

AN ABSTRACT OF THE THESIS OF

Karen E. Hennessy for the degree of Master of Arts in
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on Attitude Toward Apparel Brand

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✓ Dr. Leslie L. Davis

Products as diverse as soda-pop, fashion and automobiles are selling to the tunes of classic and current pop and rock music. The combination of MTV (Music Television), the latest audio-visual technology, and the replacement of movie stars by rock stars as the idols of contemporary youth (Beckett, 1985; Hartman, 1987), are responsible for today's successful marketing-through-music concept.

The purpose of the present study was to investigate the effect of music in fashion video advertisements on attitude toward an apparel brand. Specifically, this study investigated the effect of the emotion-arousing quality or capacity of music on attitude toward apparel brand and attitude toward a fashion video advertisement.

Congruity Theory (Osgood & Tannenbaum, 1955), prior research on the effect of attitude toward an advertisement on brand attitude, and the persuasive aspect of advertising communication served as the conceptual and theoretical framework for this study. In addition, the emotion-

arousing quality of music as a persuasive element of advertising communication was applied to the Holbrook and Batra communication model (1987), and served as a model for this study.

A pretest-posttest-control group experiment was conducted for this study. The pretest measure consisted of: 1. a measure of attitude toward apparel brand and 2. a measure of the emotion-arousing capacity of music and preference for music. Attitude toward apparel brand and attitude toward music were measured on a seven-point semantic differential scale. The posttest consisted of the same two measures as the pretest as well as a third measure, attitude toward fashion video advertisement. Attitude toward fashion video advertisement was measured on a five-point Likert-type scale.

The subjects for this study were recruited from a course in the Department of Apparel, Interiors, and Merchandising at Oregon State University. Fifty-nine students participated in the pretest portion of the study and forty-seven students completed all three phases of the experiment (pretest, exposure to fashion video, and posttest). Subjects ranged in age from 18 to 27 years, with a mean age of 20 years.

Factor analysis, one-way analysis of variance, paired t -test, unpaired t -test, Pearson Correlation, and analysis of covariance were used to analyze the data.

As hypothesized, results indicated that attitude toward apparel brand was affected by the type of music associated with an apparel brand in the context of a fashion video advertisement. It was found that an initial neutral attitude toward apparel brand became more positive after an association with emotion-evoking music, and no significant change in attitude toward apparel brand was found after exposure to a fashion video advertisement without music.

However, contrary to prediction, it was found that an association between apparel brand and non-emotion-evoking music did not have a negative effect on attitude toward apparel brand. This association resulted in a more positive attitude toward apparel brand.

It was also predicted that the type of music used in a fashion video advertisement would affect attitude toward the advertisement. Results indicated that the type of music did not affect attitude toward fashion video advertisement.

As predicted a large positive relationship was found to exist between a piece of music's emotion-arousing quality and preference for the music.

These findings partially supported the theoretical framework of this study. However, in contrast to the Holbrook and Batra communication model, attitude toward advertisement was not found to be a mediator between advertisement content and attitude toward advertised apparel brand.

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The Effect of Music in Fashion Video Advertisements
on Attitude Toward Apparel Brand

by

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THE EFFECT OF MUSIC IN FASHION VIDEO ADVERTISEMENTS ON ATTITUDE TOWARD APPAREL BRAND

Chapter I

Introduction

From soft drinks to beer, from automobiles to apparel, the use of popular music to promote consumer products is widespread in television advertising today. Examples of popular music being used to sell goods include the advertising of automobiles by Subaru to the tunes of "When a Man Loves a Woman" and "La Bamba", Bonnie Tyler's "Holdin' Out for a Hero" serving as background music for Hero cologne commercials and Peter Pan peanut butter being sold to the music of the rock group "The Grateful Dead".

It is not always just the music itself that is used to promote a product, but often the musical artists appear in the advertisement as well. Although this trend was established some twenty years ago (McMillan, 1976), some recent examples of artists promoting products through song include music superstar Michael Jackson promoting Pepsi-Cola, Whitney Houston selling Coca-Cola, David Bowie and Tina Turner performing Bowie's song "Modern Love" in a Pepsi commercial, and Robert Palmer, who finds Pepsi "Simply Irresistible".

The Anheuser-Busch, "The Night Belongs to Michelob", campaign features Steve Winwood singing both "Talking Back the Night" and "Don't You Know What the Night Can Do?" to sell Michelob beer. Likewise, the popular rock groups "Genesis" and "Wang Chung" and well-known artists Eric Clapton, Phil Collins and Roger Daltrey appear in the Michelob campaign performing works of their own. Anheuser-Busch credits the success that this campaign has had reaching targeted beer drinkers with revitalizing the flat sales of Michelob beer, a feat which is considered rare in the malt beverage category (Zeifman, 1988).

Perhaps the most interesting Michelob beer commercial, however, is the one that features Frank Sinatra singing "The Way You Look Tonight". This particular commercial is especially interesting because Sinatra stems from a different musical generation than the other artists who promote Michelob, making one wonder if Anheuser-Busch is attempting to change or expand their target market by establishing a new and broader image for Michelob.

A new commercial for Kodak Supralife batteries is a good example of fitting artist's work to product image. In this commercial, Stevie Wonder is sitting at a piano singing "You Can Depend On Me", recording his performance with the help of Kodak Supralife batteries. The claim being made by Kodak is simply and appropriately, "You can depend on us."

Another good example of the use of popular music in an advertisement that received a great deal of attention when it first aired was the advertisement by the Nike apparel company set to the Beatles' song "Revolution" sung by John Lennon. Nike scored a coup by acquiring the rights to the song from Michael Jackson and Capital Recordings for the first-time use of an original Beatles recording in a commercial spot. According to one critic, it was the integrity of Nike advertising that made the deal possible, and the company followed its usual discretion in fitting images to the music (Lippert, 1987).

Lippert contended that although there is no announcer appearing in the commercial, nor a direct message presented (a discreet logo appears only three times in the advertisement), John Lennon's refrain, "all right", is heard eleven times throughout the sixty-second commercial; if the advertisement does not successfully motivate one to join the fitness movement, the music certainly does a good job of jogging the memory (Lippert, 1987).

It appears that this advertisement is not an attempt to sell Nike products based upon product information, but rather, an attempt to sell by reaching consumers' emotions. This advertisement seems to be an emotional call for all those Beatles fans of the 1960s, who eagerly joined the social revolution of their day, to join the fitness revolution of the 1980s.

A second review of the Nike commercial addressed the original radicalism behind Lennon's song "Revolution" and its use today in a "radical sports documentary" for sportswear. The critics have maintained that:

John Lennon was using reflexive radicalism to have a little sport when he wrote this song in 1968. He wasn't promoting revolutions at the time--or sportswear at any time. Photographed on a jumpy, grainy black-and-white tinted Super 8, [sic] edited to look at first like some family-heirloom home movie but in fact adeptly synced to the hard rhythms of the song, the Nike spot rousingly shows several pros (including John McEnroe and Michael Jordan) and lots of gleeful amateurs working themselves into sweaty transports of athletic fulfillment. 'We tried to make a kind of radical sports documentary,' says Paula Grief, who produced and directed the spot with her partner Peter Kagan. 'It's about emotional moments.' For nostalgists, Beatles fans or anyone else who takes rock as seriously as, say, Lennon or Paul McCartney, the ad's most emotional moment may be hearing *Revolution's* ferocious guitars at the service of salesmanship (Bland & Dutka, 1987, p. 78).

One of the best examples of a successful advertisement campaign that has incorporated popular music, however, is the campaign that the California Raisin Advisory Board began in 1986 to promote California raisins. Prior to this campaign, raisins were perceived as nutritious snack food enjoyed only by young children and elderly adults. It was

this image--that raisins were only for the very young and the very old--that the raisin industry set out to change (Schneidman, 1987).

According to Alan Canton, the California Raisin Advisory Board's advertising and promotions manager, research indicated that people already realized raisins were good, but people perceived them (raisins) as boring. "Nutritionally, they (raisins) were appealing; emotionally, they were not appealing" (Schneidman, 1987, p. 15).

One important instrument that the advertising agency, Foote, Cone and Belding used in their attempt to change the public notion of raisins, in addition to the tremendously successful and innovative claymation raisins (created by Will Vinton Productions, Portland, Oregon), was music.

Music has a way of tapping people's feelings; especially songs that remind people of certain times in their lives. And a song such as Marvin Gaye's Motown classic, "Heard it Through the Grapevine", [sic] is the type of tune which provokes memories for a wide variety of people. This is particularly true of the board's target market--individuals aged 25-55 (Schneidman, 1987, p. 15).

This ability of music to evoke people's memories and emotions, as expressed by Schneidman, is the basis for its presence in the raisin commercial, the Nike commercial and the other commercials mentioned, as well as numerous

others. In the case of the Californian Raisins, however, "the product/music marriage elicited such a strong emotional response in consumers that it transcended the advertising medium and became incorporated into popular culture" (Zeifman, 1987, p. 162). Not only did the campaign revitalize the raisin market, but it also put a twenty year old pop song back on the music charts and generated a merchandising empire.

A major factor for this copious use of music and musical artists in television advertising in recent years is the success of music video. MTV (Music Television) was first introduced to American audiences in 1981, and its success has been credited for the resurgence of the floundering American music industry (Wollen, 1986).

Music videos have led to a new blending of music and advertising. As Wollen explained:

The most significant hybridisation [sic] brought about by music video is the breakdown of the distinction between programme and ad. In origin and from the point of view of the music industry, in function, music videos are an advertising vehicle, promoting the sale of records... In form too, music videos have much in common with the more sophisticated ads, and there has also been a rapid crossover between the two (e.g. Michael Jackson's Pepsi ads)... Music videos are both ads for (image) and samples of (sound) the product they are promoting (Wollen, 1986, p. 168).

The music industry is in a unique position because "the music" which is present in a given music video is "the product" the industry is attempting to sell, yet it is not the only industry that produces music videos to create an image and sell a product. MTV is billed as:

... a marriage made in marketing-research heaven--Television and Rock and Roll. Television--sight, sound, motion and color--the most persuasive form of communication short of thought transfer. Rock and Roll--that popular music that moves your soul--the three-decade-old phenomenon to which teen-age and young-adult Americans groove (Hartman, 1987, p. 17).

