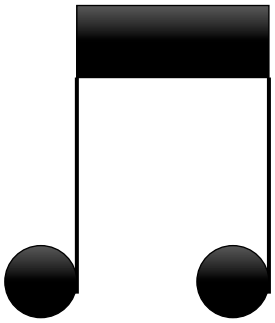
Use The Right Music

A quantitative study of how Popular and Up-and-Coming music can affect the perception of a brand



The use of music in commercials has often been an aid in order to make customers experience the brand more positively. What have not been fully investigated are the different uses of hit list music, Popular music, and the so-called Up-and-Coming music, music that has not yet reached the hit lists. An experimental study with 392 respondents using Spotify's streaming service, investigates how brands are evaluated depending on which music is played and how congruent the brand is to that music. The results indicate that it does not matter what type of music is being played, as long as the listener likes it, and it is only when the music is liked that the listener evaluate the brand perception as more favorable.

Keywords: Brand Personality, Likeability, Popular Music, Up-and-Coming Music, Streaming, Non-Visual Commercial, Congruency, Personalized Music, Brand Perception

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A Big Round of Applause!

Patrik Nilsson – Tutored us in the jungle of thesis writing but also through the laws of Natural Science when feeling confused

Anna Nyberg – Guided us from methodology to general counseling

Erik Ohlsson – Helped initiate our idea and has been an immense support from the very beginning till the end

Andreas Ahlenius – Developed our implications into a hit

Stefan Palmquist – Made our ideas happen fast and consecutive

Bishat Araya – Read the lovely texts of the commercials for our brands

Emma Hutchison – Americanized us when not feeling so American

Universal Music – Helped us with expertise within music but also through the recording and usage of songs

Spotify – Provided us with the tool of launching our survey but also the possibility of learning about streamed commercials

Dota 2 – Kept us motivated by playing a game from time to time

1. Introduction

1.1 Branded by Music

During the antique period the philosopher Socrates declared music as a bad influencer as it could affect people's emotions and behavior and thus should be banned. This is, however, not entirely in line with how companies today use music on a more strategic level to create emotional connections to enhance brands for their potential target audience.(Heartbeats, 2009). Music can be a peripheral cue used to arouse the consumer's emotional state in a positive matter (Stout & Leckenby, l988; Gorn, l982).

Using music in commercials has been a long tradition in order to create positive associations towards a brand. The first aired commercial with music in the background was broadcasted in 1926 when the company General Mills used a jingle on radio in order to make customers perceive their brand Wheaties in a more favorable way. Today music is used in advertising to enrich the key message of the commercial (Hecker, l984). It can better show who we are as a person compared to movies, books and clothes according to Rentfrow & Gosling (2006). Conducted estimations have found that more than 70% of all commercials contain music (Bode, 2006). Music is also considered to be the most used executional cue in commercials (Yalch, 1991). However, you still need to make sure that the music you are using does not overshadow the brand, otherwise the brand could get lost (Tim Calkins, 2014).

In the second millennium we can see emerging new media and devices with built-in audio delivery; such as streaming music, podcasts and smartphones, thus expanding the opportunities for listening to music but also creating new marketing platforms for brands to reach a wider audience (Audio Branding Academy). The SIFO Institute (2008) claims that 75% of people would avoid commercials no matter if they were broadcast on television, on the internet or on the radio. An average large international company annually spends between $50 million to $100 million to help associate themselves with music in order to make their brand become famous through the use of music and reach their desired target groups (Jackson, Jankovich & Scheinkop, 2013). If commercials are considered to have an uninvolved audience, music can serve as a tool to create certain associations and behaviors towards a brand. A cue such as music could serve as a great utilizer and influence a brand's attitude (Park & Young, l986; MacInnis & Park, l991). Which type of media is used when making commercials, greatly affects brand perceptions (for example Dahlén, Friberg & Nilsson,

2009). At the same time, if the brand is well matched with the music's associations in a commercial, it can provide customers with a constant impression of the brand throughout time, regardless of the used channel (Groves, 2011).

How many brands become famous due to the music in their commercials and how many are able to extend the commercial to actually create a valuable connection between their brand and its customers? Eric Sheinkop, co-author of Hit Brands, says: "*Music can be used to establish an emotional connection with a brand, increase brand recognition and create excitement. ...Music creates the value brands need to win the war of attention and develop a genuine connection with their consumers. When used correctly, music not only creates loyalty, but true advocacy*." (Forbes, 2014)

The link between a band and a brand needs to be clear for the customers and it should also contain credibility. To be successful, customers need to believe that the brand and the band making the music could be friends in real life by having the same interests, known as a high fit or high congruency (Heartbeats, 2009). The famous music group Black Eyed Peas, argues that using a popular song from a popular artist as a part of your brand building strategy can more strongly influence customers. If a customer likes the music that is played in a commercial they are more likely to desire products advertised in conjunction with the music since it is appealing for them (Mitchell, 1988). Focusing on making a commercial more personalized, hence more liked, is something that might be beneficial since it creates a higher desire due to the relevance for each individual. Thus liking the music could be a great tool of enhancing a brand even though it could be costly to adapt to every persons taste in music.

One way of enhancing a brand in a commercial and working with this strategic tool in the digitalized world, is to create a jingle. A jingle is a unique, novel lyric written for a particular advertisement (Wallace, 1991). A jingle is written or produced for a certain purpose, at a certain time. It does not always have to be music, but it is a catchy phrase that is connected to the brand. On the other hand, music can also work as a jingle. A controllable factor is the music's originality. This concern the three options a brand has when using sound: it can license an existing song in its original version, use this song but alter the lyrics or create its own music. The first jingle used for commercial purposes was for the company Oldmobile, which used the song "In my merry Oldmobile", written in 1905 (Lusensky, 2010). Many companies have created jingles; such as the famous tune from McDonalds – "I'm loving it".

All in order for people to easier remember both the jingle and the brand, while it also allows the brand to have control over their own-patented music. This connection between the song and the brand is really easy to spot. It is common to use existing songs; most often short versions of a real song, to act as an ambassador or contributor to the brand. The difference is that the music does not have to be written for that particular brand from the very beginning. It could have originally been produced in order to serve as a regular music track and sold separately, and then connected to the brand in the commercial afterwards.

1.2 Problem Area

As we have seen, music can be a legitimate tool for brands when making commercials. Even though we have seen examples of successful brand and music collaborations, there is still no golden recipe for what makes collaborations successful or not. Groves (2011) claim that in order to make a commercial successful, and to yield the desired effect for your brand, it needs to be a certain fit, also known as congruency, between the two used variables, brand and music. If high congruency is achieved, favorable associations towards the brand could be established, and several studies underline the importance of fit for establishing, supporting, or changing brand associations (Yeoh & North, 2010; MacInnis & Park (1991); Grover, 2011; Craton & Lantos, 2012). Some researchers claim that it is this congruency between music and brand that is the most important factor, while some claim that it is how well the customers like the music, which will then reflect as liking of the brand.

The perceived fit is still a subject of discussion, since customers have varying opinions of what is characterized as fit for them. If fit is important when matching music and brand in commercials, brands face the challenge of establishing congruency for the entire target audience with consideration to their different personal music tastes in combination to the brand. Müller & Rose (2012) found that it was more important with fit than the personal taste of music when customers evaluate a brand's attitude with a visual sound branding. What they did not investigate, compared to our study, was additional aspects apart from brand attitude that could affect or change the perception of a brand in combination with non-visual advertising. Is it really necessary with a perfect fit between the music and the brand in order to create an advantage or what other options lies ahead?

It could be seen as a potential shortcut for companies to take music that is already among the most popular ones and try to create a good fit, since companies know customers already

appreciate those songs. Moreover, it may be a better option than finding the perfect fit between a company's brand and music since the most perfect fit might not be appreciated enough by the target audience. However the most perfect fit could add more value for the brand than using Pop music, even in the long run. A problem with this alternative is that there are so many potential songs that could be used. In order to find a perfect fit between a company's brand and a song, it will take time to research the options, consequently a slow alternative. Also, if it is determined that the most perfect fit is a popular song, the company runs the risk of the song already having worn-out in effect once aired in the commercial; leaving both research time and time-to-market wasted. The alternative, finding a popular song with a good enough fit (rather than a perfect fit) with the brand, could therefore add a faster value than doing research about finding a song that fits perfectly but needs more invested time and money, which could jeopardize not only the commercial but also the brand.

Still, adolescents who often use services such as Spotify both in their home, but also on the go while shopping, could see other benefits in music besides auditory satisfaction. For them music is a tool to differentiate themselves from others and develop their own identity by showing their personal values and beliefs through their music (Rentfrow & Gosling, 2006; Schafer & Sedlmeier, 2009). This is why some brands could benefit from using more alternative, not-that-famous music, compared to the most popular music, in order for the consumers to express their favorite brands but still use congruency as an important factor. This is something many companies have realized when making commercials for products that appeal to people who want to stand out and act as an innovator with a brand or an artist (Spotify). Even though it is hard to define when a song becomes popular, from when being a relatively unknown song, there could also be economic benefits since using a more unknown song might yield a better perception of a brand at a lower cost.

According to our research, the potential positive impact of using Pop (a well-known hit) music or using a more unknown music, but with a potential of becoming a Pop song is something that has not yet been evaluated. Music with this potential can be can be referred to as UnC (Up-and-Coming). Can the two different music popularities affect the brand in the same way depending on if it has high congruency and/or how personally relevant it is? At what cost will this reach the desired effect for the brand? There is a general lack of theory concerning how Pop music and UnC music specifically, can work to either strengthen or change the customers' perception towards a brand in a commercial depending on if they are

congruent or not. Moreover, we find a lack of theory when adding the term *liked* Pop music or UnC music regarding whether it is the fit between the brand and the music or the fit between the music and the consumer's music taste that is most important when evaluating the brand.

1.3 Purpose of the Thesis

In the introduction and the problem area section, we identified opportunities, but also challenges when adding music to support a brand in commercials.

The purpose of this thesis is to describe how the different types of music popularities, Pop and UnC, can affect the way customers perceive a brand. We will present this by looking at brand personalities and factors contributing to the evaluation of a brand. The thesis will also cover how these different popularities of music affect the brand depending on if the music and brand are congruent or incongruent. By focusing on music that is well-known, Pop, but also music that has not been investigated to a large extent before, UnC, we aim to identify yet another piece of the puzzle for brands who advertise, music label companies who own the music and companies owning marketing platforms where commercials could be aired, such as streaming services to understand what music to use with a brand.

There are three specific sub-goals of this research:

1. For brands to know more about what type of music they should use if they want to steer their brand in a certain direction or if they want to create a certain brand association.
2. To enable the companies owning the music or owning the marketing platforms, hence not owning the brand itself, to use this knowledge to serve as consultants and potentially charge more from brands due to their client-specific insight of music and brand synergy in advertising.
3. Contribute to the theoretical discussion of how music in commercials affects how brands are perceived. To see if different factors (i.e popularity, congruence and liking) have different results in how the brands are perceived.

1.4 Research Question

In order to be able to fulfill the purpose of this thesis, together with our introduction and problem area section in mind, we have decided on the following research question:

"How do Popular and Up-and-Coming music affect the perception of a brand in non-visual communication?"

And the sub question:

"How do these effects compare to the effects of Congruent and Incongruent music on the perception of a brand?"

1.5 Definitions and Delimitations

Popular Music (Pop): Music that is "well-liked" by "ordinary people" (Shuker, 1994) and has had wide exposure and appeal but usually for a fixed period of time (Allan, 2007). This is music that can be found on hit lists since it is often listen to by many people.

Up-and-Coming Music (UnC): With the assistance of Universal Music's expertise, UnC music is known by "some people" but unknown for the majority of the people. These songs have either increased in popularity very rapidly or they are considered to have great potential for the future due to its already famous artist. They are not yet on the hit lists at the moment but have the possibility of getting there soon. This notion of music does not have the same extent of literature to base its definition on.

Brand Perception: In the research question the word perception of a brand is used. This is evaluated as a change in personality, brand equity and brand communications effects.

Affect: In the research question the word affect is used. With affect we mean that it has been a change in brand perception.

Congruent Music: Music having similar characteristics as a brand according to Aaker´s (1997) brand personality factors, thus there is a high fit between the music and brand.

Incongruent Music: Music not having similar characteristics as a brand according to Aaker´s (1997) brand personality factors, thus there is not a high fit between the music and brand.

Non-Visual Communication: Commercials aired with brands and music in the background for streaming services or radio where you cannot visually see the brand being marketed.

Like: A song that is liked and personal relevant for the listener. If the respondent has evaluated the music as personal relevant for them and providing the song with a 5-rate or higher on a 7-point scale indicating that they appreciate the song.

Dislike: A song that is not liked and not personal relevant for the listener. If the respondent has evaluated the music as not being personal relevant for them and providing the song with a 3-rate or lower on a 7-point scale indicating that they do not appreciate the song.

We have decided to focus on commercials on the radio and on streaming services where you have music and sound together in a commercial. Sound refers to when someone speaks/reads while the music is playing in the background. This type of advertising is also referred to as non-visual advertising, since the customer can neither touch nor see the actual product of the brand. We will not be focusing on music branding per se, i.e. achieving certain communication goals by music and branding, but rather the differences between Pop and UnC music and how they interact with congruence of music.

1.6 Perspective and Study

The thesis's purpose is not to present a solution, but rather to describe, analyzes, interpret and discuss different aspects of our research question. This could help to establish a better understanding of this topic, a relatively new and unfamiliar topic in the theory. This study has investigated how Pop- and UnC music affect brand personality, brand perception and bran equity in non-visual communication. The music comes from what Universal Music characterized as Pop and UnC music during week 6, 2014. A pre-test was conducted where 10 brands, 10 Pop songs and 10 UnC songs were characterized according to their brand personality to determine if they are congruent or incongruent with each other.

Out of the 20 songs (10 Pop and 10 UnC) two Pop songs and two UnC songs (one congruent and one incongruent per music style) were picked and matched with the two (out of 10) brands that had the highest and lowest congruency with the songs. Together with Universal Music, 30-second spots were created that were used in our main survey. The main study was conducted through the use of Spotify Free's channel, n=741 responses were collected between the 15th of April and the 19th of April, from which n=392 were subject for analysis. The analysis takes the perspective of how the customer perceives the brand. Thus there is no focus on if the results are in line with different brand strategies.

After looking at the results of Pop and UnC music together with congruent and incongruent, the idea of also investigate how the brands are perceived when the dimension of like – if each customer personally likes the song, is added. If liking the music affect the results of Pop and UnC music's effect on the brand perception, and also how liking affects if the music is congruent or not on brand perception.

1.7 Expected Contribution

The expected contribution for this thesis is the description of how customers perceive a brand depending on the music played in the background of a commercial. This is important for companies who either own the music or that are distributing music on different platforms or channels, as it can serve as a tool for selling knowledge to the brand owners. Music labels or music distributors can serve as consultants and actually help brands achieve desired effects.

There are different views on which type of music to use in. Some are advocates of congruency and others are highlighting the personal relevance (liking) as the most important aspect when considering music and brands. We want to add additional facts to this discussion, in order to see if we can ad some clarity, and also see if the popularity of the song could be another, more efficient, way of choosing music in order to aid the brand. The contribution will also cover how appealing the brand is, compared to many other studies about the actual products. Could it possibly work as a tool to change or enhance associations for a specific brand? Lastly, another contribution is that it can aid brands or companies' decision-making if finding that a certain type of music could add more value to the brand compared to another type of music. This would then help brands evaluate what a certain brand requires, as Pop songs usually costs more than UnC, and it would then assist brands in their profit/loss analysis even though this topic is out of the scope of the research for this thesis. Utilizing different music styles has the potential to either connect the brand to the music or connect the music to the brand. Using the knowledge of what value different music popularities add to the brand would thus not only save time and money, but also increase value of the brand and its products, by connecting brands with music owners and commercial platforms.

1.8 Thesis Disposition

This thesis is divided into nine sections consisting of: Introduction, Theory, Method, Results, Analysis, Conclusion & Discussion, Implications, Limitations and Further Research.

Initially we give an *Introduction* to the topic of music in general, touching upon its importance of music, but also difficulties of not knowing exactly what music suits each brand the best. Here we also motivate our chosen topic for this thesis.

The *Theory* section will cover previous research related to the chosen topic of music and brands. Here we will introduce the reader to what has been researched around the topic and refer to it as a foundation for our hypothesis.

In order to understand the study's process, the *Method* section will cover how we chose to tackle the thesis purpose and question. We will focus on how we worked to collect and analyze data together with the chosen area of study.

In the *Results* we will present the findings from the main experiment. The findings will not be analyzed nor discussed in this section, as this is done in later sections.

After we have showed the empirical findings an *Analysis* will be conducted in the next section based on the results. This section aims at discussing the findings and how it relates to previous research. The hypotheses will be either supported or not supported under this section.

In the *Conclusion & Discussion* section we will answer our study question and discuss what we have found. The conclusion aims at pinpointing our findings while the discussion also includes our own thoughts and potential factors contributing.

The *Implications* section will be discussing how the findings can be relevant for the industry as a whole. Depending on what type of company, industry and the goals one wants to achieve.

Next, some of the *Limitations* we have encountered are discussed in order to tell the reader about difficulties and why we have chosen the areas or paths that we have, and what we could have done differently.

In the section *Further Research* we will discuss interesting topics that could ad another dimension to our thesis regarding the use of music and brands.

2. Theory

In the introduction an understanding of the research area was created. In this section an understanding of the theoretical framework that shall be used, and why they are used, will be described. From this theoretical platform hypotheses will be formulated which will then be tested later in the paper.

2.1 Music

2.1.1 The Popularity of Music

People have very different taste in music depending on age, ethnicity and personality. Therefore, it is very hard to determine what is widely characterized as popular music (Allan, 2006). Allan's study showed that popular music was a "blending of personal, social, and cultural significance" just as Lull (1992) pointed out. Each song and artist used in Allan's study was shown to have a higher personal significance to some and lower personal significance to others, contrary to Adorno's (1941) study claiming that popular music fatigue personal relevance. This makes it harder to define what a popular song really is because it varies a lot depending on who is listening. However this "blending" is based on peoples' opinions from various places in the world with very different presumptions. Popular music is a part of any musical genre having a "wide appeal" and it is often distributed to large audiences through different channels in the music industry (Collin's Dictionary). If companies wanted to have an easier way of how to find popular music it might be an option to take Pop music from hit lists at local markets to find the most listened songs at the moment?

What Allan (2006) did not emphasize that much is the discussion of "the rest" – what is not characterized as popular music? There is a website called unpopular.com where people sell what is referred to as unpopular songs. However, if this website is profitable and there is a customer base who wants to buy a specific album or song, would not that make those songs/albums at least better than unpopular, because apparently someone appreciate them? Could those songs be old ones that have been forgotten or are they new potential hits that the majority has not yet discovered? The term "not popular" could therefore have a big variety of interpretations to define what it is. A song that has not yet made it to the top lists, but has just been released, could have the potential of becoming a hit song. This type of music is something that has not been researched much about and according to Universal Music this

type of music could be referred to as Up-and-Coming (UnC) music, since it has the potential of becoming widely known.

2.1.2. Why Use Pop or UnC Music?

Advertising with Pop music is observed to be a more effective stimulus of attention and memory compared to advertising without Pop music, namely any other music (Allan, 2006). Allan also says it is not only for its attention-gaining value, but also for its stimulation of memory. Co-operations when licensing a song, as one of the three options a brand has mentioned previously, have proven to be very effective, because Pop music's associations is consequentially transferred from the song to the brand. Some companies such as Tag, a men's deodorant, uses a certain type of music associated with its brand in order to reach out to customers. Tag uses hip-hop, rhythm & blues and soul as a wide genre of music rather than specific artists to combine its brand with. However in this case it is the brand that is an ambassador for spreading the music genre.

Forming an alliance with an artist is becoming more and more frequent for brands. Many famous brands have been forming alliances with famous artists such as: HP & Gwen Stefani and Swarovski & Rihanna (Lusensky, 2010). Recently Ericsson and the Swedish DJ Avicii formed an alliance worldwide by letting Avicii's fans create a song together with him that was featured and played in commercials with Ericsson (Ericsson). The goal here is often to serve a win-win situation for both the artist and the brand since the artist and the brand should have a correlating image, boosting each other's brand. This is done throughout a specific, often short period of time, where marketing communications is generated in both platforms by having an artist or song featured on the brands homepage and social media while the brand is featured on gigs and commercials with the artist. Another example is the brand Absolut Vodka who used an UnC song from the DJs in Swedish House Mafia for their launch of a new drink, Absolut Greyhound. This single from Swedish House Mafia had been played online and during few festivals so the most addicted crowd of Swedish House Mafia might had heard it, but not the rest of the audience in the world. In other words the song was familiar by some, but not famous or viewed as a popular song, since it was not on any hit lists, when it was officially released with a YouTube video on the 12th of March 2012. This song rose to one of the most played songs, namely a Pop song, and Absolut Vodka got many important brand associations together with this song who made people recognizing the brand via the song in streaming services but also on dance floors worldwide (Swedish Charts).

