

EFFECTS OF THE ABSENCE OR PRESENCE OF MUSIC ON CONSUMERS
EMOTIONS TOWARDS PRODUCT PLACEMENTS

By

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This thesis is dedicated to friends and family who listened to me rant and rave through the entire process. And to my committee members who answered all my questions and helped keep the stress at bay.

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Abstract of Thesis Presented to the Graduate School
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This study attempted to determine whether or not the absence or presence of background music in a movie had an effect on viewers' recall abilities and emotions towards product placements. The following variables were measured: recall, emotions towards the brand, emotions towards the clip, and familiarity of the brand. An experimental design was implemented, and data were collected via a sample size of 220 volunteers from five different undergraduate advertising classes. Subjects were asked to watch a clip and then fill out a questionnaire. Data analysis indicated that the presence of music did not have a significant affect on consumers' recall of brands or emotions towards those brands. Therefore it can not be determined that music has an effect on viewers' memories or emotions towards the brands they see in movies today.

CHAPTER 1 INTRODUCTION

By definition, a product placement is the paid inclusion of branded products or brand identifiers, through audio and/or visual means, within mass media programming (Karrh, McKee, and Pardun 2003, pg. 138). Though the practice of product placement can be documented as early as the 1940's (Wasko 1994), the age of its burgeoning is typically attributed to the well known appearance of Reese's Pieces in the movie ET, after which sales for the product increased by 65 percent three months following the release. Because of unique benefits — such as long shelf life, broadcast syndication, and video rentals (Karrh, McKee, and Pardun, 1998 pg. 139) — product placement has become a multi-million dollar practice whereby marketers aggressively seek the best spots in movies and on television for their brands.

More and more consumers are using TiVo, a technology that allows the user to record up to 140 hours of programming and easily eliminates commercials with the touch of a button. Otherwise, viewers can simply zip and zap through commercial breaks by using popular electronic recording devices (i.e., video cassette recorders or digital versatile recorders). Even cable television is making it more difficult for marketers to effectively advertise to the proper target audiences. With these increasingly tough barriers, product placement seems like a dream come true. Inconspicuously putting brand names into the very television shows and movies that consumers want to watch seems a perfect way to make viewers more aware of branded products, without ever knowing the marketer's intentions. Not only can well-placed products make the story line more

realistic, they may even add something to the plot. Moreover, marketers hope that brands placed in television shows and movies will be more noticeable, especially if the product is well matched with the scene, and that viewers will be more likely to accept the presence of the product. Ultimately, marketers' goals are to get the watching public to associate the products with their favorite shows and establish preference for the marketer's brand instead of competing brands.

As the results from placements such as Reese's Pieces in ET and the BMW in James Bond movies show, not only do products placed in movies and TV reach millions of viewers at a time, but viewers are more likely to pay attention during the program, thereby improving brand recognition. It has been found that not only do product placements reach large audiences, but also that these people are less likely to form counterarguments to the brand message or to commit "internal zapping" (D'Astous and Chartier 2000, pg. 31), a way of skimming past the message in part because product placements are seen as a less intrusive promotional device and a more natural part of the program than traditional advertisements. This gives products a greater chance of being remembered in the future.

Yet despite the potential opportunities product placements bring, there are still many unanswered questions concerning what factors contribute to its effectiveness in any medium. Does the strength of product placement lie in the audience's attention, the presentation of the product in the movie or program, or some combination of both? One such question concerning this promotions technique is the influence that peripheral cues (peripheral cues generally refer to events or items that do not have a prominent role in a movie or show, yet still may influence viewers) may have on the effectiveness of brand

placements. Such cues include issues associated with the presentation of the product (e.g., involvement with main actors, usage in a scene, foreground/background placement), the presentation venue (e.g., home or movie theater), or vehicle for presentation (e.g., television or big screen), among others. This research paper explores music as one of many peripheral cues to placement effectiveness. Specifically, it seeks to answer whether the presence or absence of music in a movie scene affect viewers' emotions towards placement brands? And, does music as a peripheral cue influence the audience's recall of branded placements?

Prior research that investigated the effects of product placements on consumer recall and/or recognition and research into the effects that music has on memory suggests a link could exist between music and product placements. A study on the effect of music's absence or presence would allow marketers and advertisers to be able to efficiently place their products in a way that gives a brand exposure, thus ensuring the viewer not only sees the product, may but also be more receptive to it. By measuring emotions, this paper will also be able to give some insight into the measurements used to determine the effects certain variables have on emotional responses.

This paper will outline previous research in the area of product placement and music, the method used for the experiment, the results, and suggestions for future research in four chapters. Chapter 2 will discuss the previous research on product placements effects on viewers recall and recognition, and research done on music and its effects on emotions and memory. Chapter 3 describes and justifies the research method used to investigate the research hypotheses. Chapter 4 discusses the findings from the

experiment. Chapter 5 will discuss the future research that should be conducted to further explore the relationship between product placements and music.

CHAPTER 2 LITURATURE REVIEW

Research Studies Concerning Product Placement

Product placements are often referred to by many names, including brand placements, imbedded messages, and hybrid communications (Balasubramanian, 1994; Shrum, 2003). However, throughout the remainder of this research the practice of inserting products and brands into movies and television shows will be referred to as product placements. Research into product placements in movies has examined the practice as a means for understanding in what context and under what circumstances placements are most likely to affect viewers. Past researchers have examined low involvement versus high involvement viewers, as well as the prominence of the placement as criteria that can influence placement effects. Other factors include involvement with the movie's cast, as well as if the placement is auditory or just visual, or a mixture of both.

The Effectiveness and Prominence of Product Placements

Gupta and Lord (1998) conducted an experiment to determine the effectiveness of different standards of placements (e.g., audio versus visual placements) and the degrees of prominence product placements had in movies (e.g., products placed in the background versus products with plot connection). Their study tested the effectiveness (defined as how well the placement will affect viewers in a positive manner) and recall of prominent versus subtle audio and visual placements. Scenes from movies were collected, each with different degrees of product placement in them. Thirty second

advertisements were inserted into some of the scenes replacing the product placements, so researchers could also observe the effect of ads versus product placement.

The subjects chosen to participate in the Gupta and Lord study were divided into small groups, and randomly assigned tapes. To disguise the true intent of the study, and maintain validity the students were given questions measuring program content and emotions. To assess brand recall (i.e., how well subjects were able to remember brands seen during the movie clip), subjects were asked to list products or companies they recalled hearing during the segment (Gupta, and Lord 1998 pg. 53). The study found that recall of prominent placements was significantly higher than recall of subtle placements. Furthermore, there were significant differences in recall between traditional ads and brand placements in that the commercial messages tested were associated with a lower level of recall compared to prominent product placements. Recall was also found to be greater for audio messages than for visual placements (Gupta, and Lord 1998, pg. 53), and, though product placements had higher recall than advertisements, the latter were remembered more often than subtle product placements in both audio and visual instances.

Impact of Objective and Subjective Characteristics on Recall and Recognition

D'Astous and Chartier (2002) published a study concerning consumers and product placement in movies. They were interested in the impact of objective and subjective characteristics of product placements on consumer evaluations and memory (D'Astous, and Chartier 2000, pg 4). Both a pilot study and a main study were conducted with the intent of investigating the relationships between 1) the product prominence and consumer recall, 2) product integration and consumer likeability, and 3) the presence of a principal actor in a scene with the product and consumer recall. During the pilot study, a sample

frame of 19 movies was set up, and the product placements within the movies were separated, and put on videotape. A total of 45 placements were coded on six dimensions: 1) visibility of the product in the scene, 2) mention of the brand by one or more actors, 3) length, 4) placement subtlety, 5) use of the product by the principle actor, and 6) presence of the principle actor within a scene containing the product placement (D'Astous, and Chartier 2000, pg. 32). Eleven university students participated in the study. Based on the results, D'Astous and Chartier were able to identify several product placement descriptors and group them into two categories — objective (a.k.a. length, or how long the placement is shown) and subjective (a.k.a. subtlety, or how prominent the placement is shown) (2000, pg. 34).

As follow-up to the pilot research, D'Astous and Chartier's (2000) main study tested 18 placements using a similar research design as used in the pilot. One hundred and three student subjects viewed placement stimuli that were presented randomly “as defined by a table of random permutations” (Cochran, and Cox 1957) and individually rated the placement stimuli via a questionnaire. They also completed questions concerning movie attendance, and demographics. One week later a surprise follow up telephone questionnaire (the real questionnaire) was administered to the original subjects to test unaided recall and recognition of the placement stimuli.

The results from the experiment agreed with previous research that found the recognition of brands is generally higher than recall, especially in prominent placements (Babin, and Carder 1996; Brennan, Dubas, and Babin 1999; Gupta, and Lord 1998). It was shown that prominent placements actually enhanced subject recognition of the brands featured, however there was a negative effect on recall. The degree of a product's

integration into the movie scene was also found to have a positive impact on a consumer liking the product, as was an actors' presence, which was attributed to an audience's positive evaluation of placed products. The results of the study allowed for the discovery of some of the basic dimensions consumers use when evaluating product placements at the movies. While there were some limitations, the study the results provide good basis for further research.

Link between Product Placements and Consumer Usage Behaviors

Morton and Friedman (2002) further explored the link between product placement, and consumer usage behavior. They attempted to address the question "Are beliefs about product placement related to product usage behavior?" (Morton, and Friedman 2002). A sample of 132 college students completed a survey concerning beliefs about general product placement practices. There was no manipulation of an independent variable, as the research did not represent a pure experimental design. Instead "an overall score was assumed to be a valid indicator of the sample's belief for each item" (Morton, and Friedman 2002) that was measured, and the dependent variable was the behavior reported after exposure to the product placement. Morton and Friedman developed a questionnaire measuring subject's answers to eight beliefs items using a five-point Likert scale. The results showed that subjects disagreed with the idea of banning product placements in movies, and were averse to the idea of paying more to avoid the exposure of placements altogether (Morton, and Friedman 2002, pg. 38). There was also support for the belief that product placements are correlated with product usage behaviors. Specifically, the results suggested that "a subset of beliefs, particularly those associated with a product's portrayal in a movie, may predict behavior following exposure to product placement."

(Morton, and Friedman 2002, pg. 39). The study established a foundation for future research into the link of product placement and usage behaviors.

Effectiveness of Product Placements in Television

Research has also moved in the direction of the effectiveness of product placement in television shows. Russell (2002) developed two tests, a conceptual model to identify the psychological processes underlying product placements and an experimental design to test the hypothesis developed in the conceptual model. For the conceptual model, Russell categorized placements along visual, auditory, and plot connection dimensions. This Tripartite Typology of Product Placement that Russell developed was used to determine not only how placements are cognitively processed and recalled, but also how they affected subject's attitudes on the three dimensions (Russell 2002, pg. 307).

Russell (2002) developed a screenplay specifically for research purposes. Different brands were placed the play, each with a different strength of visibility and plot connection. One hundred and seven students attended a live performance of the play, and then filled out survey questions, ranging from the enjoyment of the play to questions concerning recall measures. Initial findings discovered that recall and recognition measures were significantly correlated, thereby suggesting that recognition measures could be used alone in the future study (Russell 2002, pg. 311). However, the fact that the study was live created several unanticipated effects, and Russell determined that the main study should use a taped version of the stimulus to ensure more control. Pilot study results allowed Russell to strengthen the procedure and the dependent measures for the main study.

The main test used a similar research procedure as the conceptual model and ran them as two 'different' studies (to mask any connection between the two phases). Russell

wanted to prove two hypotheses. The first hypothesis predicted that highly visible product plot placements (i.e., those products highly integrated into the plot) would be remembered better than subtle plot placements (i.e., products seen only as background placements). The second hypothesis predicted that subtle visual placements would be more persuasive than highly visual placements, and that louder, more prominent audio placements would be more persuasive than lower audio placements. Students divided into groups of 30 were given credit to participate in one of five one-hour sessions. Subjects were required to watch a thirty-minute film and then to answer three different questionnaires that measured brand attitude, recognition, and plot connection (Russell 2002, pg. 312).

The results from the research showed that auditory placements were better recalled than visual placements. In contrast higher visual placements were indeed better remembered than lower visual placements (Russell 2002, pg. 313). However, there were no significant differences between higher and lower auditory placements. It was also shown that congruous placements, defined as those that have a correspondence between plot elements or, more specifically between plot connection and modality, were indeed more persuasive than incongruous ones, or those that seem inappropriate or out of place in context with plot connection and modality.

Research Studies Specific to Music

The results from prior research suggest that products (both audio and visual) have different effects on viewers depending on where and how they are placed. Viewers think differently about the product if it is used by a main character than if the product is simply in the background. However, music as a peripheral cue may also affect an audience's emotions and the recall of product placements. Research studies have delved into the

effects of tone, musical structure, and even pitch, to see what effects viewers and in what ways.

Music plays an integral part in today's world, especially in movies. Music has been proven to change moods, both positively and negatively, as well as to help strengthen viewer's memories, and change viewer's emotions both toward a brand and toward a commercial message. In fact, it has been shown that "appropriately structured music acts on the nervous system like a key on a lock, activating brain processes with corresponding emotional reactions" (Clynes, and Nettheim 1982). Faster music has a positive influence on moods, and slower music has a more calming, and sometimes negative, effect on moods. Studies have shown that music in restaurants influences eating times (Hoyer, and MacInnis 2001). Advertisements with music deemed appropriate for the message it frames (known as the right 'fit') can garner consumer likeability toward the ad which, in turn, may transfer to the brand (MacInnis, and Park 1991). Indeed, a tighter compatibility between the product and the background music has the most influence on how much attention the consumer pays to the advertisement (MacInnis, and Park 1991).

Research studies on musical influences on advertising to date have focused on the effects that music has on the consumer in traditional commercial advertising. It has been shown that a tighter relevance between the product and the background music has the most influence on how much attention the consumer pays to the advertisement. Studies have also found that "music can significantly affect the emotional response to television commercials" (Bruner 1990) and that music is especially effective with low involvement consumers. However, music can actually be distracting for those consumers who are highly involved with the message; therefore marketers must be careful in including music

without consideration for the target audience (Bruner 1990). It has also been shown that “persuasion may be more successful by using background features, such as visual imagery or music” (Cited by Alpert, and Alpert 1989 from Batra, and Ray 1983).

Variations in Tone and Musical Structure Influence on Listeners

Alpert and Alpert (1989) conducted an experiment to discover whether the tone of music would influence the listener and whether variations in musical structure would influence perceptions, overall attitude, or behavioral intentions towards greeting cards among subjects. The study rated greeting cards into three categories — happy, sad or neutral tone — and used three cards per category as the research stimuli. Ten similar piano preludes were selected from J.S. Bach’s works to be paired with the greeting cards (i.e., greeting cards with a “happy, sad, or neutral” tone) to create the test stimuli. The control group consisted of the same greeting cards without the music treatment. Students subjects evaluated the stimuli on two dimensions feelings (sad, vs. happy) and attitude toward the product.