This powerful combination of television and rock and roll has transcended MTV and the music industry into Ad-TV (Hartman, 1987) and the entire advertising industry.

MicroPro International Corporation, a California-based software company, produced a corporate rock video entitled, "Legend of Wordstar" for display at the Comdex/Fall '85 trade show. The video was conceived from noticeable similarities in the demographics between MicroPro buyers and MTV watchers. MicroPro's aim was to attract computer buyers, "forward-looking, upbeat, aggressive people, who are generally young and like rock music" (Finch, 1986, p. 97).

Another industry in which music videos are highly visible is in the fashion industry.

As commercials in themselves [music videos] have erased the very distinction between the commercial and the program, they draw on and influence the traditional image shaping fields of fashion and advertising (Auferheide, 1986, p. 57).

Advertisers and apparel manufacturers, aware of the promotion value or commercialism of MTV, began to design their ads after music videos' quick cuts and pulsing beats (Beckett, 1985; Pendleton, 1988). Nike, Levi Strauss and Benetton, among others, have created ads that air on MTV and other networks in the manner of videos. As Nike sells to the sound of the Beatles and "the jean-wearing inhabitants of Levi's '501 Blues' commercials dance and strut to the tones of rock, blues, sales and reggae music" (Pendleton, 1988, p. 160), it becomes increasingly difficult to distinguish between video and commercial.

Music video has provided a stage for the synergy of fashion and music, and be it a program or an advertisement, it has influenced the way the youth of America dresses. As Bob Giraldi, a commercial producer, explained:

Teen agers used to just wear the clothes they saw in magazines but now they're wearing what they see on video. Copies

of Michael Jackson's red jacket were everywhere after his video (Sloan, 1984, p. 65).

Other examples of musical artists who have singularly influenced fashion include Madonna's lingerie and lace fad, Cyndi Lauper's colorful and zany style of dress, and the demand that Bruce Springsteen has created for Levi jeans.

This influence that pop and rock stars have on the way many of their fans dress is not new, however. For years adolescents throughout the world have identified with their preferred music and musicians through dress imitation. In England, the fashion-conscious "Teddy Boys" of the 1950s praised American rock stars like Bill Haley, Buddy Holly and Elvis Presley. During the 1960s, the "Rockers" resembled American motorcycle riders and the "Skinheads and "Punks" of the 1970s and 1980s are recognized by their appearance and music as well (Lull, 1985). The imitation of favorite musicians by these types of groups demonstrates the power of both music and dress as communicators.

What is new is the reaching power created by this new form of media, the music video. The exposure offered by music video has advanced many musicians' careers and has benefited the music industry in general. By putting artists in the homes of their fans daily, MTV has also influenced fashion by creating a greater demand for

clothing in the image of pop and rock idols (Beckett, 1985). MTV gives viewers a chance to see the latest fashions being worn by their favorite artist at the touch of a button. The conception and development of MTV has accentuated the relationship between fashion and music, making it more prevalent and faster paced.

If the affinity between fashion and music is nothing new, the prevalence and the pace of it now certainly is. We got to see the Beatles perform once in a blue moon on The Ed Sullivan Show; now we can watch the equivalent twenty-four hours a day-on television, in clubs, even in the air (if you fly Virgin Air). 'It's as if one had perpetual access to Area [sic] or to standing backstage at a rock concert,' claims one fashion video producer (Beckett, 1985, p. 478).

In addition to these fashion trends or fads which pop and rock stars create through the packaging of their own fashion images, some artists have taken to promoting not just fashion images but apparel brand names as well. Country singer Willie Nelson is one example of a musical artist influencing brand-name fashion. Nelson promotes the sale of Wrangler jeans by appearing and singing in television commercials for the jeans company.

In addition to the claim made by L.A. Gear that their "brat" footwear will "move" the wearer, through advertising to the tune "We Will Rock You" by "Queen", singer and

songwriter Belinda Carlisle appears in numerous print ads for the maker of athletic wear. The members of the music group "The Jets" are also salespeople for a specific apparel brand. They appear in, and sing one of their hit songs in, a television advertisement for Gitano apparel.

The genius of music marketing stems from the knowledge that each performer-- like each product--appeals to a particular niche audience. By properly identifying the characteristics of its target consumer, and then correlating that profile with the fans of potential music celebrity endorsers, savvy advertisers are able to tap into the relationship that exists between a group and its followers. The marketing-through-music concept is so effective at converting band loyalty into brand loyalty that it has been extended from traditional youth-oriented product categories--fast-food, fashions and fragrances--to non-traditional segments such as cameras, cars and even cat food (Zeifman, 1988, p. 162).

It appears that the apparel companies which have adopted the marketing-through-music concept are hoping to realize additional sales by making a connection between their product and a chosen musical artist through advertising. The apparel industry is aware that popular musical artists can create demand for fashion (Dressing up, 1985). By employing the appropriate pop or rock star to promote their products, apparel manufacturers are attempting to create a positive image or demand for their

apparel brands among their musically discriminating, target consumers.

In addition to the influence of MTV, the increase of independent cable TV stations, video cassette recorders, movie rentals and remote control have combined to change the face of television advertising. It is no longer simply enough to inform viewers of product information--viewers want to be entertained (Hartman, 1987). Advertisers must combat the "zapping" of television commercials by creating advertisements that will keep viewers tuned in and entertained. Using popular music and artists is one way to create entertaining commercials and sell products, and one reason for its copious use in recent advertising.

Another reason for the increased use of music in advertising is the popularity of pop and rock stars in contemporary society. Rock stars have replaced movie stars as the idols of today's youth (Beckett, 1985; Hartman, 1987). As people once looked to movie stars for fashion influence, they now look to pop and rock stars. Madonna and Michael Jackson have taken the place of Katharine Hepburn, Rita Hayward and Cary Grant. The premiere screen stars of today, Glenn Close, Meryl Streep and William Hurt, among others, have little influence on fashion when compared to contemporary rock stars. Much of this influence is the result of MTV. Today, rock stars are more

visible than ever before and many of them have been able to take their small screen video success to the big screen.

Purpose of the Study

What happens when music, defined as a song in conjunction with the musical artist (in person or name only) becomes linked with an apparel manufacturer's brand name? What effect does this association have on either attitude toward the advertisement or attitude toward the apparel brand name?

The purpose of this study was to investigate consumer attitudes toward apparel brand names when the brand name becomes associated with emotion-evoking or non-emotion-evoking music in the context of an apparel advertisement.

Objectives

1. To increase knowledge of apparel advertising through an investigation into the effectiveness of fashion videos as a form of advertising.
2. To determine the emotional impact and persuasive influence that music can have when it is incorporated in fashion video advertisements.

Theoretical Framework

Three main theories or concepts served as the theoretical framework for this study: Congruity Theory (Osgood & Tannenbaum, 1955); research on the effect of attitude toward an advertisement on brand attitude; and the persuasive aspect of advertising communication. The communication model developed by Holbrook and Batra (1987), was also incorporated into this study to investigate the role that emotional responses play in determining attitude toward an advertisement and attitude toward apparel brand. The emotion-evoking quality of music as a persuasive element of advertising communication served as the base for this study.

Congruity Theory states that if an association is made between two objects for which an individual has opposing or incongruous attitudes, the individual will seek to restore congruity by altering his(or her) attitude toward one or both objects. In addition, Congruity Theory offers a means for predicting the directions and relative amounts of attitude change by accounting for the variables which relate most significantly to attitude change. For this study, an association was made between apparel brand name and a specific element of music: its emotion-arousing capacity. A large positive correlation (Pine, 1977) between attitude toward music in general and its

emotion-arousing capacity (Table 18, page 96, and Figures 1 & 2, pages 97 & 98), suggested that an association between apparel brand and the emotion-arousing element of music would have the same effect as an association between apparel brand and music. Predictions for change in attitude toward apparel brand were established from initial attitude toward music's emotion-arousing capacity.

This study was based upon two of the major postulates of Congruity Theory. First, it is stated that:

If two unequally polarized concepts are associated, the less polarized one becomes more so and the more polarized less so; if a neutral concept is associated with a polarized one, it always becomes more polarized (Osgood & Tannenbaum, 1955, p. 52).

Based on this postulate, the present study assumed that when an apparel brand for which an individual has a neutral attitude is associated with highly emotion-arousing music, attitude toward apparel brand will become more polarized in a positive direction. The opposite assumption is made for music with a low degree of emotion-arousing capacity.

Second, Osgood and Tannenbaum stated that:

The more favorable the attitude toward a source, the greater the effect of a positive assertion on raising attitude toward the concept and the greater the effect of a negative assertion upon

lowering attitude toward the concept. Strongly unfavorable sources have just the opposite effects (Osgood & Tannenbaum, 1955, p. 54).

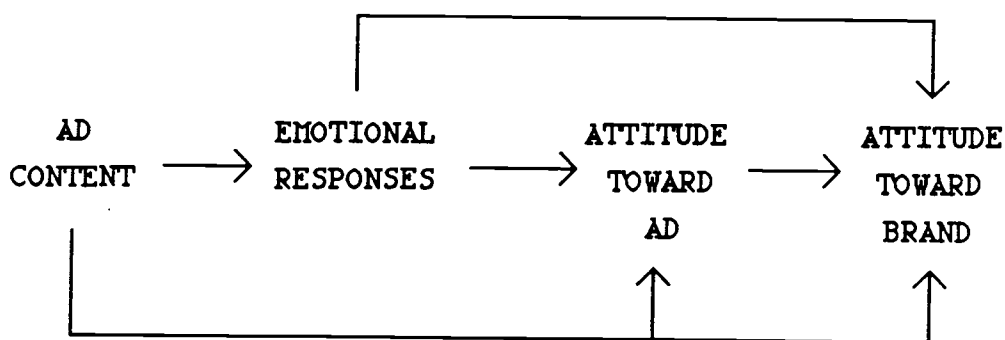
Based on this second postulate, it was predicted that emotion-evoking music would have a positive effect on attitude toward apparel and non-emotion-evoking music would have a negative effect on attitude toward apparel brand.

