

University of Mississippi

eGrove

Honors Theses

Honors College (Sally McDonnell Barksdale
Honors College)

Spring 5-11-2024

Get It Out of My Head: The Psychological Effects of Music in Strategic Advertising Practices

Brady Jonah Wood

Follow this and additional works at: https://egrove.olemiss.edu/hon_thesis



Part of the [Communication Commons](#)

Recommended Citation

Wood, Brady Jonah, "Get It Out of My Head: The Psychological Effects of Music in Strategic Advertising Practices" (2024). *Honors Theses*. 3181.

https://egrove.olemiss.edu/hon_thesis/3181

This Undergraduate Thesis is brought to you for free and open access by the Honors College (Sally McDonnell Barksdale Honors College) at eGrove. It has been accepted for inclusion in Honors Theses by an authorized administrator of eGrove. For more information, please contact egrove@olemiss.edu.

GET IT OUT OF MY HEAD: THE PSYCHOLOGICAL EFFECTS OF MUSIC IN
STRATEGIC ADVERTISING PRACTICES

By
Brady Wood

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the
requirements of the Sally McDonnell Barksdale Honors College.

Oxford
April 2024

Approved by

Advisor: Professor Chris Sparks

Reader: Dr. Ike Brunner

Reader: Professor Nancy Maria Balach

ACKNOWLEDGEMENTS

Thank you to my thesis advisor, Christina Sparks, for her endless support throughout this process. Professor Sparks' guidance allowed me to complete this thesis, even after challenges and outside factors became obstacles.

Thank you to my second and third readers, Ike Brunner and Nancy Maria Balach for supporting me in this process as well.

To my parents, Steve and Lisa Wood, thank you for always believing in me through this process, even when I thought something like this would be impossible.

Thank you to the Sally McDonnell Barksdale Honors College for allowing me to mix my love of music with my love of advertising in this very enjoyable way. The resources that I have received through the Honors College have been essential in my success.

Finally, thank you to my amazing friends and Ole Miss family for helping me when they could and allowing me an outlet to be passionately myself every time I step on this campus.

ABSTRACT

Get it Out of My Head: The Psychological Effects of Music in Strategic Advertising Practices
(under direction of Christina Sparks)

For generations, music has served as a powerful marketing tool. When radio reigned supreme as the go-to source of household entertainment, savvy advertisers employed any means necessary to capture the listener's attention. Even today, music remains a powerful force in shaping culture, driving, and reinforcing consumer behavior.

This study aims to explore how brands leverage music in their advertisements to enhance consumers' recall of their products. By utilizing music as a marketing tool, advertisers can effectively ingrain their products in consumers' minds. Selected advertisements are examined to determine how the effect of advertising jingles can create a consistent and memorable messaging strategy through a multidisciplinary approach that draws on psychology, musicology, and history.

The research presented includes a literature review, two major case studies, and a survey distributed to consumers across the United States. The survey with 429 overall respondents was distributed via social media, email, and word of mouth. Findings from the research were analyzed to determine the effectiveness of advertisements that support a brand message with music. The purpose of the survey was to evaluate the effectiveness of specific ads with and without music to understand what makes jingles successful.

TABLE OF CONTENTS

LIST OF FIGURES	5
INTRODUCTION	6
CHAPTER 1: THE HISTORY OF JINGLES	9
CHAPTER 2: FANATICISM & PROMOTION - THE PSYCHOLOGY OF JINGLES	14
CHAPTER 3: BRANDING IN THE MODERN ERA	22
CHAPTER 4: CASE STUDIES	28
Burger King	28
Folgers	34
CHAPTER 5: PRIMARY RESEARCH DATA	39
CONCLUSION	46
LIST OF REFERENCES	47

LIST OF FIGURES

Fig. 2.1	17
Fig. 2.2	19
Fig. 2.3	21
Fig. 3.1	26
Fig. 3.2	30
Fig. 3.3	31
Fig. 4.1	34
Fig. 4.2	37
Fig. 5.1	46
Fig. 5.2	46
Fig. 5.3	50

INTRODUCTION

The ability of music to create emotional connections, foster memorability, reinforce brand identity, adapt to multiple platforms, and evoke nostalgia is a powerful force in the world of brand communications. Across time, the strength of music has always been that it is memorable. Even the earliest known music recordings reveal a desire to convey a story that would resonate with listeners. For centuries, music has been employed as a key component in marketing strategies (Tungate, 2007). During the era when radio was the primary form of household entertainment, advertisers utilized it to capture the audience's attention (Craig, 2011). Music was meant to be remembered. Early music records indicate that they would tell some story to leave some mental impact on listeners. Music has been used in marketing practices for years. When radio was the complete source of entertainment in a household, advertisers used jingles to grab the listener's attention and impact memorability of the brand's message. Music continued to be a creative tool used to increase engagement of brand messages through multiple forms of media including television commercials, digital campaigns and experiential events. Music is a culture-shifter and can be utilized as a marketing tool.

Marketing focuses on establishing a solid relationship between a company and its customers. This bond, known as brand equity, is crucial for consistent messaging that resonates with the intended audience (*Brand Equity and How to Build It*, 2024). Some companies opt to create a connection through music, tapping into its cognitive and emotional effects on memory. However, research has yet to explore how these concepts can be leveraged to benefit a brand's marketing persona and cultivate a deeper connection between the brand and its consumers.

Jingles are defined as “*a short slogan, verse, or tune designed to be easily remembered, especially as used in advertising*” (Oxford English Dictionary, 2024). Studies have explored the psychological impact of music on memory and behavior. The question arises: How can a brand apply these findings to enhance its influence and encourage consumers to purchase? This thesis will delve into these inquiries and more to develop a framework for selecting the ideal musical accompaniment for our brand.

Research Hypothesis

This thesis aims to investigate the effectiveness of jingles in advertising and explore the role of music as a crucial tool for brand promotion. The research hypothesis that is guiding this study is:

H1: When music is introduced in an advertisement, it impacts the listener, strengthening emotional connection, memorization, and recall.

Structure of Thesis

Chapter 1 provides a comprehensive background of advertising jingles, examining how the effectiveness of music in advertising has evolved over time based on consumer benefits. Additionally, the chapter explores the current state of jingles and how the current technology can assist marketers in creating the most effective campaigns.

Chapter 2 discusses the psychology of music listening and how it can benefit brands. The chapter explores the different levels of fanaticism and how each level can improve brand engagement. The discussion centers on how a brand can leverage music to evoke emotions that resonate with its target audience, leading to increased brand loyalty and advocacy.

Chapter 3 examines branding in the modern era and how brands can build equity through music. It explores various models that can be used to better understand creating long-lasting

marketing relationships with consumers. The chapter provides insights into how brands can use music to create a unique brand identity and establish their own positioning in the market.

Chapter 4 presents two successful advertising campaigns that used music in different capacities. The case studies were conducted to determine what worked and what lessons could be learned about how the brands used music to their advantage. The chapter provides a detailed analysis of the music strategies employed by the respective brands and how they contributed to the overall success of the campaigns.

Chapter 5 presents the primary research conducted for this project, providing insights into consumer habits and behaviors. It explores how brands can utilize music strategically in advertising practices to create a more targeted and effective marketing approach.

CHAPTER 1: THE HISTORY OF JINGLES

A brief history of the jingle

In the late 1920s, the radio emerged as the powerhouse of entertainment and presented brands with a unique challenge: how to present a product in a manner that can not be seen and touched. Before the radio, advertisers relied on print media and physical stores to sell their products. This way of advertising was very simple, as the product itself would drive consumers to buy it. The radio changed this picture of what advertising could be, providing an entirely new perspective on consumers' purchasing decisions.

One of the pioneers of this form of catchy advertising was Marcel Bleustein. Bleustein, born in France, started Publicis in the late 1920s, which continues today as one of the world's oldest and most prominent advertising companies. Mark Tungate describes Bleustein's work as "not based on 'begging' for trade, but on building long-term relationships between brands and consumers" (Tungate, 2007, p. 121). This idea, at the time, was radical. Through the work of Bleustein, the country eventually bought into the idea that advertising doesn't have to lack creativity and can create means by which customers can have a mutual relationship with that company.

Though this is an example of how more modern technology has been affected by these creative ways to build relationships, the roots of jingles go back even further. "From earliest recorded history, street sellers touted their wares with rhymes and songs" (Craig, 2011, p. 3). One of the first companies to begin using radio as a means to this new catchy advertising platform was Wheaties cereal. This advertisement was heard in 1926 over a Minneapolis radio station.

Executives at General Mills were actually about to discontinue Wheaties when they noticed a spike in its popularity in the regions where the jingle aired. So the company decided to air the jingle nationally, and sales went through the roof” (Faulkner, 2023, para. 3).

Now, Wheaties is a staple in almost every pantry in the United States.

Faulkner talks about the golden age of radio in the early 1930s. “Direct advertising during prime-time hours was prohibited, so advertisers started using a clever loophole -- the jingle” (Faulkner, 2023, para. 5). Jingles could promote a product while disguising the motive of selling the product.

The decade after the Second World War brought revolutionary shifts in the advertising industry. Before the war, there were only a few larger radio stations on the air, so infiltrating these large stations proved difficult for smaller companies. Along with this, during the war, most of what was on the air was updates about the war itself, so playing an advertisement between these segments would not have been a good decision for some of these brands.

Once the war was declared finished on September 2, 1945, everything in the entertainment world boomed. Smaller, more local radio stations began being built, and Disc Jockeys (DJs) were introduced. Also, at this time, television was introduced into the home. This new device would shock the world with its rapid growth. It was now or never for some of these brands where production was halted because of the Great War. It was crucial to market brands in an effective and memorable way to this new entertainment-boom society.