The results from the experiment showed that there was indeed a tonal influence on the subjects. Cheerful music influenced the subjects and tended to put them in a happy mood. It was also shown that behavioral intentions towards the greeting cards were also influenced by the presence of music, meaning that cards presented with happy music playing produced the highest moods compared with the other two conditions where the tone of the music was sad or neutral. This study helped define specific musical characteristics, such as musical structure and level of sound, which could influence consumers. Another finding from this study indicated that “the presence of music that evokes emotions and other non-informational aspects of the ad may also stimulate peripheral processing” (Alpert, and Alpert 1989). The results also concurred with

previous research in consumer behaviors and background music. This research showed that likeability could indeed affect responses to advertised products (Alpert, and Alpert 1989).

Evaluation of Music's Effects

Bruner (1990) conducted a meta-analysis of previous studies that evaluated music's effects in terms of time, pitch and texture. These studies supported a positive correlation between affect and musical pace (cited from Dowling, and Harwood 1986), and suggested that music rhythmically paced with a faster "beats per minute" (BPM) is favored over music with a slower BPM. The preferable range of musical pace was determined to be between 70-110 BPM; anything below or above was shown to be not as likely to have a positive affect on the listener. Prior research also reinforced data supporting a strong connection between the subjects' happiness and the pitch and tempo of music. For example, music with a higher pitch is considered to generate more happiness and excitement than music with a lower pitch, while faster music tempos are generally associated with positive thoughts relative to moderate or slow tempos, which are associated with more negative thoughts. Based on these studies Bruner (1990) postulated that music "is capable of having main as well as interaction effects on moods, cognitions, and behaviors" (pg 99) and that "the influence of music on persuasiveness is greatest under conditions of peripheral route processing and low cognitive involvement" (pg 100).

The Effects of Fit between Music and Advertising

MacInnis and Park (1991) conducted a study on the fit between music paired with an advertisement, and the influence of emotional ties on the consumer's attitudes. They studied the indexicality of music, which the researchers defined as "the extent to which

music arouses emotion-laden memories” (MacInnis, and Park 1991). Though this indexicality of music may not be related to the actual advertising message, it may influence a consumer’s message-based processing nonetheless. For example, strong emotions associated with high indexicality are likely to enhance consumers’ interests in the ad, but only when a consumer involvement is low. The fit of music — defined as “consumers’ subjective perceptions of the music’s relevance or appropriateness to the central ad message” (MacInnis, and Park 1991) — may also influence ad processing in that the consumer may not deem the music relevant to the advertisement, which in turn may result in a change in the consumer belief-formation process.

MacInnis and Park conducted experimental research in which they created four versions of a commercial for a fabricated product with the help of a leading advertising agency. Each commercial was paired with a different song that had been pre-tested to operationalize fit and indexicality. The commercial was then placed in an episode of the “Oprah Winfrey Show” and shown to 178 subjects. Involvement levels (e.g., high vs. low) were manipulated in advance of commercial exposure with a story about the test stimuli. High involvement subjects were told that the shampoo would be released later in the year and that the company was interested in the viewers’ interest in buying the brand. Low involvement subjects were simply told they would fill out a questionnaire concerning their views of the contents of the show they were going to watch. Following the program, both groups of subjects completed a questionnaire that asked about brand and ad attitudes, emotions, attention to the commercial and the music, attention to the advertised messages, and beliefs about the brand.

MacInnis and Park (1991) found that musical fit has a powerful role in creating favorable ad and brand attitudes. More unexpectedly, the effect was found to be equally strong on high and low involvement consumers. Results for indexicality showed that music “enhances message processing for low involvement consumers, while it possibly distracted from high involvement consumers” (Macinnis, and Park 1991).

The Effects of the Presence and Absence of Music in Advertisements

Morris and Boone (1998) examined the differences in “emotional response, brand attitude, and purchase intent between advertisements, with and without music” using the AdSAM©™ scale of measurement. AdSAM©™ measures three dimensions of emotion — Pleasure, Arousal, and Dominance (PAD). The PAD model describes the full range of emotions in three independent bipolar dimensions: pleasure/displeasure, arousal/non-arousal, and dominance/submissiveness. The Self-Assessment Manikin (SAM) is used to measure these emotional responses and consists of three separate rows that represent the dimensions Pleasure, Arousal, and Dominance, with each dimension having nine choices that range in intensity from the most to least. Subjects match their feelings to the manikins as closely as possible via a questionnaire instrument. This allows the researcher to get fairly accurate readings of each subject’s emotions.

Morris and Boone’s (1998) study consisted of 90 subjects, divided into six separate sessions. Three of the subject sessions were exposed to print advertisements with background music, and the other three sessions saw the same advertisements without background music. Following exposure to the stimuli, subjects were given questionnaires that measured emotional response, brand attitude, and purchase intent.

The results of the study showed “no significant differences between the music and no music advertisements, for all 12 ads [to which subjects were exposed]” (Morris, and

Boone 1998). There were, however, six advertisements with significant differences between the two groups (the one group with no music, and the other group with music). The researchers concluded that adding background music to an advertisement may change the viewer's feelings toward the ad, even if the ad by itself has been previously tested with positive results. It was also shown that music potentially has a significant effect on emotional response, attitude, and purchase intent depending on the type of advertisement, the audience's level of involvement with the product category, or how well the music fits with the ad.

Research Studies Specific to Emotional Response

Research studies that delve into emotional response mainly concern advertisements. However even these studies have mixed results on how emotional response are effectively measured. Many of the researchers claim there is a need for more discriminating measures of emotional response due to the fact that cognitive measurements, such as attitude toward the ad and toward the brand, fail to include adequate emotional measures of consumer response (Hill, and Mazis 1986; Stout, and Leckenby 1986), thus leaving researchers to rely solely on cognitive information models to understand why consumers behave the way they do. This approach, while useful, has not been able to 'completely explain the processes underlying advertisings effects' (Hill, and Mazis 1986).

Researchers now realize that emotions play a big role in affecting consumers, especially when consumers make low involvement decisions. However the intricacy of consumers' emotions and reactions towards brand advertisements has given researchers some problems in determining an effective measurement system. Some researchers have determined that there are actually three levels of emotional response: 1) descriptive

(where the feelings of the character are transferred to the viewer), 2) empathetic (the viewer responds to the commercial from the standpoint of the viewers independent 'self'), and 3) experiential (the viewer experiences a 'true' emotional response due to a past or present self related event) (Stout, and Leckenby 1986). However, according to Page, Daugherty, Eroglu, Hartman, Johnson and Lee (1998), there is no evidence that these three dimensions are the only explanation of consumers' responses to advertisements, and that indeed uni-dimensionality is still a possible explanation.

Stout and Leckenby (1986) examined the relationship between emotional response and advertising effectiveness on consumers by looking at 1) differences between respondents reporting no emotional response compared to those who reported one on any level and 2) respondents reporting no emotional response compared to those reporting either an experiential, empathic or descriptive emotional responses (Stout, and Leckenby 1986). One objective of this research was to develop a discriminating emotional measure. The dependent measure included "attitude to the ad, attitude to the brand, purchase intent, brand recall, and ad content playback".

Previous findings on the relationship of emotional response and the dependent measures were inconclusive, therefore the study provided a basis for future hypothesizing, and did not advance any hypothesis to be answered. However, according to previous findings, it is possible to make some assumptions comparing respondents who experienced an emotional response to respondents who did not experience an emotional response towards advertising. It was expected that respondents who did experience an emotional response would have "1) a more positive attitude to the ad, 2) a

more positive attitude to the brand, 3) a greater intent to purchase, and 4) lower brand recall” (Stout, and Leckenby 1986).

Stout, and Leckenby conducted mall intercepts and exposed a total of 1498 subjects to 50 commercials. The subjects pool was divided up into groups of 30 (one group of 28) and asked to view one of the fifty commercials. Afterward, respondents answered several open-ended questions intended to measure emotional response and evaluated 52 cognitive statements about the product and the advertising using a six point rating scale anchored by “agree-disagree”. The results indicated that overall the three levels of intensity are independent dimensions that tap into differences in individuals’ feelings. For example, empathetic emotional responses were negatively related to purchase intent, and the descriptive emotional response was found to be negatively related to brand recall (Stout, and Leckenby 1986). Results also showed that consumers with a more involving emotional response to a commercial will have less distraction than consumers who were distracted in some way.

Researchers Page, Daugherty, Eroglu, Hartman, Johnson, and Lee (1988) believed that Stout and Leckenby’s research was an admirable attempt to find an accurate measure for emotional response. However they believed that there were some issues in clarity concerning the definitions of descriptive, empathic, and emotional responses, and whether these responses should be considered dimensions or levels. These researchers assert that “it is conceptually incorrect to claim that different dimensions are represented when examining more or less the same thing” (1988). There were also some issues with Stout and Leckenby’s (1986) analysis. It was thought that some of the findings made by Stout and Leckenby could have been interpreted differently. One instance dealt with the

comparison of respondents exhibiting one level of emotional response relative to all of the remaining subjects. This may have caused some confusion with the true effects of the independent variable, which may have caused non-significant results. While Page et al commended Stout and Leckenby on their attempt to shed some light on measuring emotional responses, they believed that there were steps that could have been done to improve the experiment.

Effectiveness of Affective Measures concerning Emotional Response

Hill and Mazis (1986) conducted a study to determine whether affective measures assessing emotional response to ads are needed to measure the impact of emotional advertising. They predicted that attitude toward the advertisement (ATTA) measures would not be adequate enough to capture the impact of emotional ads on the viewer. However, data from past studies have led the researchers to believe that the methods for measuring attitude toward the brand (ATTB) were accurate enough measurements. Hill and Mazis used protocols taken from past studies to measure respondent's reactions to the stimuli. The protocols were categorized into several sections — support argument, counterargument, source derogation, and source bolstering. Support argument was defined as a situation where the message argument is supported by a viewer's already entrenched belief. Counter argument was seen as a viewer's immediate thought of a disadvantage or alternate solution to the problem presented in the commercial, and source derogation was defined as a resistive response that focuses on the source of the information (Wright 1973). Alternately, source bolstering was defined as the positive counterpart of source derogation, where the positive thought is directed toward the advertiser or the method of delivering the message (Belch 1981). Emotional responses were recorded by two other categories: positive and negative affect.

Hill and Mazis selected 99 students to participate in their experiment. They separated the volunteers into two groups — 48 were exposed to emotional advertising, and 51 were exposed to factual advertisements. The subjects were told the purpose of the study was to examine the impact of television programming on viewers' attitudes and beliefs (Hill, and Mazis 1986). Subjects were shown three separate segments of a movie, interspersed with three advertisements that were placed to simulate a viewing situation with actual 'commercial break'. Each 'commercial break' consisted of a single product advertisement per break— a bank, a telephone service, and a camera. The advertisements were the same length for both groups.

Following exposure to each advertisement 'break', subjects were then asked to complete written protocols in response to the program they just saw using the protocols previously discussed (Hill, and Mazis 1986). Respondents were also asked to provide their feelings towards specific brands, all of which had been featured in the advertisements. ATTA measures were recorded on four sets of bipolar adjective scales; overall evaluation (good-bad, like-dislike), emotional (pleasant-unpleasant, nice-awful), savory (sensitive-insensitive, interesting-boring), and authoritative (useful-useless, important-unimportant) (Hill, and Mazis 1986).

The results of the study suggested that factual ads produce a higher number of support or counterarguments than emotional ads do. There was also no consistent pattern of source bolstering or derogation responses between factual and emotional ads. In layman's terms, there was no pattern of consumers forming either a preference or a resistance to either version of the advertisement. The data also revealed a flaw in the overall evaluation measures that were used in most ATTA research, in that the measures

did not distinguish between the impact of emotional and factual ads (Hill, and Mazis 1986). It was also shown that “affective brand evaluation measures were sensitive in discriminating between the effects of emotional and factual ads than traditional evaluation measures are” (Hill, and Mazis 1986).

Thesis Proposition

Research in music suggests that a relationship exists between consumer’s emotions and recall, and background music in advertisements. Specifically, research on the effect of music on advertisements suggests a correlation between consumer’s attitudes and the background music of an advertisement. Music has also been found to affect recall, recognition, and even attitudes towards both the product and the advertisement. Similarly, research conducted on product placements show that placement stimuli influence consumer’s attitudes towards brands and that certain placements have a greater effect on recall than others. Studies on product placements also show that visual and auditory placements affect consumers in different ways, and can be an effective means for creating awareness, as well as for justifying the need for a product. Furthermore, the research has established that the absence or presence of music will have an effect on product placement recall and that there are definite connections between music, the consumer’s attitudes, and awareness of placements. As such, it would be logical to assume that background music would also affect consumer’s emotional response to product placements.

The presence of music has been shown to influence consumers most positively when the consumers’ are at a low level of involvement. From these, one might infer that product placements would have a distinct advantage on potential consumers who are not consciously shopping and have a low level of involvement. The background music used

in a movie scene containing a product may strengthen viewers' recall and/or recognition abilities. Proof of this could help marketers decide where a product's placement would have the most impact on the viewers or where viewers would be most likely to recall products for future references.

An investigation on the effects of the presence or absence of music would have on consumers attitudes towards products in movies is a logical step from the foundation established by prior research. As there have been only a few studies concerning music's effect on product placements, more research needs to be done to investigate the effect of the music's presence or absence of music on the consumer recall and recognition. Based on prior research, one might predict that the absence of music would have a negative effect on viewers because the scene would seem 'unnaturally crafted.' Similarly, the presence of music is expected to draw the viewers' attention to the scene more thoroughly and may even create an association with the music and the product that would help product placement recall or recognition at later times. Other factors that may be taken into consideration when examining the effects of the presence or absence of this peripheral cue are the music's volume, the fit between the scene, and the music.

The present study will explore the relationship between music and placements in an effort to give insight to the factors affecting consumer's recall and recognition, as well as to help marketers place their products most effectively. The purpose of the study will be to determine if the presence or absence of music during a scene in a movie containing a product placement has an effect on a viewer's emotions, recall, and recognition of the placement(s) in the scene. With this in mind, two hypotheses are advanced for further investigation:

- H1: The presence of music during a movie scene containing product placements will result in a more positive response toward product placements in the movie than a scene without music.
- a) A movie clip containing background music will result in a more positive feeling of pleasure than a clip containing no background music.
 - b) A movie clip containing background music will result in a more positive feeling of arousal than a clip containing no background music.
 - c) A movie clip containing background music will result in a more positive feeling of dominance than a clip containing no background music.
 - d) Attitude towards the movie clip will be positive for the music group than for the group that saw the clip without music.
- H2: The presence of music during a movie scene containing product placements will improve consumers' recall of product placements in movies.
- H3: The presence of music during a movie scene containing product placements will result in more positive emotions towards the brands remembered.
- H4: Like for the movie clip will result in a greater brand recall.