According to Allan (2006) co-operations like this have proven to be successful because Pop music with its broad range of covering many personal, social, and cultural meaning is transferred from the song to the brand. At the same time, as we have seen, it is hard to determine what Pop music really is because it differs a lot depending whom you are regarding just those factors. In the case with Swedish House Mafia and Absolut Vodka's Greyhound the song was not yet defined as Pop per se since it was just released but was still a huge success for mainly the brand but also for the artist due to the fact that it was liked by the audience, congruent with the Absolut Vodka brand and maybe because it was a relatively new song. However, Swedish House Mafia's Greyhound was not a Pop song when it was released but it was still valuable for Absolut Vodka. We therefore see that there is not only Pop music that could gain attention and become successful for the brand.

There are also possibilities to help a new music style emerge by letting a famous brand or a new platform serve as a tool to reach this new audience. New platforms such as SpinnUp by Universal Music allows not yet signed artist to post new content to have the possibility of getting scouted and then get a quick way to get a music contract (Universal Music). Battery manufacturer Duracell found that UnC music lacked marketing support to break through and reach new audiences by only using a famous brand. When Duracell decided to hold a contest on their website where musicians could post own songs where the song who got most votes appeared in Duracell's advertising. Not only did Duracell help aspiring artists, but their brand also generated interest from their target audience and gained positive buzz in media since the music and brand had marketing support. Also, their investment was relatively modest since the media they gained had to be bought anyway, often by using a more expensive alternative like a Pop song, and now the song was connected to the brand Duracell (Lusensky, 2010). Thus, there exist collaborations that work, between UnC music and a brand, as long as the music has marketing support. For this thesis, the UnC songs will get marketing support from the music production company, as they believe in these songs and that they soon will be played a lot in radio and streaming services.

Kellaris et al. (1993) claim that the use of Pop music has an attention-gaining value for customers since they recognize the music to a larger extent. However relevance is also important for the customer stated by Patty & Cacioppo (1986). They claim that if information has a high personal relevance it would create better attention and make the customer more involved hence lead to a more aware and controlled customer. If the information has low

personal relevance the customer would then automatically interpret it without putting that much effort to it. In our case, an UnC song has the potential to outperform the knowledge of a Pop song due to its more personal connection with the customer and therefore be contradictory towards what Kellaris et al (1993) claims, if incorporating Patty & Cacioppo's (1986) thoughts of relevance. Still, people who have not yet discovered the UnC music together with a brand does not yet know if the overall impression of the brand, in a commercial, is relevant for them. Depending on how relevant the brand is for the people who experiences it, this could generate both a positive impact but also negative impact of the brand.

Disliking the music can make the customer experience the commercial as irrelevant and uninteresting. Negative attitudes, due to disliked music styles, have found to influence brand attitudes just as strongly as positive attitudes from liked music styles, without considering music congruency (North & Hargreaves, 2007). Studies have showed that disliking the music can have just as negative effects, as liking the music can create positive effects (Craton & Lantos, 2011; North & Hargreaves, 2007). Based on that, choosing the wrong type of music, the one that has not yet been categorized as Pop or UnC, could seem as a risky decision due to the fact of negative brand attitude. This therefore suggests that Pop music would be preferred since even though UnC will probably become Pop music soon, it is still not as accurate as already using any of the Pop songs thus making UnC a bit more risky.

Hypothesis 1 = Pop music creates a more positive brand perception than UnC music.

There is however a risk that a positive attitude could be achieved towards a brand and a music style separately (Galan, 2009), thus not gaining any positive attitude towards the brand. Still, if consumers are already familiar with certain music, they are likely to transfer associations to the brand hence change the brand's perception (MacInnis & Park, 1991). This indicates that having a well-known Pop song could easier aid brand attitude while an UnC could run the risk of stealing the positive attitudes, which will not be attached to the brand since customers focus too much on the unknown UnC music separately. Peripheral cues such as music can lead to a positive attitude about the commercial itself and then transfer that positive attitude to the brand (Stout & Leckenby, 1988). This not only provides good associations towards the brand from customers by liking the commercial, but also good purchase intentions.

2.1.3 Can Popularity be Efficient?

If consumers already have associations towards a certain music style, they are likely to transfer those associations to the brand that uses that particular music style, a concept also referred to as indexicality (MacInnis & Park, 1991). The reason is because a more positive attitude could be achieved towards the music and the brand separately as well (Craton & Lantos, 2012; Galan, 2009). To support this, Galan (2009) found that it is music perception (congruency and liking), rather than music structure (such as tempo) that is the strongest determinant of how a commercial is perceived. Craton and Lantos (2012) mention that the attitude towards the advertisement as a whole exists by an interaction between personal preferences and how the music message fit those. Their analysis only focuses on the evaluation of the commercial as a whole, not what the brand would gain by having music that has the same personality as the brand itself, thus creating a good fit.

Hypothesis 2 = Congruence between the music and the brand creates more positive differences in brand perception than the popularity of the music, compared to the control group.

Every person's music taste is different and it might be costly and maybe impossible to be able to individualize commercials why it would be interesting to add the dimension of something perhaps more easily generalized, like opinions about Pop and UnC music. Studies have showed that people are more likely to desire products advertised in conjunction with music they find appealing, compared to music they do not like or no music at all (Mitchell, 1988; Simpkins & Smith, 1974). When choosing a commercial it is important to choose the right genre of music because different genres have different appeals depending on what customers and the brands are aiming for (Oakes, 2007).

Hypothesis 3 = Liking the music creates a more positive brand perception than disliking the music.

Hypothesis 4 = Liking the music creates more positive differences in brand perception than the popularity of the music, compared to the control group.

Researchers say that consistent brand management together with music allows better brand differentiation possibilities and higher brand recognition and thus it could serve as an improved experience of the brand (e.g. Bronner 2008; Kilian 2008). An extension of a brand,

or to do collaborations, is one of the most popular strategies to boost a brand's equity. If a new type of collaboration is to pursue, having a close fit to the original brand can reduce the risk for consumers when buying a product or service (Keller, 2002). Liking and identity could also be achieved and affect the brand evaluation. The more unique a brand may be perceived the more important advantageous it can create (Moosmayer & Melan, 2010). This should indicate that UnC songs are more favorable to use, as they are more unique than Pop songs, which can constantly be heard in many different channels.

2.1.4 Congruent or Incongruent

A fit could be referred to as when music and brand have the same personalities in terms of chosen attributes. Aaker (1997) discusses the fit between two brands, one that is the main brand and one which should have a close fit, namely a potential brand extension. Aaker saw that brands having similar, or as close as possible, personalities tend to achieve better results since the main brand's attributes are easier being transferred to the new one if they are in line and also recognized, from which they are creating these additional effects.

Even if you are able to determine the most Pop or UnC songs in the region where you live or come from, this will perhaps not help you achieve the desired effect together with a brand in a commercial. Even though the impact of music taste is still open to debate, there are other factors that research agrees upon, one of the main ones being brand fit. Fit means that a brand uses a branding activity that is appropriate for and could thus create promising meanings for the consumer (Yeoh & North, 2010). A high-perceived fit, or high congruency, is when a brand has certain characteristics similar to another variable that you can measure in an appropriate way. The closer these variables are on a specific scale the better fit, more congruent, the variables are. MacInnis & Park (1991) define fit of music as consumers' subjective perceptions of the music's relevance or appropriateness to other variable(s).

Fit is seemed as it exerts a stronger impact on brand attitudes than the personal relevance of the consumer (Müller & Rose, 2012; Malär, Krohmer, Hoyer, & Nyffenegger, 2011; North et al., 2004). Therefore even though you have a relevant music for a customer, a more in-line fit serves as a better tool for affecting the actual brand. Having only personal music does not affect brand attitude making it the second most important aid. It is however suggested to have both high congruence and a personal relevance for the customer in order to gain the best attitude towards the brand (Müller & Rose, 2012). It is suggested that a congruency between

two brands, when doing a brand extension, is necessary to create a more in-line message and be "better" for this brand extension because the brands speak the same language (Aaker, 1997). This variation of brand personality comparison is not only applicable to brand extensions. It is also applicable for other variables when determine if something has a high congruency, in our case brands and music. Even though music genre can affect the commercial in a positive matter for a relevant target audience (Oakes, 2007), a personality can vary between different genres, but also be the same over different genres, making it risky to make assumptions of the congruence between a song and the commercials based on genres. Creating a co-op between a personality of the music and a brand would thus be beneficial to not only perceive the commercial as better, but also for the actual brand since different music genres could lack the fit of personality between the brand and music. This gives a saying that a commercial should be relevant for the listener in order to enhance the brand, but due to its difficulties of findings every ones favorite song, the idea of making it as congruent as possible is better in order to get the desired effect. This line of reasoning is also to be found in Müller & Rose's (2012) study regarding visual sound branding attitudes towards a brand.

Hypothesis 5 = Congruence between the music and the brand creates more positive brand perception than incongruence between music and brand.

Hypothesis 6 = Congruence between music and brand creates more positive differences in brand perception than liking the music, compared to the control group.

If matching the customers' expectations is in favor, it is important to be consistent with the same branding activities over time, hence turning it to a long-term congruency for the brand. However, congruency of only having the same type of branding activates is not the sole determinant of attitudes. Having the same music exposure in commercials was found to also trigger music liking, and could consequentially lead to liking the advertising and the brand (Mitchell & Olson, 1981; Zajonc, 1968). When having a bad alignment between the music branding strategy and the brand itself, this can affect the brand in a bad way by having customers experiencing incongruence, resulting in a negative brand perception (Lavack, Thakor & Bottausci, 2008). Research has shown that consumers can transfer meanings from music they like in a commercial, to the commercial itself (MacInnis & Park, 1991). This could lead to a higher risk if there is a lack of congruency between the music and the brand, as consumers try to transfer the associations of the music they like to the brand (Galan, 2009).

Therefore even though people like the music, but the brand is not able to establish congruency, this incongruent match between the brand and music could lead to a lower recognition of the brand.

Music is seen as a positive cue, which can influence attitudes towards products and brands (Celsi & Olson, 1988). It is therefore possible to change and/or support associations about a brand no matter what previous experiences a customer has about it (Zander & Kapp, 2007, ref. Müller & Rose, 2012). If a customer does not have portrayed opinions about a specific brand, a congruent music affects the customer's opinions about the brand. However if the customer already has an opinion about the brand it is not possible to change the customer's opinions about the brand even though congruent music is in line with the brand (Müllensiefen, Davies, Dossman, Hansen & Pickering, 2013). If applying this theory it is possible to compare a Pop song with a well-known brand since they are both well known and an UnC song with a relatively unknown brand where the customer does not yet has a specific opinion. If using a branding activity, with a certain music, that is not in line with the actual brand, this can cause associations not intended, nor in line, with the marketing strategy. Keller et al. (2008) mention that it is crucial to avoid these types of misunderstandings since customers does not entirely understand the brand's attributes and therefore it affects how the customers evaluate the brand. According to Katsnelson (2011) a bad fit could lead to a lower recognition ability of the brand for the consumer, which equals a waste of resources. This is also one of the reasons why a faster approach, in addition to congruency, is presented in this thesis as letting the brand use already famous, Pop, or new potential music, UnC, could serve as a better tool, compared to a demanding process of finding the perfect congruent music among all music available in the world. However there is a risk of using music in the wrong way. It could lead to a bad alignment between the sound branding strategy and the brand, which the consumer sees as incongruent thus the brand runs the risk of creating a negative brand perception only because of the wrong type of music strategy (Lavack et al., 2008).

2.2 Hierarchy of Effects Model

When measuring effects of marketing communication, the hierarchies of effects model is a common used tool (Dahlén & Lange, 2009). As this thesis is doing an experiment in an environment where it is known that the object will have to be exposed and process the message this major hierarchies of effects model is not entirely applicable. The focus will instead be on the communications effects and the minor hierarchies of effects model.

There are a number of different models that measure communication effects. Dahlén & Lange (2009) describes four different models, AIDA, DAGMAR, KOTLER and a general model. AIDA is a model that is used to describe simple products where consumer needs to put little to no effort when evaluating different options. As the brands in the experiment is a consulting firm and a music electronic store, they could be characterized as industries where customers need a lot of evaluation time when deciding about the perception of the brands, why this model was not suitable. DAGMAR is however used for more complex products, but with the needs of customers understanding the product; they have to be persuaded to actually buy the product, and it also is used for products in a new category, which does not apply with the brands in this study. KOTLER is used for products in established categories, which is coherent with the brands used. It is important that the customers understand that their product is better than the competitors. As this thesis is only mentioning the brand in the manipulations, and not the benefits of different products, it will be hard for customers to compare, especially for the music electronic store where product information is what creates quality. Thus the more general model will be used, as it is more general it could be easier to apply to brands instead of products, and also work over different categories and industries. (Dahlén & Lange, 2009)

The general model is built on four steps, where each step is dependent on the previous one. The steps are category interest, brand knowledge, brand attitude and purchase intention.

2.3.1 Category Interest

The hierarchy of effects model states that those who have high purchase intention also have a good knowledge and a high level of interest in the category. It refers to that each target is more important than the past, and that all the steps are interrelated (Tellis, 1998 ref. Bergkvist, 2000). In an established category, there are difficulties of how to increase category interest among customers with an already low interest. The reason is because they have already been exposed to a variety of marketing activities over time and the interest has apparently not changed towards the category. It is therefore difficult to influence an uninterested person's preferences and attitudes towards brands from such a category (Machieit et al, 1993).

2.3.2 Brand Knowledge

Brand knowledge has two different dimensions, recall and recognition (Dahlén & Lange, 2009). When respondents are exposed to the manipulation in our research they do not have

any prior knowledge about the brand, as we are using mock brands, except for the text they were asked to read in the beginning of the questionnaire. Therefore it makes recognition of the brand uninteresting, as the respondents do not get asked questions over time and they could not have heard about the brand before. Thus recall will be the dimension that will be tested in this paper in regards to brand knowledge.

If a brand is using a specific sound to enhance its brand image, those brands are 96% more likely to be recalled than those brands who do not use a sound branding technique that fit their brand image (North & Hargreaves, 1997). As we can derive from North & Hargreaves, brands need to use a certain sound that is in line with their brand in order to more likely achieve a higher chance of getting recalled. If a category can be recalled without help, in competition with other categories, it is thus more likely that the communication can have greater impact on later stages, as the communication has been noticed. As only one survey is sent out to each respondent, it is only short-term recall that can be tested. This indicates that congruent will generate more recall then incongruent. As the difference between Pop and UnC is unclear, this has to be investigated.

2.3.3 Attitude

Attitudes can take two different forms, absolute and relative. Absolut attitude is what the target audience thinks about the brand on its own. This is very important in categories where there are few differences between the brands. Relative attitude is how the target audience compares the brands towards its competitors (for example Dahlén & Lange, 2009).

Groves (2011) argues that it is important that the target audience likes the music when evaluating a brand's attitude. He also states that liking is not a requirement to generate positive brand attitudes. Pop music would have a greater effect on brand attitude compared to UnC music, as the consumer like Pop music to a larger, more secure extent, due to its position of being just Pop. Even though a Pop song is more commonly known by the people of its local market, there is nothing that says that an UnC will have a worse liking; people just have not been exposed to it yet. Thus, UnC could also have the same effects as Pop music regarding brand attitude.

2.3.4 Purchase Intention

Purchase intention is the last step in the model. To be able to have an increased purchase intention, the attitude towards the brand or product is important. Thus focusing on attitude is important in order to increase purchase intention (ibid). There is an ongoing discussion about how attitudes affect purchase intention. Some argue that attitudes influence purchase intention (Pride & Ferrel, 1991), while some argue against that it does not exist such a connection Solomon (2004). As the hierarchy of effects model is built on attitude preceding purchase intention, and as it is a general model, we conclude that it is does have an effect of how the brand is perceived thus interesting to investigate how purchase intention is affected depending on what music is played in the background of a commercial. Numerous studies have shown that fit between the music and brand increases the purchase probability as well (Oakes, 2007).

2.3. Brand Equity

When investigating how different music affects the brand personality, it is also interesting to investigate how it affects the brand equity. As this is not the main priority in this thesis, this section will be kept short.

A big contributor in branding theory is Kevin Keller, whom introduces the concept of customer-based brand equity (Kuhn, Kerri-Ann & Alpert, F., 2004). Keller's Customer-Based Brand-Equity (CBBE) model is based on four steps that are also represented by a question. 1) Identity – Who are you? 2) Meaning – What are you? 3) Response – What about you? 4) What about you and me? (Keller 2001). Keller's model takes the perspective of the company instead of the customer, as it does not explain what the customers get from the actual brand (Dahlén & Lange, 2009).

Erdem & Swait (1998) have developed a customer based brand equity model based on the customers' perspective. Their model have three important building blocks, 1) Brand building – brand investments and consistency 2) Brand signals – clarity and credibility, 3) Evaluation dimensions – perceived quality, perceived risk and information cost. Erdem & Swait's (1998) model could be more interesting, as the value the customers experience from the brand is the factor they evaluate when comparing different brands, and thus it becomes more clear how the brand equity have changed with the different manipulations. As the thesis focuses on the end results for the brand of using different music, it will be restricted to only investigate how the

evaluation dimensions have been affected, and not how the previous stage (brand signals) was affected.

2.4 All Hypotheses

Hypothesis 1 = Pop music creates a more positive brand perception than UnC music.

Hypothesis 2 = Congruence between the music and the brand creates more positive differences in brand perception than the popularity of the music, compared to the control group.

Hypothesis 3 = Liking the music creates a more positive brand perception than disliking the music.

Hypothesis 4 = Liking the music creates more positive differences in brand perception than the popularity of the music, compared to the control group.

Hypothesis 5 = Congruence between the music and the brand creates more positive brand perception than incongruence between music and brand.

Hypothesis 6 = Congruence between music and brand creates more positive differences in brand perception than liking the music, compared to the control group.

3. Method

In the previous chapter the theoretical platform the paper is based upon was presented. In this chapter the methods used for collecting and analyzing the data will be described, which is derived from the theory in the previous chapter. The method is also based on the basis of how to best answer our research question. The different methods in this chapter will be described and discussed.

3.1 Subject

Music can have many different areas of usage, from playing in-store, use it as a jingle and also to broadcast it in different media. As have been seen in the theory section, there are many

studies that have been conducted that are focusing on the effects of music in commercials and how it affects consumer behavior. Different studies have different conclusions about the music played and what aspects of the music that is giving the effects, which makes this an area that needs further research.

Studies concerning music and branding have manly focused on congruency, liking and, to some extent, if the music is appreciated by the listener (Galan, 2009; Allan, 2006). There are fewer studies that put all of these effects together with the additional difference between Pop and UnC music, and its impact on the brand.

Both music and brands could be strong on their own, which could have the effect that when they are being put together in a commercial, synergies might not be as strong as expected, as they get evaluated separately (Galan, 2009). The authors had the theory that when Pop music is played in a commercial, with any brand, the customers see them as two different variables put together (music and brand), rather than one entity. As UnC music has not yet established themselves in the presence of customers' life, it could be possible for those songs to become closer connected to the brand. Due to the lack of research around UnC music and its potential the authors wanted to research the subject to see if the effects are different between Pop and UnC music when connected to a brand. We also want to see if the effects are different depending if the music is congruent or incongruent to the brand and how important the likeability of the music and the brands are. Thanks to the possibility of working with Spotify and Universal Music the research could be done in an effective and reliable way, making the subject even more interesting since its tangibility and closeness to real life experience is higher as the data is collected in the same channels that the consumers will be exposed to the communication.

3.2 Research

A deductive approach has been applied in this paper and hypotheses were formulated based on previous research in order to investigate the problem and to more precisely being able to answer our research question and describe the topic. These hypotheses will be tested and will either be supported or not supported. Deductive research methods are often criticized as they use collected data, which is narrow, and only focus on the question at hand. Thus there is a risk that other factors, outside the researched elements, are influencing the results, which is not covered in the research (Jacobsen, 2002).