Attitude measures are not strong predictors of behavior, they are simply a means for determining existing attitude or change in attitude (positive or negative) toward an object or source (Davis, 1982). Still, attitude measures can be very beneficial to both manufacturers and advertisers who wish to create a positive consumer attitude toward their product or brand. Prior research (Gardner, 1985; Gresham & Shimp, 1985; Mitchell & Olson, 1981; and Muehling, 1987) has shown that an individual's attitude toward an advertisement can affect an individual's attitude toward brand name, suggesting that attitude toward apparel advertisement will likewise affect attitude toward apparel brand name.

Witter and Noel (1985) found that apparel advertising that uses exaggeration to persuade consumers to purchase a brand name apparel product can cause a significant change in attitude toward purchasing the product. The present study investigated the effect of music, as an instrument of persuasion, in apparel advertising on attitude toward a

fashion video advertisement, as well as the effect of music on attitude toward apparel brand.

It has also been found that emotional responses to an advertisement (those feelings and emotions generated by exposure to an advertisement) mediate the effects of an advertisement's content on attitude toward advertisement and attitude toward brand (Edell & Burke, 1987; Holbrook & Batra, 1987). Based on this research, Holbrook and Batra (1987) developed a communication model that demonstrates the role of attitude toward advertisement as a mediator between ad content and attitude toward brand. The Holbrook and Batra communication model, developed to explain the role that emotional responses such as pleasure, arousal and domination play in determining advertising effects, served as the model for this study. The Holbrook and Batra communication model (1987) introduces a fourth component, "emotional responses", as a second mediator between ad content and attitude toward the brand.



The model contends that ad content can have a direct influence on attitude toward brand as well as elicit emotional responses which can, in turn, affect attitude toward brand. The emotional responses evoked by an advertisement can have a direct effect on attitude toward brand or a direct effect on attitude toward advertisement which can then influence attitude toward brand. The Holbrook and Batra communication model has been applied to the present study to investigate the effect of emotional response, generated by music, on attitude toward apparel brand.

Most researchers feel that in order for music to be effective in evoking emotions from potential purchasers, the music must be in character with the product being advertised and it must be consistent with the audience's preference for music (Gorn, 1982; McMillan, 1976; and Simpkins & Smith, 1974).

Results from an investigation by Gorn (1982), into the effect of music on product choice, showed a significantly higher selection of pen color paired with liked music than of pen color paired with disliked music by subjects. The results of Gorn's study suggest that an association between a product and music can affect product preference as measured by product choice. Simpkins and Smith (1974) found that when "incompatible music" (that which is not consistent with the audience's preference) was present in a

commercial, it was apt to have a stronger negative impact on the message source than the positive impact that "compatible music" had on the message source. Stout and Leckenby (1988) found that when music was present in a commercial, greater descriptive emotional response was elicited if the brand name of the product was in the lyrics or if the lyrics expressed emotion.

These findings indicate the emotion-arousing capacity and preference impact that music can have when used in advertising. The present study investigated the relationship between emotion-arousing capacity and preference in music. It also investigated the impact that emotion-evoking and non-emotion-evoking music can have on attitude toward an apparel advertisement and attitude toward an apparel brand.

The intention of this study was to examine the impact of music, a powerful evoker of emotion, in achieving persuasive fashion video advertisements. Based upon Congruity Theory, research on the effect of attitude toward advertisement on attitude toward brand, the Holbrook and Batra communication model and prior research into the emotion-arousing quality of music (all of which are discussed in greater detail in the Review of Literature, page 22), the following hypotheses were drawn.

Hypotheses

1. Attitude toward apparel brand will vary as a function of the type of music associated with it in the context of a fashion music video.
2. Attitude toward apparel brand for which consumers have an initial neutral attitude will become more positive when the apparel brand is associated with emotion-evoking music.
3. Attitude toward apparel brand for which consumers have an initial neutral attitude will become more negative when the apparel brand is associated with non-emotion-evoking music.
4. Attitude toward apparel brand will not change significantly after exposure to a fashion video advertisement which is not accompanied by music.
5. Attitude toward fashion video advertisement will vary as a function of the type of music associated with it.
6. An individual's attitude toward a piece of music's emotion-evoking qualities (the degree to which the music is considered emotionally arousing) will be positively related to the degree to which an individual likes the music.

Contextual Definitions

For the purpose of this study, the following terms were defined as:

Apparel/Fashion: any brand-name article of clothing being promoted for sale.

Attitude Toward Apparel Brand: evaluation of an apparel brand based on awareness, knowledge and experience.

Attitude Toward Fashion Video Advertisement: evaluation of a fashion video, used for the purpose of advertising brand-name apparel products, following exposure to the video.

Consumer: student enrolled in the Apparel, Interiors and Merchandising undergraduate course, Clothing and Society, Winter term 1989.

Emotion: any of the feelings of joy, sorrow, fear, hate love, etc.

Emotion-arousing (emotion-evoking): any source that brings out any of the feelings of joy, sorrow, fear, hate, love, etc.

Music: one selection of instrumental and/or vocal work; a song title in conjunction with the name of the performing artist.

Persuasion: means of inducing beliefs or behavior through emotion.

Chapter II

Review of Literature

In this chapter, related theories and studies which contribute to the present investigation are discussed under the following sub-headings: 1. Congruity Theory; 2. Brand and Attitude Development; 3. Advertising; 4. Music; and 5. Summary.

Congruity Theory

Congruity Theory (Osgood & Tannenbaum, 1955) served as the theoretical framework for this study. Congruity Theory states that an individual can have different degrees of either positive or negative attitudes toward a variety of objects and that it is possible to have these varying attitudes toward separate objects without experiencing any incongruity as long as no association is made between the objects. If, however, an association is made between two objects for which an individual has opposing or incongruous attitudes, the individual will seek to restore congruity by altering his(or her) attitude toward one or both objects.

Congruity Theory advances prior theory by establishing a means for predicting the directions and relative amounts of attitude change by accounting for the three variables

which relate most significantly to attitude change. The three variables are:

1. existing attitude toward the source of a message;
2. existing attitude toward the concept evaluated by the source; and
3. the nature of the evaluating assertion which relates source and concept in the message (Osgood & Tannenbaum, 1955, p. 42).

Attitude toward source or concept can be positive, neutral or negative. Assertions can also be either positive or negative. An assertion is positive when a favorable association is being made between a source and a concept and negative when an unfavorable association or a disassociation is made.

This study is based upon two of the major postulates of Congruity Theory. First, it was stated that:

If two unequally polarized concepts are associated, the less polarized one becomes more so and the more polarized less so; if a neutral concept is associated with a polarized one, it always becomes more polarized (Osgood & Tannenbaum, 1955, p. 52).

Second, the authors stated that:

The more favorable the attitude toward a source, the greater the effect of a positive assertion on raising attitude

toward the concept and the greater the effect of a negative assertion upon lowering attitude toward the concept. Strongly unfavorable sources have just the opposite effects (Osgood & Tannenbaum, 1955, p. 54).

Osgood and Tannenbaum stated the importance of accounting for the variable of credulity when making predictions. Credulity or incredulity toward a source or a concept will influence the degree and direction of an individual's attitude change. The accounting for the readiness or lack of readiness in an individual to believe a source or concept can help in predicting the individual's subsequent attitude change.

However, Osgood and Tannenbaum have also made the assumption that "no incongruity, and hence no incredulity, can exist where one of the objects of judgment is neutral" (Osgood & Tannenbaum, 1955, p. 48). This means that if an association is made between two objects, one toward which an individual has a neutral attitude, the individual will not experience any incongruity from their association. A source may come out for or against a neutral concept without causing any incongruity or any incredulity to arise. The issue of incredulity is not a concern in the present research since the pooled apparel brands used in this study were judged to be neutral.

Prior research studies on apparel brand names (Baugh & Davis, 1988 and Jacoby & Mazursky, 1984) have used

Congruity Theory as a basis for establishing hypotheses and discussing results. In most cases these studies have dealt with consumers' perceptions toward apparel products based on designer name, brand labeling and store image. In the present study, Congruity Theory has been applied to apparel brand advertising. For this study, music selections were associated with an apparel brand and predictions on change in attitude toward apparel brand were made based on initial attitude toward music according to Congruity Theory.

Both existing attitude and changes in attitude can be measured, but these measurements of attitude are simply that, measures of attitude. They are not strong predictors of behavior. Actual behavior is the only reliable measure and predictor of behavior (Davis, 1982). This does not mean, however, that attitude measures are not important. Attitude measures are important indicators of how a given source or concept is viewed. For example, in the field of consumer goods, attitude measures can help a manufacturer determine if target consumers have a positive or negative attitude toward their product or brand. It is more beneficial to a manufacturer if a consumer has a positive rather than a negative attitude toward its brand. Therefore, it is advantageous for a manufacturer to know if it needs to improve consumer attitude toward itself.

An important consideration of attitude measurement, when testing for preference toward one brand over another,

is the situational use of the brands in question. Davis (1982) argues that when making attitudinal comparisons between brands, the situational context for usage must be appropriate for all brands to ensure valid comparison. For example, in the context of appropriate dress for a formal party, a choice between Bob Mackie (couture designer) and Nike (producer of athletic wear) would not allow for valid attitudinal comparison. Therefore, when using attitudinal measures such as rank order scaling to make comparisons between brands, the situational use for the product should be stated.

For the present study, no situational context for apparel use was stated because no attitudinal comparisons were made between brands. Attitude toward apparel brand was measured solely on the basis of subjects' evaluations of brand name without competitive comparison, on a semantic differential scale.

Brand and Attitude Development

This section on brand and attitude development is sub-divided into three sections. The first section is a general overview of brand and attitude development. It defines and explains the concepts of brand, added values and attitude. The second and third sections address prior

research on attitude toward brand name in general and attitude toward apparel brand, respectively.