CHAPTER 3 METHODOLOGY

Research Design and Hypotheses

Little research has been conducted concerning the effects that background music has on the recall and recognition of product placements in movies. It has been shown that there is indeed a difference in research subjects' attitudes and memory towards ads with background music relative to advertisements without background music. The present research study seeks to examine if the presence or absence of music in a movie scene has an effect on a viewer's recall of a product placement within that scene, and the emotions the viewer feels toward the placement as an outcome of this manipulation. Three hypotheses are advanced for exploration.

- H1: The presence of music during a movie scene containing product placements will result in a more positive response toward product placements in the movie than a scene without music would.
- a) A movie clip containing background music will result in a more positive feeling of pleasure than a clip containing no background music.
 - b) A movie clip containing background music will result in a more positive feeling of arousal than a clip containing no background music.
 - c) A movie clip containing background music will result in a more positive feeling of dominance than a clip containing no background music.
 - d) Attitude towards the movie clip will be more positive for the music group than for the group that saw the clip without music.
- H2: The presence of music during a movie scene containing product placements will improve consumers' recall of product placements in movies.
- H3: The presence of music during a movie scene containing product placements will result in more positive emotions towards the brands remembered.

H4: Like for the movie clip will result in a greater brand recall.

The hypotheses were tested using an experimental design. An experiment was determined to be the most appropriate methods for investigating the effect of music on viewers since “the goal of an experiment is to determine causality— [defined as] the effect of changes in one area on one or more other areas” (Davis 1997 pg 137).

Therefore, an experiment would be able to establish a relationship between music as a stimuli and viewer response outcomes. The independent variable was the presence or absence of music during a movie scene. The dependent variables measured were recall and the emotions stimulated in the viewers.

Subjects were randomly assigned to one of the two groups and exposed to a scene was taken from the movie *Minority Report*. The clip was two minutes long, and contained five product placements. The experimental group was shown a version the clip with the music. The control group saw the original movie clip without any music.

Each group was asked to view two minutes of the selected movie scene. Afterwards subjects were asked to complete a questionnaire measuring their emotions towards the placements seen in the clip and recall. The purpose of the questionnaires was to capture subjects’ reactions to the movie clips immediately after seeing the scene.

The following sections provide a more thorough discussion of the sample recruiting procedure, stimulus preparation, and the measurement of the research variables.

Sample

The main sample of students consisted of volunteers who were recruited from six different lecture courses in advertising at a large Southeastern university. Permission was procured from the professors of the classes. It is believed that this age group will be ideal for this study as they watch a lot of movies (Packaged Facts Study 2003). They were

asked to volunteer for one of six sessions, where they viewed a movie clip and then completed a questionnaire consisting of 28 questions. Each session was half an hour long and was held outside of the regular class time. All of the students were given extra credit for their participation as previously determined by their professors. A total of 220 subjects participated in the study. Data were put into the SPSS computer program for analysis.

Research Stimulus

The selected scene is a fast paced chase scene in which the main character, played by Tom Cruise, is running through a train terminal in an effort to escape his pursuers. There are multiple product placements that appear throughout the scene, including audio only placements, visual only placements, and placements that represent a combination of both. The brand placements were for Lexus, Bulgari, Guinness, American Express, and USA Today.

Pretest

A pretest consisting of 33 students was conducted to identify the music stimulus that would accompany the movie clip. Two music clips, each two minutes in length, were selected from other parts of the movie and evaluated by a pretest sample based on the level of arousal associated with each. The purpose of this test was to determine which music would have a higher arousal score. The music with the higher score was inserted into the movie clip stimulus used in the research design.

Pretest respondents were recruited from a lecture course in advertising at a large Southeastern university. Permission was procured from the professor before the class. Respondents were asked to listen to two separate music clips and then fill out a quick questionnaire, to determine the arousal rate of each music selection. The pretest consisted

of four AdSAM©™ questions. The first question attempted to establish a reported baseline for the participant's normal feelings. The next two questions dealt with subject's feelings towards each music clip. The last question dealt with subjects' feelings towards background music in general. This pretest only took 15 minutes long, and was conducted during regular class time. The pretest questions were as follows:

PQ1: How do you normally feel?

PQ2: How did the [first] musical clip you heard make you feel?

PQ3: How did the [second] musical clip you heard make you feel?

PQ4: How does background music in general make you feel?

The pretest used the AdSAM©™ scale as discussed in Chapter 2. The AdSAM©™ scale uses three emotions, Pleasure, Arousal, and Dominance to get more in depth answers from subjects. Four questions were asked to determine respondent's emotions in general, towards background music, and towards the music clips heard.

Pretest Results

Pretest results were analyzed using the AdSAM©™ graphs and paired t-tests. Significance levels were evaluated at a probability of $p \leq .05$. The results are shown in three different graphs that display the questions on the AdSAM©™ pleasure/arousal scale. Each graph shows the questions on a simple pleasure and arousal scale where the graph is divided into four quadrants. The top half of the graph shows high pleasure, the bottom half shows low pleasure. The right side of the graph shows high arousal, and the left side shows low arousal. Data results in the upper right quadrant of the graph can be interpreted to mean that subjects felt a strong involvement/interest. Data results in the bottom right quadrant generally show that subjects felt an intense negativity, whereas those in the bottom left quadrant show that subjects were feeling uninterested. Data

results in the upper left quadrant will show that subjects experienced positive feelings, but were unmotivated.

The graph labeled Figure 3-1 simply shows the four questions in relation to the high/low pleasure, and high/low arousal quadrants of AdSAM[©]TM. Figure 3-2 is similar, however emotions adjectives are placed on the graph to give viewers a basis for evaluating respondents' questionnaire responses. These adjectives are part of the AdSAM[©]TM database and each has a measured score that corresponds to the results from a questionnaire. Figure 3-3 shows the dominance of each question. The points with which each question is marked are made bigger or smaller depending on the dominance levels of each question.

The results for question one ('how do you normally feel'), showed that subjects normally felt in control of themselves. The results also showed a high level of pleasure ($M = 7.09$), and medium levels of arousal ($M = 5.39$) and dominance ($M = 6.79$). This can be interpreted to mean that respondents normally feel happy, and in charge of themselves, but only moderately excited about things. The results on the AdSAM[©]TM graph showed that people felt very dominant normally (see chart 1-3, question one has the largest dot, meaning most dominant). The adjective that was closest to question one, was 'mature,' meaning that subjects felt along those lines on a normal basis.

Questions two and three dealt with respondents' feelings towards each music clip. Question two asked respondents how they felt about the first music clip, and question three asked respondents how they felt about the second music clip. Results showed that the second music clip had a higher arousal level than the first ($M = 5.91$ vs. 5.52). In addition, the descriptive adjectives that were closest to question three response results

were ‘anxious’ and ‘suspicious’, meaning that respondents felt emotions along those lines when they listened to the second clip. Alternately, the adjectives closest to the respondents’ responses to the first music clip were ‘cynical’ and ‘disbelieving’, suggesting that respondents felt emotions along those lines when they listened to the first music stimulus. Yet, in both cases, the findings suggested that respondents felt less in control of themselves than they did normally (Mean Dominance_{Q2 vs. Q3} = 4.39 vs. 4.58).

Question four dealt with respondents’ feelings towards background music in general. Results showed that respondents had moderate pleasure (5.91), arousal (5.88), and dominance (5.18). This can be interpreted to mean that respondents are more aroused when watching something with background music (compared to an arousal level of 5.39, which was how they felt normally). The adjective that was closest to Question four was ‘tempted’, suggesting that background music may have made them feel more enticed when watching a movie/clip with background music.

The AdSAM[©]™ graphs shown on the next three pages, give a visual description of where the questions fall on the arousal/pleasure scale, and reinforces the discussion above.

AdSAM® Perceptual Map©

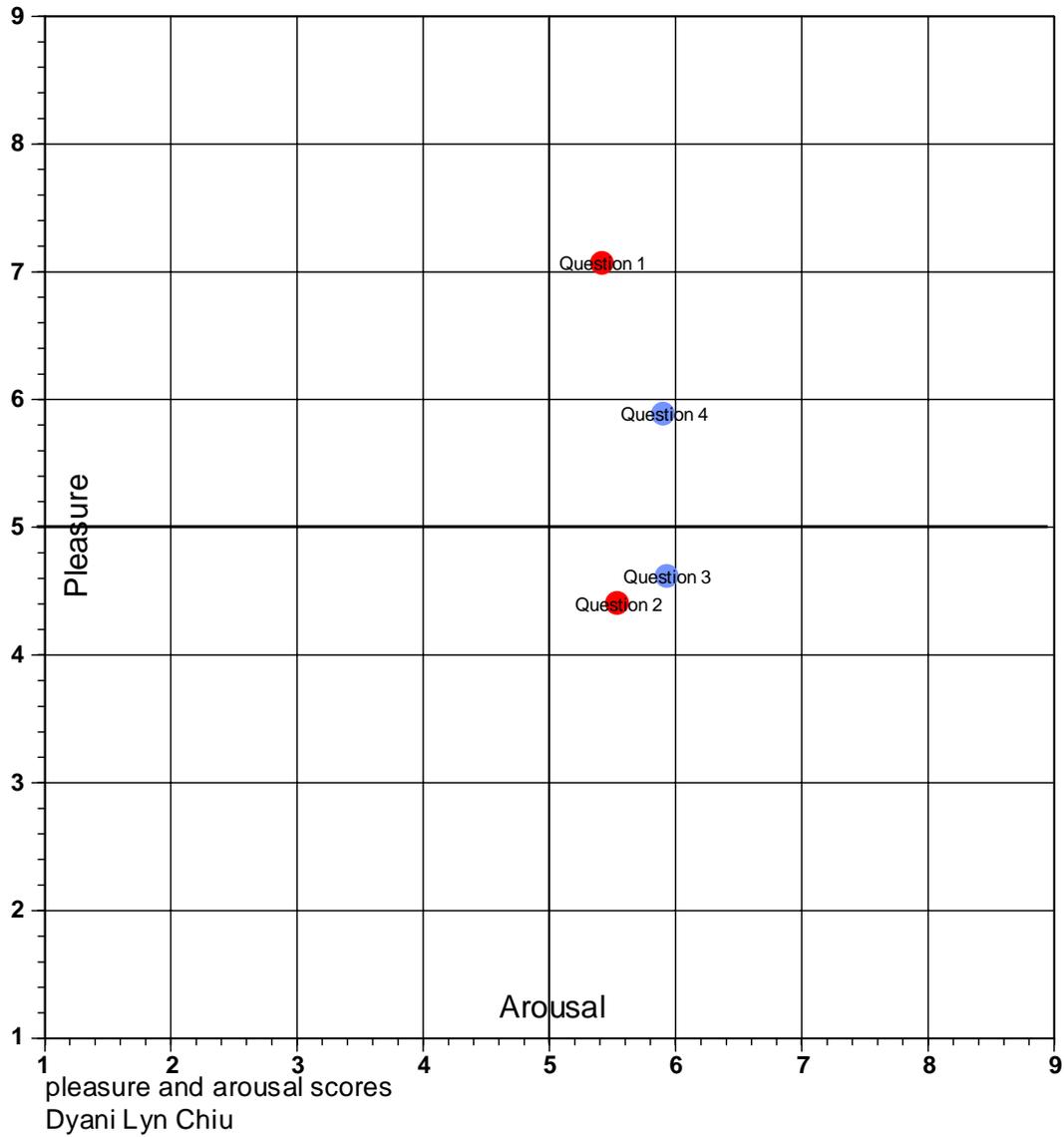


Figure 3-1: The chart shows where the four pretest questions stand on the pleasure and arousal scale of AdSAM©™.

AdSAM® Perceptual Map®

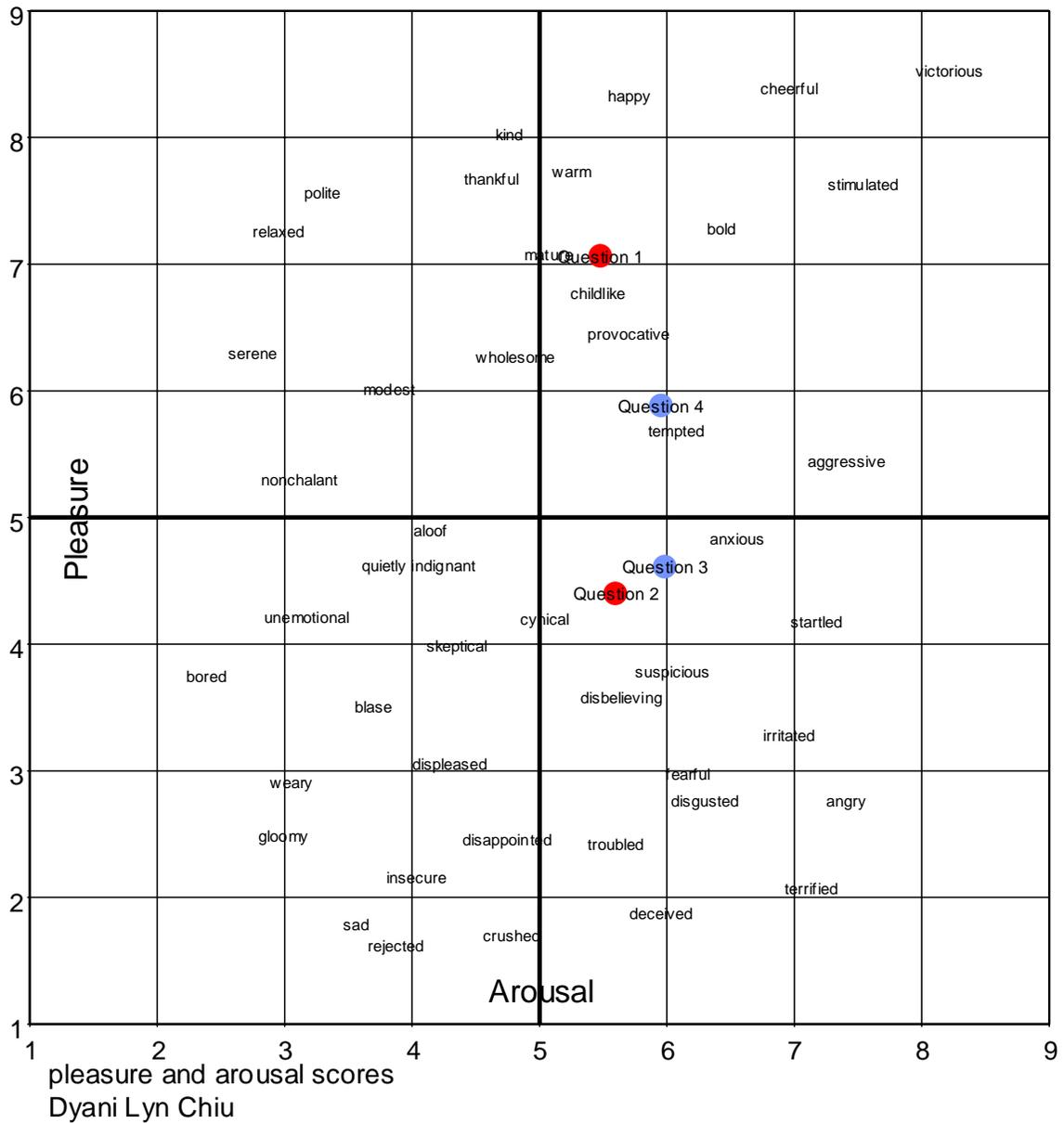


Figure 3-2: In addition to where the pretest questions lie on the pleasure and arousal graph, descriptive adjectives are placed on the graph to give a better idea of what terms relate to the results.