The experiment has a causal design, as it investigates the reaction, causal and effect of different commercials. In these designs it is preferable to conduct an extensive study (Jacobsen, 2002), which we claim that we have been able to fulfill, as we have n=392 respondents. An extensive study has the advantage of providing more generalizable results, which implies that it is more likely that there will be similar outcomes in other situations with the same conditions (Jacobsen, 2002).

The results will be presented in an honest and straightforward way by presenting the results in pictures and point out the most interesting findings in the text. Due to the large amount of data being presented summarized tables are presented in the results and more detailed version of the tables in the Appendix 1. This is done in order to show the findings and also to makeing it easier for the reader to not only see the significant differences, but also other tendencies that can help them get the full picture of the research.

3.3 Preparations

This paper aims to investigate how the popularity of a song affects the perception of a brand. As much previous studies have been done about the level of congruency between the music and the brand, and this seems to have an effect, this aspect was also taken into consideration. This was done in order to see if these two variables affected the brand in different ways, or in different constellations. In order to investigate this it was necessary to have songs that have both levels of popularity and congruence. This gives us four songs per brand - Pop & congruent, Pop & incongruent, UnC & congruent and UnC & incongruent.

3.3.1 Pre-test

In order to determine what brands and songs to use in the research questions, a pre-test was conducted. The aim was to find the best brand personality match between brands and our different music styles Pop and UnC. It was relevant to make sure that the brand personalities from both brands and songs were found, in order to connect them with each other. This would then create a congruent and an incongruent match between the two, which is necessary in order to compare brands and songs in combination with a reduced potential bias.

The pre-test was carried out by an online questionnaire with a convenience and snowball sampling. Different age groups were approached and asked to spread the questionnaire

through social media and e-mail, n=116 people with an average age of 26 answered the questionnaire with 56% of the respondents being women and 44% being men.

In order to determine how to compare brands to each other a certain type of measurement has been studied for a long period of time. Researchers have tried to develop a measurement containing high validity and reliability of brand personalities that people can use across categories and customer segments (Digman, 1990). Aaker (1997) developed the most commonly used measurement by looking at 37 brands with a big range of products rated on 114 personality traits by asking 631 respondents. After factor analyzing her personality traits she found that the best ones to use were: ruggedness, sophistication, competence, excitement and sincerity. Aaker's model has been criticized for its too generalized view (Austin, Siguaw & Mattila, 2003) and its too conceptual ground (Azoulay & Kapferer 2003). However it is still the most used theory when speaking about personalities and how to create fit between brands and other products, and thus it is the method we will use.

3.3.1.1 Questionnaire

The questionnaire was made in the online tool Qualtrics and sent to each respondent with an Internet link. The questionnaire was built on three different types of questionnaires: one about brands, one about Pop music and one about UnC music. Each respondent answered one of the three questionnaires, which was randomly chosen by Qualtrics. This was done to reduce the risk that a certain age group would only be answering one specific dimension and that we, or someone else, knew who answered what questionnaire.

Each of the three questionnaires had either ten brands, ten Pop songs or ten UnC that were evaluated based Aaker's (1997) factors of personality. In the first questionnaire the respondents were asked to read a text about one of the brands (Appendix 3) and then answer how they experienced the brand's personality based on Aakers (1997) factors of personality. We used three subcategories for each of the five personality factors providing us with 15 different variables that the brands and songs could be evaluated on. If the respondent was exposed to music they heard a 30 second clip of a song, either Pop or UnC, and then answered the same personality questions from Aaker (1997). Each respondent answered one question about either a brand or song, out of the ten available, before they moved on to the next one. This enabled the respondents to have the information fresh in their memory for every

personality evaluation. To account for order bias and reduce the effects of the order we randomized the order of the ten brands/songs in every questionnaire as well.

To measure the personality traits of Aaker (1997) the respondents were asked questions about the brand or song based on the personality traits from Aaker on a seven-point Liker-scale. The scale had the extremes ranging from *completely in line* to *not in line at all*. These scales have been used before with proven reliability (Aylesworth, Goodstein & Kalra, 1999).

3.3.1.2 Designing Brands

The ten brands were fictional, mock brands, in order to exclude effects on expectancy (Galan, 2009; Keller et al., 2008) – the effects of consumers having their previous experiences with the brand interfering with the experiment. It also removes the risk that the real brand may take part in activities that change their personality during the experiment. The ten brands used in our pre-test were selected by looking at different industries to get a good spread and range of brands.

Ten people from a convenient sample were asked to write down one brand they knew within the following industries: music, department store, beauty, consumables, restaurant, fashion, cars, e-tail, technology and consulting. Then one brand was picked by random in excel in each industry. In other words, each of the brands in each industry had a 10% chance of being picked. An easy approach of selecting the brands could have been to use the ones with the highest value according to Forbes (Forbes, Powerful Brands), since this would reduce the impact from the authors. However, it could be risky to have a description about some of the world's most well-known companies which is why this alternative option was chosen instead. Using brands from Forbes could also be too industry specific since many of the brands are operating in IT-industries, and are consumer goods companies, thus narrow down the possibility of applying our results to other industries.

The text information about the mock brands is based on real brand's company descriptions but with their name changed. Text from the brands' home page was used, but some parameters were changed in order to reduce the risk of brand recognitions. For some it was the country of origin and for others it was the name of the company's products e.g. name of car models could reveal the original brand. Brands were selected within ten different industries. From those ten, two brands were chosen from different industries (see Appendix 3

for brands). This will not only make the study more applicable and broader more types of brands and its branding activities, but also strengthen the validity towards the usage of Pop and UnC music, so that it is not only applicable to one industry. In accordance with our tutor it was decided to keep the text in both the pre-test and the thesis in Swedish. The reasons are that we wanted to avoid people to misinterpret the questions in our survey, in combination with that it was relevant for the Swedish market. For the thesis it was also decided to only use the Swedish brand texts, as it was relevant to use the original format the respondents were exposed to.

3.3.1.3 The Music

In collaboration with Universal Musica list consisting of ten Pop songs and ten UnC songs was created (Appendix 2). The reason of the cooperation with Universal Music was that they have data on what songs are being listened to most frequently throughout different channels. In doing so, the subjectivity of the authors on popularity was removed. Together with Universal Music another list of song that was not yet popular, but which they strongly believe will become popular in the near future, was produced i.e. UnC. As the business idea of Universal Music, or part of it, is to discover artists and hit songs, their expertise on finding potential hits is reliable, as they are the one of the biggest companies in the music industry. However there is of course a risk that these UnC songs will not break, as is the nature of an UnC song.

Just like Allan (2005) this paper used a 30-second clip for the communication. Allan found that 60-second spots created higher recall compared to 30-second spots, but due to the fact that audio commercials usually are around 20-30 seconds in Sweden, the diction was made to go with 30 seconds instead of 60 seconds. Allan also saw that 30-second spots should be less priced due to the fact that they have worse recall abilities compared to its current pricing. All the commercials were randomly selected just like Allan's study. The research tool could provide information if the person had listened to the song or not, so only the results from the persons who listened to the songs would be included.

3.3.1.4 Deciding Music and Brands

To decide what brands to use in combination with what songs, each of the ten brands were compared to the ten Pop and ten UnC songs. The level of congruence is important to include as the paper investigates the effects of Pop and UnC in combination with level of congruence.

Therefore there was a need to assure that the congruence between the brand and music was as similar as possible between Pop and UnC. To determine the distance in congruence between each brand and each song, the following equation was used:

$$\text{Level of fit} = \sum \sqrt{(\text{Brandfactor}_i - \text{Songfactor}_i)^2}$$

The equation measures the city block space between the brand and the song, which is the easiest method when working in multi-dimensional spaces. The brand in each category (congruent and incongruent) that had the smallest difference between Pop and UnC was chosen. In order to isolate the effects of the experiment the distance between the congruent songs must be as small as possible, the same goes for incongruent. Otherwise it may be the level of congruence that shows the effects, and not the music manipulation. The difference between the two categories was then calculated and added together. The result showed in Table 1 indicates that Shout out Sounds was the preferred brand to use in the main study (0,49) followed by Millerman Consulting (0,98), since they had the lowest level of total difference between Pop and UnC, and a clear difference between congruent and incongruent. That is the reason why Naess for example was not chosen even though it had a better fit/lower difference in congruency and incongruent, since it has a bigger total difference between Pop and UnC. The numbers in the Table 1 represents the differences in the respondents rating of the 15 (5x3) personalities evaluated on the seven-point bipolar scale. The table shows the total distance between each brand and the song that generated the greatest distance for incongruence and the lowest distance for congruence.

Table 1 – Pre-test Music and Brand

	Congruent			Incongruent			Total Difference
	Pop	UnC	Difference	Pop	UnC	Difference	
Shout out Sounds	9,09	9,54	**0,45**	16,28	16,32	**0,04**	**0,49**
Esbjerg	9,02	5,24	3,78	16,90	20,54	3,64	7,42
Beauty Nordique	8,28	10,78	2,50	21,51	28,33	6,82	9,32
Natur Juice	9,28	13,26	3,98	23,40	30,30	6,90	10,88
Naess	6,23	5,61	0,62	14,20	15,77	1,57	2,19
Oliviér	8,75	10,61	1,86	19,83	23,13	3,30	5,16
Ludit	10,05	11,29	1,24	19,65	24,14	4,49	5,73
OnShoe	7,98	6,29	1,69	15,66	20,77	5,11	6,80
Icorn	9,08	7,42	1,66	18,68	24,64	5,96	7,62
Millerman Consulting	8,50	8,21	**0,29**	19,11	18,42	**0,69**	**0,98**

The songs that were the most congruent and incongruent for each category regarding both brands can be seen in Table 2. It shows that the most congruent Pop song for Millerman Consulting was John Newman and the most incongruent Pop song was Veronica Maggio. For the same brand but UnC songs it is Markus Krunegård that was the congruent choice and Faråker the incongruent one. For Shout out Sounds Eminem & Rihanna was the congruent Pop song and Veronica Maggio the incongruent Pop song. The UnC songs that were chosen were Markus Krunegård as the congruent one and Rebecca & Fiona as the incongruent one. There are two songs that appear in the same manipulation on both experiments. One reason that could be the explanation is that Millerman Consulting and Shout out Sounds got very similar brand personalities in our pre-test. As this paper does not investigate how different brand personalities are affected, but rather that the brand personality itself gets affected, and if this can be applicable for brands in different industries, the decision was made to continue with the experiments without changing brands, even though they had similar personalities.

Table 2 – Music and Brand

Millerman Consulting

	Congruent	Incongruent
Popular	John Newman – Love you again	Veronica Maggio – Hela huset
UnC	Markus Krunegård – Stör dig hårt på mig	Faråker – Paparazzi Du

Shout Out Sounds

	Congruent	Incongruent
Popular	Eminem & Rihanna – Monster	Veronica Maggio – Hela huset
UnC	Markus Krunegård – Stör dig hårt på mig	Rebecca & Fiona – Candy Love

The chose to only use two brands was made since using all of the ten brands would have made the scope too large when dealing with the given time frame. Even though using all ten brands might have provided a more solid analysis, being able to cover both a business-to-consumer (Shout out Sounds) and a business-to-business (Millerman Consulting) gives us more spread in the study. This focus gives a more generalized view of brands in general, rather than being specific towards only business-to-customer.

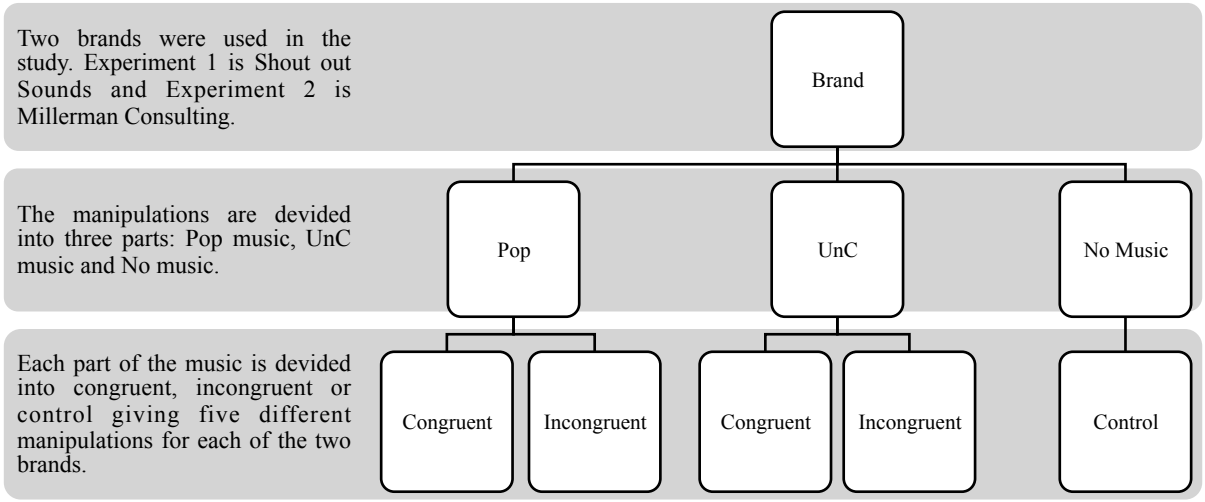
3.4 The Experiment

The experiment had a experimental mix design with 2 (Pop & UnC) x 2 (congruent & incongruent) + 1 (control group) with no music. The same type of experiment was conducted

with two different brands x 2, who are in different industries to be able to generalize the results, hence giving us a 2x2x2 design.

A 30 second spot was recorded where a person read a text about each brand. Music from the pre-test was added to the spoken commercial. The same exact 30-second spots from the pre-test were used. This gives five manipulations for each brand; Pop congruent, Pop incongruent, UnC congruent, UnC incongruent and a control group with no music in the background. The same female announcer was used for all the commercials to avoid spokesperson bias (Wheatley & Brooker, 1994). The use of professional production was used as support from Universal Music and Spotify was given when putting the communications together, which is consistent with past research in order to get a better and more reliable result (Brooker & Wheatley, 1994; Roehm, 2001). The exact same spoken track was used for all manipulations, making the music the only factor that changed. See Appendix 5 for a link to hear the commercials.

Figure 1 – Experiment Design



The experiment was designed to determine how the dependent variables were affected by the independent variables. In this study the dependent variables are the brand personality, category interest, recall, attitude, purchase intention and brand dimensions (brand equity). The independent variables that are used to affect them are: Pop music, UnC music, congruent music and incongruent music. The experiment was conducted twice, on two brands, in order to improve validity.

3.4.1 Procedure

The respondents were gathered through the use of Spotify and its streaming service "Spotify Free". A commercial was recorded by Universal Music, to make it professional, and was aired asking the listeners to click on a banner in order to complete a questionnaire. Having this banner might have had an impact on the respondents since the authors don't know if a picture was showed, and this then could have influenced them in a way non-visual studies should not use. However this was before the experiment started, so it should not affect the experiment at hand, but might have an effect on the sampling. This was considered as the preferred way of collecting data compared to avoiding those potential biases by collecting samples in another way, such as only handing out links through social media. Receiving respondents who are using Spotify's service is also more reliable, since this is a place where a real commercial of this kind could appear for the customer. Therefore the potential bias is well out weighted by the pros of our sampling method. To increase the number of respondents an incentive was put in place, a chance to win a three-month Spotify Premium for free. The price was chosen not to be too highly valued so it would affect the answers in a positive way, but still having something as a treat in order to make sure enough respondents was received in time. This was mentioned in the commercial as a potential price if they completed a survey.

When clicking the banner the respondents were linked to a survey and randomly got to listen to one of the ten manipulations. Before listening to the manipulation they were all asked to read the same text about the "mock brand" that was provided to the respondents in the pre-test. After reading about the brand they got to listen to a commercial about the brand. The music was played in the background while the spokesperson talked about the brand. The manipulation with "No Music" only listened to the spoken commercial without the background music. After the respondents had listened to the commercial they were asked to answer the questionnaire.

3.4.2 Sampling

A randomized approach was taken in order to get more homogenous groups. This is important when comparing groups in order to minimize type II risk error (Malhotra, 2010). All the respondents were people that get in contact with this kind of communication on a regular basis since they have and use a Spotify account. This also ensures that the sample are the same target group as the people this marketing efforts are aimed at, reducing the risk of doing the experiment on the "wrong" target group, and thus providing misleading results. To

achieve these criterions samples was gather from Spotify, who randomly played the commercial that asked the listener to click the banner.

In order to make sure that the central limit theorem was met, and that statistical analysis could be done, each group contained more than 30 respondents (Szafran, 2012). 50 respondents per group was the lowest amount of respondents this paper aimed for when collecting the data. This was in order to create greater significance and to compensate for potential dropouts, and to make sure that enough respondents were gathered in the case that analyses from other perspectives than initially planned become relevant.

The experiment was executed in the Swedish market since the commercials was intended to have the same local language as the respondents. Hence it would have been difficult to perform this type of survey in other markets since the authors do not have the required knowledge of any other local market and its music and brands. Also, Sweden is a well-developed market with using services such as Spotify, which is a necessary platform of gathering the surveys, as this is an environment similar to the environment respondents will experience, when being exposed to the commercials. A total of n=741 respondents was gathered from the beginning of the data collection ranging from April 15th till April 19th 2014. However, since 47% of the respondents were between 15 to 17 years old, and it could be questionable for brands to focus their marketing towards such young people, the dicition was made to narrow it down to people who are at least 18 years old. This was found necessary, not only due to the marketing aspect, but also since it could be considered wrong to base the sample data, which should be as representative of the Swedish population as possible, to a base where the majority of the respondent is in an age span of three years. Respondents whom did not click on the media file were also excluded from the analysis, as these people did not experience the manipulations. Responses that were obviously unserious were also removed. This provided the study with n=392 number of total respondent. The decision to remove 47% of the initial respondents could be questioned, but deemed necessary by the authors. The total amount of respondents being men was 63% and the woman was 37%. The decision was made to not manipulate the data by weighing the women's answers, since no differences was found in the results between the groups when this was tested, and the authors also wanted to manipulate the data as little as possible.

3.5 Questionnaire

The questionnaire was designed as a self-completion questionnaire. This was to remove the risk of interviewer bias and in order to get a wider geographical spread of the respondents (Malhotra, 2010). However there is a risk of respondent bias if they did not understand every question correctly. The questionnaire was comprised by structured question that was to be answered on a seven points bipolar (category interest, purchase intention and brand dimension) or Likert scale (brand personality and attitude) (Malhotra, 2010). This type of scale is preferable as it gives bipolar extremes that the respondents can take a stand against (Jacobsen, 2002). Compared to the pre-test there were also open questions in the main study in order to catch some more qualitative and different answers. The questionnaire, where respondents could answer these structured and open questions, had the exact same design for all the manipulations, with the exceptions of the control group. Here, questions about the music and artist were removed, so the respondents would not experience any confusion. The questions were discussed in a small focus group in order to determine that the questions were not misunderstood. The questions used are to be found in Appendix 4

The questionnaire starts with a text about the brand being the same as in the pre-test. After the respondents had read the texts they moved to a new page were they heard an audio track with the commercial. The decision to have a text in the beginning of the main experiment was to get all the respondents to start the questionnaire with the same brand perceptions as the pre-test. Then the non-visual communication comes after and affects their brand perception. It is a way to simulate pre-existing brand perceptions before they hear the communication. This is because the study aims to inspect how different music affects brand personality, not how it can create a brand personality, therefore it is important that the communication is not their first contact with the brad.

3.5.1 Brand Personality

Brand personality was tested based on Aaker's five factors of brand personality. Each factor was divided into three questions in order to increase internal reliability. The three sub-questions to each factor were based on Aaker's own sub-categories (Aaker, 1997). The questions were made into an index if they satisfied a Cronbach's alpha over 0,7, which they all did (Ruggedness alpha = 0,88, Sophistication alpha = 0,75, Competence alpha = 0,82, Excitement alpha = 0,88, Sincerity alpha = 0,81).

3.5.2 Category Interest

To find the respondents' category interest questionnaire asked them about their perceived interest towards the category with one question. The decision to keep it to one question was to make the questionnaire shorter in order to reduce potential dropouts. The decision of only use one question has been used before with proven reliability (Donovan & Rossiter, 1994).

3.5.3 Knowledge

As the brands were of the type "mock brands", the respondents did not have any prior knowledge about them. Therefore only recall of the brand was tested. As the questionnaire both lets the respondents read about the brand and then listen to a commercial, the decision was made to test unaided recall. This was done by an open question asking what the brand worked with/what industry they acted in, and what the name of the brand was. The answer was later categorized into a right or a wrong answer by the authors; hence there is a risk of misinterpretations in these answers, e.g. Shout out Sounds can be working with both music and/or retail and we have tried to use a subjective opinion and common sense to avoid bias.