In the 1950s, the jingle business began growing, and jingle writing became a career. Along with this new career, famous singers and songwriters began trying their hand at jingle writing. This was when advertising professionals finally began seeing the effectiveness of using

jingles. “In 1955, only 5 percent of TV commercials featured original music, but by 1960, about 85 percent employed music” (Taylor, 2012, p. 128). As this boom continued, advertising firms began attaching themselves to big names, even Broadway composers. These big names began to coin what they called “advertising musicals.”

At this point in history, another unique challenge began for these jingle makers. How does my brand differentiate itself from the other jingles on the market? “As the number of radio stations on the air increased, competition for radio listeners became intense, and program managers scrambled to differentiate their station from the competition -- many of whom were playing the same music” (Craig, 2011, p. 6). This form of differentiation was never before seen by these marketers. Before truly competitive advertising, companies would need to differentiate themselves only through the quality of their product or having a feature or product exclusive to them. This was the first time people began shopping for brands based on word of mouth alone.

Make it musical

During the postwar era, marketing professionals sought new ways to differentiate themselves from competitors. They soon discovered the power of music in visual advertising, which was becoming increasingly vital in the entertainment industry at the time.

However, with the rise of television in the 1950s, advertising professionals began to question the necessity of jingles. The visual element of print marketing tools was back at the forefront of the American mind, leading to skepticism about the effectiveness of catchy tunes. However, studies showed that jingles continued to be popular, particularly with the advent of television. The ability to combine sight and sound opened up new possibilities for increasing interest and effectiveness in advertising.

At this time, it was more important than ever to create advertising messages that captured the audience's attention visually and through appealing audio. By combining sight and sound, advertisements could now offer more engaging content. In the past, radio ads relied solely on words to convey the message, with no way to showcase the advertised product. Television consumers, however, could simultaneously see the product and enjoy the accompanying music, making for a more informative and entertaining experience.

One of the most successful jingles of the 1950s was for Winston Cigarettes. This company shifted the landscape of what a jingle could be and how versatile it could be. The company's original slogan, "Winston tastes like a good cigarette should," was then put to a catchy tune to grab the listener's attention. Winston began to use this same tune not only in their radio ads but also in their television commercials. This was crucial in seeing the success of this new type of advertising tool not only for the music-centralized radio industry. Music is for every consumer.

While the original iteration of a jingle was simply a poem to arouse a listener's interest in a product, the format of jingles has evolved dramatically since its inception. With the popularity of radio and television, jingle writers had to adapt to making them shorter and more impactful. Being able to convey an effective message quickly became a new skill that Broadway producers had to learn.

The advertising landscape shifted again during the US's Vietnam War and the Civil Rights Movement. Young Americans grew weary of the overwhelming consumerism dominating the country, and traditional advertising tactics lost effectiveness. One notable example of the era was Coke's 1971 song "I'd Like to Buy the World a Coke," featured in the "Hilltop" advertisement. The ad featured a group of young people singing about their desire to share a

Coke on a mountainside and was produced by Harvey Gabor (*I'd like to buy the world a Coke*, n.d.). The ad quickly became iconic for its anti-war sentiment and connection to nature, standing out amidst the rock and roll music of the time. It was a breath of fresh air during this social upheaval and cultural change.

Oscar Meyer, a hot dog brand, stands as a shining example of the power of music in advertising. Their original jingle from 1965 not only achieved widespread fame but also continues to be a cornerstone of their promotional content. The lyrics of this iconic jingle, which you might find yourself humming, are as follows:

*Oh, I wish I were an Oscar Mayer Wiener,
That is what I'd truly like to be-ee-ee.
'Cause if I were an Oscar Mayer Wiener,
Everyone would be in love with me.*

This advertisement, a masterclass in effective advertising, used repetition and an almost grating melody to captivate its audience. The ad has embedded itself in listeners' minds, a testament to the power of these tactics. In fact, I wouldn't be surprised if you could hum the tune without even hearing it. The ability to create unforgettable content that remains relevant decades later is an art that many businesses strive to perfect.

This advertisement became very popular, and other brands began to catch on to the idea that brands could use popular music and famous artists as leverage for their advertising efforts. The 1980s and 1990s began seeing more jingled advertisements rising in popularity, including the US Army adopting the practice in the "Be All that You Can Be" campaign. By this time, the concept of music in advertising had already infiltrated every type of advertising there was to receive.

Towards the end of the 20th century, advances in technology made it challenging to advertise effectively. When social media gained popularity a few years later, it was crucial for brands to understand how to use it for advertising. Brands gradually learned to communicate better on social media, leading to the question of where jingles would fit into the equation. With social media's focus on short-form content, it became essential to immediately grab a customer's attention and pique their interest in the product or service.

Two genres of musical advertisement

In the world of music in advertising, there are two main formats: utilizing an existing song and creating a unique jingle specifically for the brand or product. Both options have seen success and can serve different purposes. While we will focus on the unique brand-created form of music, it's worth noting that many successful ads have used existing songs. For example, in the late '60s, Coke featured The Troggs in an ad, using the band's fame to grab the audience's attention and connect with a new group of consumers who may love their music.

Today's world

Even in today's world, jingles remain a powerful marketing tool - just as they were back in the days of radio. Some may even argue that they are more effective now than ever before. As attention spans shorten and content becomes more concise, it is crucial for brands to focus on creating memorable content that captivates customers and prevents them from mindlessly scrolling through social media. This requires content that not only tells a compelling story but also immediately grabs the viewer's attention.

A comprehensive understanding of the evolution of the use of music in advertising is crucial for advertising professionals to gain insights into the effectiveness of various techniques in creating desired messaging. By looking into the multifaceted history of music in advertising,

professionals can gain a deeper understanding of the strategic meanings of effective advertising campaigns and how music can be leveraged to enhance their impact. Also, a detailed study of the history of advertising jingles can provide valuable insights into their potential to effectively capture the attention of target audiences and create a lasting impact on their recall and brand association. It can be argued that a thorough study of the history of music in advertising is an essential practice for advertising professionals seeking to create memorable and impactful campaigns that resonate with audiences and drive results.

CHAPTER 2: FANATICISM & PROMOTION - THE PSYCHOLOGY OF JINGLES

Brand Fanaticism in the modern world

In marketing, fanaticism is often associated with the emotional attachment that customers have towards a particular brand. Creating an emotional attachment between a brand and a consumer is one of the most important and influential pieces of the consumer puzzle, especially in the 21st century. As passing interest in a brand grows over time into intense fascination, we become fans (Thorne & Bruner, 2006). The concept of how fanaticism works from a psychological point of view has been studied at great length (i.e., Thorne, 2011; Fuschillo, 2018). However, there is a lack of material on how this concept of consumerist fanaticism can help brands excel at their peak marketing potential. The biggest resource in marketing, especially in today's world climate, is if you can turn someone from a passerby to a full-blown fanatic of your brand and your message.

Levels of Fanaticism

Within brand fanaticism, there are several different levels. Each level has its own needs and wants regarding the things they are fans of. Thorne (2011) gives definitions of these different levels of consumer fanaticism.

Level	Harry Potter	St Louis cardinals	Soap operas
Dilettante	Read the series of novels once	Watch games when convenient	Watch one life to live
Dedicated	Regularly discuss the movies with friends	Attend games when played in city of residence	Subscribe to soap opera digest
Devoted	Write Harry Potter fan fiction	Space in home displays Cardinals' memorabilia	Attend soap opera meet and greet
Dysfunctional	Stalk a Harry Potter actor	Storm the stadium field	Refer to activities on soap operas as real happenings

Fig. 2.1: Activities illustrative of fanaticism levels (Thorne, 2011)

The table presented above outlines the various levels of product or brand fandom. While some of these levels may seem extreme from a marketing perspective, there are still valuable lessons to be gleaned from studying the concept of fanaticism and how it can be harnessed in advertising. This research specializes in science fiction enthusiasts, widely regarded as one of the most passionate consumer groups.

Thorne's (2011) account of the near cancellation of the original Star Trek series after its second year is a prime example of the power of devoted fan bases. It was only thanks to the outpouring of support from the show's fans that it could avoid being canceled. Thus, even lower levels of fandom can be leveraged as a potent advertising tool if used effectively. But what bearing does this have on the subject of jingles? We have already seen how fandom can influence pop culture phenomena like Star Trek. However, how does this apply to the relationship between music and advertising?

Music fandom-ism

Music fandoms have undoubtedly created some of the most dedicated fan bases in pop culture. In today's world, being considered a superfan (or "stan," as it is referred to in the music industry) is highly coveted, and these groups are known for their unwavering passion for their

beloved artists. Some of the most prominent examples of these fan bases include BTS's "Army," Beyonce's "Beyhive," and Taylor Swift's "Swifties." Music has the ability to evoke specific emotions, memories, and places in people, which is why fans feel such a strong connection to their favorite artists. Studies have shown that music significantly impacts individuals' psychological responses to various situations (Habibi & Damasio, 2014; Baumgartner, et al., 2006; Koelsch, 2012). Therefore, it is crucial to explore how music fandoms can be utilized in effective advertising campaigns through the use of jingles and popular songs.

One way to incorporate the topic of music fanaticism into advertising is to use songs that already exist and have been popularized. Using established music in advertising can be just as effective as traditional jingles, but it's essential for brands to choose an artist and song that aligns with their values and message. To create a successful campaign, the music must serve a purpose beyond just aesthetically matching the feelings that these brands wish to promote from viewing the advertisement.

For instance, if a company's target demographic is heavily invested in a specific music genre, it may be beneficial to use a song by a prominent artist in that genre. By aligning the brand's message and values with a musical artist or genre, the advertisement can appeal not only to the targeted audience but also to fans of that musician or genre. This approach not only helps to create a connection between the brand and its audience but also taps into the passion and loyalty of music fans.