AdSAM® Perceptual Map©

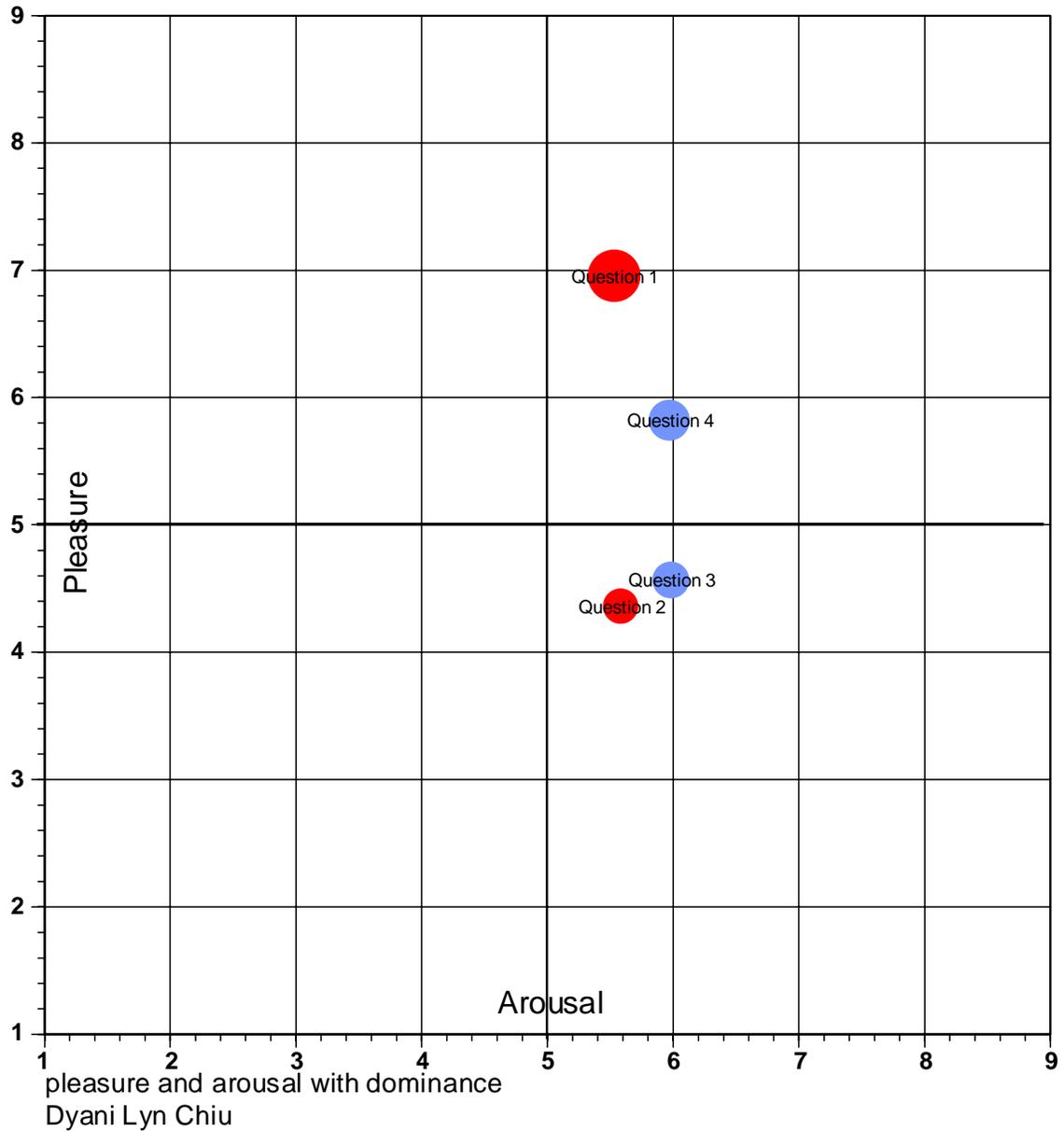


Figure 3-3: This chart shows the level of dominance that subjects felt during the pretest experiment. A larger dot means a higher level of dominance.

Paired sample t-tests tests also were conducted to determine if the means between the two different types of music (Musical Clip 1 and Musical Clip 2) were significant.

The t-test for pleasure showed the difference between means is not significant, meaning

that respondents did not feel more pleasure towards one music clip than the other, although the mean for Musical Clip 2 was higher ($M = 4.64$) than that for the pleasure score of Musical Clip 1 ($M = 4.43$). A significance of $p = .41$ reinforces the lack of significance between the means.

Table 3-1: Pleasure Scores Musical Clip 1 versus Musical Clip 2

	N	Mean	SD	t-value	df	Sig. (2-tailed)
Music Clip 1 Pleasure	33	4.42	1.35			
Music Clip 2 Pleasure	33	4.64	1.78	-.839	32	.41

The t-test for arousal also found no significant difference between means, though the mean for musical clip 2 ($M = 5.91$) was higher than that for musical clip 1 ($M = 5.52$).

Table 3-2: Arousal Scores Musical Clip 1 versus Musical Clip 2

	N	Mean	SD	t-value	df	Sig. (2-tailed)
Music Clip 1 Arousal	33	5.52	2.11			
Music Clip 2 Arousal	33	5.91	2.42	-11.10	32	.28

Similar non-significant results were found for dominance. Respondents did not feel a difference in the level of dominance toward one music clip relative to the other, even though the mean for Musical Clip 2 ($M = 4.58$) was higher than the mean for Musical Clip 1 ($M = 4.39$).

Table 3-3: Dominance Scores Musical Clip 1 versus Musical Clip 2

	N	Mean	SD	t-value	df	Sig. (2-tailed)
Music Clip 1 Dominance	33	4.39	1.94			
Music Clip 2 Dominance	33	4.58	1.89	-.67	32	.51

It is believed that despite the lack of significance between respondents' PAD scores between the music clips, the mean differences were large enough that a choice could be made. Therefore, the second music clip was chosen as the independent variable stimulus due to its higher ratings by pretest respondents.

Measurement Instrument

The main study was conducted with the intent of measuring background music's effects on subjects recall abilities and emotion towards product placements. The research instrument contained a total of 28 questions. Subjects reported their general emotions towards the clip via an AdSAM©™ scale question.

To measure brand recall subjects were asked three open-ended questions requesting that they recall all brands they remembered seeing during the clip. Specifically these questions asked, "Do you recall seeing any product placements?", "How many brand names do you remember seeing in the clip?," and "List the brand names that you remember in the clip just shown." Seven AdSAM©™ questions were then asked to determine how subjects felt about the products recalled. Each question had a blank space for subjects to fill in the brand names they remembered.

Next, ten questions were asked with the intention of measuring emotional responses toward the movie clip. These questions were measured on a seven-point scale, with 1 indicating "no agreement at all", and 7 indicating "total agreement." The questions were used to determine if subjects found the clip they saw 'annoying', 'pleasant', 'dull,' etc. Following these were three questions that asked about 1) subjects' like for the movie stimulus (rated on a scale from one to 10), 2) prior exposure to the movie ("yes-no"), and 3) if they had used any of the brands that they could recall ("yes-no"). Then, subjects completed a five-point familiarity scale that measured their degree of familiarity with the brands they recalled from the clip. The research instrument concluded with two classification questions that asked subjects their age and gender. A sample of the composite instrument is included in Appendix Exhibit A.

CHAPTER 4 DATA AND RESULTS

Subject Demographics

The sample was divided into two groups — one that saw the movie clip with music, and the other that saw the movie clip without music. The entire sample size of $N = 220$ subjects was taken from undergraduate and graduate advertising programs. The sample consisted of 73% ($n = 161$) of women, and 27% ($n = 59$) of men. Women made up the majority of the experimental group ($n = 85$ or 80%) as well as the majority of the control group ($n = 76$ or 67%).

It was also found that $n = 19$ of the subjects who were in the experimental group (presence of music) were between the ages of 17 and 19, $n = 60$ were ages 20 or 21, $n = 20$ of the subjects were ages 22 or 23, and $n = 7$ of the students were ages 24 or older. In the control group (absence of music in the clip) $n = 23$ of the students were in the 17 to 19 year age group, $n = 66$ of the subjects were ages 20 or 21, $n = 13$ were either 22 or 23, and $n = 12$ were 24 years or older.

It was thought that there were a few extraneous variables that may have affected subjects' recall of the brands in the scene. Therefore, subjects were asked to note the degree of like or dislike of the clip using a scale of from one to 10, with one being "extremely disliked" and ten being "extremely liked." For the experimental group it was found that 25% ($n = 26$) of subjects had negative feelings towards the movie, and 75% ($n = 80$) had positive feelings towards the movie. For the control group it was found that

23% of subjects ($n = 26$) had negative feelings towards the movie, and 77% ($n = 88$) had positive feelings towards the movie.

Subjects were also asked if they had seen the movie before. Fifty-eight percent ($n = 128$) of the subjects had seen the movie before the participated in the study, and 42% ($n = 92$) had not seen the movie. Further divided, 57% ($n = 60$) of the subjects in the experimental group had seen the movie, and 43% ($n = 46$) had not. And in the control study, 60% ($n = 68$) of the subjects had seen the movie beforehand, and 40% ($n = 46$) had not.

Table 4-1: Demographics and Extraneous Variables

	Age				Sex		Feelings Towards Clip		Seen Movie Before	
	17-19	20-21	22-23	24+	M	F	Positive	Negative	Yes	No
Test Group	19	60	20	7	15	85	80	26	60	46
Control Group	23	66	13	12	24	76	88	26	68	46
Total	42	126	33	19	59	161	168	52	128	92

The following tests were run to find answers to the hypotheses. Recall, two hypotheses were postulated based on the presence of music, and one hypothesis concerned the like of the movie/clip and that effect on recall. The hypotheses are as follows:

- H1: The presence of music during a movie scene containing product placements will result in a more positive response toward product placements in the movie than a scene without music would.
- a) A movie clip containing background music will result in a more positive feeling of pleasure than a clip containing no background music.
 - b) A movie clip containing background music will result in a more positive feeling of arousal than a clip containing no background music.
 - c) A movie clip containing background music will result in a more positive feeling of dominance than a clip containing no background music.
 - d) Attitude towards the movie clip will be more positive for the music group than for the group that saw the clip without music.

- H2: The presence of music during a movie scene containing product placements will improve consumers' recall of product placements in movies.
- H3: The presence of music during a movie scene containing product placements will result in more positive emotions towards the brands remembered.
- H4: Like for the movie clip will result in a greater brand recall.

Music's effects on Emotions and Attitude toward the Clip

The first hypothesis examined the effect the presence or absence of music would have on an audience's emotional response towards product placements within the clip, specifically their feelings of pleasure, arousal, and dominance. First, a t-test analysis was conducted to compare subject's emotions towards the movie clip (Question 1) to see if a difference could be detected between groups. The results showed that test-group subjects who watched the clip with music felt moderate pleasure ($M = 5.64$), moderate arousal ($M = 6.45$), and moderate dominance ($M = 4.30$). The emotional adjectives that were closest to this question were 'tempted' and 'aggressive'. This can be interpreted to mean that subjects felt tempted and anxious after watching the clip without music present. Control group subjects who viewed the clip without music felt moderate pleasure ($M = 5.41$), moderate arousal ($M = 5.9$), and moderate dominance ($M = 4.69$). The AdSAM[©]™ emotional adjectives that were closest to this question were 'tempted' and 'anxious.' This can be interpreted to mean that subjects felt tempted and aggressive after watching the clip with music present.

Between-group analyses of the emotional response levels reported after seeing the movie clip show that the Arousal and Dominance scores were statistically significant. However the Pleasure score was not significant ($p = .12$). The Arousal score was significant at a probability of $p = .02$. Therefore subjects felt more aroused after watching the clip with music relative to those who watched the clip without music. The

Dominance score was significant at a probability of $p = .05$, with the mean for the control group being higher ($M = 4.69$) than the mean for the test group ($M = 4.30$). This suggests that subjects actually felt less in control of themselves and more passive in the test group than in the control group, implying that the absence of music was more positive.

Table 4-2: PAD Scores for Question 1

	N	Mean	SD	t-value	df	Sig. (1- tailed)
Pleasure without Music	114	5.41	1.47	-1.20	218	.12
Pleasure with Music	106	5.64	1.35			
Arousal without Music	114	5.90	1.79	-2.22*	218	.02
Arousal with Music	106	6.45	1.88			
Dominance without Music	114	4.69	1.93	1.61	218	.05
Dominance with Music	106	4.30	1.65			

$p \leq .05$

From these results one could conclude that while the presence of music did not seem to have an effect on subjects emotions towards the clip, the higher mean score for pleasure and arousal suggest that music did influence subjects more positively than when absent from the clip. Based on these results, Hypothesis 1 was partially supported; emotions toward the movie clip were more positive on the dimension of Arousal. Yet, in contrast to the stated hypothesis, subjects reported greater Dominance when exposed to the movie clip without music.

Next, subjects were compared according to their attitudes towards the clip to see if there was a significant cognitive difference between groups. This t-test comparison was taken from the cognitive attitude scales used in items 17 through 26 of the questionnaire. Subjects were asked to report their attitudes towards the movie clip on a seven-point scale where 1 = “No Agreement” and 7 = “Most Agreement.”

The results of the t-test comparison between groups on attitudes towards the clip found that mean attitudes were lower when viewed with music ($M = 4.79$) than when

viewed without the presence of music ($M = 4.90$). However, this difference between test- and control-group means was not statistically significant ($p = .40$).

Table 4-3: Presence or Absence of Music's effects on Attitudes towards the Clip

	N	Mean	SD	t-value	df	Sig. (1-tailed)
Presence of Music	106	4.79	.89	-.85	218	.20
Absence of Music	114	4.90	1.00			

$p \leq .05$

Therefore the results indicated that the subjects in the experimental group did not show different attitudes towards the movie clip than the subjects in the control group, and Hypothesis 1d, was not supported.

Presence or Absence of Music's effects on Recall

Hypothesis 2 examined if the presence or absence of music would facilitate product placement recall. To find out whether the presence of music improved subjects brand recall abilities, a t-test was run comparing mean recall between groups. The mean of the brand recall with a presence of music ($M = 2.03$) was higher than the mean of brand recall without a presence of music ($M = 1.81$). There was a significance level of .05, supporting the fact that the mean difference was statistically significant. Therefore the results indicated that subjects in the experimental group (with music) had a tendency to recall brands any more than the subjects in the control group (without music).