3.5.4 Attitude

Brand attitude was tested in two ways, for the question about absolute attitude, which was turned into an index (alpha 0,90) and two about relative attitude, which also was turned into an index (alpha 0,77). The absolute attitude questions asked what the respondents thought about the brand in different ways, and the relative asked how they thought the brand was compared to competitors in its industry. In order to see if the music perception interfered with the results, questions were also asked about the artist and the song. This was done to remove potential outliers, if someone hated a certain artist, decisions could be made on how to handle that specific respondent if necessary.

3.5.5 Purchase Intention

To complete the micro hierarchy of effects model we asked the respondents: *How likely is it that you will buy a product/service from the company?* As this is not the focal point of the study, the decision was also made to keep it to only one question (Donovan & Rossiter, 1994).

3.5.6 Brand Equity

The brand equity questions was asked according to the evaluation dimensions risk, quality and information. Risk was investigated with the question *"How high risk do you associate the*

brand with?" Quality was investigated with "*The brand radiates high quality"* and information had the question *"In order to make a purchase, I would need more information"*. The first question had a scale ranging from very high to very low, and the last two had a scale ranging from completely agree to do not agree at all. This means that you would like a high value on quality, a low value on risk and information (information could be debatable, as a higher value might indicate more interest, but it can also indicate the opposite stating that they lacked information). As these three works together to generate brand equity they are kept to one question per dimension, as done before (Donovan & Rossiter, 1994).

3.5.7 Ensuring Pop and UnC

To make sure the music was characterized as Pop and/or UnC three questions were asked about the music. *Who is the artist?,* "*What is the song called?"* and "*How many times have you heard the song?"*. These were open, unaided questions, to make sure that the Pop music and the UnC music differed from each other. This would serve as a confirmation from the classification of Pop or UnC that was received from Universal Music when putting together the manipulation. An independent T-test was executed to confirm the differences, and there is a significant difference in all test variables, name of song p=0,01, times they have heard the song p=0,01 and name of artist p=0,01. Thus the conclusion can be made that the list supplied by Universal Musical is valid.

3.6 Analytical Tools

In order to analyze the data from the survey the analytical program SPSS Statistics was used. The statistical tests that were conducted to analyze the data are Sheffe One-way-Anova and Pearsons Chi-square. The Sheffe One-way-Anova was used as there are more than two groups, and the groups are of different sizes. Chi-square is used to analyze relationships between characteristics, or their independence. Chi-square should not be used if there exist an expected count that is <5. This scenario will appear in this paper, and Chi-square is still used as long as at least one of the two following requirements is satisfied.

Requirement 1: Avoid using the Chi-square test for tables with expected cell frequencies less than 1, or when more than 20% of the table cells have expected cell frequencies less than 5 (Cochran, 1954).

Requirement 2: Total number of observations is at least ten, the number categories is at least

three, and the square of the total number of observations is at least ten times the number of categories (Koehler & Larntz, 1980). Another solution is to group two similar groups together in order to get higher expected value. Grouping two groups in order to get higher values is not an option as the results would then not be interesting for the purpose of this thesis.

In order to determine the significance three different levels of accepted significance levels is used: * → p=0,1, ** → p=0,05 and *** → p=0,01. When there are no results that meet any of these requirements they will still be showed in the Appendix 1 because they do provide with an indication of the results, even though they might not be as accurate as the more significant values. One might be able to criticize the used significance levels, especially the p=0,1 since there is a risk of bias if accepting this significance level. The authors do however want to show as many results that could be applicable as possible but still take the significance levels into consideration when doing analyses.

3.7 Reliability and Validity

3.7.1 Reliability

The reliability aims to measure how reliable the results are based on how the method and collected the data was conducted. This is important to have in mind when designing the method, as you do not want the data collection itself to affect the data, for example a nice or a rude interviewer may affect the answer of a respondent. The paper have used already existing music from professional companies and their channels in order to create and gather data which would not be possible without the help from Universal Music and Spotify, which strengthens the research as it get a greater reach and randomization. However, the paper has chosen fake brands that might not cover all brands or segments of customers, which could lower the reliability of our research. The way the data was collected could also be criticized due to the fact that information was only gathered through Spotify's channels. This means that people who do not use Spotify will thus not be included. A better picture of the real population could probably be achieved if more streaming services were used and other channels were people listen to non-visual commercial, such as radio. In order to make sure that the music from Universal Music really is associated with Pop and UnC, in order to increase the reliability, the respondents were asked how many times they have heard the songs in order to strengthen the songs received from Universal Music.

3.7.2 Internal Validity

The focus here is if the results tend to show what the paper is aiming at measuring (Jacobsen, 2002). Jacobsen (2002) also states that if the variables are gearing toward previous researchers results, the nomolodgical validity is high. In this research a slight majority of the hypothesis were in line with previous research, which is why the validity is considered relatively high, but could be a bit moderate, as the aspect of liking was taken to account later in the process. The paper have also used a seven-point bipolar scale in its surveys, ranging from for example 1 = *completely disagree* to 7 = *completely agree.* By doing so it is more likely to create bigger differences between the responses compared to those using for example a ten-point scale. This could increase content validity (Söderlund, 2005).

3.7.3 External Validity

By not only covering consumer products, but also business services the paper will be able to apply its findings to a more generalized view of brands, as two different industries are tested. If the focus was only on brands in one industry the relevant results could have been more focused towards that industry, thus less able to apply on the effect music has on brands in general. The decision was made to not only use a level of significance of 10% but also to show and discuss results that were not significant. According to Jacobsen (2002) this could lower the external validity of the study, but the authors want to present all results and to analyze patterns that may be interesting even if there is no significance.

4. Results

In this part we will present the results from the main experiment. It will not be analyzed nor discussed here as we find it more relevant to show all results in an honest and straightforward way and later on discuss and analyze the most important findings. In doing so we are both able to present all of our findings as it could be of interest to see how every variable has been affected. Under each of our five headings the differences in the following variables will be investigated: Brand Personality, Absolute Attitude, Relative Attitude, Brand Dimensions, Category Interest, Purchase Intention, Brand Recall and Industry Recall. Experiment 1 is focusing on the brand Shout out Sounds and Experiment 2 on Millerman Consulting.

Each section starts with a picture of the result, where we present the variables with a significant difference with the highest mean, otherwise a “---“symbol will be presented since

there were no significant differences. Even though many non-significant values were observed they still tell us how the respondents answered why we think it is important to mention the means that have big differences. This is the reason why some results contain no significant values in any of the three groups but are still mentioned since they represent what we believe is an interesting difference of 0,50 on our seven-point scale. The reason why we decided to include the chosen pictures under the headlines in the results is because they tell us the most important findings. A more detailed picture with all results including means and respondents is located in the Appendix 1.

4.1 Pop or UnC

Under this section we have compared the three groups "Pop vs UnC", "Pop vs Control" and "UnC vs Control".

Table 3 – Pop vs UnC

		Experiment 1			Experiment 2		
		Pop vs UnC	Pop vs Control	UnC vs Control	Pop vs UnC	Pop vs Control	UnC vs Control
Personality	Ruggedness	---	---	---	---	---	---
	Sophistication	---	---	---	---	---	---
	Competence	---	---	---	---	---	---
	Excitement	---	---	---	---	---	---
	Sincerity	---	---	---	---	---	---
	Category Interest	---	---	---	---	---	---
Recall	Brand		No effect			No effect	
	Industry		No effect			Control = more; Pop & UnC = less*	
Attitude	Absolute	---	---	---	---	---	---
	Relative	---	---	---	---	---	---
	Purchase Intention	---	---	---	---	---	---
Dimension	Quality	---	---	---	---	---	---
	Information	Pop***	---	UnC*	---	---	---
	Risk	---	---	---	---	---	---

The group with the highest mean are showned in the chart

--- = No significant difference; * → p=0,1; ** → p=0,05; ***→ p=0,01

4.1.1 Personality

Experiment 1: There are no significant differences between any of the three groups. There is a difference of Pop and UnC having a higher mean value for excitement compared to the control group, which was also to be found in experiment 2.

Experiment 2: There are no significant differences between any of the three groups. The only tendency found here is that music, no matter if Pop or UnC, has a higher mean value for excitement, which was also to be found in experiment 1.

4.1.2 Category Interest

Experiment 1: There are no significant differences between any of the three groups. Pop has a higher mean value of 0,51 compared to the control group having the lowest, which is a tendency also found in experiment 2.

Experiment 2: There are no significant differences between any of the three groups. Pop has a higher mean value of 0,49 compared to the control group, which is a tendency also found in experiment 1.

4.1.3 Recall

Experiment 1: There is no relationship between how Pop, UnC and the control group affect brand recall. The expected count and the count are very similar for all the categories, but we can identify UnC as the only group that has higher count than expected count on brand recall. There is no relationship between how Pop, UnC and the control group affect industry recall. The expected count and the count are very similar for all the categories. There is a small tendency that music, Pop and UnC, has higher count than expected count on industry recall, and that the control group has lower.

Experiment 2: Even though the expected value for one cell is lower than 5, the test still is used as it fulfills the requirements discussed by Cochran, Koehler & Larntz (1980). There is no relationship between how Pop, UnC and the control group affect brand recall, just as in experiment 1. If having a closer look at the result for expected count and count for brand recall, we see a clear pattern, with the control group getting a higher count than expected, and both Pop and UnC getting a lower. This is a pattern that was not to be found in experiment 1. The test shows that there is a relationship between how Pop, UnC and the control group affect industry recall at a p=0,1. This is a finding that was not present in experiment 1. The expected count and the count follow a pattern were the control group is the only group that has a higher count than the expected count. This is the opposite of the tendencies found in experiment 1, and indicates that the music has decreased the respondents' ability to recall the brand.

4.1.4 Attitude

Experiment 1: There are no significant differences between any of the three groups regarding absolute attitude. The difference to be found is that UnC has a higher mean value than Pop, and Pop has a higher mean value than the control group. There are no significant differences between any of the three groups regarding relative attitude. All three groups have very similar mean values.

Experiment 2: There are no significant differences between any of the three groups regarding absolute attitude. UnC has a higher mean value of 0,64 compared to the control group, which is a tendency also found in experiment 1 stating that UnC has the highest mean and the control group the lowest. There are no significant differences between any of the three groups regarding relative attitude. Pop and UnC has higher mean value differences compared to the control group in experiment 2 compared to experiment 1.

4.1.5 Purchase Intention

Experiment 1: There are no significant differences between any of the three groups and both experiments show different results with the control group having the highest value and UnC the lowest in experiment 1.

Experiment 2: There are no significant differences between any of the three groups and both experiments show different results with UnC having the highest value and the control group having the lowest in experiment 2.

4.1.6 Dimension

Experiment 1: There are some significant differences in mean value between the groups for brand dimension. What is common for all the dimensions is that the control group has the lowest mean. However the differences are the not significant between the groups of quality and risk. We can see a significant difference of 1,18 between Pop and control group for information at a p=0,01 in favor of Pop. Also, there is a significant difference of 0,79 between UnC and control group at a p=0,1 in favor of UnC.

Experiment 2: There are no significant differences between any of the three groups. UnC has a higher mean value of 0,50 compared to the control group, which is a tendency also found in experiment 1 stating that UnC has the highest mean and the control group the lowest.

4.2 Congruent or Incongruent

Under this section we have compared the three groups "Congruent vs Incongruent", "Congruent vs Control" and "Incongruent vs Control".

Table 4 – Congruent vs Incongruent

		Experiment 1			Experiment 2		
		Con. vs Inc.	Con. vs Control	Inc. vs Control	Con. vs Inc.	Con. vs Control	Inc. vs Control
Personality	Ruggedness	Con***	---	---	Con***	Con*	---
	Sophistication	---	---	---	---	---	---
	Competence	---	---	---	---	---	---
	Excitement	Con*	---	---	---	---	---
	Sincerity	---	---	---	---	---	---
	Category Interest	---	---	---	---	---	---
Recall	Brand		No effect			Control & Con. = more; Inc. = less*	
	Industry		No effect			Control = more; Con. & Inc. = less*	
Attitude	Absolute	---	---	---	---	---	---
	Relative	---	---	---	---	---	---
	Purchase Intention	---	---	---	---	---	---
Dimension	Quality	---	---	---	---	---	---
	Information	---	Con***	Inc**	---	---	---
	Risk	---	---	---	---	---	---

The group with the highest mean are showned in the chart

--- = No significant difference; * → p=0,1; ** → p=0,05; ***→ p=0,01

4.2.1 Personality

Experiment 1: There is a significant difference of 0,72 between the means of congruent and incongruent regarding ruggedness at a p=0,01 in favor of congruent. There is also a significant difference of 0,62 between the means of congruent and incongruent regarding excitement at a p=0,1 in favor of congruent. There are no other significant differences to be found.

Experiment 2: There is a significant difference of 0,71 between the means of congruent and incongruent regarding ruggedness at a p=0,01 in favor of congruent. There is also a significant difference of 0,67 between congruent and control regarding ruggedness at a p=0,1 in favor of congruent. There are no other significant differences to be found. There is a tendency also found in experiment 1, stating that congruent has the highest mean regarding brand personality.

4.2.2 Category Interest

Experiment 1: There are no significant differences between any of the three groups and both experiments show different results with incongruent having the highest mean and control the lowest in experiment 1.

Experiment 2: There are no significant differences between any of the three groups and both experiments show different results with congruent having the highest mean and control the lowest in experiment 2.

4.2.3 Recall

Experiment 1: There is no relationship between how congruent, incongruent and the control group affects brand recall. The expected count and the count are very similar for all the categories. There is no relationship between how congruent, incongruent and the control group affects industry recall. The expected count and the count are rather similar for all the categories, even though there is a small tendency that music (both congruent and incongruent) has higher count than expected count, and the control group has a lower.

Experiment 2: Even if the expected value for one cell is lower than 5, the test still is used as it fulfills the requirements discussed by Cochran, Koehler & Larntz (1980). There is a significant relationship between how congruent, incongruent and the control group affects brand recall at a p=0,1. If having a closer look at the result for expected count and count for brand recall we cannot see a tendency, since both control and congruent get a higher count than expected, and incongruent gets a lower. This is a tendency that was not found in experiment 1. There is a significant relationship between how congruent, incongruent and the control group affect industry recall at a p=0,1. The relationship shows that the control group provides a higher count than expected and music gives a lower, instead of music (both congruent and incongruent) having higher count than expected count on industry recall as in experiment 1.

4.2.4 Attitude

Experiment 1: There are no significant differences between any of the three groups regarding absolute attitude and both experiments show different results with congruent having the highest mean and control the lowest in experiment 1. There are no significant differences between any of the three groups regarding relative attitude neither and both experiments show

similar results with congruent having the highest mean and control the lowest, even though the differences in experiment 1 are very similar.

Experiment 2: There are no significant differences between any of the three groups regarding absolute attitude and both experiments show different results with incongruent having the highest mean with a difference of 0,53 compared to the lowest, which was the control group in experiment 2. There are no significant differences between any of the three groups regarding relative attitude and both experiments show similar results with congruent having the highest mean and control the lowest, even though the differences in experiment 2 are slightly bigger.

4.2.5 Purchase Intention

Experiment 1: There are no significant differences between any of the three groups and both experiments show different results with control having the highest mean and congruent the lowest in experiment 1.

Experiment 2: There are no significant differences between any of the three groups and both experiments show different results with congruent having the highest mean and control the lowest in experiment 2.

4.2.6 Dimension

Experiment 1: There is a significant difference of 1,12 between the means of congruent and control regarding information with a p=0,01 in favor of congruent. There is also a significant difference of 0,90 between the means of incongruent and control regarding information again with a p=0,05 in favor of incongruent. There are however no significant differences between the groups regarding risk and quality and no significant difference between congruent and incongruent.

Experiment 2: There are no significant differences between any of the three groups even though we can see a tendency of incongruent never being the value with the highest mean. Congruent has a difference of 0,53 higher compared to the control group regarding the aspect of quality. Having neither small nor significant differences between the groups within brand dimensions and risk follows the patterns of the result in experiment 1.

4.3 Like or Dislike

Under this section we have compared the three groups "Like vs Dislike", "Like vs Control" and "Dislike vs Control" without considering if the music was "Pop or UnC" or "Congruent or Incongruent". The groups are now based on if the respondent liked or disliked the music, which we had a question about in our survey, compared to the regular control group. In order to make sure there is no bias of liking is only coming from a certain manipulation we did a Chi-square test to make sure this was not the case, which it was not (p=0,80).

Table 5 – Like vs Dislike

		Experiment 1			Experiment 2		
		Like vs Dislike	Like vs Control	Dislike vs Control	Like vs Dislike	Like vs Control	Dislike vs Control
Personality	Ruggedness	Like***	Like**	---	Like***	Like**	---
	Sophistication	---	---	---	Like***	---	---
	Competence	Like***	---	---	Like***	---	---
	Excitement	Like***	Like**	---	Like***	---	---
	Sincerity	Like***	---	Control*	Like***	---	---
	Category Interest	Like**	Like**	---	Like**	---	---
Recall	Brand		No effect			No effect	
	Industry		No effect			Control = more; Like = less***	
Attitude	Absolute	Like***	Like***	---	Like***	Like***	---
	Relative	Like***	Like**	---	Like***	Like***	---
	Purchase Intention	Like***	---	---	Like***	Like**	---
Dimension	Quality	Like***	Like***	---	Like***	Like**	---
	Information	---	Like**	Dislike***	---	---	---
	Risk	Dislike**	---	Dislike*	---	---	---

The group with the highest mean are showned in the chart

--- = No significant difference; * → p=0,1; ** → p=0,05; ***→ p=0,01

4.3.1 Personality

Experiment 1: There are significant differences between liking and disliking ranging from 0,58 to 1,18 at a p=0,01 regarding all personality factors in favor of liking apart from sophistication, which has the highest mean compared to dislike and the control group even though it is not significant. Liking the music has a significantly higher difference for excitement of 0,81 and ruggedness of 0,68 compared to the control group at a p=0,05. It also has a higher mean on the other brand personalities, even if this is not significantly proven. The control group is significantly different from dislike with a difference of 0,58 regarding sincerity at a p=0,1 in favor of the control group. There is a tendency that disliking the music provides lower means than the control group music, but it is not significant.

Experiment 2: There are significant differences between liking and disliking ranging from 0,70 to 0,94 at a p=0,01 regarding all personality factors in favor of liking. The result shows one significant difference between liking and the control group regarding ruggedness at a p=0,05 in favor of like. Even on the non-significant differences, the liking group always has a higher mean compared to the control group. There are no significant differences regarding brand personality if the music is disliked or having no music at all.

4.3.2 Category Interest

Experiment 1: There is a significant difference of 0,74 for liking having a higher mean value compared to disliking and a 0,83 difference between the control group both at a p=0,05 There is no difference between disliking the music and no music.

Experiment 2: There is a significant difference of 0,71 for liking having a higher mean value compared to disliking at a p=0,05 and a difference of 0,69 between liking and the control group in favor of liking even though it was not significant it is still in line with experiment 1.

4.3.3 Recall

Experiment 1: There is no relationship between how liking, disliking and no music affect brand recall. The expected count and the count are very similar for all the categories. There is a small tendency that music (both liking and disliking) has higher count than expected count on industry recall, and that the control group has lower. There is also no relationship when it comes to industry recall. There is a tendency that music has higher count than expected, and the biggest difference can be found in disliking the music.

Experiment 2: There is no relationship between how liking, disliking and no music affects brand recall. The expected count and the count are very similar for all the categories. There are no clear patterns, though the control group does have the highest difference between expected count and count. There is a relationship between how liking, disliking and no music affects industry recall at a p=0,01. Liking the music decreases the industry recall while disliking the music, or no music, increases the industry recall in comparison.

4.3.4 Attitude

Experiment 1: There is a significant difference of 1,14 for liking having a higher mean value compared to both disliking and a 0,86 difference between the control group at a p=0,01 for

absolute attitude. There are no significant differences between disliking the music and the control group, though there is a tendency that the control group has higher mean than the group for disliking the music. There is also a significant difference of 0,97 for liking having a higher mean value compared to disliking at a p=0,01 and a 0,64 difference between the control group at a p=0,05 regarding relative attitude. There are no differences between disliking the music and the control group.

Experiment 2: There is a significant difference of 1,03 for liking having a higher mean value compared to both disliking and the control group at a p=0,01 for absolute attitude. There is also a significant difference of 0,84 for liking having a higher mean value compared to disliking at a p=0,01 and a difference of 0,83 between the control group at a p=0,01 regarding relative attitude. There are no differences between disliking the music and the control group.