Consumer Fanaticism

Consumer fanaticism is a concept that also produces these robust fan groups. Consumer fanaticism is focused on the almost parasocial relationship these fans have connected with a particular brand. With this brand-consumer relationship, it is the responsibility of the fan and the

brand to keep that relationship fostered. These consumer fanatics will be the first people in line to buy any product the company is selling and will do anything to get it. This group of consumers does have some dangerous attributes as well. These consumers may resist changes in the product or service and be hostile towards other fanatics who may not feel the same way, possibly harboring dangerous conversations.

Advertising Effectiveness

Extensive research has been conducted on the effectiveness of traditional advertising. Lou and Koh (2018) introduced the stimulus-organism-response (S-O-R) framework, which is particularly applicable to social media advertising.

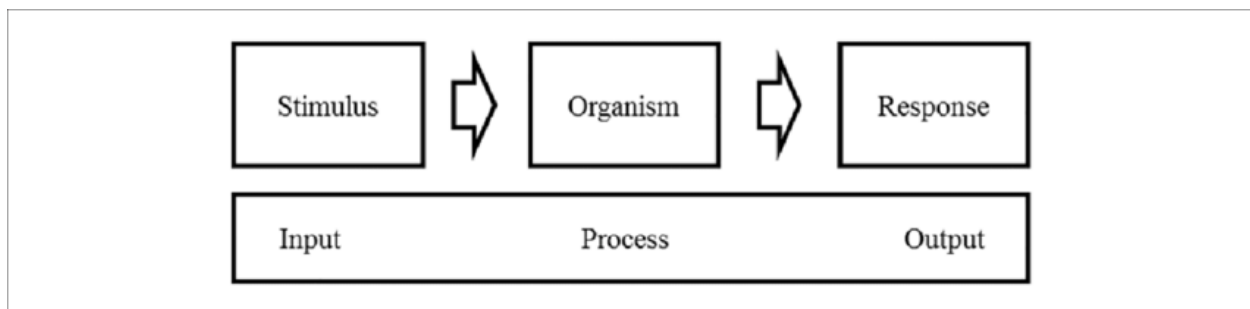


Fig. 2.2: Stimulus-Organism-Response Framework

According to Lou and Koh, this framework suggests that external cues influence an individual's internal state, which ultimately shapes their behavioral response. The S-O-R model has been widely used in marketing and advertising research. Through this framework and various survey tools, the researchers were able to develop a concise hypothesis regarding brand love and brand loyalty. Specifically, the study found that "perceived uniqueness was found to have a statistically significant curvilinear effect on cognitive involvement" (Lou & Koh, 2018, p. 194). In other words, an advertisement's uniqueness can significantly impact a consumer's level of involvement. For instance, in the case of jingles, professionals must focus on creating a

distinctive jingle that has never been presented to the intended audience to achieve this effect. By doing so, the advertisement will entice the audience to engage with the brand, thereby creating brand equity and brand love. However, achieving uniqueness can be challenging, especially in a saturated industry like advertising. How can professionals create something distinctive when it seems like everything has already been done?

The Earworm Effect

Also, using music strategically in advertisements can lead to what some researchers call “the earworm effect.” The earworm or “stuck-song syndrome” outlined by Beaman and Williams (2010) describes the condition as being wanted or unwanted catchy tunes that continuously stick in your mind. Beaman and Williams (2010) go on to say that people who consider music an important part of their lives report these earworms as longer and harder to control than their less music-focused counterparts. This figure is crucial in branding content specifically to music enthusiasts. The type of music used in advertising messages is also important to the message of the brand or product. Jingles, by definition, are simple songs and frequently feature the name or slogan of the brand being presented. By creating a simple message, the ear is more inclined to repeat it and understand it and allow it to fall into the “earworm” category. The thought process behind this is that the audience is constantly reminded of the message presented, even if the listener is not mindful of doing so. Repetition is the most used device in songwriting, not only in text but also in the music itself. In addition to the satisfying quality that repetition brings to music, it also enforces the public’s listening to one specific piece of the song.

The jingle has evolved from being strictly just earworm-y pneumatic devices that they were at their inception. Brands can select music to match the brand personality they want to convey to the audience. Selection criteria can include the style, genre, and feelings that the music

in their advertisement creates and enhances connection with the brand. Some jingles became so synonymous with the brand that they represented that the brands took those jingles on as a part of their brand standards. The most recognizable and long-lasting example of this is the cigarette brand Marlboro. The “Marlboro Cowboys” campaign was created by the agency Leo Burnett in 1954 (Souter & Newman, 1988). The soundtrack of this campaign was also used in the 1960 film “The Magnificent Seven,” which helped boost its popularity. His evocative music helps to visualize the world of freedom and ruggedness of cowboys, erecting a central pillar in the construction of the imagination of the brand (Marlboro, 1963). The cowboy then became a common link among many of Marlboro’s advertisements, even to this day.

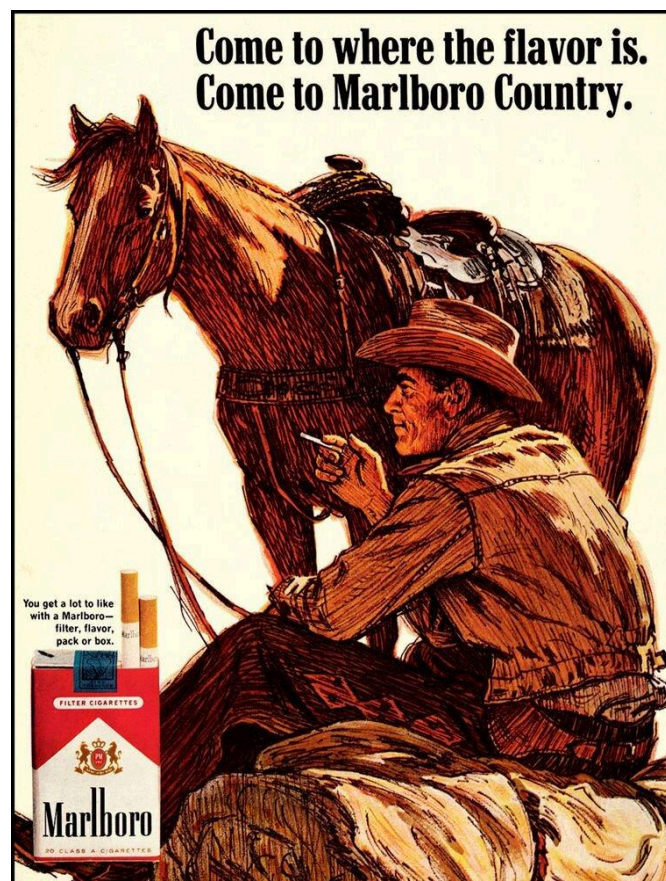


Fig. 2.3: How the Marlboro Man Changed Advertising

<https://jttbblog.com/jttb/how-the-marlboro-man-changed-advertising>

Memory in advertising

As previously mentioned, jingles can have a variety of effects on the listener. They can attract attention, enforce repetition, create excitement, or generate relaxation. Although there have been studies discussing aided and unaided recall in music (i.e., Taher & El Badawy, 2022), there is an extreme lack of studies when it comes to how to create this recall in contemporary marketing communication practices. Yalch's 1991 study on using music as a mnemonic device concluded that music does in fact help improve recall when the tagline or slogan is introduced in song format (Yalch, p. 273). The study also concluded that the longer and more complex the jingle, the less helpful the musical format was to the consumer's recall. In the recall test conducted by Yalch, subjects were made to watch two different advertisements, one with a jingle being used as a mnemonic device, and the other just stating the desired memorable content of the advertisement. Not only was it found that music in general aided in this recall, but it was also discovered that it only took the first time listening to the mnemonic device for the correct associations to be attributed to it. Thus, it only took the first listen to get the desired message across to the audience, as opposed to the non-jingle advertisement where at the second listen, the information was eventually gathered.

Why music?

As outlined in a fastcompany.com article, "Music is what anthropologists call a 'cultural universal.' It's one of the few constants across the diverse cultures of the world that is practiced and celebrated in every society" (Walsh, 2017, para. 1). Assal Habibi and Antonio Damasio, in their paper titled "Music, Feelings, and the Human Brain," discuss the impact of music on human emotions and behavior. Habibi and Damasio argue that while music may not contribute directly to our survival, it has the potential to evoke a wide range of emotions and behavioral changes.

Through their research, they support the hypothesis that music can induce a variety of emotional responses and behavioral changes (Habibi & Damasio, 2014).

Habibi and Damasio (2014) also go into detail about the use of visual stimuli to go along with the audio messaging. Examples of this phenomenon include many horror movies that use the auditory effects of the music to play in conjunction with the visuals happening in the film. Baumgartner and colleagues (2006) studied how fearful or sad music can be used in conjunction with visual data to enhance the stated emotions for the viewer. Additionally, according to Stefan Koelsch's 2012 book *Brain and Music*, music can elicit autonomic and endocrine responses, as well as physical expressions of emotions.

Habibi and Damasio (2014) also discovered that music can evoke real emotions and not merely subjective feelings. These findings suggest that advertisers could use music to not only alter the viewers' emotions but also to motivate them to make a behavioral shift. Advertisers could achieve this by playing music that is associated with a particular product or by using music to encourage viewers to take specific actions.

In summary, the field of advertising psychology has extensively researched the impact of music on human emotions, feelings, and behaviors. The findings of these studies suggest that music has a significant influence on the autonomic and endocrine responses of individuals, leading to a wide range of emotions and physical expressions. This impact is amplified when the music is paired with visual messages that elicit similar emotion-driven responses. These insights have practical uses for advertisers, as they can use music to connect with their audience and influence their behavior. By selecting music that resonates with their target market, advertisers can increase the effectiveness of their marketing campaigns. However, further research is

necessary to explore the underlying mechanisms that explain the effects of music on the human brain and behavior.

