over welk merk het ging.
- Een jingle of herkenningmelodie helpt mij om een reclame sneller te herkennen.
- Jingles in reclamefilmpjes zijn soms erg irritant, want die blijven de hele dag in je hoofd zitten.

**Tot slot van deze enquête wil ik graag nog enkele vragen voorleggen die van belang zijn voor de analyses.**

**37. Bent u...**

- Man
- Vrouw

**38. Wat is uw leeftijd?**

**39. Wat is uw hoogst gevolgde opleiding? Deze opleiding hoeft niet met een diploma te zijn voltooid.**

- Geen onderwijs/basisonderwijs
- LBO, VMBO (kader- en beroepsgerichte leerweg), VBO
- MAVO, eerste drie jaar HAVO/VWO, MULO, ULO, VMBO (theoretische en gemengde leerweg)
- MBO
- HAVO/VWO (bovenbouw), WO- propedeuse
- HBO, WO-bachelor/kandidaats
- WO-doctoraal/master
- Weet niet

**Bedankt voor het invullen van deze vragenlijst!**