4.3.5 Purchase Intention

Experiment 1: There is a significant difference of 0,95 for liking having a higher mean value compared to disliking at a p=0,01. There is no difference between the control group and disliking the music, but the control group has a higher observed value of 0,50 compared to disliking the music. There is also no significant difference in the purchase intention between the control group and liking the music, but liking the music does have a higher observed value than the control group.

Experiment 2: There is a significant difference of 1,18 for liking having a higher mean value compared to disliking at a p=0,01 and a 0,88 difference between liking and the control group at a p=0,05 in favor of liking. This was not to be found significantly proven in experiment 1 even though there was a tendency.

4.3.6 Dimension

Experiment 1: There is a significant difference of 1,41 for liking having a higher mean value compared to disliking at a p=0,01 and a difference of 1,07 between the control group at a p=0,01 regarding quality. Regarding information there is a significant difference of 0,91 for liking having a higher mean value compared to disliking at a p=0,05 and dislike has a higher mean compared to the control group of 1,07 at a p=0,01. If disliked music has the highest value since it tells us that disliked music has the highest risk. There is a significant difference of 0,51 in mean value telling us that liked music is to prefer in order to reduce the perceived

risk when comparing liked and disliked music at a p=0,05. When comparing disliked and the control group we see the same tendencies of disliking the music has a higher mean value of 0,50 at a p=0,1. There is no difference in how the subjects perceive the risk with the brand between liking and the control group.

Experiment 2: There is a significant difference of 1,30 for liking having a higher mean value compared to disliking at a p=0,01 and a 1,02 difference between the control group at a p=0,05 regarding quality. There are no other significant differences regarding brand dimensions.

4.4 Like Pop or UnC

Under this section we have once again compared the three groups "Pop vs UnC", "Pop vs Control" and "UnC vs Control" as in 4.1, but now we have also used the condition if the customer likes the music that was played.

Table 6 – Like: Pop vs UnC

		Experiment 1			Experiment 2		
		Pop vs UnC	Pop vs Control	UnC vs Control	Pop vs UnC	Pop vs Control	UnC vs Control
Personality	Ruggedness	---	---	---	---	---	UnC*
	Sophistication	---	---	---	---	---	---
	Competence	---	---	---	---	---	---
	Excitement	---	---	UnC*	---	---	---
	Sincerity	---	---	---	---	---	---
	Category Interest	---	Pop**	---	---	---	---
Recall	Brand		No effect			No effect	
	Industry		No effect			Control = more; Pop & UnC = less***	
Attitude	Absolute	---	Pop**	UnC**	---	Pop**	UnC***
	Relative	---	---	---	---	Pop*	UnC***
	Purchase Intention	---	---	---	---	---	UnC*
Dimension	Quality	---	Pop**	UnC***	---	---	UnC***
	Information	---	Pop**	---	---	---	---
	Risk	---	---	---	---	---	---

The group with the highest mean are showned in the chart

--- = No significant difference; * → p=0,1; ** → p=0,05; ***→ p=0,01

4.4.1 Personality

Experiment 1: There is a significant difference of 0,87 between UnC and the control group at a p=0,1 regarding excitement. There is a tendency that both Pop and UnC music have higher values than the control group also regarding the other personalities ranging from 0,20 to 0,76 even though they are not significant. There are no significant differences between Pop music

and UnC, but there is a tendency where UnC have a higher value on all factors except sincerity.

Experiment 2: There is a significant difference of 0,88 between UnC and the control group at a p=0,1 regarding ruggedness. There are some tendencies where both Pop and UnC always have a higher observed value than the control group also in this experiment ranging from 0,10 to 0,80. UnC has a higher value than Pop on every factor similar as we saw in experiment 1 even though it is not significant.

4.4.2 Category Interest

Experiment 1: There is a significant difference of 1,08 between Pop and the control group at a p=0,05. There is no significant difference between UnC and the control group, but UnC has a higher observed value of 0,52. There is no significant difference between Pop and UnC, but Pop has a higher observed value of 0,57.

Experiment 2: There are no significant differences between any of the three groups. Both Pop and UnC have a higher observed value than the control group. UnC has a higher observed value than both Pop and the control group, and almost a significant difference towards the control group.

4.4.3 Recall

Experiment 1: There are no significant differences between any of the groups in either brand recall or industry recall. There is a small observed higher count than expected count for UnC on brand recall and for Pop on industry recall.

Experiment 2: There are no significant differences between any of the groups in brand recall, but there are significant differences at a p=0,01 regarding industry recall. The control group generates better recall than Pop and UnC. It is also this pattern that can be seen in brand recall, even if these differences are not significant.

4.4.4 Attitude

Experiment 1: There is a significant difference of 0,87 in absolute attitude between the Pop and control at a p=0,05 and a difference of 0,85 when comparing UnC with the control group favoring UnC. For relative attitude we can identify the same tendencies of Pop and UnC

having a higher mean compared to the control group at a difference of 0,61 for Pop and 0,67 for UnC even though these values are not significant. There are no differences between Pop music and UnC.

Experiment 2: There is a significant difference of 0,91 between in absolute attitude between Pop and the control group at a p=0,05. UnC also has a higher mean difference of 1,19 compared to the control group at a p=0,01. For relative attitude there is a significant difference of 0,71 when comparing Pop and control at a p=0,1 in favor of Pop. UnC also has a higher mean compared to the control group with a difference of 0,98 at a p=0,01. Once again there are no significant differences regarding attitude when comparing Pop and UnC.

4.4.5 Purchase Intention

Experiment 1: There are no significant differences between any of the three groups. The highest observed difference can be found between popular music and the control group.

Experiment 2: There is a significant difference of 1,05 between UnC and the control group at a p=0,1. Even though it is not significant, Pop has a higher observed value of 0,76 compared to the control group. There is no observed difference in purchase intention between Pop and UnC.

4.4.6 Dimension

Experiment 1: There are two significant differences between Pop and the control group regarding perceived quality and information. Pop has a higher mean of 0,97 in quality and a higher mean of 0,18 in information, both at a p=0,05. There is a significant difference between UnC and the control group regarding quality. UnC has a mean with a 1,21 higher difference at a p=0,01. There are no differences between UnC and Pop music, though UnC has a slightly higher observed value in quality and lower in risk and Pop a higher observed value of 0,62 in information.

Experiment 2: There is only one significant difference between all the groups, and that is between UnC and the control group in perceived quality with a difference of 1,45 at a p=0,01 in favor of UnC. UnC has a tendency of being more secure as it has higher observed quality and lower risk compared to the control group.

4.5 Like Congruent or Incongruent

Under this section we have once again compared the three groups "Congruent vs Incongruent", "Congruent vs Control" and "Incongruent vs Control" as in 4.2, but now we have also used the condition if the customer likes the music that was played.

Table 7 – Like: Congruent vs Incongruent

		Experiment 1			Experiment 2		
		Con. vs Inc.	Con. vs Control	Inc. vs Control	Con. vs Inc.	Con. vs Control	Inc. vs Control
Personality	Ruggedness	Con**	Con***	---	Con*	Con***	---
	Sophistication	---	---	---	---	---	---
	Competence	---	Con*	---	---	---	---
	Excitement	---	Con**	---	---	Con**	---
	Sincerity	---	---	---	---	Con*	---
	Category Interest	---	---	Inc*	---	---	---
Recall	Brand		No effect			No effect	
	Industry		No effect			Control = more; Inc. & Con. = less***	
Attitude	Absolute	---	Con**	Inc*	---	Con***	Inc**
	Relative	---	---	---	---	Con***	---
	Purchase Intention	---	---	---	---	Con*	---
Dimension	Quality	---	Con**	Inc***	Con**	Con***	---
	Information	---	Con*	---	---	---	---
	Risk	---	---	---	---	---	---

The group with the highest mean are showned in the chart

--- = No significant difference; * → p=0,1; ** → p=0,05; ***→ p=0,01

4.5.1 Personality

Experiment 1: There is one significant difference of 1,04 between congruent and incongruent regarding ruggedness at a p=0,05 in favor of congruent. There are also significant differences between congruent and the control group and three personality factors, ruggedness with a difference of 1,18 at a p=0,01, competence with a difference of 0,67 at a p=0,1 and excitement with a difference of 1,01 at a p=0,05. In all instances the congruent music received a higher value on these personality factor. There is an observed tendency where the incongruent music has higher value on the personality factors compared to the control group.

Experiment 2: There is one significant difference of 0,85 between congruent and incongruent regarding ruggedness at a p=0,1 in favor of congruent. Regarding sincerity congruent also had a higher mean of 0,57 compared to incongruent but it is not significant. There is an observed tendency that congruent has higher means than incongruent on all factors. There are also significant differences between congruent and the control group and three personality factors, ruggedness with a difference of 1,25 at a p=0,01, excitement with a difference of 1,15 at a

p=0,05 and sincerity with a difference of 0,74 at a p=0,05. In all instances the congruent music received a higher value on these personality factors. Congruent also had a 0,64 higher mean compared to the control group regarding sophistication but it was not significant.

4.5.2 Category Interest

Experiment 1: Both congruent and incongruent have a higher mean value compared to the control group, but it is only incongruent that has a significantly higher value of 0,93 at a p=0,1. There is no difference between congruent and incongruent music even though an observed value for congruent compared to the control group of 0,74 was found.

Experiment 2: There are no significant differences between any of the three groups. We do however see a tendency that both congruent and incongruent music give the same higher observed difference in value of 0,69 compared to the control group.

4.5.3 Recall

Experiment 1: There is no relationship in brand recall between the three groups regarding neither brand recall nor industry recall. The expected value and the count for all groups are very similar.

Experiment 2: There is no relationship between the groups regarding brand recall. There is a significant relationship between the three groups and industry recall. The control group provides a higher recall and congruent music a lower industry recall rate at a p= 0,01.

4.5.4 Attitude

Experiment 1: There is a significant difference of 0,78 between congruent and the control group in absolute attitude at a p=0,05, but not significant for relative attitude even though congruent has a higher value compared to the control group of 0,62. There is also a significant difference of 0,94 between incongruent and the control group in absolute attitude at a p=0,1, but not significant for relative attitude even though incongruent has a higher value compared to the control group of 0,66.

Experiment 2: There is a significant difference of 1,22 between congruent and the control group in absolute attitude at a p=0,01, and for relative attitude it is also significant at the same level that congruent has a higher mean with a difference of 1,10 compared to the control

group. There is also a significant difference of 0,87 between incongruent and the control group in absolute attitude at a p=0,05, but not significant for relative attitude even though incongruent has a higher value compared to the control group of 0,60. There are in differences between congruent and incongruent music in attitude, but congruent tends to have a higher observed mean on both attitude measurements.

4.5.5 Purchase Intention

Experiment 1: There are no significant differences between any of the three groups, but both incongruent and congruent music have a higher observed value than the control group, and those values are very similar.

Experiment 2: There is a significant difference of 1,00 between congruent and the control group at a p=0,1 in favor of congruent. There are no other significant differences between any of the groups even though the observed value of incongruent music is higher than the control group, 0,79.

4.5.6 Dimension

Experiment 1: There are two significant differences between congruent and the control group regarding perceived quality and information. Congruent has a higher mean of 0,96 in quality and a higher mean of 0,10 in information, the first at a p=0,05 and the second at a p=0,1. There is a significant difference between incongruent and the control group regarding quality. Incongruent has a mean with a 1,20 higher difference at a p=0,01.

Experiment 2: There is a significant difference between congruent and incongruent regarding quality. Congruent has a mean with a 0,99 higher difference at a p=0,05. There is also a significant difference between congruent and the control group regarding quality. Congruent has a mean with a 1,57 higher difference at a p=0,01. In perceived quality there is also a noticeable higher observed value for incongruent of 0,58 compare to the control group but it is not significant.

5. Analysis

Under this section the most relevant results presented in the previous chapter, will be analyzed, in regards to how they relate with previous studies and the hypotheses. The section is structured in the same way as the results. The hypotheses will be either supported or not supported and answered under the section they fit best into, rather than in a numerical order. The reason why we do this is because the order of our results has an easier pattern to follow compared to the numerical order of the hypotheses. Hypothesis 1 will be answered in part 5.1 since it relates to popularity of music. Hypotheses 5 and 2 will be answered in part 5.2 since they relate to congruency but also its relationship to popularity. Hypotheses 3, 4 and 6 will be answered in part 5.3 since it relates to liking but also its relationship to popularity and congruency. After finding or not finding support for the hypotheses another aspect regarding liking was taken into consideration. It was made by putting together Pop & UnC and Congruent & Incongruent with the liking aspect to investigate if the answers differed when only looking at the respondents who liked the music. By doing so a further analysis in 5.4 and 5.5 was made thus enabling a further questioning to the previous hypotheses.

5.1 Pop or UnC

There are no differences between Pop and UnC music that can be found in neither experiment 1 nor experiment 2 regarding how a brand personality is affected. This implies that it does not matter if companies use Pop or UnC music in their commercials and thus goes against the findings of Allan (2006) who claims that Pop music would transfer associations of the music to the brand, which then could affect a brand's personality. It also goes against MacInnis & Park (1991) who discussed the associations people have towards a certain music style, will likely be transferred to the brand using that particular music.

Even though no significant differences can be found between Pop and UnC regarding category interest both experiments gets a higher mean value regarding Pop. This could be affected by the reason of Allan's (2006) and MacInnis & Park's (1991) findings, stating that familiar, which Pop is claimed to be, is more likely to transfer associations from the music to the brand. However, no associations towards the actual brand were found there is a slight possibility that a Pop song can put the customer in a certain mood since they recognize the song hence leading a better-liked category.

Industry is slightly easier recalled with music, compared to no music for Shout out Sounds with Pop being slightly better than UnC. This is however not significant, but in experiment 2 there is an opposite of experiment 1, namely that there is a significant difference of no music making industry recalled better compared to Pop and UnC. Therefore it cannot be stated that there are any differences in recall depending if Pop or UnC music is used. Similar to the information dimension the experience of remembering or understanding the brand seems to be better when having no music compared to either Pop or UnC music. Therefore it would be possible to say that it contradicts North & Hargreaves (1997) since they claim brands who use sound are 96% more likely to be recalled. However they claim it needs to use a specific sound and maybe Pop and UnC does not fall under this rule, which could be the reason why recalling the brand or industry better cannot be claimed by Pop or UnC.

No differences were seen in attitude for any of the experiments. UnC had a higher observed value than Pop in three out of four occasions, when comparing both absolute and relative attitude in both experiments. Once again it should be noted that this is not a significant difference, but still an interesting observation. The tendencies go against previous research stating that Pop music has a positive effect on brand attitude (Mitchell & Olson, 1981; Zajonc, 1968). If trying to see any pattern compared to Mitchell & Olson (1981) and Zajonc (1968) the tendencies point in the other direction since UnC is the music popularity with highest means compared to their theory.

Regarding purchase intention no significant values or tendencies were identified since sometimes Pop had an observed higher value and sometimes UnC has the highest observed value. Due to this reason no significant differences could be identified in the minor hierarchies of effects model used by Dahlén & Lange (2009) apart from two in brand dimension. This could have an effect why we do not find any findings regarding purchase intention. The reason is since none of; category interest, brand knowledge or attitude had a significant difference between Pop and UnC, and they all affect each other's' next step in the model with purchase intention being the last one is could be a reason why purchase intention is not affected even though it was only evaluated based on one question in our survey.

There is a significant difference between Pop and UnC when it comes to brand dimension – information. The same goes for UnC when comparing it to the control group. This means that customers want to know more about the brand before they make a purchase if the commercial

has Pop compared to UnC and also when comparing UnC with the control group. Having no music thus makes the customer not being in the same need of information while having any music makes it worse. Pop or UnC music could hence affect how customers experience a brand, and with music they do not get the enough information. The only difference between the results in experiment 1 and 2 is that there are no significant differences on brand dimension – information in experiment 2. Otherwise the results are the same for the two experiments, which could help strengthen the overall evaluation together with the significance from experiment 1.

As seen during the analysis there are very few values pointing in Hypothesis 1's direction. No parameters have been found in favor of Pop music and how it affects the perception of a brand when compared to UnC music. No significant results nor any big tendencies towards this could be found thus Hypothesis 1 cannot be supported.

Hypothesis 1 = Pop music creates a more positive brand perception than UnC music. – **Not Supported**

5.2 Congruent or Incongruent

There are some differences in how congruent and incongruent music affects the brand personality. There is a significant difference between congruent and incongruent music in ruggedness in both of the experiments and there is a significant difference between congruent and incongruent in excitement, but only for experiment 1. What should be noted is that neither of the two groups have a difference from the control group. Also, it is only possible to see a difference in two out of five personality factors. Thus, this means that it does not matter if you use music or not, but if you use music, there could be some differences in how congruent and incongruent music will affect the brand personality. Lavack, Thakor & Bottausci (2008) discuss how incongruent music can affect the brand perception negatively, even if no negative attributes were found, there are some tendencies for a stronger brand personality. Yet, more tendencies can be seen towards that it is congruent music that has more effect on the brand personality perception compared to incongruent, and this would be in line with the research of Aaker (1997) stating that a better congruency can more easily affect the perception of a brand's personality.

For category interest congruent had the highest value one time and for the other experiment incongruent was the one hence it is hard to draw any conclusions from this result other than it does not affect category interest depending on the congruency.

In experiment 2 there is a difference in brand recall when having no music providing a higher expected recall but the results are roughly similar. Still, congruent gets a higher recall than incongruent. The same results could not be found in experiment 1. Music, no matter if it is congruent or not, could make you remember the industry better in experiment 1 even though the differences are small and not significant. Thus it is not in line with North & Hargreaves (1997) claiming that congruent music providing a better recall as the only significant result show that no music is more favorable.

None of the experiments contain a difference in how the groups affect brand attitude. This goes against previous research (Craton & Lantos, 2012; Galan, 2009) stating that both the brand and the music could boost each other's attitude. It also contradicts Lavack et al. (2008) findings that incongruence would lead consumers to evaluate the brand worse. Though, even if there are no significant differences there is a pattern that congruent music has the highest attitude, followed by incongruent and lastly no music for mainly relative attitude. So there is a possible tendency towards what previous authors (Craton & Lantos, 2012; Galan, 2009; Aaker, 1997; Lavack et al., 2008) have said stating that congruent music will affect brand attitude in a better way.

Regarding purchase intention similar results can be found, as with category interest, namely that we have no significant values with different results in both experiments hence purchase intention is not affected by only looking at congruency.

Experiment 1 and 2 has similar results, but for one exception regarding brand dimension. In experiment 1, the brand dimension of information had a significant difference between congruent and incongruent music, which does not exist in experiment 2. It implies that customers want more information hence it will be costly for them to acquire it when listening to congruent or incongruent compared to the control group. However it is not known weather this cost is defined by the desire of having the product, hence want more information, or the lack of desire not wanting the product that is actual cost for the customer. The lack of risk reduction goes against the findings of Keller (2002) who claims that a close fit to the original

brand can reduce the risk for customers. Out of all brand dimensions the control group has the lowest value, even if quality and risk is not significantly different.

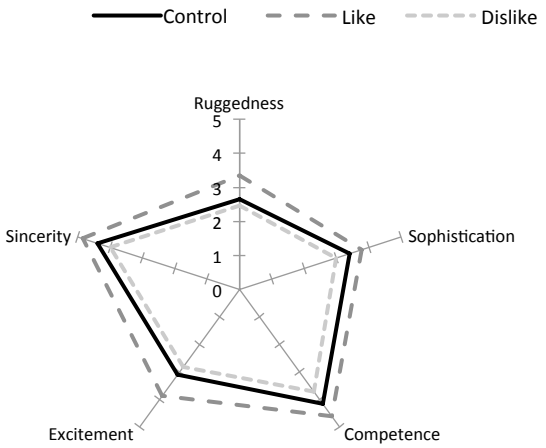
Since more parameters are affecting the brand at a significant level, regarding the level of *congruence* compared to the level of *popularity*, together with finding support for non-significant observations also pointing in the same direction it could be argued that Hypothesis 2 is supported. However, since it is not applicable to all of our observations it cannot be supported. Some parameters are in favor of congruent when compared to incongruent, but not enough to support Hypothesis 5.