CHAPTER 3: BRANDING IN THE MODERN ERA

The Current World of Integrated Marketing Communication

According to Lingwall and Kuehn (2016), modern advertising can be described using four major attributes:

- It is paid for by the message sponsor.
- It clearly identifies the sponsor.
- It utilizes mass media to reach a broad audience of potential consumers. (However, this is dynamic and always changing.)
- It always informs and often tries to influence or persuade consumers to take a specific action.

While I acknowledge the accuracy of the current perspective on the advertising industry, I would like to present an alternate viewpoint that hasn't been explored in this text. In today's advertising landscape, there is a consistent demand for customized marketing campaigns that cater to specific target audiences. With the emergence of social media and messaging platforms, consumers now expect personalized interactions with the brands they engage with. They seek a customized experience where every aspect of a brand resonates with their unique traits, allowing them to identify with and relate to the brand. The modern consumer desires a brand that comprehends his/her daily struggles and is willing to provide assistance in resolving them.

“Disruptions from technological advances have forced advertisers to adapt and recreate themselves to fit the new trends and markets. Advertising is broader now and affects almost everyone” (Bolanos et al., 2016, p. 69). As exclaimed by Melgar and Elsner’s 2016 article *A Review of Advertising in the 21st Century*, brands in the 21st century must be able to keep up

with what strategic advertising practices are most fit for their brand message or products. The way to achieve this more targeted approach to marketing communication is by using Keller's Pyramid Model devised by Professor of Marketing Kevin Lane Keller (Keller, 2001).



Keller's Brand Equity Model – CBBE Model

Fig 3.1 Keller's Brand Equity Model - CBBE Model

The Pyramid Model

The Keller's Pyramid Model, which was introduced in the book *Strategic Brand Management* by Kevin Keller on November 10, 1997, is a conceptual framework that involves four hierarchical levels that are interdependent and build upon one another. The model is widely used by brands to develop effective marketing strategies that cater to the customers' needs and wants. The pyramid serves as a roadmap for brands to succeed in each area of the marketing mix by focusing on the right aspects to achieve the desired results. Each level of the pyramid plays a crucial role in influencing the other, and a brand's success or failure at any level can affect its overall performance. Therefore, it is imperative for brands to understand the importance of each

level and devise strategies accordingly to maximize their potential and achieve long-term success.

Phase 1: Brand Identity

Every brand has an identity. Whether that idea is explicit or implicit, brand identity refers to the differentiation of the brand. It is important at the beginning stages of the brand process to nail down the unique selling points (USPs) that a brand can offer to a possible customer. Without any kind of differentiation, the job is over before it is started. Also involved in this would be conducting market research to ensure that you attract the right audience that fits your brand.

Phase 2: Brand Meaning

The second piece to the model refers to brand meaning, which is further split into performance and imagery. Performance refers to how well the product or service can fulfill the consumer's needs. The question that the performance section is answering is, "Is the product doing what it is advertised to do?" Along with performance, Keller (1997) goes even further with this category and further splits this section into four key performance indicator (KPI) areas. These areas are primary characteristics and features: product reliability, durability, and serviceability; service effectiveness, efficiency, and empathy; style and design; and price.

Imagery refers to how the brand appears to customers/potential customers. The question that this section is answering is: "How will customers/potential customers talk about your brand?"

Phase 3: Response

The third level of Keller's Pyramid is Response. Response is then split up into judgements and feelings. These are based on the assumptions that are made based on past

experiences. Most of these objects are unable to be controlled by the brand, as they mostly have to do with personal opinion and attributes.

Phase 4: Resonance

The fourth and final phase of the pyramid is resonance. It is oftentimes the most difficult level to achieve for a brand. This level deals with how the consumer identifies him/herself with the brand, and ultimately what the brand can provide for him/her. *Brand resonance* is the term which focuses on the various stages of consumer brand relationship through which the consumer is connected with the brand (Raut & Brito, 2014)

A strong brand image and reputation enhances differentiation and has a positive influence on buying behavior (Gordon et al., 1993). To achieve this, it is crucial for brands to understand the foundational phases of marketing messaging. These phases are designed to help brands gain comprehensive insights into consumer wants and needs, thereby enabling them to create a messaging approach that resonates with their target audience. The use of questions in the pyramid model is a useful technique for brands to better understand the minds of their consumers. By asking the right questions, brands can gain valuable insights into the factors that drive consumer behavior, preferences, and choices.

When it comes to incorporating music into marketing messaging, brands need to carefully consider all the factors laid out in the pyramid. Whether it involves creating a jingle or choosing a pre-released song, the music used in advertisements should be aligned with the brand's messaging approach and the desired consumer perception. By doing so, brands can create a holistic marketing experience that not only engages but also connects with their target audience.

Kantar Study

According to a recent report by Kantar (Jones, 2021), the use of music in advertising, particularly in social media, has become increasingly prevalent. The study reveals that while 50% of all Facebook ads incorporate music, 80% of Facebook users scroll through their feeds with their audio turned off. Therefore, the effectiveness of utilizing music in this context may not be as significant as previously thought. Brands must recognize these statistics and adjust their advertising strategies accordingly to ensure maximum consumer engagement through music. The report states that 80% of YouTube ads also contain music, and TikTok is assumed to follow a similar trend. These platforms, which rely on sound, present ideal opportunities to leverage music in advertising and achieve the desired impact. Kantar notes that "when people enjoy the music in the ad, we see a 20-point increase in involvement" (para. 8), highlighting the importance of selecting the right music to resonate with the audience effectively (Jones, 2021).

The study also shows that repetition of the same music, and the introduction of the brand name in the music can reinforce effective brand associations:

Repeated use of the same music and incorporation of the brand name helps with brand association

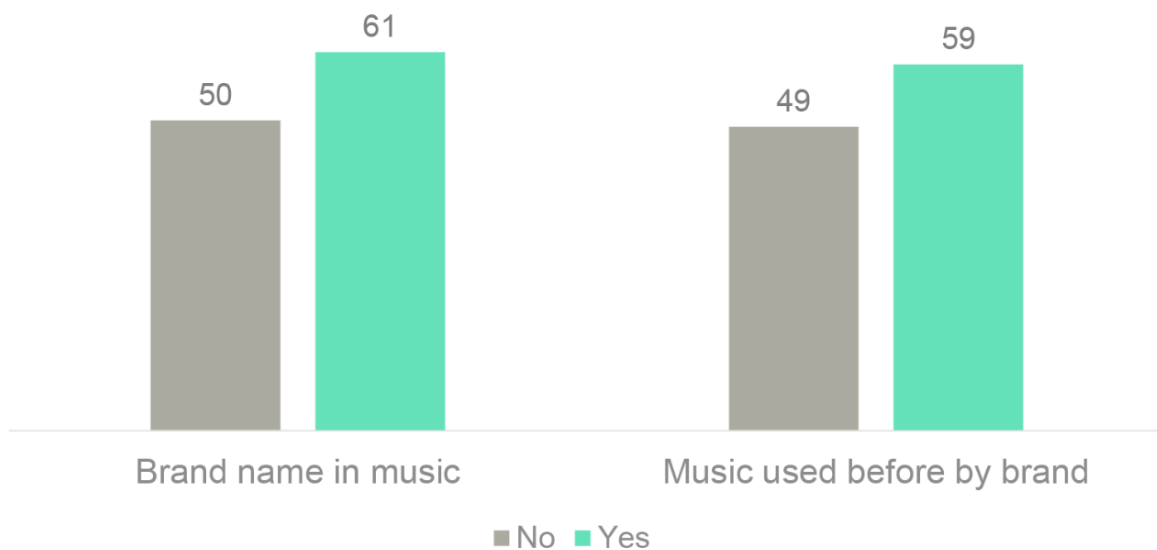


Fig. 3.2 Kantar Music-Brand Association Study (Kantar Database)

Brand Equity

Marketing has come a long way, and the current approach emphasizes the creation of brand equity, which is defined by Qualtrics as "the perceived quality that arises from brand awareness and reputation" (Qualtrics, 2023, para. 14). The idea is that companies are not just interested in making one-time transactions, but in building lasting relationships with their customers. This shift puts the focus on the long-term value that can be generated from customers, rather than just the short-term gain from a sale. It is important to recognize the significance of utilizing the concept of brand equity in every aspect of the business model, not just in advertising. Brand equity involves unifying the entire company around a central focus, which is the brand identity. This means that every aspect of the brand must work together to guide the

customer towards the central idea or goal of brand identity. Not just the advertising, but the product design, customer service, and every other aspect of the business should be aligned with the brand identity. Achieving this alignment can be done through various channels, such as discovering new outlets to share these messages, focusing on unique selling points that attract specific customer segments, and other methods. By doing so, companies can ensure that their customers are receiving a consistent message across all touchpoints, which can lead to increased brand loyalty and ultimately, increased revenue.

Brand Personality Model & Music Personality Model

The Aaker Brand Personality model, coined by Jennifer Aaker (1997), an American Behavioral Scientist, shows the importance of what types of brand personalities exist and what brand-consumer relationship forms.

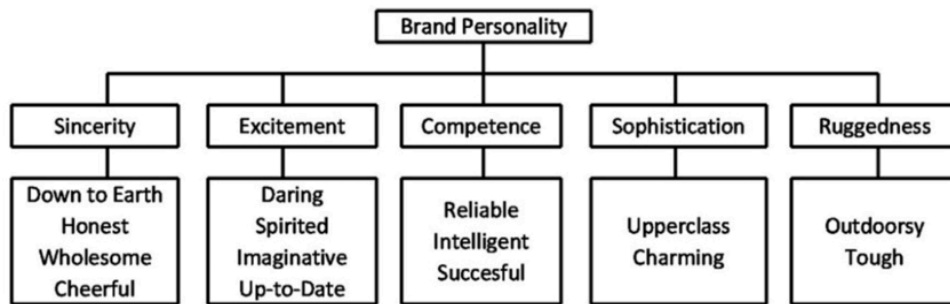


Fig 3.3: Brand Personality Model (Aaker, 1997)

The Brand Personality Model, as described by Aaker (1997), allows for the attribution of human-like characteristics to brands, a phenomenon known as animism. This model is grounded on the idea that consumers tend to associate brands with celebrities or personalities, thereby creating different brand personalities that can influence consumer purchasing decisions. By identifying and understanding these brand personalities, marketers can better target their intended consumer audience.