Accordingly, Hypothesis 2 is supported, and the presence of music did have an effect on subject's recall of brands.

Table 4-4: Presence or Absence of Music's effects on Subjects Recall of Brands

	N	Mean	SD	t-value	df	Sig. (1-tailed)
Presence of Music	106	2.03	1.06	1.65*	218	.05
Absence of Music	114	1.81	.92			

$p < .05$

The results of the between t-test comparison show that Hypothesis 2 was supported, and the presence of music did affect subjects' recall of brands within the clip.

T-Test Results for Emotions across the All Brands

Hypothesis 3 predicted that the presence of music in a movie scene would result in more positive emotions toward the brands remembered. Three t-tests were run to compare the means of the effects that the presence of music had on the Pleasure, Arousal, and Dominance variables of AdSAM[©]™ across the brands recalled. To accomplish this, the data from each of the AdSAM[©]™ variables was added across brands (i.e., pleasure scores for Lexus, Guinness, American Express, Bulgari, and USA Today were added together) to create an index score. The scores for subjects who did not recall any brands from the movie clip were omitted from the analysis in order to provide an accurate account of the data.

The results from the t-test for Pleasure showed that the mean for the test group ($M = 6.63$) was higher than that of the mean for the control group ($M = 6.54$). Thus, more subjects reported feeling pleasure towards all of the brands in general when viewing the clip with music than the subjects who viewed it without music. However, the difference between means was not found to be statistically significant ($p = .30$), reinforcing the fact that music did not effect subjects' feelings of pleasure toward the clip differently between groups.

Table 4-5: Pleasure Scores across Brands

	N	Mean	SD	t-value	Df	Sig. (1-tailed)
Presence of Music	100	6.63	1.30	.51	203	.30
Absence of Music	105	6.54	1.41			

$p \leq .05$

The results from the t-test for Arousal showed that the mean of the Arousal score ($M = 5.37$) for the control group was higher than that for the test group ($M = 5.19$).

Therefore the results show that subjects had higher feelings of arousal when viewing the clip without music, than the subjects who viewed it with music. However, the difference between means ($p = .24$) was not statistically significant.

Table 4-6: Arousal Scores across Brands

	N	Mean	SD	t-value	Df	Sig. (1-tailed)
Presence of Music	100	5.19	1.87	.62	203	.24
Absence of Music	105	5.37	1.78			

$p \leq .05$

The results from the t-test for Dominance showed that the mean Dominance score for the control group ($M = 5.61$) was higher than that of the mean of the Dominance score for the test group ($M = 5.55$). This shows that more people felt a more dominant feeling towards all of the brands when viewing the clip with music, than the people without.

However, similar to Arousal, the significance of $p = .39$ was not statistically significant, suggesting that there was no difference between groups dominance towards the brands.

Table 4-7: Dominance Scores across Brands

	N	Mean	SD	t-value	df	Sig. (1-tailed)
Presence of Music	100	5.55	1.50	-.28	203	.39
Absence of Music	105	5.61	1.74			

$p \leq .05$

According to these results, participants emotions towards the brands recalled were not positively affected by the presence of music. Instead, it seems that there was a stronger emotional response towards brands in both arousal and dominance in the control group, while the test group showed a higher emotional response in pleasure. However, the lack of significance for all three results shows the results shows that the presence of music did not have an affect on subject's emotions.

It was felt that a further exploration into the presence of music's effects on the recall of each brand should be conducted to see if musical presence did indeed have an

effect on individual brand recall. Therefore AdSAM questions were asked about individual brands, and the subjects answers were evaluated in the next section.

T-Test Results for Emotions by Individual Brands

Next, t-tests were run to determine the effects the music stimulus had on subjects' emotions for each of the brands remembered. An AdSAM©™ analysis was run to go further in depth, and find out how subjects felt about each of the brands they recalled. The results were separated into two different categories: with music (represented by circles), and without music (represented by triangles). Subjects were asked how they felt about each brand they remembered seeing in the clip. A blank space was provided on the questionnaire for subjects to fill in the names of the brands they recalled without being prodded to remember specific brands. A paired samples t-test was also conducted for each of the AdSAM©™ questions to determine if the mean differences between groups were statistically significant on any of the items. Questions three through seven from the research instrument were concerned with how subjects felt about each brand they recalled in the clip. Brands that subjects did not remember were omitted to create a valid mean score.

There were a total of 167 subjects who reported recalling the Lexus brand. Of these, $n = 79$ were from the test group, and $n = 88$ were from the control group. Control-group subjects who recalled the Lexus brand reported feeling moderate pleasure ($M = 6.84$), moderate arousal ($M = 5.74$), and moderate dominance ($M = 5.30$). The emotional adjectives that were closest to this brand were 'childlike' and 'provocative'. This can be interpreted to mean that subjects who saw the clip without music present feel along these lines towards the Lexus brand. Test-group subjects who recalled the Lexus brand felt high pleasure ($M = 7.30$), moderate arousal ($M = 5.61$) and moderate dominance ($M =$

5.78). The emotional adjectives that were closest to this brand were ‘bold’ and ‘mature’. This means that subjects felt along those lines towards the Lexus brand when watching the clip with music present.

A between group t-test found that the results were statistically significant in the Pleasure score and the Dominance score, meaning that subjects actually felt more pleasure, and more dominant when watching the video with music.

Table 4-8: PAD Scores for Lexus

	N	Mean	SD	t-value	Df	Sig. (1- tailed)
Pleasure without Music	88	6.84	1.45	-2.09*	165	.02
Pleasure with Music	79	7.30	1.42			
Arousal without Music	88	5.74	1.86			
Arousal with Music	79	5.61	2.19	.414	153.80	.34
Dominance without Music	88	5.30	1.78	-1.79*	165	.04
Dominance with Music	79	5.78	1.75			

$p \leq .05$

A total number of 146 subjects total reported recall of the Guinness brand. Of these, 76 were from the music group versus 70 from the non-music group. Control-group subjects who recalled the Guinness brand reported feeling moderate pleasure ($M = 6.31$), moderate arousal ($M = 5.19$), and moderate dominance ($M = 6.11$). The emotional adjectives that were closest to this question were ‘wholesome’ and ‘provocative’. This can be interpreted to mean that subjects who saw the clip without music present feel along these lines towards the Guinness brand.

Test-group subjects who recalled the Guinness brand felt moderate pleasure ($M = 6.11$), moderate arousal ($M = 4.83$), and moderate dominance ($M = 5.38$). The emotional adjective that was closest to the Guinness brand was ‘wholesome’. This means that subjects felt along those lines towards the Guinness brand when watching the clip with music present.

Between-group comparisons for Guinness found statistical significance on the dimension of Dominance ($t = 2.34, p = .01$). According to Table 4-4, subjects who watched the clip without music reported feeling greater dominance than subjects who watched the clip with music ($M = 6.11$ vs. $M = 5.38$).

Table 4-9: PAD Scores for Guinness

	N	Mean	SD	t-value	df	Sig. (1- tailed)
Pleasure without Music	70	6.31	2.12	.64	144	.26
Pleasure with Music	76	6.11	1.79			
Arousal without Music	70	5.19	2.36	.97	144	.19
Arousal with Music	76	4.83	2.07			
Dominance without Music	70	6.11	1.99	2.34*	144	.01
Dominance with Music	76	5.38	1.80			

$p \leq .05$

A total number of 55 subjects reported recall of the American Express brand. Of these, 31 were from the music group versus 24 from the non-music group. Control-group subjects who recalled the American Express brand reported moderate pleasure ($M = 6.17$), moderate arousal ($M = 4.67$), and moderate dominance ($M = 4.96$). The emotional adjective that was closest to this question was ‘wholesome’. This can be interpreted to mean that subjects who saw the clip without music present feel along these lines towards the American Express brand.

Test-group subjects who recalled the American Express brand felt moderate pleasure ($M = 6.19$), low arousal ($M = 3.65$), and moderate dominance ($M = 5.52$). The emotional adjective that was closest to this brand was ‘modest’. This means that subjects felt along those lines towards the American Express brand when watching the clip with music present. The between group t-test found that the Arousal showed a statistical significance of .04. However, there was a lack of statistical significance in Pleasure and Dominance.

Table 4-10: PAD Scores for American Express

	N	Mean	SD	t-value	df	Sig. (1- tailed)
Pleasure without Music	24	6.17	1.49	-.07	53	.47
Pleasure with Music	31	6.19	1.28			
Arousal without Music	24	4.67	2.35	1.79*	53	.04
Arousal with Music	31	3.65	1.87			
Dominance without Music	24	4.96	1.92	-1.01	53	.16
Dominance with Music	31	5.52	2.11			

$p \leq .05$

A total number of 8 subjects total reported recall of the Bulgari brand. Of these, 6 were from the music group versus 2 from the non-music group. Control-group subjects who recalled the Bulgari brand felt high pleasure ($M = 9.00$), high arousal ($M = 7.00$), and high dominance ($M = 9.00$). The emotional adjective that was closest to this brand was 'victorious'. This means that subjects felt along those lines towards the Bulgari brand when watching the clip with music present.

Test-group subjects who recalled the Bulgari brand felt high pleasure ($M = 9.00$), high arousal ($M = 8.00$), and moderate dominance ($M = 5.17$). The emotional adjective that was closest to this question was 'cheerful'. This can be interpreted to mean that subjects who saw the clip without music present feel along these lines towards the Bulgari brand. There was only one instance of statistical significance between the PAD scores between the test- and control-group subjects, in that subjects felt more dominant (statistical significance = .03) when watching the control clip, than when watching the test clip.

Table 4-11: PAD Scores for Bulgari

	N	Mean	SD	t-value	df	Sig. (1- tailed)
Pleasure without Music	2	9.00	.00 ^a			
Pleasure with Music	6	9.00	.00 ^a			
Arousal without Music	2	7.00	2.83			
Arousal with Music	6	8.00	1.10	-.49	1.10	.36
Dominance without Music	2	9.00	.00	2.31*	6	.03
Dominance with Music	6	5.27	2.23			

^a. T cannot be computed because the standard deviations of both groups are 0.
 $p \leq .05$

Forty-two subjects total reported recall of the USA Today brand. Of these, 21 were from the music group versus 21 from the non-music group. Control group subjects who recalled the USA Today brand when watching the movie clip felt moderate pleasure ($M = 6.10$), moderate arousal ($M = 5.24$), and moderate dominance ($M = 5.81$). The emotional adjectives that were closest to this question were ‘wholesome’ and ‘provocative’. This can be interpreted to mean that subjects who saw the clip without music present feel along these lines towards the USA Today brand.

Test group subjects who recalled the USA Today brand when watching the movie clip felt moderate pleasure ($M = 5.71$), moderate arousal ($M = 4.62$), and moderate dominance ($M = 5.10$). The emotional adjectives that were closest to this brand were ‘wholesome’ and ‘modest’. This means that subjects felt along those lines towards the USA Today brand when watching the clip with music present. T-test results found no statistical significance between the PAD scores between groups.

Table 4-12: PAD Scores for USA Today

	N	Mean	SD	t-value	df	Sig. (2- tailed)
Pleasure without Music	21	6.10	1.61	.82	40	.21
Pleasure with Music	21	5.71	1.38			
Arousal without Music	21	5.24	2.14	.93	40	.18
Arousal with Music	21	4.62	2.16			
Dominance without Music	21	5.81	2.18	1.01	40	.16
Dominance with Music	21	5.10	2.39			

$p \leq .05$

Results show that although no statistical significance was found between groups when analyzed across all brands, there were multiple instances of statistical significance in one or more of the PAD scores for multiple brands. For example, the Arousal and Dominance scores for the Lexus brand show that subjects felt these two emotions more strongly when watching the clip with music, than without. Therefore Hypothesis 3 is partially supported, and it can be assumed that the presence of music does have some effect on emotions towards the brands recalled.

T-test Results for Subject's Previous Viewing of the Movie effects on Recall

A t-test was also run to compare the variable of whether subjects had seen the movie before, and recall of brands. It was found that the mean of the recall of subjects who had seen the movie beforehand ($M = 1.96$) was higher than the mean of the recall of those who had not seen the movie before hand ($M = 1.85$). However, with a significance score of $p = .41$, the mean scores are not significant; whether or not subjects had seen the movie before did not have an effect on their abilities to recall brands in the clip.

Table 4-13: Seen Movie's Effects on Brand Recall.

	N	Mean	SD	t-value	df	Sig. (2- tailed)
Seen Movie	129	1.96	.98	.83	218	.20
Did not See Movie	92	1.85	1.03			

$p < .05$

AdSAM® Perceptual Map©

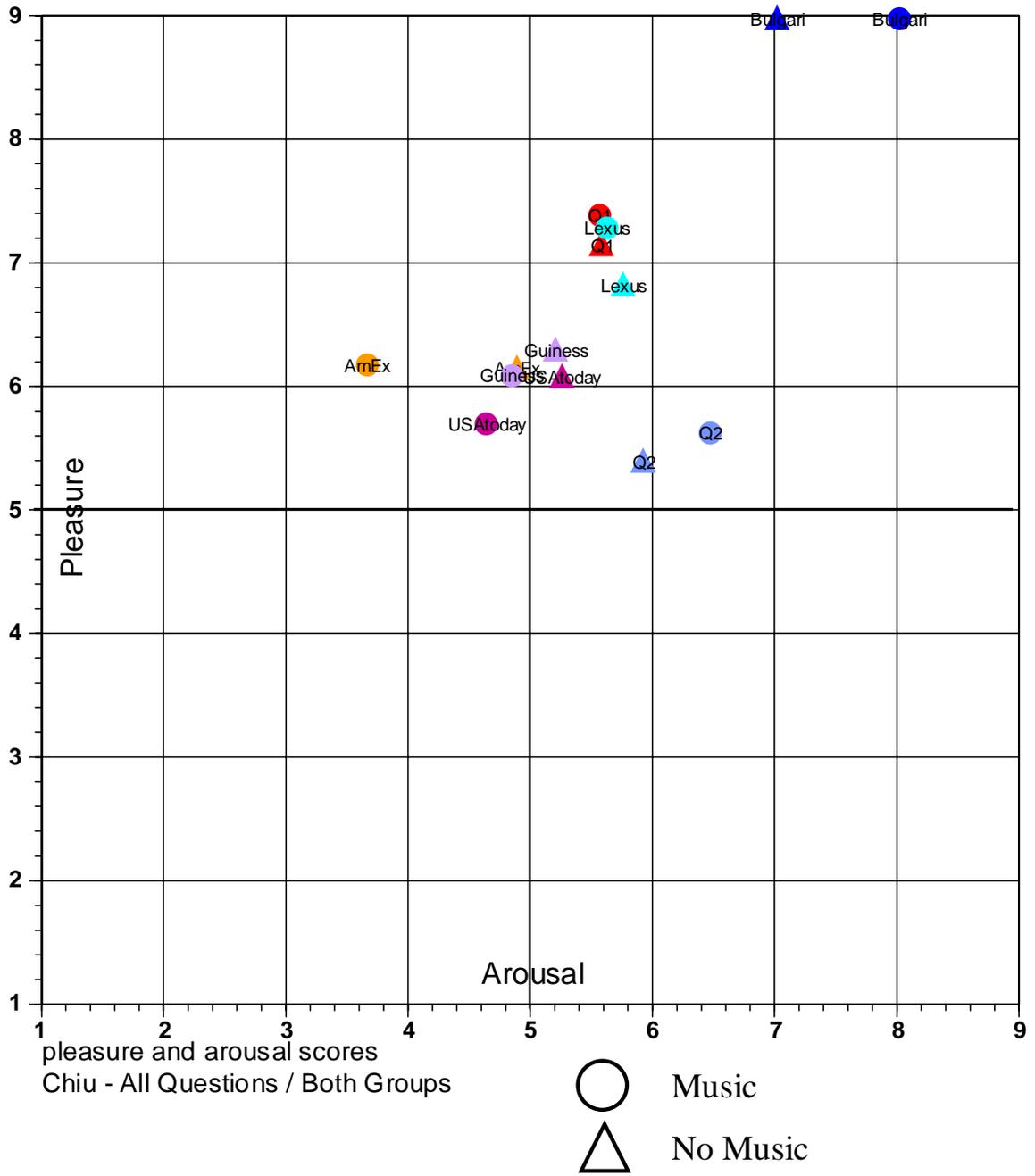


Figure 4-1: The chart shows where questions 1-7 of the main study stand on the pleasure and arousal scale of AdSAM©™. Questions are separated into music, and lack of music.