Hypothesis 2 = Congruence between the music and the brand creates more positive differences in brand perception than the popularity of the music, compared to the control group. – **Not Supported**

Hypothesis 5 = Congruence between the music and the brand creates more positive brand perception than incongruence between music and brand. – **Not Supported**

5.3 Like or Dislike

Figure 2 – Changes in Personality



The brand personality is affected depending if you like the music or not. Significant differences between liking and disliking have been identified on all attributes in experiment 2 and all but one in experiment 1. The positive or negative thoughts people have towards the music have thus affected the brand in line with Craton & Lantos (2012) and Galan (2009). There are not as many significant differences when comparing against the control group, but there is a strong pattern of liking the music will enhance the brand personality, and disliking the music will decrease the overall personality attributes. This is interesting in context of MacInnis & Park (1991) who discussed that associations people have towards a certain music style will likely be transferred to the brand that uses that particular music, and here the personality becomes stronger when liking the

music, rather than changing the personality. Therefore there is a possibility of making any personality stronger by using music that is well-liked. This is a big difference in personality that was not to be found when comparing Pop or UnC and Congruent or Incongruent.
Category interest is higher if the music is liked compared to if it is disliked. Both of the brands have low category interest, which is difficult to change (Machieit et. al., 1993). In the result we see that liking or disliking the music will give a significant effect on category interest. It can only partially be said that category interest was improved from the control group, as only one experiment was significant, though the other showed a strong tendency in the same direction.

Overall there is no significant relationship in recall, except for industry recall for experiment 2. Here liking the music strongly decrease the recall, though this pattern cannot be seen in experiment 1. What is similar for both experiments is that disliking the music seems to increase the industry recall.

Liking the music affects both absolute and relative attitude in a positive way compared to disliking the music and the control group. This confirms previous research (MacInnis & Park, 1991), but we cannot see if it affected the brand directly, or if it was a greater attitude towards the commercial itself that affected the brand attitude (Stout & Leckenby, 1988). Either way the music is the variable creating the increased attitude. Though there are no differences in disliking the music and the control group. Thus disliking the music does not seem to have an effect to the same extent as liking the music, which contradict previous research (Craton & Lantos, 2011; North & Hargreaves, 2007).

Purchase intention is higher if the music is liked compared to if it is disliked. The heightened purchase intention follows Mitchell (1988) and Simpkins & Smith (1974), claiming liking the music will increase the desirability for the product.

Having music that is liked enhances the perceived quality of the brand. In experiment 1 it is identified that music of any kind heightens the need for information and that disliking the music increases the perceived risk. Thus liking the music increases the perceived quality of the brand and people want to have more information about it. These differences cannot be seen in experiment 2, but the tendencies point in the same direction. Thus it seems that the

brands have become more desirable, higher quality and lower risk, if the music is liked, which goes in line with previous research (Mitchell, 1988; Simpkins & Smith, 1974).

The results show that liking the music affects the desirability of the brand, compared to disliking the music and having no music. This goes in line with previous research of Mitchell (1988; Simpkins & Smith, 1974). I contradiction to what Oakes (2007) says, it was found that it is not important what genre of music is chosen, as long as the music is liked by the listener. It has also been showed that liking the music is more important than if music is congruent towards the brand or not, this goes against previous research (Müller & Rose, 2012; Malär, Krohmer, Hoyer, & Nyffenegger, 2011; North et al., 2004) stating that fit has a stronger impact on brand attitudes than the music taste of the consumer.

As found in this section it has been seen that when adding the aspect of liking we get more significant results saying that the more you like the music the more you will be able to change your perception of the brand. This is valid for: brand personalities, brand attitudes, the brand dimension of quality and to some extent also category interest and purchase intention. Thus liking the music has an effect of how the brand is perceived comparing like, dislike and the control group even though it was not applicable to all of our results it was applicable for the majority and we also identified some tendencies when not being significant. Therefore there are enough findings to support Hypothesis 3. Also when comparing liking towards our first results in 5.1 regarding popularity liking can be identified as having more significant results hence we can also find support for Hypothesis 4 as liking seems to affect brand perception more than popularity. What was not to be found was when looking at if congruence affects brand exception more than liking. Once again the previous results were used, from 5.2 this time, and the findings states that there were more significant results hence more support for liking compared to congruence, thus no support for Hypothesis 6.

Hypothesis 3 = Liking the music creates a more positive brand perception than disliking the music. – **Supported**

Hypothesis 4 = Liking the music creates more positive differences in brand perception than the popularity of the music, compared to the control group. – **Supported**

Hypothesis 6 = Congruence between music and brand creates more positive differences in brand perception than liking the music, compared to the control group. – **Not Supported**

5.4 Like Pop or UnC

There are no significant differences in brand personality between Pop and UnC music. Also, there are no significant differences at all in experiment 2. There are three significant differences between UnC and the control group in experiment 1, and one for Pop and control. Thus it cannot be said that the popularity of the song will affect brand personality, which is in line with what Allan (2006) stated.

There are significant differences between Pop and the control group in category interest for experiment 1, and experiment 2 shows the same tendencies regarding UnC and the control group. This goes against Machieit et. al's. (1993) idea, that it is hard to change interest for brands that have low interest.

There is only one significant relationship in recall and that is in industry recall in experiment 2, but experiment 1 does not show the same relationship. Thus it cannot be said that the popularity of the music affects recall when taking like into consideration. It can also strengthen the theory of North & Hargreaves (1997) when claiming that a certain song needs to be congruent in order for a brand to be recalled, thus the ambiguous results.

There are no significant differences between Pop music and UnC music regarding attitude, even though both of them have a significant difference towards the control group. For relative attitude there are only significant differences in experiment 2, but experiment 1 shows tendencies in the same direction. Thus it cannot be said that that the popularity of the music will affect the attitude towards the brand or industry, contrary to what previous research have stated (Mitchell & Olson, 1981; Zajonc, 1968).

There is a significant difference between UnC and control group regarding purchase intention in experiment 2, and experiment 1 shows the same tendencies regarding Popular over the control. As there is no difference in attitude between the two groups this could also have effect on the purchase intention (Pride & Ferrel, 1991), even though others say that there is no correlation between attitude and purchase intention Solomon (2004).

When adding music, no matter if is Pop or UnC and the liking aspect is fulfilled, customers do perceive the brand as having more quality entirely in experiment 1 and show tendencies in experiment 2 for the same. Otherwise no conclusions can be made since it is only shown in experiment one that when listening to Pop customers want to have more information. That is the only brand dimension that can be found hence adding the aspect of like only slightly change our results compared to 5.1

As seen in 5.1 the results could not find support for Hypothesis 1. When adding the aspect of liking the results conclude that there was no difference between the findings in regards to Hypothesis 1. However, there was found a tendency for both Pop and UnC being an influencer of the perception of the brand compared to the control group when adding the variable like to some extent, and this was not found in 5.1.

5.5 Like: Congruent or Incongruent

There are tendencies that congruent music gets a higher mean compared to the control group, though this is not significant for all attributes, but the observed values follows the significant differences. There is only a significant difference between congruent and incongruent in ruggedness, and there are no differences between incongruent and the control group. This indicates that congruent music has a higher effect on brand personality than incongruent as Aaker (1997) stated, though we only see a significant difference in one variable.

There are no differences between congruent or incongruent in regards to category interest. Incongruent music has a significant difference towards the control group in experiment 1 but not in experiment 2, but the observed value in experiment 2 points in the same direction. This goes in line with Machieit et. al. (1993) saying that it is hard to change interest.

There is only one significant relationship in recall, and it is regarding industry recall in experiment 2. The results in experiment 1 does not follow the same patterns as in experiment 2, thus we cannot say that there is a relationship between the congruency of the music and the recall as previously stated by North & Hargreaves (1997).

Both congruent and incongruent music has a higher observed value than the control group, but there are no differences between the two groups. This indicates that it is liking or disliking the music that effects attitude rather than if the music is congruent or not. In relative attitude we

see a tendency that congruent music has a higher value than the control group, but only in experiment 2, even though experiment 1 shows tendencies going in the same direction. If the music is liked the level of congruence is not important. This gives a connection between the work of Lavack, Thakor & Bottausci (2008) stating the importance of congruency is most important and Mitchell (1988; Simpkins & Smith, 1974) stating that it is liking being most important. We have found that there is a pattern that supports Lavack et. al. (2008) when liking is not considered, but when liking is consider it has a stronger affect, and congruency is no longer of importance.

Congruent music has a significant higher value regarding purchase intention in experiment 2 but not in experiment 1, where the observed value also points in the opposite direction. As there is no difference in attitude between the two groups this could also have an effect regarding purchase intention (Pride & Ferrel, 1991), though others say that there is no correlation between attitude and purchase intention Solomon (2004). This could also explain the differences between the control group.

Congruent music shows a significant difference towards the control group on perceived quality in both experiments. We cannot see any other significant differences between the experiments, nor that both experiments have tendencies going in the same direction. Thus the importance of congruency to reduce risk (Keller, 2002), is not important when the music is liked.

Our result partially goes hand in hand with Galan (2009) stating that liking affects the brand more than structure of music. What we have found is that congruency is not something that affects the brand perception, however we do see a lot of tendencies that are in line with this reasoning. It is partially in line with Craton & Latos (2012) as we also see that the music does not have to fit the message as long as it connects to the music preference of the listener. We did find more significant differences between congruent and the control group when adding the variable of liking. Even though we can still not find support for Hypothesis 6, we do see more tendencies pointing in the direction of liking having an affect.

5.6 Summary of Hypotheses

Hypothesis 1 = Pop music creates a more positive brand perception than UnC music – **Not Supported**

Hypothesis 2 = Congruence between the music and the brand creates more positive differences in brand perception than the popularity of the music, compared to the control group – **Not Supported**

Hypothesis 3 = Liking the music creates a more positive brand perception than disliking the music – **Supported**

Hypothesis 4 = Liking the music creates more positive differences in brand perception than the popularity of the music, compared to the control group – **Supported**

Hypothesis 5 = Congruence between the music and the brand creates more positive brand perception than incongruence between music and brand – **Not Supported**

Hypothesis 6 = Congruence between music and brand creates more positive differences in brand perception than liking the music, compared to the control group – **Not Supported**

6. Conclusion and Discussion

In this section we shall answer the research question and discuss what kind of music should be used in non-visual communication, if music should be used at all. We start by answering the main research question:

"How do Popular and Up-and-Coming music affect the perception of a brand in non-visual communication?"

We find that the popularity of music does not affect the perception of a brand, no matter if it is Pop or UnC. Out of all the experiments we only saw one significant difference between Pop and UnC, and that was regarding the information dimension for experiment 1. Even when we looked at the respondents who liked the song, there was no significant difference. There were differences between both Pop and UnC when compared to the control group, however both

categories had nearly the same variance from the mean value, making them too close to one another to draw any robust conclusions. Thus, we cannot say with confidence that there is a difference between how Pop and UnC music affect the perception of a brand.

How do these effects compare to the effects of Congruent and Incongruent music on the perception of a brand?

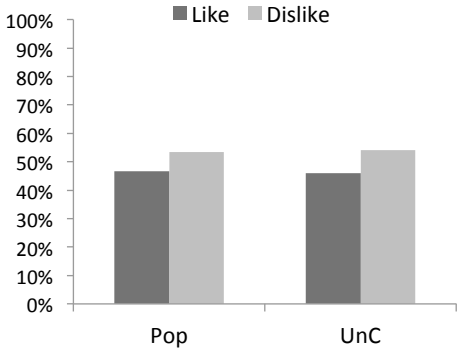
Notably, there is a difference in the effect of congruent and incongruent music, but only when the listener likes the music. In the results comparing congruent and incongruent there were only a few significant differences to be found, and only one was in both experiments. In this aspect both congruency and popularity seem to have (almost) the same effects on brand perception, namely almost none. However, it should be noted that when the music was liked there were more differences. There was still only one difference that was present in both experiments between congruent and incongruent, but congruent was more often significantly different from the control group. This was not the case for incongruent and the control group. Thus, if you use a logical approach following if A>B and B=C means that A>C, then congruent should have a larger effect than incongruent music on brand perception. Moreover, following this logic we can say that congruency has a larger impact on brand perception than popularity.

6.1 Brands and Music Usage

6.1.1 What Music Should Brands Use?

This paper shows that brands should use music that the target audience likes, as it not only has significant effect on its own, it also amplifies the effect seen when matched with congruent music. We have shown that liking or disliking the music resulted in significant differences in how consumers perceived the brand. It does not matter if the music is Pop or UnC, and congruency only has an effect if the target audience likes the music, so liking should be the main focus when choosing music in order for the brand to be affected more.

Figure 3 – Music Perception



If liking the music is favorable, then Pop music should intuitively also be more favorable, as more

people should have a favorable feeling towards this music. The music categorized as Pop is well known and liked by many (as stated in 1.7). This was not reflected in the study. We found that only 47% of the people like Pop music, and almost the same amount liked the music categorized as UnC. This explains why we did not find any significant differences in how brands were evaluated between Pop an UnC music. It also indicates that advertisers need to find other, better ways of identifying what music listeners like. Moreover, this suggests that companies promoting their brands should use many different versions of the same advertisement so that they can adapt depending on the audience e.g. rockers get a rock song and people listening to Hip-Hop get a Hip-Hop song.

It is worth emphasizing that the consumer based brand value is increased when the music is liked. The perceived quality was increased in both experiments when the music was liked, and the perceived risk was lowered in one of the experiments compared to the results from using disliked music. Working with music that the consumer likes should therefore be a high priority as it affects the brand value. If the music is liked then we also see that congruent music has a higher perceived quality than no music (the control group), and that UnC also have a higher percieved value than no music. An interesting pattern observed in the brand dimensions, is that when the risk is reduced and quality is increased, the information dimension tends to increase as well, though it is only significant in a few of the results. An increased information dimension is not favorable as it increases the cost for the consumer. However, one theory the authors of this paper have regarding this pattern is that when the purchase barrier towards the brand becomes lower (higher quality, lower risk) the interest for the brand increases, and thus they want more information. This would imply that an increased information dimension does not, in fact, have to be considered as unfavorable.

6.1.2 Knowledge for the Music Industry

If liking the music is important, then it is important for companies to know what music people like. Music streaming companies like Spotify are in a very good position since they know what music their customers listen to. However, they could be better utilizing this data strength and more effectively targeting listener groups through their own channels. This would be much more difficult for a radio station for example, as they would have to gather their customer data by some other means. Thus, Spotify could start to sell a premium package to brands were they adapt the music in the background of the advertisement depending on the

listener. This, of course, could be sold at a premium price since this research suggests that it would affect the brand perception to a larger extent than if the matching was not personalized.

If there is an advantage in adapting the music to the communication, then there is also a need to have more than one song available for each communication. Music companies such as Universal Music could start to sell packages of music to brands. For example, instead of brands buying one song for their communication they now buy five that could be used to target the different targets groups identified by the channel provider, for example Spotify. Universal Musical also has extensive knowledge of which people listen to which artists and songs, thus they could become music consultants and recommend songs for different target audiences. A further step could be offering several different premade packages for more general communications for one price, and tailor new packages for more specific communications for a premium price.

6.1.3 Expected and Unexpected Findings

Regarding personality, the research points to the possibility of making a brand's personality stronger if it is matched with well-liked music. This paper does not, however, investigate what the potential effects of making a specific personality factor stronger might be. Such an investigation would have required setting a personality strategy for the fake brands used in the experiment's advertisements, an undertaking for future research. What is identified in this paper is the possibility to underscore certain aspects of the brand personality, whether that be the desired impact on the brand or not.

One finding that might speak against well-liked music is that is seemed to lower brand recall. If a customer likes a brand but does not remember which brand it is, then is not of much use for the company. However, it has not been identified how the effects of using liked music could work together with other communication. This combination of liked-music in the background of a non-visual advertisement might be good to strengthen the brand while other communications should be used to put the brand at top-of-mind for the customer. It is also interesting that the lower recall goes in line with Allan (2005) stating that a 30-second commercial is worse than a 60-second commercial in terms of recall. If 60 seconds is the minimum time required for the customer to remember the brand it might not have been enough with the 30-second spot used in this thesis. This might have been especially in combination with the mock-up brands, as the respondents had never heard of them before.

One must keep in mind that the brands used in this thesis are fictional. Therfore, it is not possible to see how liking or disliking the music would affect the brand, if the listener already had an opinion of the brand. Zander & Kapp, (2007) say that it is possible to change associations about a brand no matter what previous experiences the customer has had. Müllensiefen et al. (2013) on the other hand say that it is not possible to change customers' opinions about the brand, if they already have an established opinion, even though music is used. In this thesis, the results can only be used to see the effects of the music, not the effects of preexisting opinions. Nonetheless, as the effects of the music are significant and robust, the authors of this paper see no reason to not work with music that is liked.

Müller & Rose (2012) found that congruence is more important than to liking, even though liking is highly desirable, for perceived brand attitude in visual branding with music. This thesis investigated the perception of Pop and UnC music in connection with a brand using non-visual advertising and found that both liking and congruence affect brand perception even though liking was more important. Thus the weight of congruence and liking on brand impact is not in sync with Müller & Rose (2012). This implies that congruence and liking were evaluated differently in importance depending on the channel through which the customers experienced the brand with music, visual or non-visual. In this sense these two papers complement each other since regardless of how a brand uses music, both liking and congruence seem to be important.

7. Implications

As touched upon above, the implications of this paper are that brands must become more personalized in their marketing in order to be able to affect their brand perception to a lager extent. They will benefit from making the same commercial with many different songs, and then use different versions depending on the audience. For example, they can air different music in de background depending on different radio channels, at different times of the day when different people are listening, or target it to what genres an individual listens to most frequently. This will in turn become interesting for music companies, who might be able to start selling bundle packages with songs that can be used for each type of advertising, instead of only selling the rights to one song.

The need to segment peoples' listening habits will also increase in order to be able to target different audiences. This is also something music companies have an opportunity to do. They can become "music consultants" that help advertisers match the best songs for the target audience of a campaign.

Music streaming services, such as Spotify, can help their advertisers by analyzing people's playlists and recommend the song that fits his/her playlist the best. This becomes an extra service that can generate an ancillary income to "normal" advertising.

After this paper was presented to Spotify and Universal Music in May 2014, they applied our findings as an experiment. They were able to increase their click through rate on banners by 74% by further personalizing the commercial to the individual, using different music genres with the same commercial. (Erik Ohlsson, Brand Partnership Manager at Universal Music)

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8. Limitations

In this section the limitations of this study will be discussed. Some limitations are due to external and internal restrictions, while other limitations of the paper come from decisions made during the experimental process.

One limitation of the study is the use and determination of songs from the brand personality pre-test. Although the chosen songs had the closest similarities for Pop and UnC, they were not the ones having the best congruence. Therefore we might lack the perfect relevance for fit since we did not go for the best fit but rather the best combination of fit but also distance between Pop and UnC. It is possible that the choice of songs could have lowered the measurable effects of congruency on brand perceptions, as congruent and incongruent may not have been different enough. However, since the primary purpose of the this thesis was to test the differences between Pop and UnC on brand perception we deemed it necessary to take best given congruency as long as the congruency/fit between Pop or UnC was as similar as possible.

Another factor worth noting is the quality of the commercials used.. With the support from both Spotify and Universal Music, the advertisements were approved before the experiment started. Still, the quality is not the same as had it been made entirely by a professional.

However, if quality had an effect on the brand perception this should have impacted all the results in the same way as all the commercials were made at the same time, with the same settings, and in the same program, thus leaving them with the same quality.

Another consideration is that the questionnaire was written with the research question in mind. Thus, the focus was primarily on Pop and UnC rather than liking or disliking the music. The question addressing liking or disliking the music was originally included to check for outliers, but when we analyzed the data we saw a strong pattern that we chose to investigate further. For future research additional questions should be included and made into an index.

The experiment was wholly implemented on one platform, namely Spotify. It is therefore feasible that the effects found herein are only applicable to Spotify, and may not have been the same if other channels were used, such as radio or podcasts. . This could be argued to be a significant limitation as it could be a certain type of person, with a particular lifestyle that responds to a certain communication, who is listening to Spotify. Other people, with other lifestyles might respond more to other communication forms and combinations on other platforms. On the other hand, it could also be argued that streaming services and podcasts are similar platforms to Spotify, therefore comparable and that the results can thus be generalized. The question could be asked if the results would be the same on the radio (analog radio), which we believe, but this is something interesting to investigate further.

A further possible limitation is the young age of the participants. An average age of 26 is not the same as the average age of the whole population. However, this is the age group with the highest proportion of people who listen to web radio (Svenskarna och Internet). Thus, we deem the age as representative for the population that will come into contact with this kind of communication.