Alignment with music preferences has also been explored in several studies, revealing that specific genres of music align with certain personality traits (Langmeyer et al., 2012; Cattell & Anderson, 1953; Zweigenhaft, 2008). The STOMP method (Short Test of Music Preferences), developed by Rentfrow and Gosling (2003), has been utilized in most research studies conducted since its inception. Based on this method, 14 main genres of music were classified into four categories, each with assigned personality factors: Reflective & Complex (blues, jazz, classical, and folk music), Intense & Rebellious (rock, alternative, and heavy metal music), Upbeat & Conventional (country, soundtracks, religious, and pop music), and Energetic & Rhythmic (rap/hip-hop, soul/funk, and electronic/dance music).

When building a brand, marketers need to understand the traits and characteristics that make that brand unique. The Brand Personality Model identifies and defines these traits. Meanwhile, the STOMP model has been used to analyze the emotional impact of music on listeners. By combining these two models, researchers can now determine which genre of music best aligns with a brand's personality. This helps marketers effectively target their desired audience and allows them to branch out and attract new consumers by experimenting with different music genres. Ultimately, this approach offers valuable insights into developing and managing brand personalities, leading to more effective marketing strategies that resonate with consumers.

CHAPTER 4: CASE STUDIES

Introduction and Background

The objective of this chapter is to present a pair of case studies examining the utilization of music as a strategic tool in advertising. Through a thorough exploration of brand background and insights from those involved in the development of these particular campaigns, we can gain valuable insight into two contemporary methods of music marketing. These advertising initiatives were launched within a year of each other, thus eliminating any present-day bias.

Burger King

American fast food chain Burger King began in 1954 in Miami, Florida by co-creators James Whitman McLamore and Dave Edgerton. Just a few short years later, Miami-based advertising agency Hume, Smith and Mickelberry signed on to create the first advertising push for the brand, developing the “Burger King, Home of the Whopper” campaign (*The Burger King Timeline — the Burger King Book*, 2018).

The brand continued to grow in popularity, and so did their infamous “Whopper” burger. Even at the skeleton stages of the brand, the messaging was always about the whopper. In 1974, a revolutionary advertising campaign for the brand was launched. The brand and advertising giant Batton, Burton, Dustin and Osborne (BBDO) came up with the concept “Have It Your Way,” which references competitor McDonalds’ lack of customization options.

Burger King since this time has a strong advertising history and is known for pushing boundaries regarding its advertising content. The brand is also not a stranger to trends and embracing pop culture references. However, regarding the Burger King brand standards, the

brand has not undergone a drastic overhaul in the last half-decade. The brand’s current logos and color palette have become easily recognizable and kept up with their bold and unique identity in their marketing.

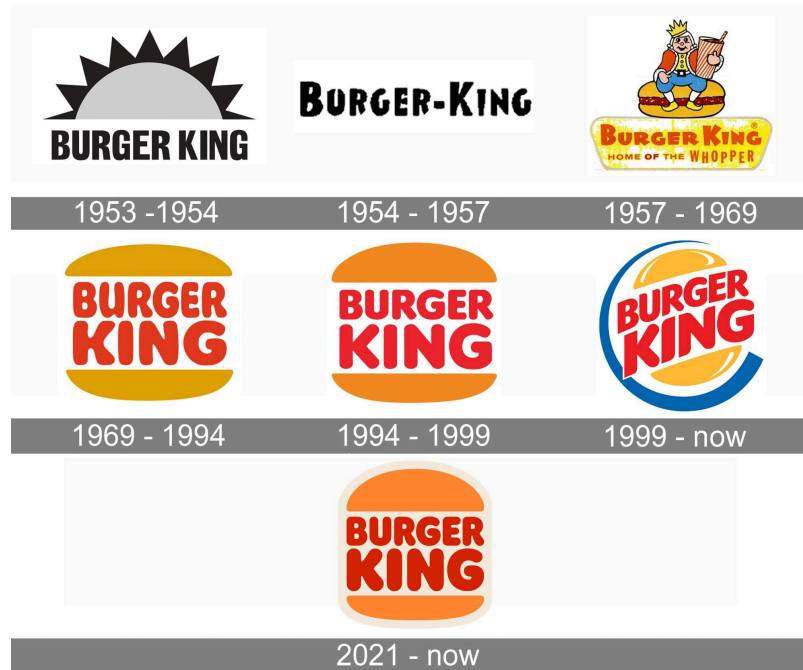


Fig 4.1: Burger King Logo History Chart

One example of Burger King showing that they are not afraid to go bold in their advertising efforts would be their “Moldy Whopper” campaign. This campaign was published in February of 2020 and included imagery of a Whopper decomposing. These images and a time-lapse were posted on many mediums, including bus stops and billboards. This very real and raw approach to advertising showed Burger King’s willingness to be honest with their customers about their ingredients being fresh. Not many other fast-food companies would be willing to take this approach.

Burger King is also no stranger to gathering social media content. In 2009, another campaign run by the fast-food chain was called “Whopper Sacrifice.” “Whopper Sacrifice” was a campaign that allowed Facebook users to unfriend ten people in exchange for a free whopper.

According to Burgerbeast.com, by the time Facebook shut down the promotion, more than 200,000 people had been unfriended, and more than 23,000 Whoppers had been handed out.

A more recent example of Burger King's unique advertising efforts is the 2019 campaign, Whopper Detour. People that went within 600 feet of a McDonalds received a notification offering them a Whopper for one cent (Koltun, 2019).



“Whopper Whopper”

“Whopper Whopper” is a song from a recent advertising campaign by Burger King. “Whopper Whopper” was a new jingle referencing Burger King’s signature burger and was used for the “You Rule!” group of campaign materials. The song was created by an agency in Chicago called O’keefe, Reinhard & Paul (OKRP). In an interview with slate.com, Ben Pfitzenreuter, Creative Director at OKRP, is quoted as saying that the purpose of the jingles has changed since its creation (Winkie, 2023). He goes on to say that initially, he and the rest of the team dedicated their time to creating an earworm jingle that would effectively get stuck in the head of every American with a television. But since the creation of the jingle, it has become so much more.

They believe that the memes have morphed their silly little burger song into a meta-commentary on the absurdity of sports fandom (Winkie, 2023).

The ad features a man singing the lyrics “Whopper, Whopper, Whopper, Whopper, Junior, Double, Triple Whopper,” while featuring visuals of the delicious whopper discussed front and center. At the end of the song, the man goes on to proclaim “BK- have it your way. You Rule!” This proclamation is stamped at the end to harken back to the “Have It Your Way” campaign and align it with the “You Rule!” current brand standards.

The jingle began soaring in popularity around the NFL playoff games in January of 2023 when the advertisement began to come on television during the most intense portions of the popularly watched football games. The jingle begins abruptly, making every time the ad was played very obvious and abrupt. By this point, “Whopper Whopper” had already become an internet meme and amassed millions of views on YouTube. The explosion did not stop there, though. Regarding the Super Bowl, the biggest American advertising event in the United States, Burger King decided to opt out of advertising at the big game. Instead, Burger King posted a video to TikTok that displayed the lyrics to the song in karaoke format but replaced every mention of the word “whopper” with the words “big game.” The true success of this campaign came when the brand decided to lean into itself being a meme on the internet.

Effectiveness of “Whopper Whopper”

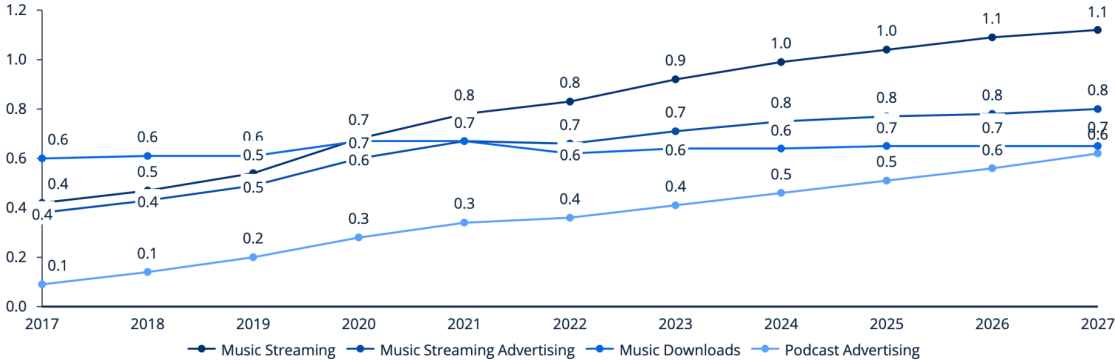
As a song in itself, “Whopper Whopper” has amassed more than just advertising credibility. On Spotify, “Whopper Whopper” has amassed more than 10 million listens (as of March 12, 2024). This is an incredible statistic for a jingle, especially when it is considered that all 10 million of these listens are without any kind of visual attachment, just the music. Not only are people viewing the advertisement when it comes on and agreeing that it is a good messaging

platform for the brand, but consumers are now choosing to stream the jingle as its own form of music entertainment.

Digital Music users are estimated to increase from 2017 to 2027

Market Size: Global

users forecast in billion



14 | Sources: Statista Market Insights 2023

Market Insights
by statista

Fig 4.2: Digital Music users are estimated to increase from 2017 to 2027 (2023)

With digital music users already overtaking every other form of audio listening and with rapid growth on the rise, it is important, like in the case of Burger King, to create listening experiences that can be consumed outside of when the advertisement is on television.