A brand name attached to a product is a means by which one company can distinguish its product from that of another company which produces and sells a similar product. An illustration of product differentiation by brand can be seen in the soap industry. Although there are numerous manufacturers of soap, all soaps contain the same basic ingredients (sodium or potassium salts of fatty acids) (Webster's, 1961), and all perform the same function, serving as a cleansing agent. However, to make distinctions among their products, manufacturers attach brand names to their soaps and attempt to suggest differences in quality and function through these brand names. For example, both Lifeboy, with its extra strength, and Irish Spring, with its manly scent, suggest they are soaps for men. Whereas, Ivory is marketed as a pure, mild soap used by perfect-complexion "Ivory Girls". Jones explained that:

Brands developed out of trademarks, a longstanding means of providing legal protection to an inventor's patent ... but the branding process developed a purpose and importance beyond this simple legal role in that it suggested a guarantee of homogeneity and product quality to buyers of a brand who might otherwise know nothing about the manufacturer of it (Jones, 1986, p. 17).

Although a product and a brand can be one and the same, the distinction between the two is made in their separate definitions. A product is defined as something with a functional purpose and a brand is defined as having something to offer in addition to its functional purpose (Jones, 1986). According to this definition, soap would be classified as a product and Ivory would be labeled as a brand because, in addition to its functional purpose as a cleansing agent, it claims to enhance or beautify the complexions of those who use the product.

A more precise or involved definition of a brand is "a product that provides functional benefits plus added values that some consumers value enough to buy" with the added value factor being the most important part of the definition (Jones, 1986, p. 29). Added values are those characteristics or qualities which a consumer believes to be present in a brand in addition to the actual product utility. Added values are a matter of perceptual utility, what the consumer believes to be true.

Value exists in the mind or within the person, not in the thing, value is what it is perceived to be. It is the sum total of all the perceived utilities, satisfactions, and rewards--either in the realm of expectations before purchase or in experiences during and after use. The image of the brand is as much a part of value as the product's utilitarian functions (Sandage & Fryburger, 1975, p. 38).

The added value that a brand may or may not possess varies for each and every consumer based upon individual experiences and brand promotion.

Added values are essentially psychological and subjective to the user of the brand and they come from two sources: a person's first hand experience of a brand, and its presentation in the packing and consumer advertising (Jones, 1986, p. 34).

In some product categories, the use of brand names to create "added values" may be more necessary than in others. For example, when dealing with a product like apparel, brand names are important because, unlike for some products, a person's experience with apparel is judged to be good or bad based on a number of criteria. Whereas, a wooden pencil, often viewed as a generic product (meaning that one brand is perceived as no different from another) may be judged solely on cost (its functional purpose being writing), apparel (whose functional purpose is protection) may be judged on cost, fit, style, care requirements and wearability, among other criteria. Through the use of brand names, apparel manufacturers suggest that they are not all members of the same class or group, but rather that they are separated by the price, quality, and innovativeness that each has to offer.

Product presentation and advertising are also very important in the apparel industry owing to the large degree of competition. Advertising is a means by which apparel manufacturers can create separate and unique images for their brand names by implying that their own brand has "added value" not found elsewhere.

According to Norman Brown, Chairman-CEO of Foote, Cone and Belding Communications, advertising's unique power is its ability to give brands their identity and perceived value. Brown was quoted as calling advertising:

absolutely essential for consumer products and services...brands can not exist without it; certainly they can not flourish. It's kind of the final visible point of competition between companies (Levin, 1988, p. 10).

Four added (perceived) values are cited as most important for a brand: 1. those that come from an individual's experience with the brand; 2. those that come from the sorts of people who use the brand; 3. those that come from a belief that the brand is effective; and 4. those that come from the appearance of the brand (Jones, 1986, p. 30).

Prior to any awareness of a brand's existence, a brand will have no added value for a consumer. Only after

awareness, knowledge, and trial of a brand will added value develop.

If there is little known about a brand, beyond its name, attitudes must be created from a base of zero. If consumers hold generally favorable attitudes toward a brand, one may merely need to sustain the attitude, or perhaps try to increase it. If the consumer's representation of the brand is not complete, or new attributes of the brand are to be communicated, one must modify existing attitudes, perhaps connecting the brand to a new motivation. Finally, and an advertiser's most difficult task, one may need to change an existing attitude, especially if it reflects a significantly negative salience (Percy & Rossiter, 1987, p. 62).

As Percy and Rossiter (1987) suggested, one means of creating or changing brand attitude is through advertising. To create or change an individual's attitude toward a product or toward a brand of products, it is important for a manufacturer or advertiser to understand the meaning of the term "attitude" and its component parts. "An attitude is an enduring system of positive or negative evaluations, emotional feelings and pro and con action tendencies with respect to social objects" (Becker, Oct. 12, 1988).

Attitude develops through awareness of, increased knowledge about, and all experiences with a given object. An individual's awareness, knowledge and experience can lead to the development of a positive or negative attitude

toward an object, that is generally not easily changed once developed.

There are three components to an attitude:

1. cognitions, which are factual beliefs about an object;
2. affects which are the evaluations or emotional feelings toward an object; and
3. conations, which are the action tendencies with respect to an object.

If the cognitions and affects of an attitude are known, then the conations (or preferences toward action tendencies) can be accurately predicted, but actual purchase behavior can not be predicted, owing to situational variables (Becker, Oct. 12, 1988).

A positive attitude toward brand is the desired goal of both the manufacturer and the advertiser. Although a positive attitude toward brand can be predicted, as mentioned previously (Davis, 1982), it is not always an indication of purchase intention. There are always situational variables which affect an individual's purchase decisions. Social influence (the perceived appropriateness or acceptability of a product by one's peer group) and market influence (the supply, demand and price of a good) are two such situational variables.

It is also important to realize that an individual does not develop attitudes toward all social objects. An individual develops attitudes only toward those objects which are within the individual's psychological sphere,

that is, only toward those objects of which the individual is conscious (Becker, Oct. 12, 1988). An individual will have no attitude toward any object that he(or she) does not know exists. It is important to understand that having no attitude is not the same as having a neutral attitude. If an individual is said to have a neutral attitude toward an object, he(or she) is aware that the object exists but judges it to be neither positive nor negative.

These factors guide manufacturers or advertisers, first, by helping them determine their target consumer, a consumer whose situational variables will be unlikely to interfere with purchase intention, and second, by making their brand visible within the sphere of the targeted consumer. Adhering to these concerns will enable a manufacturer or advertiser to foster the development of a positive attitude toward its brand in the minds of potential purchasers.

For example, an advertisement for fur coats in the PennySaver (a no cost newspaper offering an inexpensive means for selling and purchasing personal items) may create positive attitudes toward a brand, but it is not likely to increase purchases of a brand owing to the situational variables of its readers. It would be more beneficial for a fur manufacturer to advertise in a publication with more affluent readers, possibly The New Yorker, thus putting the

brand within the psychological sphere of consumers with actual purchase potential.

Attitude Toward Brands

Prior research conducted by Cox & Locander (1987), Gardner (1985), Gresham & Shimp (1985), Mitchell & Olson (1981) and Muehling (1987) demonstrated that an individual's attitude toward an advertisement can influence an individual's attitude toward an advertised brand.

In a study to investigate product attribute belief as the sole mediator of attitude formation, Mitchell and Olson (1981) found that a measure of attitude toward advertisement also partially mediated advertising effects on brand attitude. Results from the study also indicated that, "individuals can develop different perceptions of brands based only on visual information that provides no explicit brand information" (p. 330).

In a study involving subjects' evaluations of advertisements under brand set and non-brand set conditions, Gardner (1985) found attitude toward advertisement and brand-related beliefs to be positively related to attitude toward the advertised brand under both brand and non-brand set conditions. Findings also indicated that attitude toward advertisement mediated

attitude toward brand to an approximately equal extent under brand and non-brand set conditions.

Gresham and Shimp (1985) found that attitude toward an advertisement for a less familiar brand had a greater effect on attitude toward brand than did attitude toward an advertisement for a familiar brand. Results also indicated that the reverse was true, attitude toward brand influenced attitude toward advertisement, in the case of better known and more frequently purchased brands (such as Coke, Kellogg's and Seven-Up; purchased by the student subjects).

Likewise, in a later study that examined the role of a novelty product as a mediator between attitude toward advertisement and attitude toward brand, Cox and Locander (1987) found that attitude toward advertisement had a stronger effect on attitude toward brand and purchase intention for a novel product than for a familiar product.

Research by Muehling (1987) on comparative advertising also investigated the effect of attitude toward advertisement on attitude toward brand. Muehling found that attitude toward advertisement had a significant positive effect on attitude toward the sponsor of the advertisement and attitude toward purchasing the sponsor's product. In contrast to these findings, however, results showed that attitude toward advertisement did not have a significant effect on attitude toward the competitor or

attitude toward purchasing the competitor's product for any of the test situations used in the study.

It is apparent, then, that it is important to create favorable attitudes toward an advertisement, especially an advertisement for a new product, in order to ensure against unfavorable attitudes developing toward a brand solely on the basis of advertising. The importance of creating favorable attitudes toward an advertisement is supported by Muehling's claim that, "If an ad produces a negative affect, no matter how potentially informative and useful its information, unfavorable reactions to the sponsoring brand are likely to result" (1987, p. 47).

Attitude Toward Apparel Brands

Much of the past work on attitude toward apparel has addressed the effects of either designer name, brand labeling or store image on clothing characteristics and quality (Baugh & Davis, 1988; Behling & Wilch, 1988; Davis, 1985; Holstius & Paltschik, 1983; and Jacoby & Mazursky, 1984). Few studies have attempted to investigate the effect of advertising on attitude toward apparel brand.

One study by Witter and Noel (1985) addressed the attempt by manufacturers and advertisers to persuade consumers to purchase their brand-name apparel product over a competing brand by using exaggerated claims of product

superiority. From their investigation into what type of advertising information was believable enough to produce a change in consumer attitude toward apparel brand, Witter and Noel found that "much of apparel advertising which would initially be labeled as puffery is in fact believable enough to cause a significant change in the subject's attitude toward purchasing the product" (1985, p. 39). For the purpose of the Witter and Noel study, an advertising claim was labeled as puffery based on the degree of exaggeration in the claim and the information processing capabilities of the intended audience.