Another limitation could refer to the usage of two different people in the advertisement, one male asking them to click on the banner, and one female for the actual commercials. As the male's voice was outside the experiment, meaning that the experiment started after they clicked the banner, it does not affect the result directly. However, this may have affected who listened to the commercial and therefore and therefore participated in the experiment, indirectly affecting the results. This is a risk that will always be present in this type of experiment, the more relevant question is if only a certain segment of people want to

participate in these kinds of questioners. Are these people who are easier to affect with communication as they responded on the first banner commercial? Even if this is the case, our method isolates the effects that come from the changing music, rather than who answered each question.

In order to better understand how Pop and UnC affect the perception of a brand we could have chosen to use either only business-to-consumer brands or a mix of half business-to-consumer and half business-to-business brands. However, since only one out of the ten companies was a business-to-business company and was focusing on consulting expertise we chose to focus on business-to-consumer. Furthermore, it was confirmed by Spotify and Universal Music that it is very rare that business-to-business companies air commercials on streaming channels and the radio. Nonetheless, we found it relevant to include one business-to-business advertisement in order to investigate, that if congruence was achieved, could help to generalize of our findings to not only apply on products but also services.

9. Future Research

There are several interesting research areas that connect to our findings that were out of this paper's scope. They will be covered in this last section in order to suggest complementing research that could add yet another interesting dimension to the understanding of music and branding.

As we base a lot of our research together with Spotify and in many cases we are dependent on Spotify when doing this type of commercial it would be interesting to see if it differs depending on exactly *when* customers are exposed to the music and the brand. As we mentioned previously, we cannot claim with assurance where/how the participants listened to the music e.g. if it was at home, in a café or even a mobile platform. It would be interesting to see if the results differ when accounting for the physical location that the customer is in, when exposed to the commercial. Is it possible to create brand-building attitudes when people are not about to make purchases, for example when at home? Would that differ from doing a commercial on a mobile platform while in store that could possibly trigger the purchase in that specific moment? This could enable marketers to proactively choose their marketing tool dependent on their specific goal; if they want to build a brand's attitude or to focus on triggering a direct purchase. When you hear the song in another context, like Swedish House Mafia on the dance floor instead of on YouTube, you will hopefully still think of the brand

Absolute Vodka. This will then hopefully put Absolut Vodka top-of-mind when the consumer goes to buy drinks. These effects should be researched further in order to see the long-term effects of music and brands put together in a new common context.

Our results showed that it is possible to enhance brand personality by specific music selection. An interesting aspect to consider for future research would be to actively try to change specific personality factors without affecting others.

Lastly, it is crucial for companies to determine the best return on investment for the brand, and if this is dependent on what music they use, as this thesis suggests. Thus, by expanding our experiment and investing in the rights to use some Pop and UnC songs in professional commercials a brand could see the true potential value added in comparison to their investment. It would be very interesting to see if this method is applicable to other brands and if the effects are the same or larger/smaller.

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Interviews

Erik Ohlsson (Universal Music) – Ongoing through the whole thesis writing

Andreas Ahlenius (Universal Music) – Ongoing through the whole thesis writing

Stefan Palmquist (Spotify) – Ongoing through the whole thesis writing

Appendix 1

Pop vs UnC Experiment 1

		Control	Pop	UnC	Mean	n
Ruggedness	Control	---	(0,13)	(0,26)	2,79	43
	Popular	0,13	---	(0,13)	2,92	91
	UnC	0,26	0,13	---	3,05	76
Sophistication	Control	---	0,30	0,02	3,42	43
	Popular	(0,30)	---	(0,28)	3,13	91
	UnC	(0,02)	0,28	---	3,04	76
Competence	Control	---	0,10	(0,10)	4,12	43
	Popular	(0,10)	---	(0,20)	4,03	91
	UnC	0,10	0,20	---	4,23	76
Excitement	Control	---	(0,14)	(0,19)	3,08	43
	Popular	0,14	---	(0,05)	3,22	91
	UnC	0,19	0,05	---	3,26	76
Sincerity	Control	---	0,19	(0,00)	4,47	43
	Popular	(0,19)	---	(0,20)	4,27	91
	UnC	0,00	0,20	---	4,47	76

Recall

Brand	Count	35,00	73,00	58,00
	Exp. count	34,00	71,90	60,10
	Count	8,00	18,00	18,00
	Exp. count	9,00	19,10	15,90
Industry	Count	20,00	32,00	32,00
	Exp. count	16,20	34,20	28,60
	Count	23,00	59,00	49,00
	Exp. count	26,80	56,80	47,40

sig. 0,76

sig. 0,40

Attitude

		Control	Pop	UnC	Mean	n
Absolute	Control	---	(0,20)	(0,26)	4,04	43
	Popular	0,20	---	(0,06)	4,24	91
	UnC	0,25	0,06	---	4,30	76
Relative	Control	---	(0,13)	(0,08)	3,80	43
	Popular	0,13	---	0,05	3,93	91
	UnC	0,08	(0,05)	---	3,88	76

Dimension

Quality	Control	---	(0,19)	(0,43)	3,88	43
	Popular	0,19	---	(0,24)	4,08	91
	UnC	0,43	0,24	---	4,32	76
Information	Control	---	(1,18)***	(0,79)*	4,67	43
	Popular	1,18***	---	0,40	5,86	91
	UnC	0,79*	(0,40)	---	5,47	76
Risk	Control	---	(0,34)	(0,18)	3,07	43
	Popular	0,34	---	0,16	3,41	91
	UnC	0,18	(0,16)	---	3,25	76
Category Interest	Control	---	(0,51)	(0,31)	3,49	43
	Popular	0,51	---	0,20	4,00	91
	UnC	0,31	(0,20)	---	3,80	76
Purchase Intention	Control	---	0,04	0,11	3,53	43
	Popular	(0,04)	---	0,07	3,49	91
	UnC	(0,11)	(0,07)	---	3,42	76

Pop vs UnC Experiment 2

		Control	Popular	UnC	Mean	n
Ruggedness	Control	---	(0,15)	(0,47)	2,47	32
	Popular	0,15	---	(0,32)	2,62	87
	UnC	0,47	0,32	---	2,94	63
Sophistication	Control	---	0,01	(0,22)	3,39	32
	Popular	(0,01)	---	(0,23)	3,38	87
	UnC	0,22	0,23	---	3,61	63
Competence	Control	---	0,21	(0,16)	4,21	32
	Popular	(0,21)	---	(0,37)	4,00	87
	UnC	0,16	0,37	---	4,37	63
Excitement	Control	---	(0,19)	(0,24)	3,16	32
	Popular	0,19	---	(0,05)	3,35	87
	UnC	0,24	0,05	---	3,40	63
Sincerity	Control	---	0,03	(0,23)	4,31	32
	Popular	(0,03)	---	(0,26)	4,29	87
	UnC	0,23	0,26	---	4,55	63

Attitude

		Control	Popular	UnC	Mean	n
Absolute	Control	---	(0,38)	(0,64)	3,74	30
	Popular	0,38	---	(0,26)	4,13	87
	UnC	0,64	0,26	---	4,39	63
Relative	Control	---	(0,38)	(0,41)	3,71	31
	Popular	0,38	---	(0,04)	4,09	87
	UnC	0,41	0,04	---	4,12	62

Dimension

		Control	Popular	UnC	Mean	n
Quality	Control	---	(0,24)	(0,50)	3,74	31
	Popular	0,24	---	(0,26)	3,98	87
	UnC	0,50	0,26	---	4,24	63
Information	Control	---	0,11	0,10	5,29	31
	Popular	(0,11)	---	(0,01)	5,18	87
	UnC	(0,10)	0,01	---	5,19	63
Risk	Control	---	0,03	0,05	3,69	32
	Popular	(0,03)	---	0,02	3,66	87
	UnC	(0,05)	(0,02)	---	3,63	63
Category Interest	Control	---	(0,20)	(0,50)	2,81	32
	Popular	0,20	---	(0,29)	3,01	87
	UnC	0,49	0,29	---	3,30	63
Purchase Intention	Control	---	(0,15)	(0,44)	2,56	32
	Popular	0,15	---	(0,29)	2,71	87
	UnC	0,44	0,29	---	3,00	63

Recall

Brand	Count	24,00	76,00	56,00
	Exp. count	27,40	74,60	54,00
	Count	8,00	11,00	7,00
	Exp. count	4,60	12,40	9,00
Industry	Count	15,00	60,00	42,00
	Exp. count	20,60	55,90	40,50
	Count	17,00	27,00	21,00
	Exp. count	11,40	31,10	22,50

sig. 0,16

sig. 0,07*

Congruent vs Incongruent Experiment 1

		Control	Congruent	Incongruent	Mean	n
Ruggedness	Control	---	(0,56)	0,16	2,79	43
	Congruent	0,56	---	0,72***	3,35	81
	Incongruent	(0,16)	(0,72)***	---	2,63	86
Sophistication	Control	---	0,16	0,19	3,42	43
	Congruent	(0,16)	---	0,02	3,26	81
	Incongruent	(0,19)	(0,02)	---	3,24	86
Competence	Control	---	(0,10)	0,11	4,12	43
	Congruent	0,10	---	0,21	4,23	81
	Incongruent	(0,11)	(0,21)	---	4,02	86
Excitement	Control	---	(0,48)	0,14	3,08	43
	Congruent	0,48	---	0,62*	3,56	81
	Incongruent	(0,14)	(0,62)*	---	2,94	86
Sincerity	Control	---	0,16	0,05	4,47	43
	Congruent	(0,16)	---	(0,11)	4,31	81
	Incongruent	(0,05)	0,11	---	4,41	86

Recall

			Control	Congruent	Incongruent
Brand	Count		35,00	63,00	68,00
	Exp. count		34,00	64,00	68,00
	Count		8,00	18,00	18,00
	Exp. count		9,00	17,00	18,00
Industry	Count		20,00	29,00	30,00
	Exp. count		16,20	30,50	32,40
	Count		23,00	52,00	56,00
	Exp. count		26,80	51,50	53,60

sig. 0,40

sig. 0,90

Attitude

Dimension

		Control	Congruent	Incongruent	Mean	n
Absolute	Control	---	(0,32)	(0,12)	4,04	43
	Congruent	0,32	---	0,16	4,35	81
	Incongruen	0,12	(0,16)	---	4,19	86
Relative	Control	---	(0,12)	(0,09)	3,80	43
	Congruent	0,12	---	0,02	3,92	81
	Incongruen	0,09	(0,02)	---	3,90	86
Quality	Control	---	(0,29)	(0,31)	3,88	43
	Congruent	0,29	---	(0,03)	4,17	81
	Incongruen	0,31	0,03	---	4,20	86
Information	Control	---	(1,12)***	(0,90)**	4,67	43
	Congruent	1,12***	---	0,22	5,79	81
	Incongruen	0,90**	(0,22)	---	5,57	86
Risk	Control	---	(0,33)	(0,21)	3,07	43
	Congruent	0,33	---	0,12	3,40	81
	Incongruen	0,21	(0,12)	---	3,28	86
Category Interest	Control	---	(0,36)	(0,48)	3,49	43
	Congruent	0,36	---	(0,11)	3,85	81
	Incongruen	0,48	0,11	---	3,97	86
Purchase Intention	Control	---	0,10	0,05	3,53	43
	Congruent	(0,10)	---	(0,06)	3,43	81
	Incongruen	(0,05)	0,06	---	3,49	86

Congruent vs Incongruent Experiment 2

		Control	Congruent	Incongruent	Mean	n
Ruggedness	Control	---	(0,67)*	0,04	2,47	32
	Congruent	0,67*	---	0,71***	3,13	70
	Incongruen	(0,04)	(0,71)***	---	2,43	80
Sophistication	Control	---	(0,27)	0,07	3,39	32
	Congruent	0,27	---	0,35	3,66	70
	Incongruen	(0,07)	(0,35)	---	3,31	80
Competence	Control	---	(0,04)	0,14	4,21	32
	Congruent	0,04	---	0,18	4,25	70
	Incongruen	(0,14)	(0,18)	---	4,07	80
Excitement	Control	---	(0,39)	(0,06)	3,16	32
	Congruent	0,39	---	0,33	3,54	70
	Incongruen	0,06	(0,33)	---	3,21	80
Sincerity	Control	---	(0,09)	(0,08)	4,31	32
	Congruent	0,09	---	0,02	4,41	70
	Incongruen	0,08	0,02	---	4,39	80

Recall

Brand	Count	24,00	59,00	73,00	sig 0,08*
	Exp. count	27,40	60,00	68,60	
	Count	8,00	11,00	7,00	
	Exp. count	4,60	10,00	11,40	
Industry	Count	15,00	47,00	55,00	sig 0,08*
	Exp. count	20,60	45,00	51,40	
	Count	17,00	23,00	25,00	
	Exp. count	11,40	25,00	28,60	

Attitude

Dimension

		Control	Congruent	Incongruent	Mean	n
Absolute	Control	---	(0,53)	(0,45)	3,74	30
	Congruent	0,53	---	(0,08)	4,20	70
	Incongruen	0,45	0,08	---	4,27	80
Relative	Control	---	(0,49)	(0,31)	3,71	31
	Congruent	0,49	---	0,18	4,20	69
	Incongruen	0,31	(0,18)	---	4,02	80
Quality	Control	---	(0,53)	(0,18)	3,74	31
	Congruent	0,53	---	0,35	4,27	70
	Incongruen	0,18	(0,35)	---	3,93	80
Information	Control	---	0,11	0,10	5,29	31
	Congruent	(0,11)	---	(0,00)	5,19	70
	Incongruen	(0,10)	0,00	---	5,19	80
Risk	Control	---	(0,07)	0,14	3,69	32
	Congruent	0,07	---	0,20	3,76	70
	Incongruen	(0,14)	(0,21)	---	3,55	80
Category Interest	Control	---	(0,36)	(0,29)	2,81	32
	Congruent	0,36	---	0,07	3,17	70
	Incongruen	0,29	(0,07)	---	3,10	80
Purchase Intention	Control	---	(0,41)	(0,15)	2,56	32
	Congruent	0,41	---	0,26	2,97	70
	Incongruen	0,15	(0,26)	---	2,71	80

Like vs Dislike Experiment 1

		Control	Like	Dislike	Mean	n
Ruggedness	Control	---	(0,68)**	0,21	2,79	43
	Like	0,68**	---	0,88***	3,47	75
	Dislike	(0,21)	(0,88)***	---	2,58	92
Sophistication	Control	---	(0,28)	0,55	3,43	43
	Like	0,28	---	0,83	3,71	75
	Dislike	(0,55)	(0,83)	---	2,88	92
Competence	Control	---	(0,55)	0,46	4,12	43
	Like	0,55	---	1,01***	4,68	75
	Dislike	(0,46)	(1,01)***	---	3,67	92
Excitement	Control	---	(0,81)**	0,37	3,08	43
	Like	0,81**	---	1,18***	3,89	75
	Dislike	(0,37)	(1,18)***	---	3,67	92
Sincerity	Control	---	(0,48)	0,58*	4,47	43
	Like	0,48	---	1,06***	4,94	75
	Dislike	(0,58)*	(1,06)***	---	3,89	92

Recall

Brand	Count	35,00	59,00	72,00	
	Exp. cou	33,99	59,29	72,72	sig. 0,91
	Count	8,00	16,00	20,00	
	Exp. cou	9,01	15,71	19,28	
Industry	Count	20,00	28,00	31,00	
	Exp. cou	16,18	28,21	34,61	
	Count	23,00	47,00	61,00	
	Exp. cou	26,82	46,79	57,39	sig. 0,36

Attitude

		Control	Like	Dislike	Mean	n
Absolute	Control	---	(0,86)***	0,28	4,04	43
	Like	0,86***	---	1,14***	4,90	75
	Dislike	(0,28)	(1,14)***	---	3,76	92
Relative	Control	---	(0,64)**	0,33	3,80	43
	Like	0,64**	---	0,97***	4,44	75
	Dislike	(0,33)	(0,97)***	---	3,47	92

Dimension

Quality	Control	---	(1,08)***	0,33	3,88	43
	Like	1,08***	---	1,41***	4,96	75
	Dislike	(0,33)	(1,41)***	---	3,55	92
Information	Control	---	(0,91)**	(1,08)***	4,67	43
	Like	0,91**	---	(0,16)	5,59	75
	Dislike	1,08***	0,16	---	5,75	92
Risk	Control	---	0,02	(0,50)*	3,07	43
	Like	(0,02)	---	(0,51)**	3,05	75
	Dislike	0,50*	0,51**	---	3,57	92
Category Interest	Control	---	(0,83)**	(0,09)	3,49	43
	Like	0,83**	---	0,74**	4,32	75
	Dislike	0,09	(0,74)**	---	3,58	92
Purchase Intention	Control	---	(0,45)	0,50	3,53	43
	Like	0,45	---	0,95***	3,99	75
	Dislike	(0,50)	(0,95)***	---	3,03	92

Like vs Dislike Experiment 2

		Control	Like	Dislike	Mean	n
Ruggedness	Control	---	(0,78)**	0,17	2,47	32
	Like	0,78**	---	0,94***	3,25	72
	Dislike	(0,17)	(0,94)***	---	2,30	78
Sophistication	Control	---	(0,47)	0,27	3,40	32
	Like	0,47	---	0,74***	3,86	72
	Dislike	(0,27)	(0,74)***	---	3,12	78
Competence	Control	---	(0,35)	0,43	4,21	32
	Like	0,35	---	0,78***	4,56	72
	Dislike	(0,43)	(0,78)***	---	3,78	78
Excitement	Control	---	(0,67)	0,21	3,16	32
	Like	0,67	---	0,88***	3,82	72
	Dislike	(0,21)	(0,88)***	---	2,94	78
Sincerity	Control	---	(0,45)	0,25	4,31	32
	Like	0,45	---	0,70***	4,76	72
	Dislike	(0,25)	(0,70)***	---	4,06	78

Recall

Brand	Count	24,00	62,00	70,00
	Exp. cou	27,43	61,71	66,86
	Count	8,00	10,00	8,00
	Exp. cou	4,57	10,29	11,14
Industry	Count	15,00	56,00	46,00
	Exp. cou	20,57	46,29	50,14
	Count	17,00	16,00	32,00
	Exp. cou	11,43	25,71	27,86

sig. 0,13

sig. 0,00***

Attitude

Dimension

		Control	Like	Dislike	Mean	n
Absolute	Control	---	(1,03)***	0,00	3,74	32
	Like	1,03***	---	1,03***	4,77	72
	Dislike	(0,00)	(1,03)***	---	3,74	78
Relative	Control	---	(0,83)***	0,02	3,71	32
	Like	0,83***	---	0,84***	4,54	72
	Dislike	(0,02)	(0,84)***	---	3,70	78
Quality	Control	---	(1,02)**	0,28	3,74	32
	Like	1,02**	---	1,30***	4,76	72
	Dislike	(0,28)	(1,30)***	---	3,46	78
Information	Control	---	0,25	(0,03)	5,29	32
	Like	(0,25)	---	(0,28)	5,04	72
	Dislike	0,03	0,28	---	5,32	78
Risk	Control	---	0,17	(0,08)	3,69	32
	Like	(0,17)	---	(0,26)	3,51	72
	Dislike	0,08	0,26	---	3,77	78
Category Interest	Control	---	(0,69)	0,02	2,81	32
	Like	0,69	---	0,71**	3,50	72
	Dislike	(0,02)	(0,71)**	---	2,79	78
Purchase Intention	Control	---	(0,88)**	0,29	2,56	32
	Like	0,88**	---	1,18***	3,44	72
	Dislike	(0,29)	(1,18)***	---	2,79	78

Like: Pop vs UnC Experiment 1

		Control	Popular	UnC	Mean	n
Ruggedness	Control	---	(0,66)	(0,69)	2,79	43
	Popular	0,66	---	(0,03)	3,45	42
	UnC	0,69	0,03	---	3,49	33
Sophistication	Control	---	(0,20)	(0,38)	3,43	43
	Popular	0,20	---	(0,18)	3,63	42
	UnC	0,38	0,18	---	3,81	33
Competence	Control	---	(0,29)	(0,67)	4,12	43
	Popular	0,29	---	(0,22)	4,58	42
	UnC	0,67	0,22	---	4,80	33
Excitement	Control	---	(0,76)	(0,87)*	3,08	43
	Popular	0,76	---	(0,11)	3,84	42
	UnC	0,87*	0,11	---	3,95	33
Sincerity	Control	---	(0,54)	(0,39)	4,47	43
	Popular	0,54	---	0,15	5,01	42
	UnC	0,39	(0,15)	---	4,86	33

Recall					
		Brand	Industry		
Brand	Count	35,00	34,00	25,00	sig. 0,80
	Exp. count	34,25	33,46	26,29	
	Count	8,00	8,00	8,00	
	Exp. count	8,75	8,54	6,71	
Industry	Count	20,00	15,00	13,00	
	Exp. count	17,49	17,08	13,42	
	Count	23,00	27,00	20,00	
	Exp. count	25,51	24,92	19,58	sig. 0,59