Nevertheless, a brand can create a piece of music that is streamable and entertaining. In that case, the brand can saturate this heavily populated digital music market as well as the already targeted advertising market.

As previously discussed, “Whopper Whopper” also became an internet sensation, especially on X (formerly Twitter).


 **Morgan**
@mocliffff · [Follow](#)






Whopper whopper whopper whopper

 **NFL on ESPN**   @ESPNNFL

What do you think Josh Allen said to Joe Burrow here? 🤔 🤔



9:38 AM · Jan 23, 2023 

 **Alex** 
@Dubs408 · [Follow](#)



You be stressed as hell watching your NFL team then all you hear is

Whopper
Whopper
Whopper
Whopper
Whopper
Whopper

6:05 PM · Jan 1, 2023 

This advertisement gained immense popularity among various audiences owing to its clever use of repetition and humor to convey the intended message. It perfectly illustrates how an ad need not be overly produced or possess a polished sound to be effective. One of the key factors in creating an original jingle for a brand is ensuring that it is distinct and authentic to the brand. In the case of Burger King, they hit the jackpot by blending all the elements that make

their brand distinctive - humor, customization, uniqueness, and approachability - into one remarkable package that many brands struggle to deliver to their audiences.

Folgers

Folgers, a well-known coffee brand, has been successful in advertising over the years. Its notable "classic red tin" has become a household name, and the brand has been at the forefront of revolutionizing the take-home coffee option. Folgers has maintained its classic image throughout its lifespan, which has made it reach the "classic loyal" consumer, as referred to by its parent company, J.M. Smucker Company.

One of the most successful ads in American history was released by Folgers in 1984. The ad's jingle, "The best part of waking up is Folgers in your cup," was catchy and garnered massive success. However, despite the ad's success in the years following its publication, it has recently caused some issues in the direction the brand wishes to take. J.M. Smuckers, Folgers' parent company, has stated that "Folgers is an iconic American brand with an iconic jingle, but when it comes to coffee, their reputation is a bit stale" (PR Newswire, 2022).



“Bad Reputation”

On January 31, 2022, Folgers launched a new advertising campaign that shattered its reputation. The campaign used the bold song "Bad Reputation" by Joan Jett, which was released in 1980, just before the famous classic Folgers ad. The song's lyrics, "I don't give a damn 'bout my bad reputation" (Joan Jett & the Blackhearts, 1980), represent a stark departure from Folgers' "classic and traditional" brand image, which it has maintained for over a century. It is worth noting that some of J.M. Smucker's other brand identities have also recently taken on a bolder, more experimental tone with their ads. The article mentions other affiliated brands such as Jif, Meow Mix, and fellow coffee brand Café Bustelo. All of these brands, similarly to Folgers, have undergone a recent advertising campaign in which they took on a different persona than the brand's original intended audience.

Erica Roberts, Chief Creative Officer at PSOne, the bespoke agency solution for The J.M. Smucker Co., mentions that this music was chosen because it complemented the brand's desires to address the misconceptions about Folgers. She also mentions later that the music enforces the punk-rock, rebelliousness that celebrates the swagger of their coffee consumers (FOLGERS® (PR Newswire, 2022)).

Utilizing the STOMP method as mentioned in a previous chapter, this song fits into the category of *Intense and Rebellious* (I&R). This, when compared with the brand's perceived value, is a complete switch from the original direction of the brand's messaging. This was an intentional choice to market to new consumers of the classic coffee brand.

Joan Jett, an American rock musician, is known for her remarkable success both as a solo artist and as a member of the band The Runaways. At a time when the idea of a female rockstar was still a taboo, Jett emerged as a prominent figure in the music industry. Despite facing

numerous challenges and criticism, she succeeded in establishing herself as one of the most significant rock and roll artists of her era.

The selection of the song for the marketing campaign was a strategic decision that aimed to convey a specific message to the target audience. The track's lyrics, which promote an anti-establishment and individualistic point of view, align with Folgers' new messaging tactics. The company's goal was to counter the existing perception of the brand as old-fashioned, traditional, and unappealing to modern consumers.

By featuring an artist like Joan Jett, who has faced severe criticism and opposition throughout her career, Folgers conveys the message that the brand is not limited to a particular type of consumer. It is interesting to note that rather than using a modern approach, Folgers chose to use a song that gained popularity in the 1980s, the same decade in which their iconic "best part of waking up" messaging was introduced to the public. This decision was likely a deliberate move to leverage the nostalgia factor and appeal to a specific older demographic while simultaneously engaging with younger audiences.

In this advertising campaign, the brand cleverly utilized pre-existing music that resonated with its targeted audience, captivating a new generation of coffee enthusiasts. By stepping outside its personality-genre affiliation and embracing a more daring approach, the brand was able to assert its presence in the coffee industry and capture the attention of its customers. The carefully selected song and artist conveyed the brand's message of not caring about reputation, creating a relatable image that the audience could connect with. This tactic allowed the brand to make a bold statement while also leveraging the familiarity of a popular artist.

Comparison of the two studies

By using the following format, there are comparisons to be made between the two advertisements and how they used different factors in choosing their respective advertising jingle. These comparisons include:

- **Tone and Atmosphere**

- Burger King: Energetic, playful, casual
- Folgers: Intense, gritty, rebellious

- **Music Genre (as defined by STOMP method)**

- Burger King: *Upbeat & Conventional (U&C)*
- Folgers: *Intense & Rebellious (I&R)*

- **Emphasis in Messaging**

- Burger King: Emphasis on the Whopper product, focuses on individuality of the Whopper and the consumer.
- Folgers: More concerned about shattering stereotypes than selling a specific product.

- **Target Audience**

- Burger King: Seeks out a more young, casual audience. Audiences looking for a fun, personable experience with their brands they interact with.
- Folgers: Targets multiple age categories, from young defiant people to those who have used Folgers for years, but may be becoming bored with the same old routine.

In summary, both Burger King and Folgers effectively utilized their music selections to convey their intended messages. Burger King relied on comedy, repetition, and a casual tone and genre to appeal to specific audiences seeking relatability and interactivity. In fact, fans were so

enamored with the ads that some even chose to listen to them on their own time. Meanwhile, Folgers successfully targeted new consumers while also convincing their existing fans that the brand had more to offer than meets the eye. By featuring the song "Bad Reputation," Folgers focused on individuality and empowerment, instilling confidence in consumers even amid an oversaturated coffee market.

CHAPTER 5: PRIMARY RESEARCH DATA

Methodology

This research aimed to gain insights into the effective use of music in advertising campaigns. To achieve this goal, a survey was conducted to examine memory recall, music likability, ad length, and the efficacy of custom jingles versus pre-existing songs. By utilizing this type of survey, emotional connection, memorization, and recall could be tested on a large scale.

To ensure that the survey captured diverse perspectives, it was designed and distributed via Qualtrics and was open to anyone aged 18 or older. In February 2024, an IRB Exemption Application was submitted to and approved by the University of Mississippi Division of Research Integrity and Compliance as the research did not involve biological testing, restricted subjects, or elements of deception. The survey received a total of 429 responses from across the Southeast US.

The survey was distributed through various channels, including social media posts, emails (specifically through the Sally McDonnell Barksdale Honors College and the School of Journalism and New Media), and in classrooms.

The survey was broken into four sections:

The first section of the survey included demographic questions. These questions included age and gender.

The second section was to gain psychographic information. These questions related to how consumers would characterize their music-listening and television-watching habits and the feelings around advertisements in general.

The third section includes the introduction of the video elements into the survey. The videos were chosen from the two presented case studies, Burger King and Folgers and were gathered from Youtube, each having a version with audio as well as one without. Both examples in the survey began with the video without audio. By placing the video with no sound first, the questions were able to determine how much of an impact the music itself had on the ad. Along with this, without the music in the first version of the videos, participants were able to focus solely on visual cues without being influenced by the music choices. After each of the four videos, there were questions regarding the feelings after watching, purchase intention, ability to understand the story, and effective use of both visual and audio elements.

The final section was to gain insight into the overall thoughts about both ads, with questions related to engagement to the ad when music was added, and an overall outlook of which video was most effective at getting the desired message across.

Selection of Content

When selecting content for the survey and case studies, two distinct ads were chosen to bring out noticeable differences for testing. It was essential to select ads from the same year (2022) to avoid bias towards newer, trendier ads. The Burger King ad features a unique jingle composed solely for the commercial, while the Folgers ad uses a popular pre-existing song. The Folgers ad is a full minute long, unlike the fifteen-second Burger King spot. By comparing these distinctions, the research can determine which ad utilized music more effectively, according to our survey respondents.

Analysis of Survey Data

The hypothesis of “when music is introduced in an advertisement, it impacts the listener, strengthening emotional connection, memorization, and recall” was proven true through the survey and secondary research findings.

After completing the survey and allowing sufficient response time, the results were analyzed using trend, comparative, and correlation analysis. Trends were identified by examining changes in responses to the same questions after playing a video without audio and comparing them to those gathered after playing an ad with audio. Comparative analysis was also conducted to explore differences between demographic groups. An independent-sample t-test was used to compare means across age groups and genders, providing valuable insights into how perceptions vary among these segments. T-tests are statistical tests that are used to compare the means of two-group correlation analysis. Correlation analysis was then introduced to identify any notable patterns and variables that may have contributed to large groups of respondents answering specific questions in a particular way.

FINDING 1

Music is a phenomenon that people like to take ownership of. The survey asked the respondents: “How would you characterize yourself from the statements below?” Of the options presented, 62% describe music as an “integral part of everyday life.” The second highest percentage was those who “think about music fairly often,” which had 28% of the survey responses. Only four respondents (about 1%) declared they do not think about music often daily. No matter what level of music theory or how many rock bands people know, we understand the importance of music, and most people consider music integral in their lives.

FINDING 2

According to the survey, there is no correlation between age or gender and the consumer's decisions. This shows that the concept of how we listen to music is not defined by gender or age, but rather, personal tastes or opinions. The t-tests mentioned above were used to gain this finding.