Like other studies on the effect of attitude toward advertisement on attitude toward brand (e.g. Gresham & Shimp, 1985), Witter and Noel applied the Fishbein attitude theory to their study. Witter and Noel used the original Fishbein model of attitude change based on consumer's perception of actual product attributes provided by a brand; and the extended Fishbein model which includes a reference group, or weight factor, to assess consumer attitude toward brand.

The purpose of the present study was also to investigate the effect of persuasive advertising on attitude toward apparel brand. However, for this study, music, rather than exaggerated product claims, served as the persuasive element of the advertisement. This study has attempted to demonstrate the effect of music in apparel

advertisements, specifically fashion video advertisements, on attitude toward apparel brand.

Advertising

This section includes a general overview of advertising as well as more detailed discussions of the following topics: 1. the impact of feelings and emotion in advertising; and 2. apparel advertising.

The role of advertising is to create an image of uniqueness for a given product so that there appears to be no substitute for it. The result is an inelastic demand curve and greater total revenue for the manufacturer (Becker, Oct. 7, 1988). Advertising, according to the experts, does not actually complete a sale, "the most it can do is boost awareness, encourage trial and convey psychological benefits to people who already use the brand, particularly if it is well-established and in a slow growth category" (Levin, 1988, p. 10).

There are two main approaches to examining advertising. One is an economic approach and the other is a cultural approach:

The economic approach examines advertising and evaluates it on economic grounds such as its effect on prices, market structure, GNP, sales volume and so forth. The cultural approach focuses

on advertising as communication and evaluates it on social and cultural grounds. The cultural approach examines the structure and content of advertising communication for its impact on those who receive it (Harms, 1985, p. 10).

This study examined advertising from the cultural approach. Specifically, it addressed music as a component of television and video advertising and discussed the impact that the presence of music has on those consumers who receive it.

Based upon its structure and content, advertising communication is divided into two types: informative and persuasive. Informative communication is any communication which is directed toward the consumer's logic and intellect. It is communication based upon reason. Informative advertising, therefore, is any advertising which allows consumers to make rational purchase decisions by providing them with knowledge and facts about a given product. Advertisements of this type may include information on product price, quality, value, material content and purchase locations.

In contrast, persuasive communication is any communication that is directed at a consumer's feelings or emotions. Persuasive advertising creates or establishes a feeling, emotion or mood, then associates the feeling, emotion or mood with a brand. Persuasive advertising is execution-focused, as opposed to message-focused. Other

terms used to describe this type of advertising include execution-focused, feeling, emotional, end-benefit-oriented, mood experiential, image and associational advertising (Aaker & Myers, 1987, p. 271). Persuasive advertising "uses symbols and images to evoke feelings from consumers, and then links the product to what has been evoked, e.g. pleasure, joy, refreshment, love, a sense of power, etc." (Harms, 1985, p. 75).

Communication is generally considered to be more persuasive under certain conditions. A few factors which can affect the persuasiveness of communication or advertising are: 1. a source, or communicator, is generally more persuasive when his(or her) audience perceives the source to have high credibility (trustworthiness, expertise, status-prestige, etc.) rather than low credibility; 2. if a communicator first expresses some views already held by his(or her) audience, prior to delivering his(or her) intended persuasive communication, he(or she) increases his(or her) influence over his(or her) audience; 3. The more an audience member perceives a communicator to be like him(or her) self, the more persuasive a communicator will be; and 4. The more powerful and attractive a communicator is perceived to be by his(or her) audience, the more influence he(or she) has on audience behavior (DeLozier, 1976).

The emphasis in these conditions of persuasive communication is not on the message or product, but rather on the source of the communication. Whether the source of a persuasive advertisement is a famous individual, the product manufacturer or a specific type of media, the point is to focus not on the product attributes, but on the communication source in hopes of manipulating the consumer's mind. The purpose of persuasive communication is not to give the listener or viewer any information about the product, but only to make the audience feel something.

The following is offered as a formula for creating persuasive advertising:

1. Use a single, commonplace symbol which can evoke feelings from your intended audience;
2. attach your product, client, or message to that symbol; and
3. lead the audience toward the behavioral effect you desire (e.g., buy the product, vote for the candidate, etc.) but do not tell them what to do explicitly (Carey, 1981, p. xv).

This formula suggests that, in addition to creating a persuasive advertisement, if an advertiser can make a connection between a chosen "symbol" or source and a product or message and induce an audience to behave in a desired manner, the advertiser will have succeeded in selling the product or message.

Feelings, Emotion and Advertising

Robert Pittman, the "operationalizer" of MTV, asserted that a new form of communication has evolved concurrently with the development of America's TV generation. The television generation is credited with the ability of "processing information from multiple sources simultaneously and readily responding to 'more elusive sense impressions communicated through feeling, mood, and emotion'" (Hartman, 1987, p. 21). Pittman further noted that:

... television advertisements have changed to become mini-music videos such as the Whitney Houston advertisement for Diet Coke and the advertisement for the Sewing Council on MTV. ... advertisers are learning to reach target audiences through a non-narrative approach. Using quick cuts, highly stylized sets and vibrant music, they are creating non-narrative mood videos to sell their products. 'The strongest appeal you can make (to TV babies who grew up on rock and roll) is emotionally. If you can get their emotions going (and make them forget logic), you've got them' (Hartman, 1987, p. 21).

The amount of empirical research on this emotional form of advertising communication is increasing. There are a number of studies that have been performed over the past two or three years that have attempted to assess the role

of emotions as predictors of an advertisement's effectiveness.

Cox and Locander (1987) examined the effect of strong affective reaction to an advertisement on attitude toward advertisement and brand, brand beliefs and purchase intentions. The results of their study indicated that formation of attitude toward brand for a novel product depends more heavily on a consumer's affective reaction to the advertisement than on brand-related beliefs.

Friestad and Thorson's (1987) study of the impact of emotional commercials on viewers found that: 1. emotional commercials are more likely to be recalled than neutral commercials; 2. viewers like emotional commercials better than neutral commercials; and that 3. consumers had more positive attitudes toward a decision to purchase brands from emotional commercials than from neutral ones.

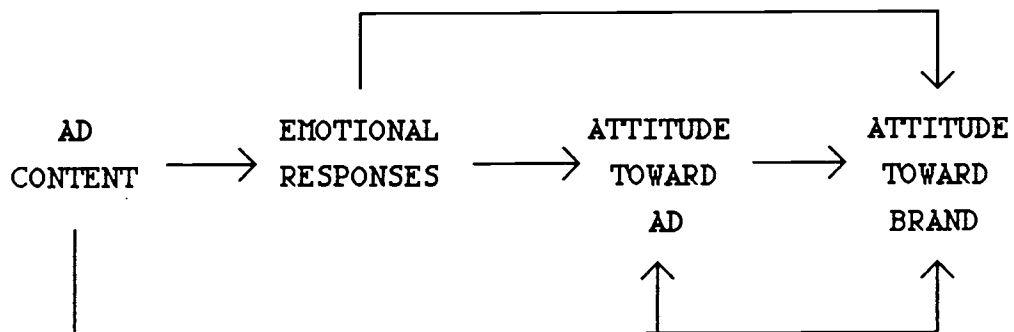
It has also been found that feelings, both negative and positive, are important predictors of an advertisement's effectiveness, as well as unique contributors to a viewer's attitude toward the ad and attitude toward the brand (Edell & Burke, 1987). Edell and Burke identified a relationship between feelings derived from an advertisement (generated by exposure to the ad) and attitude toward advertisement and attitude toward brand. They also found that feelings generated from exposure to an advertisement were more important than judgments in explaining attitude toward

advertisement when the ad was high in transformation and low in information.

In another study assessing the role of emotions in advertising, using a proposed approach for addressing the intervening affects of emotions in mediating the relationship between advertising content and attitude toward advertisement or brand it was found that:

pleasure, arousal and domination (dimensions of emotional response) clearly mediate the effects of ad content on attitude toward advertisement, and that these three emotional dimensions plus attitude toward advertisement partially mediate the effect of ad content on attitude toward brand (Holbrook & Batra, 1987, p. 417).

The proposed approach for describing the role that emotions play in determining advertising affects is illustrated again in the following communication model developed by Holbrook and Batra (1987):



The authors developed this model based on research that demonstrated the role of attitude toward advertisement as a mediator between ad content and attitude toward brand. In this model, as previously discussed, a fourth component "emotional responses" was included as another mediator between ad content and attitude toward brand. The model illustrates that ad content can have a direct influence on attitude toward brand as well as elicit emotional responses which can, in turn, affect attitude toward brand. The emotional responses evoked by an advertisement can have a direct influence on attitude toward brand or a direct affect on attitude toward advertisement which can then influence attitude toward brand.

Apparel Advertising

Print advertising, via magazine or newspaper, may be the most commonly used form by the apparel industry, but television advertising must be the most desirable. The reason that television advertising is so desirable is because of the power it holds.

One of the strongest advantages of television advertising, and important to retail fashion advertisers. ...is the depth of impression made by television commercials. The powerful combination of sight, sound, motion and color creates emotion and involvement by the viewer.

The medium can enhance the merchandise being shown (Spitzer & Schwartz, 1982, p. 207).

Television is an extremely powerful mode of communication because it offers advertisers an opportunity to literally "reach" millions of consumers through sight and sound in one communication. An example of the power of television advertising is the entire "jeans revolution", which resulted largely from the glitz and blitz of TV ads by designers and manufacturers such as Gloria Vanderbilt, Calvin Klein, Jordache and Sasson (Stone & Sample, 1985).

On the down side of national television advertising, however, is cost. The cost for a single television advertisement can be more than many apparel companies allocate for their entire annual advertising budget. For this reason, many apparel companies have had to look for alternative methods of reaching their target audiences. Cable TV, with its lower costs, offers manufacturers one alternative to advertising on the national networks.