AdSAM® Perceptual Map©

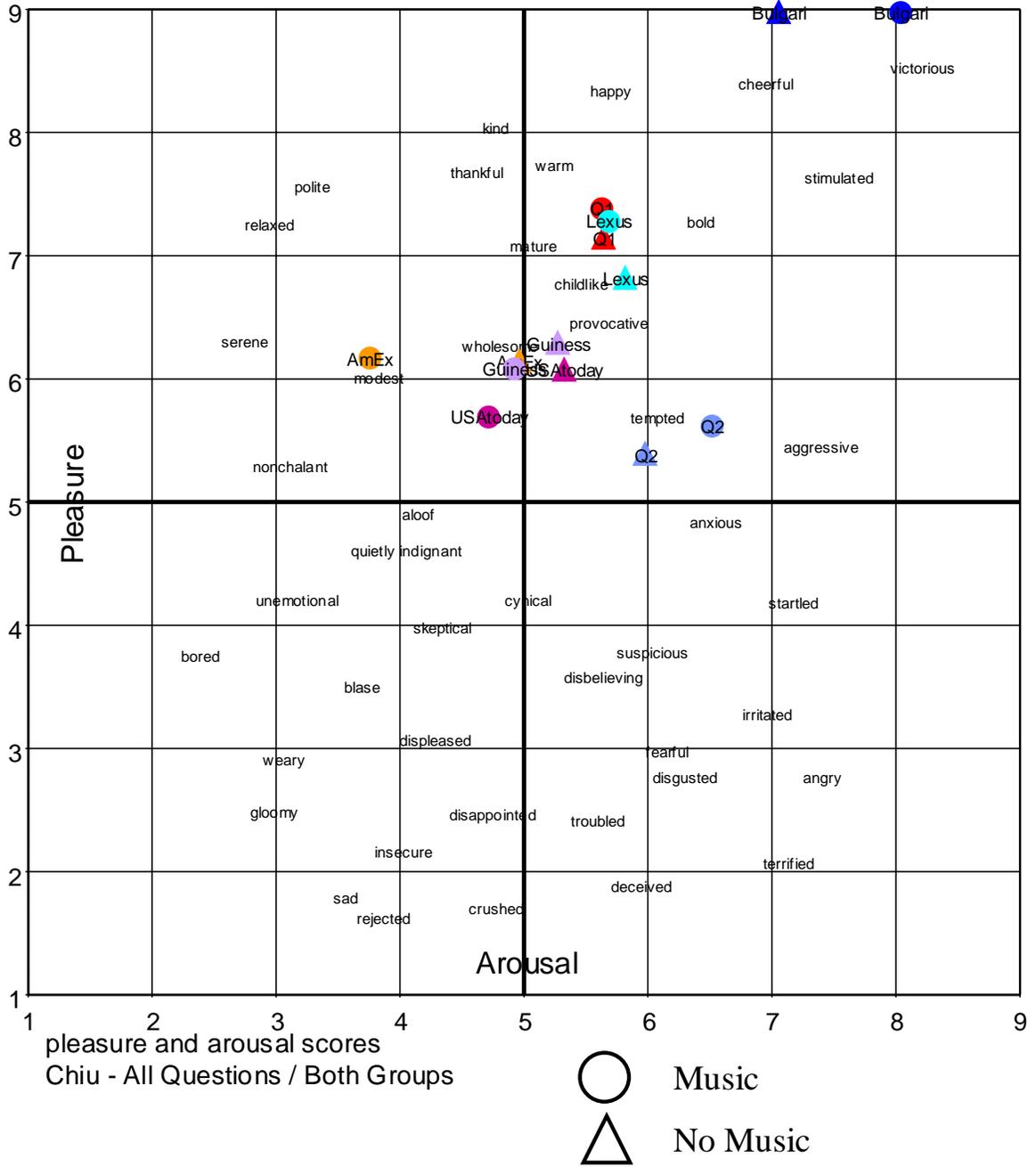


Figure 4-2: In addition to where the main study questions lie on the pleasure and arousal graph, descriptive emotional adjectives are placed on the graph to give a better idea of what the results may mean.

AdSAM® Perceptual Map©

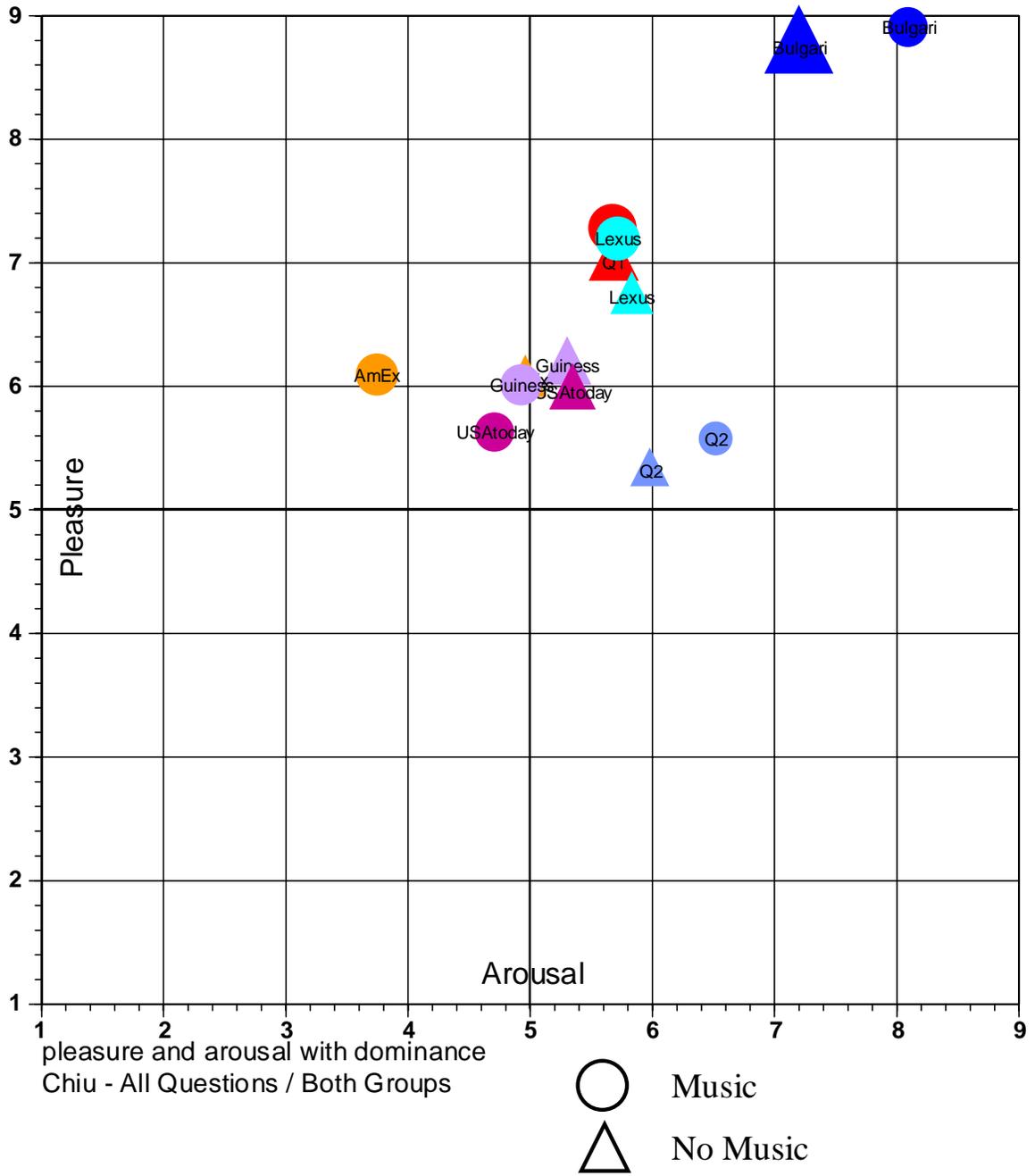


Figure 4-3: This chart shows the level of dominance that subjects felt during the main experiment. The larger the dot means the higher level of dominance.

Like of Clip's effect on Product Placement Recall

Hypothesis 4 examined if the like of the clip would facilitate subjects brand recall. A between group t-test comparison was conducted, using the questionnaire question that asked participants to rate their like of the clip from 1-10, with one being the 'least liked' and 10 being the 'most liked'. These variables were separated into two groups and added together, to create two variables- dislike of clip, and like of clip.

It was found that subjects who liked the movie clip had a mean of $M = 6.87$ for brand recall, compared to those who did not like the movie who had a mean of $M = 5.27$ for brand recall. A statistical significance of .04 shows that subjects who did not like the clip recalled fewer brands than those subjects who liked the clip. Therefore, Hypothesis 4 is supported, and a subject's like of the clip they are watching has a positive effect on their ability to recall the brands within that clip.

Table 4-14: Like of Clips Effects on Brand Recall

	N	Mean	SD	t-value	df	Sig. (1-tailed)
Like of Clip	205	6.87	1.91			
Dislike of Clip	15	5.27	3.10	1.97	14.79	.04

$p \leq .05$

CHAPTER 5 CONCLUSIONS AND CLOSING THOUGHTS

In order to more effectively place products in movies and television shows, it is helpful to understand how background music affects viewers' recall of brands, and their emotions towards the brands. Existing research shows that there is indeed a connection between music and the recall and emotions of consumers towards product placements.

During the study, subjects in both the test group and the control group tended to remember two out of the five brands — Lexus and Guinness. The reasoning for this is that those two brands were both visual and audio placements, and both were very prominently placed within the scene. Many of the subjects also claimed that they did not realize that USA Today was a placement; instead it was viewed as part of the story plot. The other two placements, Bulgari and American Express, were visual placements, and seen only briefly.

Overall, the background music did appear to have an effect on the subject's recall of product placements, and their emotions towards the placements. However, the results for the subjects' emotions towards the placements were not significant, while the results for subjects' recall of placements was significant.

According to the results, Hypothesis 1 was not supported. Music did not have an effect on subject's emotions towards the product placements in the clip. In fact, when the results were calculated across AdSAM[©]™ PAD scores, it was shown that Arousal and Dominance were higher in subject's who had seen the clip without music, while subjects who saw the clip with the music had a higher level of Pleasure. It is thought that the

limitations of the study may have caused a lack of significance in the results, such as volume control, distractions, and the sample size.

The results of the study supported Hypothesis 2 in that the subjects who viewed the test clip recalled more product placements than the subjects who viewed the control clip. It is thought that the presence of background music made the subjects more involved in the clip, and therefore they remembered more product placements. . Furthermore, Hypothesis 3 is partially supported in that respondents were emotionally positive toward specific brands associated with the presence of music in the scene. These findings coincide with previous findings and summations, and help strengthen the connections that have been previously made between music and memory.

The results of the study also supported Hypothesis 4 in that subjects who liked the clip recalled more brands than subjects who did not like the clip. This finding is supported by previous research exploring the effects of emotions on recall. Research has found that positive emotions can cause a greater recall of the message in subjects.

There were a variety of factors that could have contributed to the lack of significance in the mean scores of the variables testing the effects of music on emotions. There were circumstances in which the subjects viewed the clip and took the survey; with six different groups, each group may have been exposed to different extraneous variables that affected either their attention while viewing the clip or filling out the questionnaire. Two different rooms were used in the experiment. The sessions were divided evenly between the groups, however, the volume controls were different, and subjects may have viewed the clip with a different volume level. There were also circumstances in which latecomers interrupted. This was uncontrollable, and did not happen at every session.

However, when it did happen, subjects may have been distracted, and not given the clip their full attention.

The sample itself might also have affected the results. The sample consisted of mainly undergraduate advertising students, and a few graduate advertising students. The knowledge of advertising that these subjects have gained may have caused them to pay more attention during viewing the clip, or may have caused them to be more aware of product placements in the clip.

It is also thought that a larger sample size may show more significant results. A larger sample size will give subjects a chance to recall all brands, and therefore fewer cases will have to be suppressed when running tests. For example, only eight subjects recalled the Bulgari brand. If a larger sample is used in the future, a more accurate measure may be taken of the brands.

Future research should use a more varied sample base than just college students (of which were mainly advertising undergraduates). This will give the study a higher validity score, and thus may allow results to be more easily projected onto the general public. Researchers should also control for extraneous variables distractions. The study should be held in two sessions only, instead of the four sessions this study held. This will allow for researchers to control for extraneous variables, and allow for a higher reliability. Future research should also include studies comparing different tempos and volumes to see which affects subjects more, and whether or not there is a difference concerning subject's recall abilities. Researchers should also take in consideration the degree of exposure that the product placements have. Some of the placements were harder to see than others, or were only visual when others were audio. Future research should make sure all brands

are either all audio, all visual, or both. To avoid extraneous variables, a mixture is not recommended. Visibility and air time should also be closely matched. Each placement should be shown for the same amount of time as the others, and the placements should have similar degrees of prominence to each other.

There are several managerial implications for this research. By discovering the effects of background music on recall and emotions towards brands, marketers and advertisers can figure out how to best place products in both movies and commercials. This will allow products to be placed more effectively, and thus companies will be able to better control (to a degree) their products effects on consumers.