FINDING 3

According to the survey, consumers are most likely to spend the majority of their weekly hours streaming television. The survey asked participants about their frequency of watching cable television, streaming television, and video apps like YouTube to determine where advertisements should be placed strategically to have the most impact. The findings indicate that on average, cable television was watched for a minimum of 718 hours per week, streaming television for 1,400 hours per week, and YouTube for 766 hours per week, based on responses from survey participants. These figures were calculated by multiplying the minimum result from each answer choice by the number of respondents who selected it. This coincides with the following survey question, in which respondents were asked which of the three they spend the most time doing. 66% said that they spent the most time on streaming television. Based on this research, it appears that **advertising on television streaming platforms has the highest likelihood of being heard.**

FINDING 4

Consumers are not happy about getting interrupted from their content by an advertisement, but ultimately have learned to accept it as a natural part of daily life. The following question was asked of survey respondents to understand the feelings behind the interruption of ads: “When your video/show gets interrupted by an advertisement in the middle, how does that make you feel?” 77% of the respondents responded with “I don’t like it, but have learned to accept it.” While ads will always interrupt content, consumers have come to expect and tolerate this aspect of their entertainment.

FINDING 5

While audio and music choices are not typically the primary focus of consumers in advertisements, they can still have a significant impact. According to the survey, 41% of respondents paid the most attention to the visual aspects of an ad, while only 25% focused on music choices. While this suggests that audio elements may not be critical to the overall success of an ad, it's important to consider that consumers may not fully realize the emotional impact that music can have on their response and memory of an ad. Previous studies have shown that jingles, in particular, can have a lasting effect on recall (Beaman & Williams, 2010; Yalch, 1991). Therefore, while visuals may provide initial stimuli in the short term, jingles may offer long-term appeal.

FINDING 6

With the introduction of the videos, the first being the Burger King advertisement without audio attached, and the second being the same advertisement with audio attached, participants were asked to answer after each how inclined they were to purchase the presented product, what

they liked about the displayed advertisement, and if the respondents were able to understand and decipher the story of the advertisement. In the Burger King example, it was found that the attachment of audio increased the inclination of a purchase immensely.

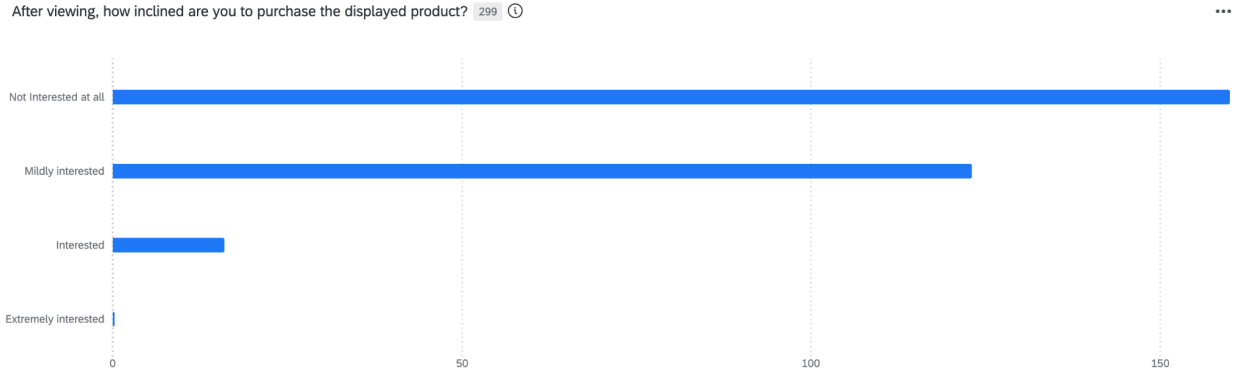


Fig 5.1: *Burger King no audio*

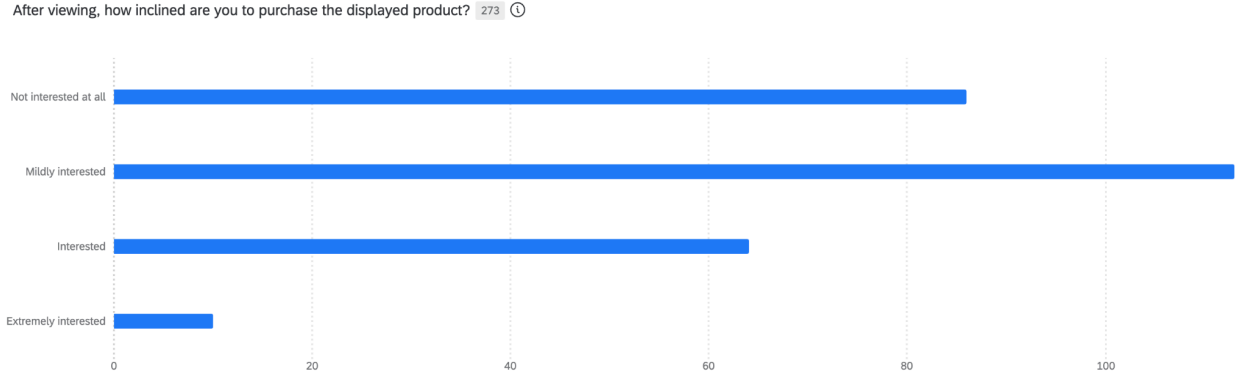


Fig 5.2: Burger King with audio

These figures go along with the hypothesis that **the introduction of musical messages into an advertisement can increase the likelihood of a consumer wanting to purchase the displayed product.**

It was noted in the survey that 59% of respondents stated that the audio was their favorite aspect when prompted to select from a list of options. This demonstrates Burger King's adeptness in selecting music that resonates with their audience. It also reinforces the idea that **even though audio may not be the primary focus for consumers, a distinctive and consistent jingle can still leave a lasting impression and become the main takeaway of an advertisement.**

FINDING 7

It was also asked along with the Burger King videos, if this audio was something that the respondent would want to listen to outside of just the advertisement. The findings were that 32% of respondents were either “mildly interested”, “interested”, or “extremely interested”. **Music can be used as a tool to get your customer off of the television if given another outlet to consume the content.**

FINDING 8

The respondents were then asked to do the same exercise (with and without audio) with the “Bad Reputation” Folgers advertisement. Some notable pieces from this set of questions was that the highest percentage of respondents (31%) were still able to understand the story without the audio inclusion. This no audio advertisement in comparison with the Burger King example with no audio had much more success in the terms of inclination to purchase the product. This

could be attributed to the fact that **the Folgers advertisement employed more effective storytelling techniques and visual interest to engage the viewers compared to the Burger King advertisement.**

FINDING 9

When the music was introduced, a strong majority of the respondents (59%) agreed that the choice in music (the choice to use “Bad Reputation” specifically) is what they liked most about the advertisement. Furthermore, a remarkable 67% of respondents felt that the music selection complemented the visual storytelling and imagery, indicating that Folgers was successful in selecting a song and artist that seamlessly integrated into the advertisement's narrative and general ambiance. This illustrates that **the deliberate choice in music style can heighten the advertisement's impact and appeal to the audience's emotions.**

FINDING 10

After the completion of the video sections of the survey, respondents were then asked specifically about the impact of the musical additions in the videos. When asked if the music made a difference in the watching of the four videos, **86% of respondents declared that the music allowed them to be more engaged in the content displayed.** This statistic is important when understanding the impact of musical elements and enforces the importance of its existence.

FINDING 11

The last question of the survey was dealing with which of the four presented videos were the most effective in getting the intended message across.

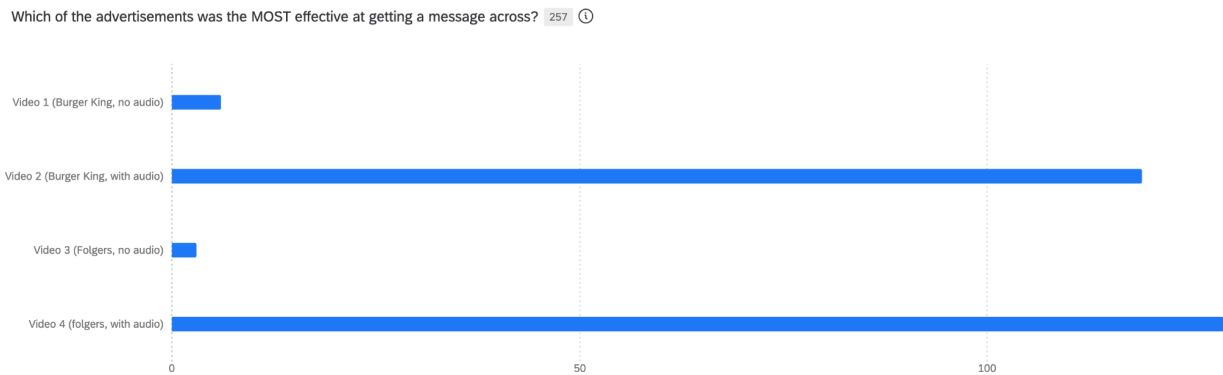


Fig 5.3: “Which of the advertisements were the MOST effective at getting a message across?”

Though both audio-influenced advertisements were overwhelmingly the majority of responses in this question, the ultimate winner with 50% of the overall selection was the Folgers “Bad Reputation” advertisement. Implications of this question are that **it is conclusive that music attached to ads in all forms aids in effectively sharing messages.** There are a few explanations for why “Bad Reputation” was more effective than the Burger King counterpart. Some of those are: using a song that consumers are already familiar with could increase the likelihood of effectiveness in messaging; there may be a few preconceived feelings about either Folgers/Burger King that are unable to be explored in this experiment; or this specific group of respondents may have personal taste preferences that align more with the Folgers advertisement. Regardless, it is an essential fact that the audio choices in all aspects were highly influential in all decisions made by respondents of this particular survey.