However, there are apparel manufacturers who do continue to advertise on the national networks. Most of these manufacturers are companies with large sales volumes that sell products designed for a large segment of the population. Levi, Nike, L.A. Gear, Reebok, and Avia are a few examples of apparel manufacturers who advertise on the national networks. Each of these companies manufactures

goods for consumers of both sexes and of all ages. It is because their target audience is so broad that they can justify the expense of national television advertising.

It is the smaller (sales volume or target audience) apparel manufacturers that have taken advantage of the opportunity presented by cable TV. This is evident from the commercials for apparel brands such as Benetton and Ralph Lauren which appear on cable television stations such as MTV, but not on the national networks. MTV would appear to be an especially good advertising venue for Benetton because, not only do music and fashion have a close relationship (Wollen, 1986), but Benetton and MTV share the same target audience.

Fashion videos provide manufacturers with an alternative form of advertising at a lower cost. Fashion video (a music video highlighting apparel/fashion rather than the music and its artist) is extremely popular as an in-store means of advertising among large department stores throughout the U. S., but its presence does not stop there. "A hybrid of advertising and public relations, fashion videos are being designed not just for department stores, but cable and pay tv, in-flight entertainment and even jukeboxes" (Sloan, 1984, p. 3).

Using music in advertising can be very advantageous in situations where a strong competitive environment exists because music can suggest product differentiation

(Woodward, 1982, p. 15). The strong competitive environment of the apparel industry makes the connection between music and apparel brand seem inevitable.

In a recent survey of 2,000 readers conducted by Glamour magazine, 59% of the respondents stated that they were unable to find clothes that "look fresh or express individuality ... clothes are the same in every store" (Kleiner, 1989, p. 210). These findings suggest that consumers perceive little or no product differentiation in women's apparel and that manufacturers need to establish or suggest product differentiation through brand promotion and advertising. If manufacturers are not creating unique designs, they need to create unique images or apparent distinctions between their product and those of competitors. Using music in advertising appears to be one way for apparel manufacturers to achieve this objective.

Few empirical studies have addressed the connection between music and apparel in the context of advertising. The existing studies on apparel advertising (Lennon, Davis, & Fairhurst, 1989; Lennon, Davis, & Fairhurst, 1988; and Witter & Noel, 1985) have dealt mainly with the effect of advertising content or apparel classification on attitude toward apparel brand.

Witter and Noel (1985) investigated the effect of exaggeration in advertising on consumer attitude toward apparel brand. Results indicated that exaggerated claims

of product superiority in apparel advertising did affect attitude toward apparel brand.

An exploratory study by Lennon, Davis and Fairhurst (1988) was conducted to extend research on individual differences in perceptions of apparel advertisements. Results from the study showed that self-monitoring, "the extent to which an individual monitors self-presentation in social situations" (1988, p. 987), affected attitude toward advertisement. High self-monitors responded more favorably toward "image" advertisements and low self-monitors responded more favorably toward "informational" advertisements.

A second study by Lennon, Davis and Fairhurst (1989), examined the effects of apparel classification on attitudes toward apparel and apparel shopping based on exposure to apparel print advertisements. Results showed that subjects had more positive attitudes toward advertisements for trendy apparel than toward advertisements for classic apparel.

There is, however, a vast amount of popular literature on the affinity between fashion and music. Fashion and music have been described as "eminently compatible: both are reflections of taste and values, statements of philosophy and indicators of the times within which we live" (Beckett, 1985, p. 478). The music video has been

credited as the "fashion event", the culmination of the fashion and music relationship.

Besides music performance, TV show and ad/packaging, there is a fourth element being hybridised [sic] by music video: the fashion event. Fashion already had a close relationship with music performance and with the packaging of musicians as 'images'--witness the straddling of the music world, the performance world and the fashion world by David Bowie and Malcolm McLaren. Fashion, in its turn, has been moving into performance as the traditional catwalk has been supplemented by music, lighting, dance and even embryonic narrative. Music video is the culmination of this trend (Wollen, 1986, p. 168).

As Wollen points out, the connection between fashion and music is not new. However, the music video has given fashion a new stage. According to one researcher of popular music and culture:

The fashion industry found gold in music videos...music and fashion have the same kind of tempo...both communicate instantly and music-video commercials for fashion communicate the feeling behind the fashion (Hartman, 1987, p. 20).

The present study addressed this "eminently compatible" relationship between fashion and music in regard to advertising.

Music

The present study was an investigation into the effect of music in fashion video advertisements on attitude toward apparel brand. The purpose of this study was to examine the effect of three different music conditions (emotion-evoking music, non-emotion-evoking music, and no music) on attitude toward fashion video advertisement and attitude toward apparel brand.

Music is omnipresent in the world today, and researchers agree that the power it has to reach our emotions is undeniable. "Music is doing something to everyone who hears it all the time. It is an art which reaches the emotions easily, often (always?) ahead of intellectual awareness" (Perris, 1985, p. 8). Lull added that:

Music may be used to establish, reinforce, or change moods. The term 'mood music' refers to this unique ability of the medium to create or sustain these special feelings. Music can put a person 'in the right mood' for romanticizing, for partying, for punk thrashing, for creating the right atmosphere for weddings, funerals, presidential inaugurations, athletic events, meditation and many other activities. Music helps create an aesthetic ambiance so that events may be maximally enjoyed (Lull, 1987, p. 150).

The use of music in film can be traced back to silent films when it was first used to create atmospheres of joy, suspense, danger and so forth. Many good examples of well-incorporated, emotion-evoking and mood-enhancing music exist in film. One good example is offered from the contemporary movie "Jaws". In the film "Jaws", a "melodic motive in the bass arouses our fear of the shark each time we hear it, whether or not the terrifying creature appears before our eyes" (Perris, 1985, p. 12).

Music moved from film to television, serving as a background feature first for programs then for commercials. As the use of music in commercials began to grow, researchers began to take notice.

In the early 1960s, George Wyland (1961) was one of the first advertisers to identify music as "the next most important trend in television commercials" (p. 20). Wyland recognized the power of music early on, calling it "one area of television commercials which, in broad terms, has perhaps the greatest possibilities for development" (1961, p. 20).

Aware of the impact that music can have when it is incorporated as a thoughtful element of a commercial rather than as an afterthought, Wyland encouraged its use by successfully campaigning for a special category for background music and jingles to be included in the American Television Commercials festival for the first time in 1961.

The observation was made that music has an impact on its receiver on more than one level:

Music's impact takes place at a physical level (moving to the beat, dancing, imitating performers, etc.) and emotional level ('feeling' the music, romanticizing, relating its themes to the experiences of the listener); and a cognitive level (processing information) (Lull, 1985, p. 368).

The impact that music has on listeners on all three levels--physical, emotional and cognitive--alludes to its value as a strong advertising tool. The correlation between these three levels of music's impact and the components of attitude--cognitions, affects and action tendencies (behavior)--also suggests a possible relationship between music and attitude formation.

Marketers today are acutely aware of the value music can add to sales efforts. According to Alan Mayhew, a sales manager for CBS Special Products:

With the trend to tighter targeting of consumers via lifestyle and psychodemographic criteria, music's ability to appeal to specific groups of consumers is now being exploited to the full. Ever since the Live Aid concerts, marketers have sat up and taken notice of the power of music, and yet the irony is, it's been there all the time. Music turns everybody's crank--it's just a question of how to use it. ... The availability of improved research means

it is now possible to select music premium concepts, and specific music tracks, which match the profile or lifestyle of the brand's target audience. At the same time, music tracks and artists can also be chosen to reflect the essence of the brand's image and theme advertising (Green, 1988, p. 45).

The value of music as an advertising tool was further supported by Walt Woodward, author of An Insider's Guide to Advertising Music.

Music is the universal language of emotions. Using music to help sell a parity product can give you a strong competitive edge in the marketplace. It can make your product seem better, even though it's essentially the same as its competitor. And it can create this distinction--subconsciously at least--on both a psychological and physiological level (Woodward, 1982, p. 14).

Due to the increased use of music in advertising, researchers have recently begun to study the impact of music on viewers' responses to television commercials. Most researchers agree that in order for music to be effective in evoking emotions in potential purchasers, the music must be in character with the product being advertised and it must be consistent with the audience's preference for music (Gorn, 1982; McMillan, 1976; and Simpkins & Smith, 1974). An investigation by Simpkins and Smith (1974) found that when "incompatible music" (that

which is not consistent with the audience's preference) is present in a commercial, it is apt to have a stronger negative impact on the message source than the positive impact that "compatible music" will have on the message source.

In an experiment investigating the impact of background features of a commercial on product preference (Gorn, 1982), subjects were exposed to advertisements for two different colored pens, each paired with liked and disliked music. Results from the study showed a significantly higher selection of the pen color that was paired with liked music, suggesting that an association between a product and music can affect product preference as measured by product choice.

In a study by Park and Young (1986), the ability of a television commercial to favorably affect a subject's attitude toward a brand and behavioral intentions was found to be dependent upon the subject's involvement (interest in product/need for product) and the commercial's design. Background music was found to interfere with a cognitively involved subject's information-gathering abilities, making the commercial less effective, whereas, for low-involvement subjects, the reverse was true. In the low-involvement group, attitude toward the advertisement, which resulted from the combined effectiveness of visual stimuli and background music, significantly contributed to attitude

toward the brand. However, Park and Young questioned whether the contribution of attitude toward the advertisement to attitude toward the brand might have been improved by music that is more emotion-arousing than "The Tide is High" (performed by the music group Blondie) which was selected for use in the study.

In a study that explored the relationship between music and people's responses to advertising, it was found that when music was present in a commercial, greater descriptive emotional response was elicited if the brand name of the product was in the lyrics or if the lyrics expressed emotion (Stout & Leckenby, 1988).

In another study, Galizio and Hendrick (1972) examined the effect of song presentation (vocals only versus vocals accompanied by a guitar) on attitude, mood and recall. Results from the study indicated that vocals accompanied by a guitar generated greater positive affective arousal and greater persuasion than when there was no guitar accompaniment.