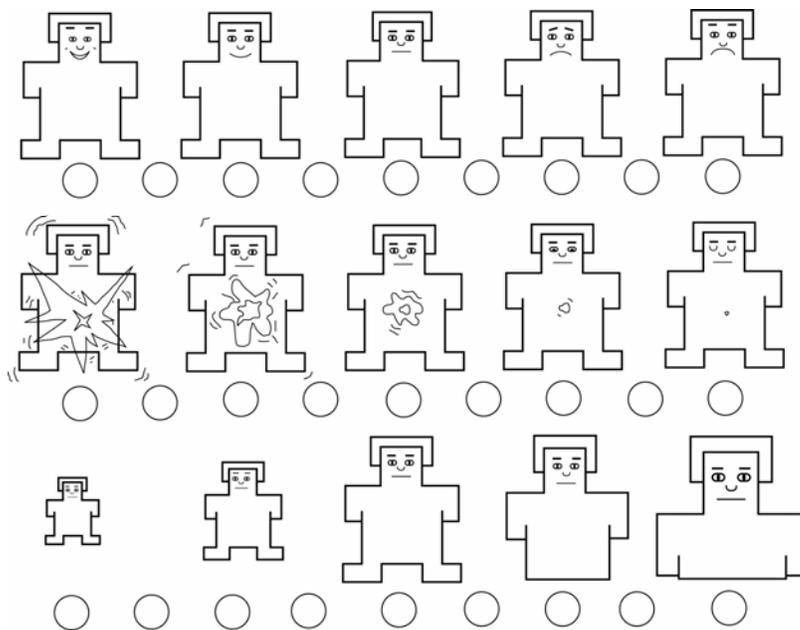
Researchers will also be able to translate the effects of music on recall and emotions to other situations, such as regular television commercials. It would be useful to find out what types of background music is more effective in raising recall, and creating positive emotions. Research should also include the effectiveness that different tempos and different degrees of 'fit' of the background music have on the recall of products, in both movies and television commercials.

Overall, it does appear that music affects consumers in ways that marketers and researchers are not yet aware of. The effects of background music are varied according to different situations, and further research can make advertising and marketing more efficient in raising recall and positive emotions towards the brand.

APPENDIX A
PRETEST QUESTIONNAIRE

Please read the following instructions and then answer section one accordingly.

This is SAM. SAM represents you and your feelings. We would like you to use SAM to indicate how you feel about several different things.



You'll notice that measure consists of three rows of graphic characters.

The top row, ranges from a big smile to a big frown. This represents feelings that range from extremely HAPPY or ELATED to extremely UNHAPPY or SAD.

Look at middle row

The middle row represents feelings that range from extremely STIMULATED or INVOLVED, (on the left) to very CALM or BORED (on the right).

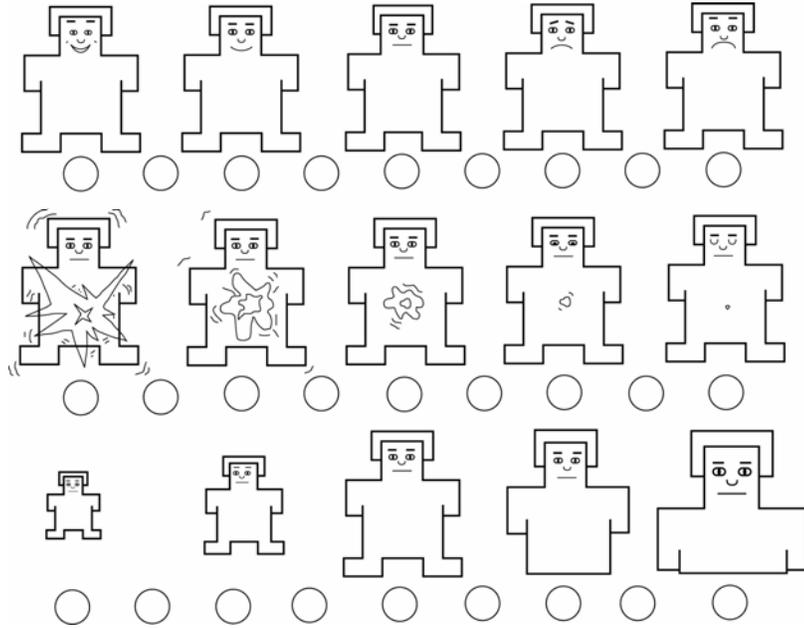
Look at the bottom row

On the bottom row SAM goes from a little figure to great big figure. The row represents you feeling as though you are BEING CONTROLLED, or CARED FOR on the left, or completely IN-CONTROL, or DOMINANT on the right. This row does not represent positive or negative feelings, just how much in-control you feel.

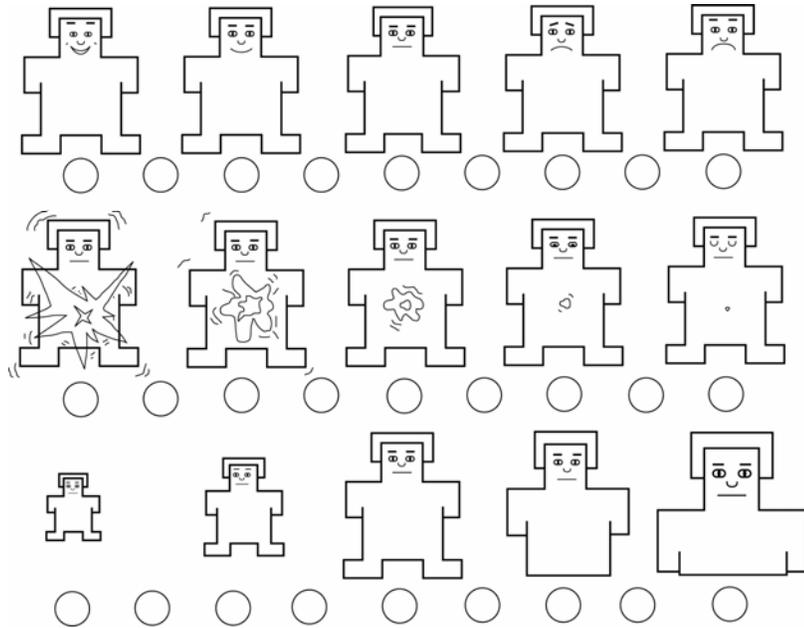
For every question mark a circle on each row!

You'll have a total of **three marks for each question**; you can mark a circle directly below a figure, or between two figures.

1. How do you normally feel?

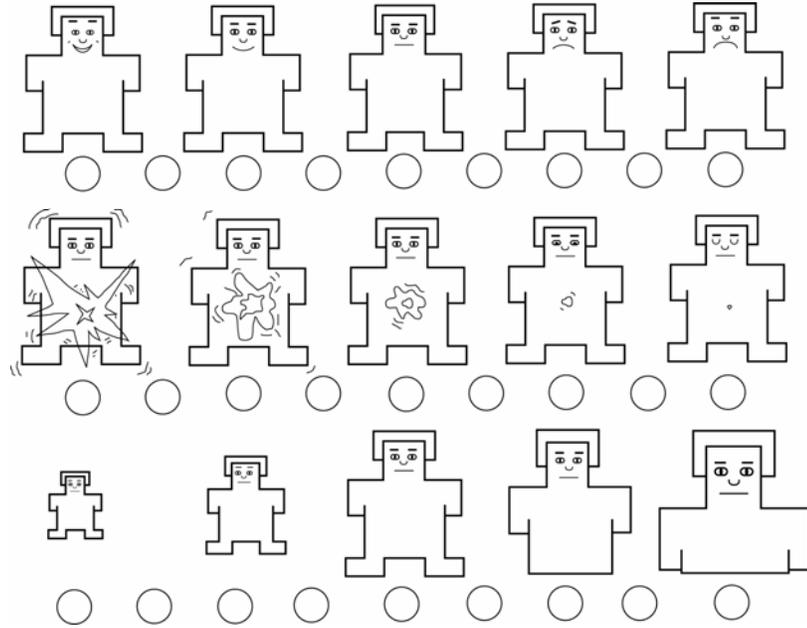


2. How did the musical clip you just heard make you feel?

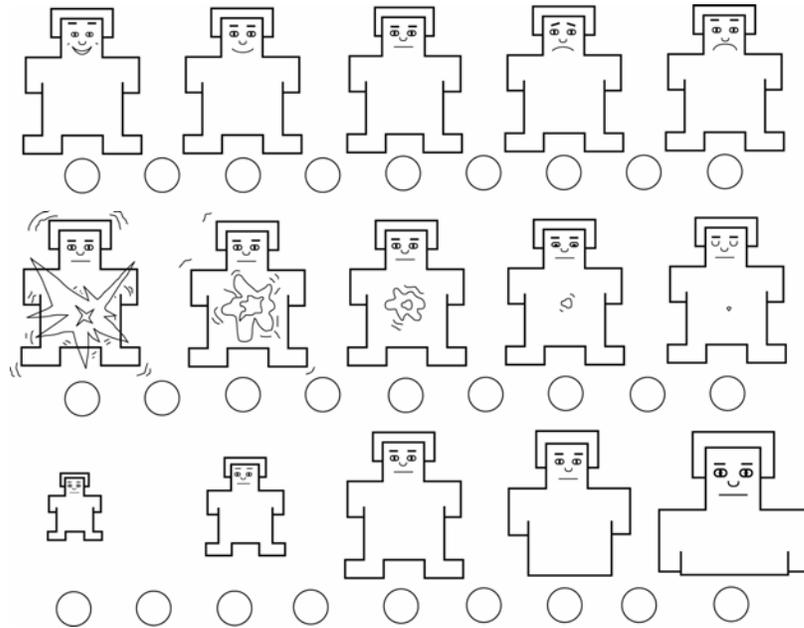


Please wait here for further instructions.

3. How did the musical clip you just heard make you feel?



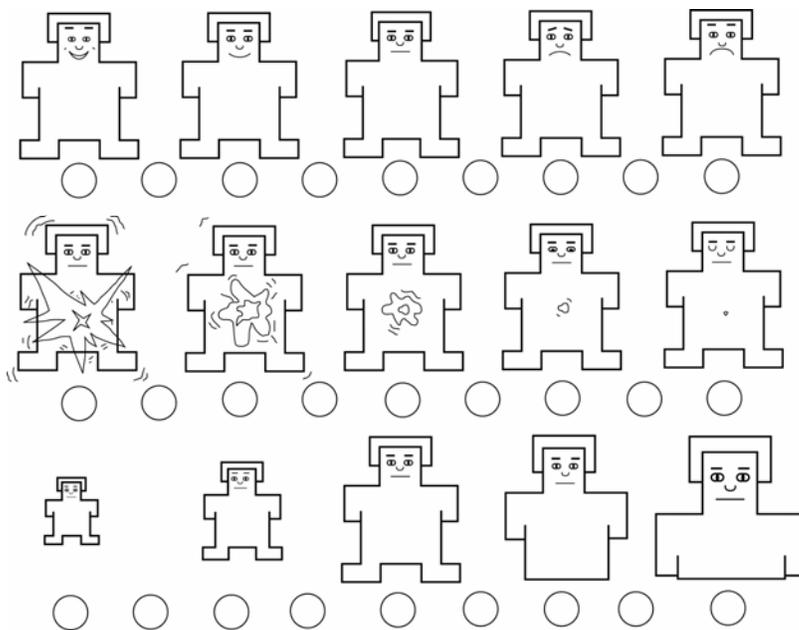
4. How does background music in general make you feel?



APPENDIX B
MAIN STUDY QUESTIONNAIRE

Please read the following instructions and then answer section one accordingly.

This is SAM. SAM represents you and your feelings. We would like you to use SAM to indicate how you feel about several different things.



You'll notice that measure consists of three rows of graphic characters.

The top row, ranges from a big smile to a big frown. This represents feelings that range from extremely HAPPY or ELATED to extremely UNHAPPY or SAD.

Look at middle row

The middle row represents feelings that range from extremely STIMULATED or INVOLVED, (on the left) to very CALM or BORED (on the right).

Look at the bottom row

On the bottom row SAM goes from a little figure to great big figure. The row represents you feeling as though you are BEING CONTROLLED, or CARED FOR on the left, or completely IN-CONTROL, or DOMINANT on the right. This row does not represent positive or negative feelings, just how much in-control you feel.

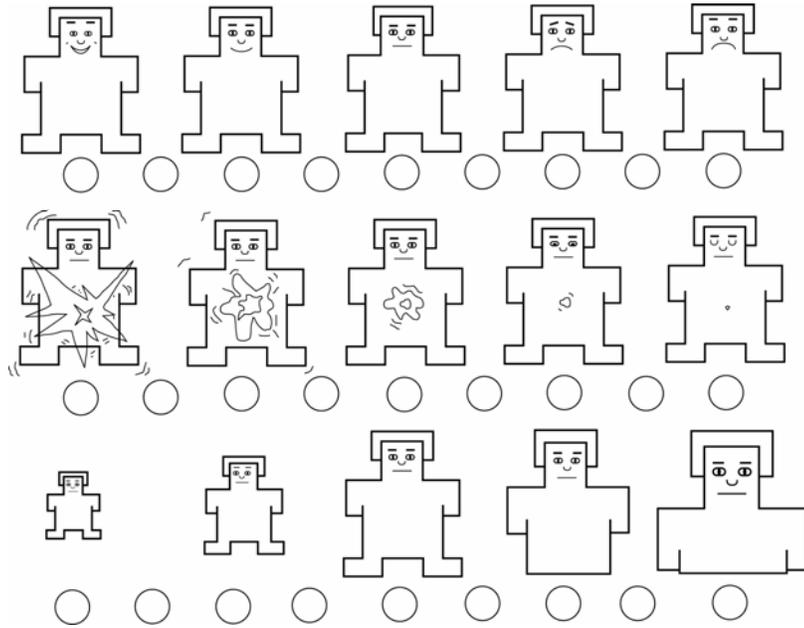
For every question mark a circle on each row!

You'll have a total of **three marks for each question**; you can mark a circle directly below a figure, or between two figures.

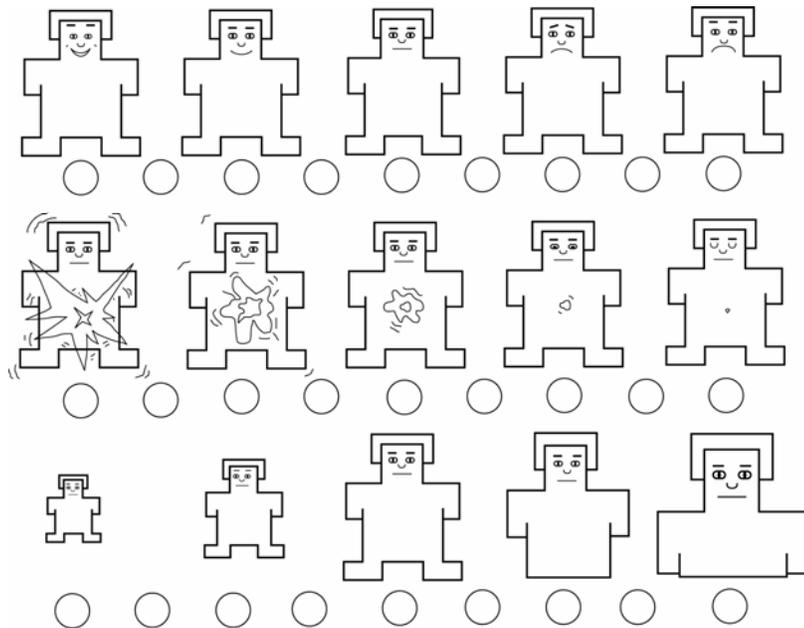
SECTION ONE

Don't spend a lot of time thinking about the question. Just indicate how it makes you feel.