CONCLUSION

After analysis of the literature review, a primary research survey, and two main case studies, it was concluded that employing the use of music in advertising can impact the listener, strengthening emotional connection, memorization, and recall. Along with my hypothesis, and survey findings highlighted in Chapter 5, there are four main insights that are to be gained from this research study.

First of these is that music is a powerful tool that can enhance memory, create emotional connections, and establish brand equity for a product. Numerous studies (i.e., Koelsch, 2012; Yalch, 1991; Habibi & Damasio, 2014) have confirmed this undeniable truth across different areas of research. Along with this, evidence supports the impact of music on consumer behavior, showing that using music does lead to a willingness to change behavior (i.e., Gordon et al., 1993; Lou & Koh, 2018). The deliberate choice in music can heighten the advertisement's impact and appeal to the audience's emotions.

Secondly, these studies (i.e., Koelsch, 2012; Gordon et al., 1993; Habibi & Damasio, 2014) have proven that though audio is super important to an advertisement, it is equally as important for visual elements to be displayed. Through the primary research survey, it was found that visual impacts of the advertisement were credited as the most important pieces for a consumer. Further research illustrated that though this may be true initially when viewing an advertisement for most people, the highest effectiveness of music comes after viewing the ad. Because music has an extreme impact on memorability in ads that use them effectively, it is crucial for brands to create a message that strikes visually to engage the consumer, while also making music that allows him/her to remember it days or even years later.

Thirdly, the primary research survey conducted has shown that there are various methods for brands to select a song or style of music for their advertisements. After analyzing two case studies, namely Burger King and Folgers, it was clear that both brands achieved success in their respective campaigns despite using different strategies. It was also shown inconclusive that there is a specific formula as to how music in advertising should be used, but the deliberate choice of music can enhance the ad viewing experience.

Finally, this study highlights the significance of establishing consumer-brand relationships as a crucial aspect of modern-day branding. According to Keller's (2001) brand pyramid and the Brand Personality Model, it is vital for brands to develop a personality that goes beyond just their name. Music can play a pivotal role in this process as it has the ability to evoke emotions and influence behavior. It is imperative for brands to recognize music as a powerful tool for creating an emotional connection with customers.

Limitations and Directions for Future Research

While this study provided valuable insights into the effectiveness of music in advertising, further research is necessary to explore this topic thoroughly. The study had limitations, including the small sample size of only two examples of this type of advertising and potential bias in the survey respondents' demographics. To improve future research, a more comprehensive study utilizing the brand and music personality model could be conducted, possibly leading to a new model that combines the two. Additionally, a deeper analysis of the differences between using preexisting songs and creating unique promotional jingles would be beneficial.

Although this thesis has some limitations, it presents noteworthy perspectives on how music can be utilized to boost brand promotion and develop a compelling message that perfectly aligns with the brand's identity and image.

REFERENCES:

- Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Market Research*, 34(3), 347-357. <https://doi.org/10.2139/ssrn.945432>
- Baumgartner, T., Lutz, K., Schmidt, C. F., & Jäncke, L. (2006). The emotional power of music: How music enhances the feeling of affective pictures. *Brain Research*, 1075, 151–164. doi:10.1016/j.brainres.2005.12.065
- Beaman, C. P., & Williams, T. I. (2010). Earworms (stuck song syndrome): Towards a natural history of intrusive thoughts. *British Journal of Psychology*, 101(4), 637-653.
- Bevans, R. (2023, June 22). *An introduction to t tests | Definitions, Formula and Examples*. Scribbr. <https://www.scribbr.com/statistics/t-test/>
- Bolanos Melgar, L. M., & Elsner, R. J. (2016). A review of advertising in the 21st century. *International Journal of Business Administration*, 7(4). <https://doi.org/10.5430/ijba.v7n4p67>
- The Burger King timeline — The Burger King book*. (2018). The Burger King Book. <https://www.thebkbook.com/timeline>
- The Coca-Cola Company. (n.d.). *I'd like to buy the world a Coke*. <https://www.coca-colacompany.com/about-us/history/id-like-to-buy-the-world-a-coke>

Craig. (2011, April). *A brief history of the American radio jingle*.

https://www.researchgate.net/profile/Steve-Craig/publication/301552013_A_Brief_History_of_the_American_Radio_Jingle/links/6133a6670360302a007d6b53/A-Brief-History-of-the-American-Radio-Jingle.pdf

Faulkner, T. (2023, April 17). *How commercial jingles work*. HowStuffWorks.

<https://money.howstuffworks.com/commercial-jingle.html>

Fuschillo, G. (2018, May 4). Fans, fandoms, or fanaticism? *Journal of Consumer Culture*, 20(3), 347–365. <https://doi.org/10.1177/1469540518773822>

Gill, M. S., & Dawra, J. (2010). Evaluating Aaker’s sources of brand equity and the mediating role of brand image. *Journal of Targeting, Measurement and Analysis for Marketing*, 18(3–4), 189–198. <https://doi.org/10.1057/jt.2010.11>

Gordon, G.L., Calantone, R.J. & di Benedetto, A.C. (1993), Brand equity in the business-to-business sector: an exploratory study, *Journal of Product and BrandManagement*, 2(3), 4-16

Habibi, A., & Damasio, A. (2014). Music, feelings, and the human brain. *Psychomusicology: Music, Mind, and Brain*, 24(1), 92–102. <https://doi.org/10.1037/pmu0000033>

Keller. (2001). Building customer-based brand equity: A blueprint for creating strong brands. *Marketing Science Institute*. https://www.msi.org/?post_type=resources&p=2552

Koelsch, S. (2012). *Brain and music*. John Wiley & Sons.

http://books.google.ie/books?id=b9OXDpmE9dwC&printsec=frontcover&dq=Brain+correlates+of+music-evoked+emotions&hl=&cd=1&source=gbs_api

Koltun, N. (2019, December 9). *Campaign of the year: Burger Kings whopper detour* Marketing Dive.

<https://www.marketingdive.com/news/burger-king-whopper-detour-mobile-marketer-awards/566224/>

Kuehn, S. A., & Lingwall, A. (2016). *The basics of media writing*. CQ Press.

http://books.google.ie/books?id=sXRZDwAAQBAJ&printsec=frontcover&dq=the+basics+of+media+writing&hl=&cd=1&source=gbs_api

Langmeyer, A., Guglhör-Rudan, A., & Tarnai, C. (2012). What do music preferences reveal about personality? *Journal of Individual Differences*, 33(2), 119–130.

<https://doi.org/10.1027/1614-0001/a000082>

Lou, L., & Koh, J. (2018, September 30). Social media advertising effectiveness : A conceptual framework and empirical validation. *Asia Pacific Journal of Information Systems*, 28(3),

183–203. <https://doi.org/10.14329/apjis.2018.28.3.183>

Luna, H. [Hiro Luna]. (2017, August 9). *The Magnificent Seven Theme (composed by Elmer Bernstein)*. [Video] YouTube. https://www.youtube.com/watch?v=89UDjUQw_0I

PR newswire. (2022, January, 31). *Folgers takes on its bad reputation with unapologetic new advertising campaign*. The J.M. Smucker Company.

<https://www.jmsmucker.com/news-stories/news/23004>

- Raut, U.R., & Brito, P.Q. (2014). *An analysis of brand relationships with the perspective of consumer based brand equity pyramid* (FEP Working Paper No. 526) School of Economics and Management, University of Porto.
- Rentfrow, P. J., & Gosling, S. D. (2003). The do re mi's of everyday life: The structure and personality correlates of music preferences. *Journal of Personality and Social Psychology*, 84(6), 1236–1256. <https://doi.org/10.1037/0022-3514.84.6.1236>
- Souter, N., & Newman, S. (1988). *Creative Director's sourcebook*.
http://books.google.ie/books?id=Q7keAAAACAAJ&dq=Creative+Director%E2%80%99s+Sourcebook&hl=&cd=1&source=gbs_api
- Taylor, T. D. (2012). *The sounds of capitalism*. University of Chicago Press.
http://books.google.ie/books?id=LFhZjdoDRAQC&printsec=frontcover&dq=the+sounds+of+capitalism&hl=&cd=1&source=gbs_api
- Team TBH. (2023, June 26). *What is customer-based brand equity and how to build CBBE Model*. The Brand Hopper.
<https://thebrandhopper.com/2023/06/26/what-is-customer-based-brand-equity-and-how-to-build-cbbe-model/>
- Thorne, S., & Bruner, G. C. (2006). An exploratory investigation of the characteristics of consumer fanaticism. *Qualitative Market Research: An International Journal*, 9(1), 51-72.

Thorne, S. (2011). An exploratory investigation of the theorized levels of consumer fanaticism.

Qualitative Market Research: An International Journal, 14(2), 160–173.

<https://doi.org/10.1108/13522751111120675>

Tungate, M. (2007). *Adland*. Kogan Page Publishers.

http://books.google.ie/books?id=yzNacuCWL8UC&pg=PT6&dq=0+7494+4837+7&hl=&cd=1&source=gbs_api

Qualtrics. (2023). *The ultimate guide to brand equity in 2023*.

<https://www.qualtrics.com/experience-management/brand/brand-equity/>

Walsh, A. (2017, May 25). *The relationship between brands and music needs to evolve*.

FastCompany.

<https://www.fastcompany.com/40423551/the-relationship-between-brands-and-music-needs-to-evolve>

Winkie, L. (2023, February 16). *The story behind the fast food earworm that's taken over*

America. Slate Magazine.

<https://slate.com/culture/2023/02/whopper-whopper-song-memes-burger-king.html>

Yalch, R. F. (1991). Memory in a jingle jungle: Music as a mnemonic device in communicating

advertising slogans. *Journal of Applied Psychology*, 76(2), 268–275.

<https://doi.org/10.1037//0021-9010.76.2.268>