Two elements of persuasion are at work in an advertisement that incorporates music. First, there is the artist as an individual empowered by his(or her) image. Second, there is the music itself, which can be further divided into the words and the melody or rhythm created by instrumental accompaniment.

A musical artist can be a very effective and persuasive communicator if he(or she) is someone to whom the audience can respond because he(or she) meets one or more of the criteria previously listed (DeLozier, 1976). Yet, even in advertisements where the artist does not appear in person, but lends his(or her) work to a commercial effort, the artist can be a source of influence. The fact that the artist's work is being used to sell a product might suggest to some that the artist is promoting the product and may in itself be enough to persuade consumers to purchase the product.

Music by itself, regardless of whether or not a listener can identify the artist, can be an extremely persuasive form of communication. Music has the capability to create feelings and evoke emotions through its words and through its distinctive instrumental sound, a capability which is strongest when the two elements, vocals and instruments, are combined (Galizio & Hendrick, 1972). Once feelings or emotions have been elicited, a listener can often be persuaded to receive the message being issued by the music or the communicator.

Based on prior research, it is clear that music has the ability to evoke emotion. It is known that music and emotions are both processed on the right side of the brain and, for this reason, music has been credited with having a strong emotional effect on people (Woodward, 1982, p. 86).

Yet, it appears that not all music is emotion-evoking for all individuals. Based on research into this area, the emotion-evoking capacity of a given piece of music appears to be very subjective. Osborne (1981) found that not everyone has the same emotional response to a piece of music, and in fact some individuals may not demonstrate any emotional response at all. In the Osborne study, subjects were instructed to lie on a carpeted floor (to promote comfort), to give their total attention to the music being played, and then to respond to the music in written form by describing their reactions to it in detail, including thoughts, emotions, images and bodily sensations. The music selected for this study was "Rubycon" by Tangerine Dream and "Timewind" by Klaus Schultze. The music was described as "spacy" synthesized electronic music with simple structure, some free form and considerable repetition.

The results from the analysis of the collective responses to the music found imagery responses to be significantly greater than thought, emotion and sensation responses, which were not significantly different from each other. Thirteen of forty-three subjects (30%) reported no emotional responses at all. The results from the Osborne study suggest that not all music is emotion-evoking for all individuals.

Summary

The volume of literature on advertising in general is extensive, but it is very limited in regard to apparel advertising. The literature presented here indicates that emotional responses mediate the effects of advertising content on attitude toward advertisement and on attitude toward the brand. Music has also been presented as a very powerful force in evoking emotional responses.

This study attempted to extend the knowledge of apparel advertising by examining advertising from a cultural approach, focusing specifically on the persuasive form of advertising, using the communication model developed by Holbrook and Batra (1987). The intention of this study was to investigate the impact that music has when it is present as the "symbol" or source that evokes emotion in a persuasive apparel advertisement. This study proposed that music, when it is present in a fashion video advertisement, can affect a viewer's attitude toward the apparel brand being advertised.

Chapter III

Method

This study was designed to investigate the effect of music on attitude toward apparel brand. The sample was composed of university students. Pretest-posttest-control group experiment method was used. The independent variable was music and the dependent variables were attitude toward apparel brand and attitude toward fashion video advertisement.

The method chapter includes the following sections:

1. Design;
2. Sample;
3. Dependent Measures;
4. Stimulus Videos;
5. Procedure;
- and 6. Data Analysis.

Design

To investigate the effect of music on attitude toward apparel brand in this study, a pretest-posttest-control group experiment was conducted. Three levels of the independent variable, music, were manipulated: emotion-evoking music, non-emotion-evoking music and a no music control. The dependent variables were the subjects' attitudes toward the apparel brand and attitudes toward the fashion video advertisement. Subjects were randomly assigned to six experimental cells. Because unpaired

t-tests showed no significant differences between mean pretest attitude scores for Henry Grethel and Sassafras (Tables 3 & 4, p. 77), apparel brand data were pooled and the design was reduced to three experimental cells. The number of subjects per cell are given in Table 1, p. 72.

Sample

Undergraduate students recruited from Clothing and Society, a course offered by the Department of Apparel, Interiors and Merchandising at Oregon State University winter term 1989, served as subjects for this study. Announcements were made in class concerning the study and students voluntarily signed up for participation in the study. Fifty-nine students participated in the pretest portion of the study and forty-seven subjects completed all phases of the experiment (pretest, exposure to video stimulus and posttest). Ages of the subjects ranged from 18 to 27 years with the average age being 20 years.

Because individuals between the ages of 15 to 44 are the country's largest population segment, with more purchasing power than any other age group (Zeifman, 1988), this convenience sample was considered appropriate for this study. Although subjects were not tested on clothing interest, because they were enrolled in a Clothing and

Society course it may be that they had a higher clothing interest than a general student population.

Dependent Measures

A dependent measure was developed to achieve the objectives of the research (Appendices B & C, pp. 124-126 and pp. 127-130). The same instrument was used for both the pretest and posttest with an additional measure of attitude toward the fashion video advertisement (Appendix D, p. 131) used in the posttest only. The pretest measure contained two sections and the posttest had three sections (the third section being the attitudes toward the fashion video advertisement measure). The first section of the instrument was a measure of attitude toward apparel brand, the second section was a measure of the emotion-evoking capacity of music and preference for music, and the third section was a ten-point measure of attitude toward the fashion video advertisement.

Stimulus Videos

Six prototype fashion video advertisements were developed for the stimulus in this study. The six fashion videos were created using fashion video advertising of two apparel brands under three music conditions. Fashion video

advertisements for two different apparel brands were used to control for any idiosyncratic characteristics of the fashion video or brand name advertised that might have affected the results. Each fashion video advertisement was created using an existing fashion video accompanied by: 1. popular music evaluated as emotion-evoking; 2. popular music evaluated as non-emotion-evoking; or 3. no music at all.

The presentation of the fashion video advertisements involved two types of media with the audio and visual components of the stimulus emanating from separate sources. The fashion videos were shown on a video cassette recorder while the music was simultaneously played on a cassette tape player.

The fashion videos used for this study were selected from a collection of fashion videos owned by the department of Apparel, Interiors and Merchandising at Oregon State University. The videos were selected based on the following criteria: 1. suitability for use in a prototype advertisement; and 2. neutral pretest attitude scores for the apparel brand names advertised in the video (Table 5, p. 78). Using these criteria, videos advertising Henry Grethel and Sassafras apparel brands were used for this study.

There was no brand-differentiating message (claim that the product offers a unique attribute or benefit) in any of

the video advertisements. No information on the apparel brand products' content or manufacturing was revealed because information of this type tends to reduce commercial persuasiveness (Blair et al, 1987).

No words were spoken throughout the course of the advertisement. The apparel brand name appeared on the screen twice for each advertisement, once at the beginning of the video and a second time at the end.

The music used in this study was determined by a two-step process. The first step of the process was to determine familiar artists and music that were considered emotion-arousing and non-emotion-arousing. These music/artist selections would be included in the pretest and posttest attitudes toward music measures.

The music was selected from Billboard magazine's "Hot 100 singles", a weekly listing of songs and artists rank ordered by greatest number of sales and most radio airplay. The top twenty ranked songs were charted for six months prior to the study (June 1988 - Nov. 1988). To ensure as much familiarity with the music as possible, only songs within the top twenty in sales and airplay for any given week were considered. Based on song position and number of weeks on the charts, a list of thirty-five songs was compiled. This list of songs served as the stimulus selection measure for music's emotion-arousing content (Appendix A, p. 123).

A sample of twenty-three students in an introductory apparel class served as the subjects for this stimulus selection measure. These students were selected because they compared favorably in age to the subjects used in the actual pretest-posttest-control group instrument (mean age = 20 years).

For this measure of emotion-arousing content, students were asked to evaluate thirty-six separate pieces of music by categorizing each piece (based on recall of song title and name of performing artist) as either emotion-arousing, non-emotion-arousing or unfamiliar. Each selection was given one point for each evaluation of emotion-arousing quality, minus one point for each non-emotion-arousing evaluation, and zero points for each time it was evaluated as unfamiliar. Any selection that was evaluated as unfamiliar by six or more subjects (26% of sample) was discarded from use in the pretest measure. All of the subjects' evaluations for each selection were summed to determine each selection's overall score on emotion-evoking capacity. Scores ranged from 13 (for the selection evaluated as most emotion-evoking) to a negative 9 (for the selection evaluated as most non-emotion-evoking), with a median of 3.

An interquartile range was used to determine the most emotion-arousing and the most non-emotion-arousing pieces of music. Based on upper and lower quartile scores, ten

music/artist selections were used in the actual pretest and posttest dependent measures.

In addition to the thirty-five music selections compiled from Billboard magazine, one fictitious piece of music, "Listen to Your Tears" by TR Pratt, was included in the evaluation as a measure of reliability/validity. Only two of the twenty-three subjects who evaluated the music scored this piece of music as familiar. In both cases, "Listen to Your Tears" was categorized as non-emotion-evoking.

The second step of the music selection process was to determine the one emotion-arousing music/artist and the one non-emotion-arousing music/artist selection to be used for the experimental treatments. This music was selected based upon the average of all subjects' pretest scores. Of the ten music selections scored, George Michael's "One More Try" was rated highest on emotion arousal (the lowest mean score, $\bar{x} = 2.48$). See Table 2, page 73.

Based upon the average of all subjects' pretest scores, the music selected for the non-emotion-arousing condition was "Perfect World" performed by Huey Lewis & The News. Of the ten pieces of music scored, "Perfect World" was rated lowest on emotion arousal (highest mean score, $\bar{x} = 4.43$). See Table 2, page 73.

Procedure

The data for this study were collected over a two day period. On day one, subjects were administered the pretest (Appendix B & C, pp. 124 & 127) to determine initial attitudes toward apparel brands and music. Subjects were first asked to indicate if they recognized each apparel brand and music selection by simply answering yes or no. If a subject did not recognize an apparel brand, they were instructed not to indicate their attitude toward the brand. The same instructions were given for the music selections.