1. Please tell us how you normally feel?



2. Please indicate how the clip you just saw made you feel.



SECTION TWO

Please answer the following questions to the best of your abilities, based on what you remember of the clip you have just seen.

3. Do you recall any brand names in the movie clip just shown?

___ Yes ___ No

4. How many brand names do you remember seeing in the clip? _____

5. List the brand names that you remember in the clip just shown.

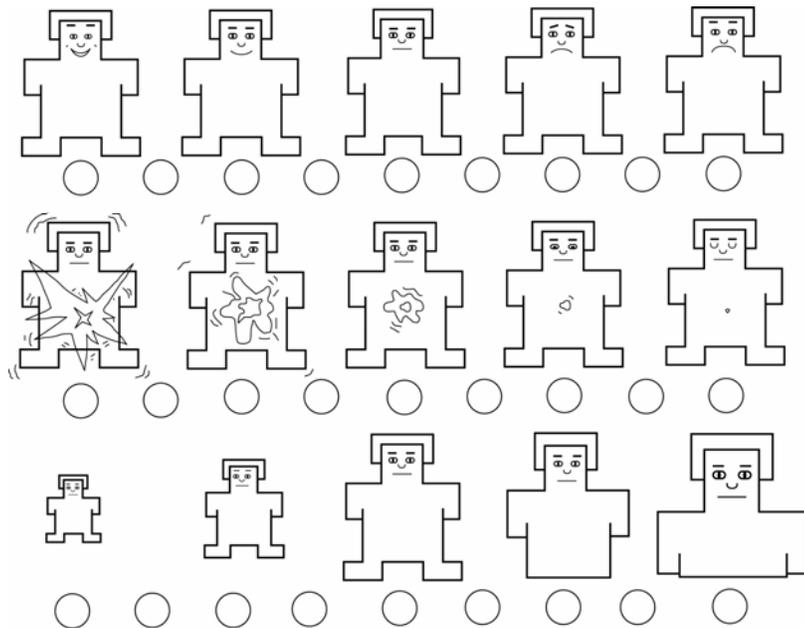
SECTION THREE

Please remember the AdSAM instructions from the previous section to complete the following questions.

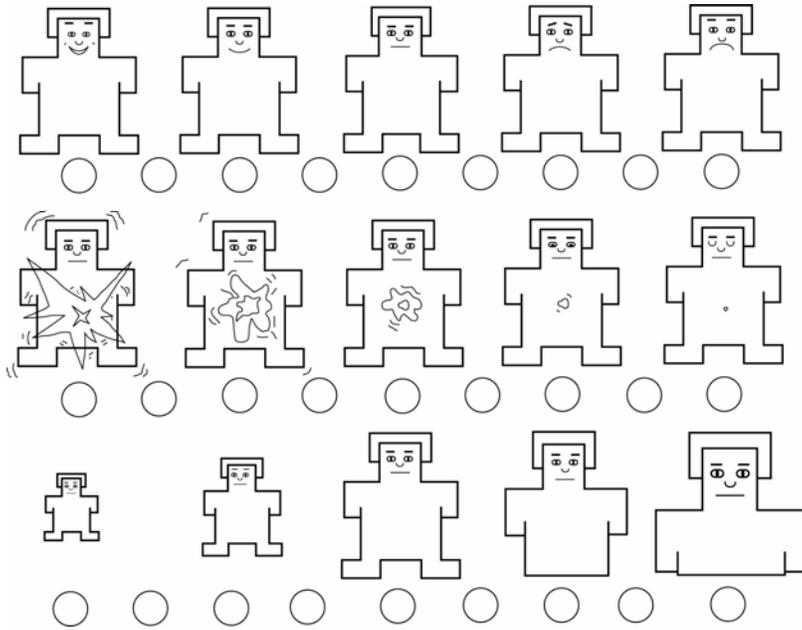
For each brand you recalled in Question 5, fill the name into the blanks provided for each of the questions below (ONE BRAND PER BLANK). Then, indicate your feeling about each brand on the scale below each question. Use only the number of blanks needed to complete the brands you recall.

6. How do you feel about _____?

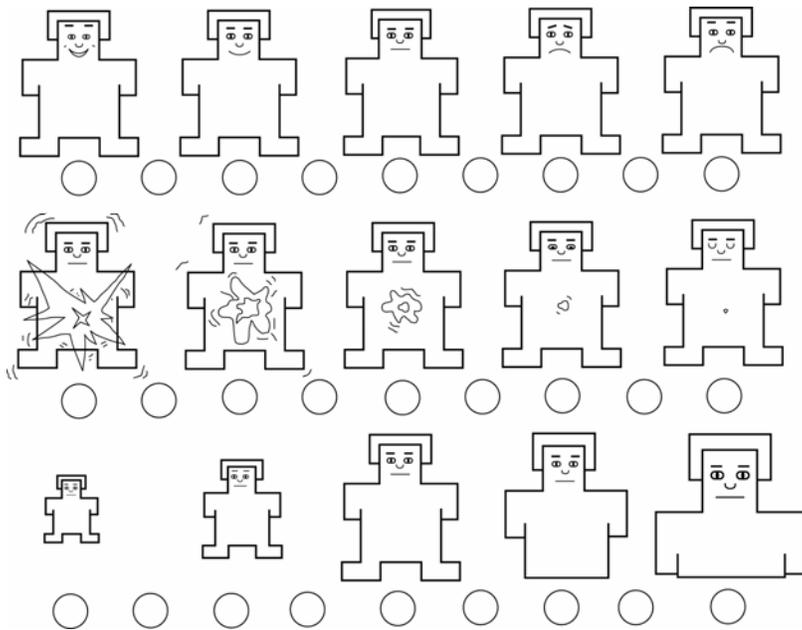
(Please print brand name)



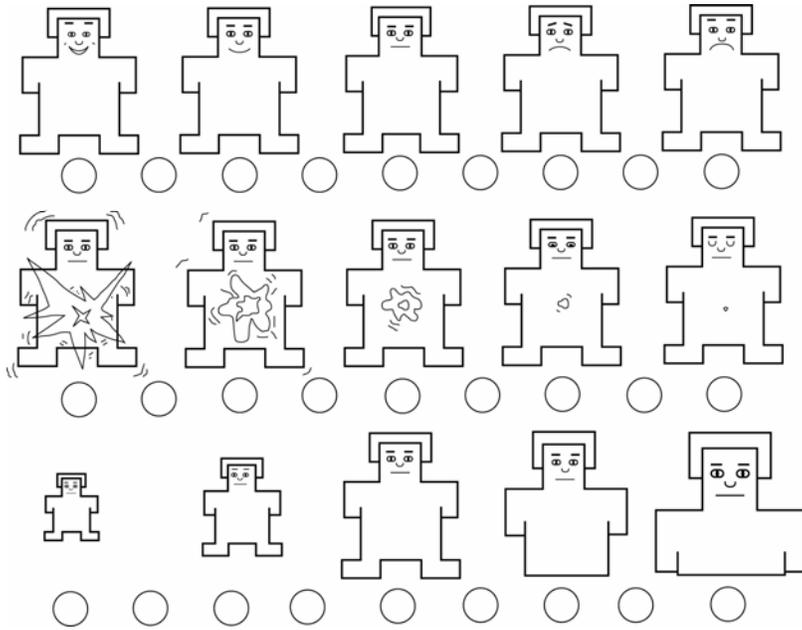
7. How do you feel about _____?



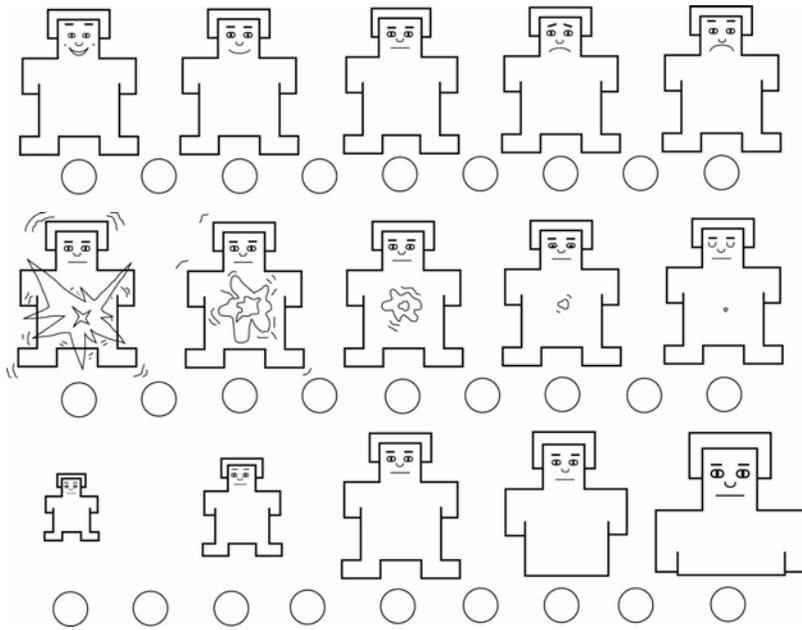
8. How do you feel about _____?



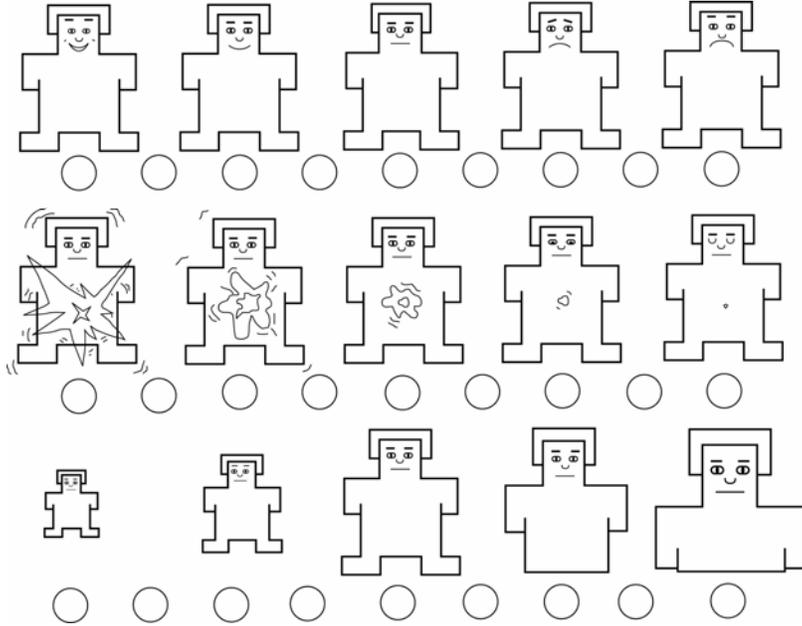
9. How do you feel about _____?



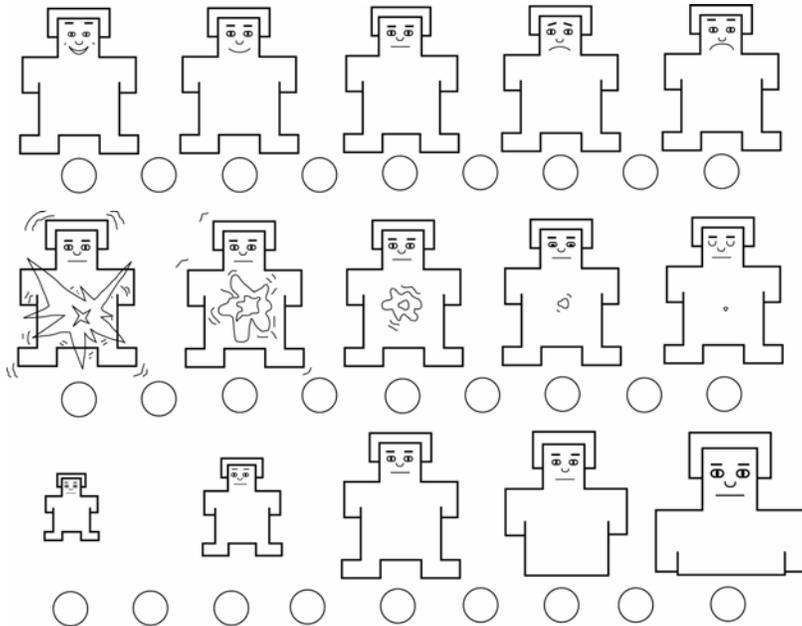
10. How do you feel about _____?



11. How do you feel about _____?



12. How do you feel about _____?



SECTION FOUR

Please choose whether the following words relate to your attitude toward the clip just shown by selecting a number 1-7, one being “no agreement” and 7 being “total agreement”. The following statement refers to questions 7-16.

The clip just shown was:

	No Agreement						Total Agreement
	1	2	3	4	5	6	7
13. Annoying	1	2	3	4	5	6	7
14. Pleasant	1	2	3	4	5	6	7
15. Uncomfortable	1	2	3	4	5	6	7
16. Happy	1	2	3	4	5	6	7
17. Entertaining	1	2	3	4	5	6	7
18. Absorbing	1	2	3	4	5	6	7
19. Dull	1	2	3	4	5	6	7
20. Agitating	1	2	3	4	5	6	7
21. Disturbing	1	2	3	4	5	6	7
22. Fun	1	2	3	4	5	6	7

SECTION FIVE

Please answer the following questions

23. Please rate how much you liked this movie from 1 to 10, with 1 being least liked and 10 being most liked.

24. Have you seen this movie before?

Yes No

25. Have you ever used any of the brands that you remember from the clip you just saw?

Yes No

*If Yes, Please continue onto question 26

*If No, Please skip to question 27

26. Of the brands you listed in Question 5, please write each brand into a blank below (ONE BRAND PER QUESTION). Answer the following questions on a scale of 1= not familiar to 5= very familiar.

a. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

b. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

c. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

d. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

e. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

f. How familiar is _____ to you?
(not familiar) 1 2 3 4 5 (very familiar)

27. Please indicate your age

16 – Under 17 – 19 20 – 21 22 – 23 24+

28. Please record your gender

Female Male

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BIOGRAPHICAL SKETCH

Dyani Chiu was born in Miami, Florida in 1982. She lived in Miami until she graduated high school in 2000, and moved to Orlando, Florida, to continue her education at the University of Central Florida. She received a B.A in liberal studies in 2004, and enrolled in the Master of Advertising program at the University of Florida. After graduation she plans to remain in Florida and pursue a career in advertising.