Attitude

Dimension

		Control	Popular	UnC	Mean	n
Absolute	Control	---	(0,87)**	(0,85)**	4,04	43
	Popular	0,87**	---	0,02	4,91	42
	UnC	0,85**	(0,02)	---	4,89	33
Relative	Control	---	(0,61)	(0,67)	3,80	43
	Popular	0,61	---	(0,05)	4,42	42
	UnC	0,67	0,05	---	4,47	33
Quality	Control	---	(0,97)**	(1,21)***	3,88	43
	Popular	0,97**	---	(0,23)	4,86	42
	UnC	1,21***	0,23	---	5,09	33
Information	Control	---	(0,18)**	(0,57)	4,67	43
	Popular	0,18**	---	0,62	5,86	42
	UnC	0,57	(0,62)	---	5,24	33
Risk	Control	---	(0,07)	(0,13)	3,07	43
	Popular	0,07	---	0,20	3,14	42
	UnC	0,13	(0,20)	---	2,94	33
Category Interest	Control	---	(1,08)**	(0,51)	3,49	43
	Popular	1,08**	---	0,57	4,57	42
	UnC	0,51	(0,57)	---	4,00	33
Purchase Intention	Control	---	(0,51)	(0,37)	3,53	43
	Popular	0,51	---	0,14	4,05	42
	UnC	0,37	(0,14)	---	3,91	33

Like: Pop vs UnC Experiment 2

		Control	Popular	UnC	Mean	n
Ruggedness	Control	---	(0,70)	(0,88)*	2,47	32
	Popular	0,70	---	(0,17)	3,17	41
	UnC	0,88*	0,17	---	3,34	31
Sophistication	Control	---	(0,35)	(0,64)	3,39	32
	Popular	0,35	---	(0,29)	3,73	41
	UnC	0,64	0,29	---	4,02	31
Competence	Control	---	(0,10)	(0,68)	4,21	32
	Popular	0,10	---	(0,58)	4,31	41
	UnC	0,68	0,58	---	4,89	31
Excitement	Control	---	(0,57)	(0,80)	3,16	32
	Popular	0,57	---	(0,23)	3,72	41
	UnC	0,80	0,23	---	3,96	31
Sincerity	Control	---	(0,39)	(0,53)	4,31	32
	Popular	0,39	---	(0,14)	4,70	41
	UnC	0,53	0,14	---	4,84	31

Recall

Brand	Count	24,00	34,00	28,00	
	Exp. count	26,46	33,90	25,63	sig .0,27
	Count	8,00	7,00	3,00	
	Exp. count	5,54	7,10	5,37	
Industry	Count	15,00	33,00	23,00	
	Exp. count	21,85	27,99	21,16	sig .0,01***
	Count	17,00	8,00	8,00	
	Exp. count	10,15	13,01	9,84	

Attitude

Dimension

		Control	Popular	UnC	Mean	n
Absolute	Control	---	(0,91)**	(1,19)***	3,74	30
	Popular	0,91**	---	(0,29)	4,65	41
	UnC	1,19***	0,29	---	4,94	31
Relative	Control	---	(0,71)*	(0,98)***	3,71	31
	Popular	0,71*	---	(0,28)	4,42	41
	UnC	0,98***	0,28	---	4,69	31
Quality	Control	---	(0,70)	(1,45)***	3,74	31
	Popular	0,70	---	(0,76)	4,44	41
	UnC	1,45***	0,76	---	5,19	31
Information	Control	---	0,07	0,48	5,29	31
	Popular	(0,07)	---	0,41	5,22	41
	UnC	(0,48)	(0,41)	---	4,81	31
Risk	Control	---	0,13	0,24	3,69	32
	Popular	(0,13)	---	0,11	3,56	41
	UnC	(0,24)	(0,11)	---	3,45	31
Category Interest	Control	---	(0,48)	(0,96)	2,81	32
	Popular	0,48	---	(0,48)	3,29	41
	UnC	0,96	0,48	---	3,77	31
Purchase Intention	Control	---	(0,76)	(1,05)*	2,56	32
	Popular	0,76	---	(0,30)	3,32	41
	UnC	1,05*	0,30	---	3,61	31

Like: Congruent vs Incongruent Experiment 1

		Control	Congruent	Incongruent	Mean	n
Ruggedness	Control	--	(1,18)***	(0,14)	2,79	43
	Congruent	1,18***	--	1,04**	3,97	39
	Incongruen	0,14	(1,04)**	--	2,93	36
Sophistication	Control	--	(0,16)	(0,42)	3,43	43
	Congruent	0,16	--	(0,26)	3,58	39
	Incongruen	0,42	0,26	--	3,84	36
Competence	Control	--	(0,67)*	(0,42)	4,12	43
	Congruent	0,67*	--	0,25	4,80	39
	Incongruen	0,42	(0,25)	--	4,55	36
Excitement	Control	--	(1,01)**	(0,60)	3,08	43
	Congruent	1,01**	--	0,41	4,09	39
	Incongruen	0,60	(0,41)	--	3,68	36
Sincerity	Control	--	(0,36)	(0,65)	4,47	43
	Congruent	0,33	--	(0,33)	4,79	39
	Incongruen	0,65	0,33	--	5,11	36

Recall					
Brand	Count	35,00	30,00	29,00	
	Exp. count	34,25	28,68	31,07	sig. 0,61
	Count	8,00	6,00	10,00	
	Exp. count	8,75	7,32	7,93	
Industry	Count	20,00	13,00	15,00	
	Exp. count	17,49	14,64	15,86	sig. 0,59
	Count	23,00	23,00	24,00	
	Exp. count	25,51	21,36	23,14	

Attitude

		Control	Congruent	Incongruent	Mean	n
Absolute	Control	---	(0,94)**	(0,78)*	4,04	43
	Congruent	0,94**	---	0,16	4,97	39
	Incongruent	0,78*	(0,16)	---	4,82	36
Relative	Control	---	(0,62)	(0,66)	3,80	43
	Congruent	0,62	---	(0,04)	4,42	39
	Incongruent	0,66	0,04	---	4,46	36

Dimension

		Control	Congruent	Incongruent	Mean	n
Quality	Control	---	(0,96)**	(1,20)***	3,88	43
	Congruent	0,96**	---	(0,24)	4,85	39
	Incongruent	1,20***	0,24	---	5,08	36
Information	Control	---	(0,10)*	(0,77)	4,67	43
	Congruent	0,10*	---	0,27	5,72	39
	Incongruent	0,77	(0,27)	---	5,44	36
Risk	Control	---	(0,01)	0,04	3,07	43
	Congruent	(0,01)	---	0,05	3,08	39
	Incongruent	0,04	0,05	---	3,03	36
Category Interest	Control	---	(0,74)	(0,93)*	3,49	43
	Congruent	0,74	---	(0,19)	4,02	39
	Incongruent	0,93*	0,19	---	4,42	36
Purchase Intention	Control	---	(0,41)	(0,49)	3,53	43
	Congruent	0,41	---	(0,08)	3,95	39
	Incongruent	0,49	0,08	---	4,03	36

Like: Congruent vs Incongruent Experiment 2

		Control	Congruent	Incongruent	Mean	n
Ruggedness	Control	---	(1,25)***	(0,40)	2,47	32
	Congruent	1,25***	---	0,85*	3,72	32
	Incongruent	0,40	(0,85)*	---	2,87	40
Sophistication	Control	---	(0,64)	(0,34)	3,39	32
	Congruent	0,64	---	0,30	4,02	32
	Incongruent	0,34	(0,30)	---	3,73	40
Competence	Control	---	(0,57)	(0,18)	4,21	32
	Congruent	0,57	---	0,40	4,78	32
	Incongruent	0,18	(0,40)	---	4,38	40
Excitement	Control	---	(1,15)**	(0,29)	3,16	32
	Congruent	1,15**	---	0,86	4,30	32
	Incongruent	0,29	(0,86)	---	3,44	40
Sincerity	Control	---	(0,74)*	(0,21)	4,31	32
	Congruent	0,74*	---	0,53	5,05	32
	Incongruent	0,21	(0,53)	---	4,53	40

Attitude

Dimension

Recall

Brand	Count	24,00	35,00	27,00	sig. 0,36
	Exp. count	26,46	33,08	26,46	
	Count	8,00	5,00	5,00	
	Exp. count	5,54	6,92	5,54	
Industry	Count	15,00	33,00	23,00	sig. 0,01***
	Exp. count	21,85	27,31	21,85	
	Count	17,00	7,00	9,00	
	Exp. count	10,15	12,69	10,15	

		Control	Congruent	Incongruent	Mean	n
Absolute	Control	---	(1,22)***	(0,87)**	3,74	30
	Congruent	1,22***	---	0,35	4,97	32
	Incongruent	0,87**	(0,35)	---	4,62	40
Relative	Control	---	(1,10)***	(0,60)	3,71	31
	Congruent	1,10***	---	0,50	4,81	32
	Incongruent	0,60	(0,50)	---	4,31	40
Quality	Control	---	(1,57)***	(0,58)	3,74	31
	Congruent	1,57***	---	0,99**	5,31	32
	Incongruent	0,58	(0,99)**	---	4,33	40
Information	Control	---	0,20	0,29	5,29	31
	Congruent	(0,20)	---	0,09	5,09	32
	Incongruent	(0,29)	(0,09)	---	5,00	40
Risk	Control	---	0,13	0,21	3,69	32
	Congruent	(0,13)	---	0,09	3,56	32
	Incongruent	(0,21)	(0,09)	---	3,48	40
Category Interest	Control	---	(0,69)	(0,69)	2,81	32
	Congruent	0,69	---	0,00	3,50	32
	Incongruent	0,69	0,00	---	3,50	40
Purchase Intention	Control	---	(1,00)*	(0,79)	2,56	32
	Congruent	1,00*	---	0,21	3,56	32
	Incongruent	0,79	(0,21)	---	3,35	40

Appendix 2

Songs For Pre-Test

Popular	
Artist	**Song**
Aki	När Solen Går Ner
Anton Ewald	Begging
Avicii	Hey Brother
Håkan Hellström	Det Kommer Aldrig Vara Över
Eminem & Rihanna	Monster
John Newman	Love Me Again
One Republic	Counting Stars
Oskar Linnros	Hur Dom Än
Stiftelsen	En Annan Värld
Veronica Maggio & Håkan Hellström	Hela Huset

Up-and-Coming	
Artist	**Song**
Hurula	Sluta Deppa Mig
Jack Moy & Glöden	Oh My Love
Kartellen & Aleks	Underklassmusik
Markus Krunegård	Du Stör Dig Hårt På Mig
Mountain Bird	Don't Mind
Faråker	Paparazzi Du
De Vet Du	Pullmaterial
Rebecca & Fiona	Candy Love
Seinabo Sey	Younger
Tove Lo	Not On Drugs

Appendix 3

Texts For Pre-Test

Shout out Sounds (Harman)

Shout out Sounds är ett amerikanskt ljud- och infotainmentföretag. Företaget designar, tillverkar och marknadsför ljud- och infotainmentprodukter för bilen, hemmet, teatern, föreställningar och även elektronik för professionella kunder inom ljudindustrin. Shout out Sounds tillverkar även högtalare, CD- och DVD-spelare, CD-inspelare och förstärkare under flera varumärken. Företaget tillgodoser kunderna genom innovation och ett professionellt utförande med hög integritet.

Esbjerg (Åhlens)

Esbjerg är en dansk varuhuskedja som finns i nästan varje stad i landet och har flera butiker i större städer i Norden, däribland hela 18 butiker i Köpenhamn. Esbjerg har även verksamhet i Norge, Sverige och Finland. Det är en av Danmarks ledande återförsäljare inom ett antal områden. Verksamheten är fokuserad på fyra affärsområden: Mode, Skönhet, Hem och Media. Hållbara produkter och innovativa lösningar ska vara en naturlig del av deras affär och genom det kan de förbättra, förenkla och förgylla livet för deras kunder.

Beauté Nordique (Lumene)

Beauté Nordique är ett nordiskt företag i kosmetikbranschen. Beauté Nordique är även företagets mest kända varumärke där det viktigaste exportlandet för Beauté Nordique Group är Ryssland. Beauté Nordique skapades för att låta naturlig skönhet stråla, genom en kombination av det allra bästa från både naturen och vetenskapen. Vi kombinerar vår vetenskapliga expertis med den arktiska naturens perfekta ingredienser. Dessutom utvecklar vi ständigt våra metoder för att skapa de allra effektivaste hudvårdsprodukterna. Våra produkter baseras på naturens allra finaste ingredienser. Det betyder också att vi värnar om att ta hand om miljön de växer i. Vårt ansvar och vår omtanke för miljön genomsyrar därför hela vårt arbete för att kunna ge våra kunder naturliga produkter.

NaturJuice (Rynkeby)

NaturJuice kommer ursprungligen från Härjedalen där vi sedan 1971 har producerat kvalitetsjuice med stor respekt för naturens förråd av näringsrika frukter med vitaminer,

mineraler och god smak. Det är nog därför som NaturJuice har varit Härjedalarnas favoritjuice i mer än 40 år. Fylld av frukt, inget annat. NaturJuice innehåller absolut inga tillsatser då vi nämligen tror att det enda som hör hemma i en god juice är mängder av pressad frukt. Därför är NaturJuice så proppfylld av frukt och smak att det inte finns plats för något annat.

Næss Biff (Jensens Böffhus)

Næss Biff är en norsk restaurangkedja med sammanlagt 34 restauranger i Norge, tre i Sverige, en i Tyskland och en i Danmark. Næss Biffs affärsidé är att sälja biff av hög kvalitet i olika varianter till låga priser och att ge gästen ett vänligt bemötande samt god service i trevliga och spännande lokaler. År 2000 började Næss Biff att sälja en rad läckra produkter i detaljhandeln som till exempel spareribs, såser och coleslaw. Hos Næss Biff finns matupplevelser och aktiviteter för hela familjen, stor som liten.

Oliviér (Filippa K)

Oliviérs affärsidé är att designa, tillverka, kommunicera och sälja kommersiellt mode med plagg och accessoarer som har en egen tidlös stil. Genom att erbjuda väldesignade produkter med ett tydligt koncept av hög kvalité till ett attraktivt pris, ska Oliviér vara ett av de mest attraktiva varumärkena för både kvinnor och män som uppskattar mode och kvalité. Från konstruktions- och utvecklingsfasen genomsyras Oliviér av kärnvärdena enkelhet, kvalité och stil där kollektioner för alla fyra säsonger alltid är en självklarhet.

Ludit (Peugeot)

Ludit är flaggskeppet för österrikisk bilindustri, en av de främsta pionjärerna på den internationella fordonsmarknaden. I drygt två årtionden har varumärkets verksamhet utvecklats kring sin passion och tekniska utmaningar. Ständigt bryter de ny mark och biltillverkaren har alltid främjat företagets anda som har drivit Ludit-familjen från början. Ludits exklusiva positionering är en av de två hörnstenarna i strategin. Som ett resultat av det består nu den globala försäljningen av premiumfordon för nästan en femtedel av de totala resultaten. Varumärkets exklusiva motorteknik och stil gör dessa modeller sticker ut från mängden. Varumärkets andra strategiska hörnsten är internationalisering, vilket ger bolaget möjlighet att utveckla sin försäljning utanför Europa i snabbväxande marknader.

OnShoe (Zappos)

OnShoe är en online återförsäljare av skor. De säljer allt från sportskor och sneakers till sandaler och pumps. De har alla de stora varumärkena samt även många mindre varumärken som är svåra att finna hos konkurrenter. De har upplevt en otrolig tillväxt de senaste tre åren där de tror att framgången kommer från att hela organisationen genomsyras av att skapa den bästa servicen för kunden. Målet är att positionera OnShoe som ledaren inom onlinetjänsten. Om de kan få kunderna att associera OnShoes varumärke med den absolut bästa servicen, då finns möjligeter att expandera till andra produktkategorier än bara skor.

Icorn (Azus)

Icorn är ett teknikföretag som focuserar främst fokuserar på att tillverka personaldatorer för arbetsplatser. Icorns namn kommer från Unicorn, det engelska namnet för enhörning. Icorn förkroppsligar styrkan, renheten och äventyrligheten hos denna fantastiska varelse och når nya höjder med varje ny produkt. Innovation är nyckeln till Icorn framgång. Då tekniken ständigt går framåt är det viktigt för alla företag att hinna med i utvecklingen, och Icorn förser företag med den senaste tekniken. De är särskilt stolta över sin nya dator som med en dubbelsidig skärm som gör att den kan användas som en surfplatta när locket är stängt. Perfekt för en person som reser mycket och behöver ha sin dator nära till hands. Icorns produkter vann 168 internationella utmärkelser under 2012.

Millerman Consulting (Centigo)

Millerman Consulting är ett konsultbolag som hjälper ledande företag och organisationer genom kritiska förändringsprojekt. Vårt sätt att se på vad som kännetecknar framgångsrika företag, och hur man skapar dem, kallar vi Identify Future. Denna syn tillämpar vi i både våra uppdrag som i vår strävan att skapa marknadens mest attraktiva konsultpartner. Ett företag eller en organisation behöver vara i god kondition för att leverera sitt yttersta. Vi inspirerar och leder människor till att skapa välmående och spänstiga företag. Ett välmående företag är effektivt, lönsamt och konkurrenskraftigt. Millerman Consulting har med erbjudanden, angreppssätt och spetskompetenser en unik position att utveckla de element som skapar just Identify Future.

Appendix 4

Survey

Text about the brand See Appendix 3 for text

Klicka på play för att lyssna på radioreklamen och svara sedan på frågorna.

Hur bra tycker du följande påstående passar in på varumärket?

Det är:

	1: Stämmer inte alls	2	3	4	5	6	7: Stämmer perfekt
Maskulint	○	○	○	○	○	○	○
Hårt	○	○	○	○	○	○	○
Tufft	○	○	○	○	○	○	○
Glamoröst	○	○	○	○	○	○	○
Överklassaktigt	○	○	○	○	○	○	○
Charmigt	○	○	○	○	○	○	○
Intelligent	○	○	○	○	○	○	○
Pålitligt	○	○	○	○	○	○	○
Självsäkert	○	○	○	○	○	○	○
Spännande	○	○	○	○	○	○	○
Unikt	○	○	○	○	○	○	○
Påhittigt	○	○	○	○	○	○	○
Jordnära	○	○	○	○	○	○	○
Ärligt	○	○	○	○	○	○	○
Vänligt	○	○	○	○	○	○	○

Hur fördelaktigt tycker du varumärket är?

1: Inte alls fördelaktigt	2	3	4	5	6	7: Mycket fördelaktigt
○	○	○	○	○	○	○

Svara på följande påståenden

	1: Instämmer inte alls	2	3	4	5	6	7: Instämmer helt
Varumärket är bra	○	○	○	○	○	○	○
Varumärket är positivt	○	○	○	○	○	○	○
Varumärket är det bästa i kategorin	○	○	○	○	○	○	○
Varumärket utstrålar hög kvalité	○	○	○	○	○	○	○
För att genomföra ett köp skulle jag behöva mer information	○	○	○	○	○	○	○

Är varumärket bättre/sämre än konkurrerande varumärken?

1: Mycket sämre	2	3	4: Samma	5	6	7: Mycket bättre
○	○	○	○	○	○	○

Hur hög risk upplever du att varumärket är förknippat med?

1: Väldigt låg risk	2	3	4	5	6	7: Väldigt hög risk
○	○	○	○	○	○	○

Vad tycker du om:

	1: Mycket illa	2	3	4	5	6	7: Mycket bra
Reklamen	○	○	○	○	○	○	○
Varumärket	○	○	○	○	○	○	○
Låten	○	○	○	○	○	○	○
Artisten	○	○	○	○	○	○	○

Hur är ditt intresse för varumärkets bransch?

1: Obefintligt	2	3	4	5	6	7: Mycket stort
○	○	○	○	○	○	○

Hur troligt är det att du skulle köpa en produkt/tjänst från företaget?

1: Inte alls troligt	2	3	4	5	6	7: Mycket troligt
○	○	○	○	○	○	○

Vad jobbar företaget med?

Vad heter företaget?

Hur många gånger har du hört låten förut?

Vad heter låten?

Vem är artisten?

The last three questions were not used for the control group as previously stated.

Appendix 5

Listen to the manipulations by clicking the link:

https://www.youtube.com/channel/UC55YHX9ClZKl1gzu5W9rSaQ