For each recognized apparel brand, subjects were asked to indicate their attitude (based upon their awareness, knowledge and experience with the brand) on a seven-point semantic differential scale, from very positive to very negative.

Subjects were also asked to rate each music selection (song title and name of musical performer) using two criteria. First, they were asked to indicate their perceptions of the music's ability to arouse emotion (from "music generates a high degree of emotion" to "music generates a low degree of emotion"). Second, they were asked to indicate their preference for the music (from "I like this music" to "I dislike this music"). Both emotion-arousing capacity and preference were measured on a seven-point semantic differential scale. Emotion was

defined for the subjects as any of the feelings of joy, sorrow, fear, hate, love, and so forth.

Following completion of the pretest measure, subjects were randomly assigned to six experimental cells based upon the time that they chose to view the video. The six experimental cells were later reduced to three experimental cells when the Henry Grethel and Sassafras apparel brand data were pooled. This resulted in two treatment groups and one control group.

On day two of the data collection, subjects were exposed to the stimulus videos. The fifteen subjects in the first treatment group viewed a fashion video in which a neutral apparel brand was associated with emotion-evoking music. Eight subjects were exposed to the Henry Grethel video and seven subjects were exposed to the Sassafras video. The apparel brands categorized as "neutral" were determined from pretest data (Table 5, p. 78). The music used for the first group was "One More Try" performed by George Michael.

The second treatment group, composed of 14 subjects, viewed a fashion video in which a neutral apparel brand was paired with non-emotion-evoking music, "Perfect World" performed by Huey Lewis & The News. Seven subjects viewed the Henry Grethel video paired with "Perfect World" and seven subjects viewed the Sassafras video paired with "Perfect World".

The control group contained 18 subjects and viewed a fashion video for a neutral apparel brand with no music present. Ten subjects viewed the Henry Grethel video with no accompanying music and eight subjects viewed the Sassafras video with no accompanying music.

Prior to their exposure to the stimulus, subjects were told that they were participating in an advertising pilot test. The directions for the dependent measure were read aloud and subjects were instructed to view the video and complete the posttest measure. After the directions were read, the stimulus video was shown.

After viewing the video, each subject group was asked to re-rate the apparel brands and music on the initial criterion to determine if there was a change in attitude toward apparel brand as a result of their exposure to the fashion video. Following their exposure to the fashion video, each group was also asked to evaluate their attitudes toward the fashion video advertisement by indicating their agreement with ten statements pertaining to the video's appeal, effectiveness, creativity, informational content and music. Evaluations were scored on a five-point Likert-type scale, ranging from strongly agree to strongly disagree. See Appendix D, page 131.

Data Analysis

The statistical analysis for this study included: factor analysis, one-way analysis of variance, paired t -test, unpaired t -test, Pearson Product-Moment Correlation, and analysis of covariance. SPSSX (Statistical Package for the Social Sciences) and StatView 512+ (1985, statistical software for the Apple Macintosh) were used for statistical computations. Rejection of hypotheses was based on a statistical probability level of .05 or less.

The first hypothesis was tested using analysis of covariance with music serving as the independent variable, posttest attitude toward apparel brand serving as the dependent variable, and pretest attitude toward apparel brand serving as the covariate.

The second hypothesis was tested using a paired t -test with emotion-evoking music serving as the independent variable and attitude toward apparel brand serving as the dependent variable.

The third hypothesis was tested using a paired t -test with non-emotion-evoking music serving as the independent variable and attitude toward apparel brand serving as the dependent variable.

The fourth hypothesis was tested using a paired t -test with exposure to the fashion video advertisement-no music

condition serving as the independent variable and attitude toward apparel brand serving as the dependent variable.

The fifth hypothesis was tested using a factor analysis and a one-way analysis of variance with music serving as the independent variable and attitude toward the video serving as the dependent variable.

The sixth hypothesis was tested using Pearson Product-Moment Correlation to determine the relationship between emotion-evoking capacity and preference for music.

Table 1

Experimental Cell Design: Apparel Brand By Music

| | | <u>Music Treatment</u> | | |
|--|------------------|------------------------|-------------------------|----------|
| | | Emotion- evoking | Non-emotion- evoking | No-music |
| A p p a r e l B r a n d | Henry Grethel | 8 | 7 | 10 |
| | Sassafras | 7 | 7 | 8 |
| | Totals | 15 | 14 | 18 |

Table 2

Pretest Mean Scores for Attitude Toward Music, Degree of Emotion Generated

(Based on 59 subjects who participated in the pretest portion of the study.)

| Music Selection | \bar{x} |
|--|-----------|
| "ONE MORE TRY" George Michael | 2.48 |
| "NEW SENSATION" INXS | 2.80 |
| "I DON'T WANNA LIVE WITHOUT YOUR LOVE" Chicago | 2.90 |
| "HOLD ON TO THE NIGHTS" Richard Marx | 2.98 |
| "GROOVY KIND OF LOVE" Phil Collins | 3.18 |
| "I DON'T WANNA GO ON WITH YOU LIKE THAT" Elton John | 3.35 |
| "KOKOMO" The Beach Boys | 3.38 |
| "1-2-3" Gloria Estefan & Miami Sound Machine | 3.85 |
| "DIRTY DIANA" Michael Jackson | 4.08 |
| "PERFECT WORLD" Huey Lewis & The News | 4.43 |

* Scores ranged from 1 for high degree of emotion generated to 7 for low degree of emotion generated.
Actual range for each music selection was 1 to 7.

Chapter IV

Results

The purpose of this study was to investigate the impact of music, a powerful evoker of emotion, in achieving persuasive brand name fashion video advertisements. Specifically, this study attempted to determine what change, if any, occurs in a consumer's attitude toward an apparel brand name when the brand name is associated with emotion-evoking and non-emotion-evoking music in the context of an apparel advertisement. The objectives of this study were: 1. to increase knowledge of apparel advertising through an investigation into the effectiveness of fashion videos as a form of advertising; and 2. to determine the emotional impact and persuasive influence that music can have when it is incorporated in fashion video advertisements.

This chapter includes presentation and discussion of data analysis for: 1. Description of Sample; 2. Stimulus Sampling; 3. Manipulation Checks; 4. Hypotheses Tests; and 5. Additional Analysis.

Description of Sample

Undergraduate students recruited from a course in the Department of Apparel, Interiors and Merchandising at Oregon State University served as subjects for this study. Announcements were made in class concerning the study and students voluntarily signed up for participation. Fifty-nine students participated in the pretest portion of the study. Of these, forty-seven students completed all three phases of the study; pretest, exposure to video stimulus and posttest. The subjects ranged in age from 18 to 27 years with the average age being 20 years.

Stimulus Sampling

Prior to testing the hypotheses, tests were performed to determine if there were any differences between subjects' attitudes toward the two apparel brands, Henry Grethel and Sassafras. Unpaired t -tests were performed on subjects' with an initial (existing prior to video exposure) attitude toward the apparel brand (pretest attitude scores) for: 1. all subjects; and 2. only the subjects who completed all phases of the experiment (pretest, video exposure, and posttest). No significant difference was found to exist between subjects' attitudes toward Henry Grethel and Sassafras in either case

(Table 3 and Table 4, p. 77). Therefore, data on attitudes toward apparel brands were pooled for subsequent analyses.

Manipulation Checks

Two manipulation checks were performed. The first was to determine the neutrality of attitude toward the apparel brands. An unpaired t -test was performed to determine if attitude toward apparel brand was significantly different from a neutral attitude toward apparel brand. Results showed no significant difference between attitude toward apparel brand and neutral attitude ($t = 1.14$, $df = 18$, $p = .20$; Table 5, p. 78).

A second manipulation check was performed to test for differences in emotion and preference between George Michael and Huey Lewis. An unpaired t -test revealed a significant difference between George Michael and Huey Lewis for both emotion-evoking capacity ($t = 4.31$, $df = 24$, $p < .0005$) and preference ($t = 3.28$, $df = 24$, $p < .005$). See Table 6 and Table 7, page 79.

Table 3

Unpaired T-test of Pretest Attitudes Toward Henry
Grethel and Sassafras

(Based on all subjects' pretest scores)

| Variable | n | \bar{x} | sd | df | t | p |
|------------------|----|-----------|------|----|------|-----|
| Henry Grethel | 13 | 3.23 | 1.01 | 42 | 1.65 | .20 |
| Sassafras | 31 | 3.77 | .99 | | | |

Table 4

Unpaired T-test of Pretest Attitudes Toward Henry
Grethel and Sassafras

(Based only on subjects who completed all
phases of the experiment)

| Variable | n | \bar{x} | sd | df | t | p |
|------------------|----|-----------|------|----|------|-----|
| Henry Grethel | 4 | 3.5 | .577 | 17 | 1.08 | .20 |
| Sassafras | 15 | 3.9 | .594 | | | |

Table 5

Unpaired T-test of Pooled Pretest Attitudes Toward
Henry Grethel and Sassafras Versus Neutral Attitude

| Variable | n | \bar{x} | sd | df | t | p |
|--|----|-----------|------|----|------|-----|
| Pooled Pretest Brand Attitude | 19 | 3.84 | .602 | 18 | 1.14 | .20 |
| Neutral Attitude | | 4 | 0 | | | |

Table 6

Unpaired T-test of Degree of Emotion Generated by Huey Lewis & The News and George Michael

| Variable | n | \bar{x} | sd | df | t | p |
|-------------------|----|-----------|------|----|------|--------|
| Huey Lewis | 14 | 4.92 | 1.86 | 24 | 4.31 | < .001 |
| George Michael | 12 | 2.25 | 1.14 | | | |

Table 7

Unpaired T-test of Preference for Huey Lewis & The News and George Michael

| Variable | n | \bar{x} | sd | df | t | p |
|-------------------|----|-----------|------|----|------|--------|
| Huey Lewis | 14 | 4.43 | 2.21 | 24 | 3.28 | < .005 |
| George Michael | 12 | 2.08 | 1.24 | | | |

Hypotheses Tests

Hypothesis 1: Attitude toward apparel brand will vary as a function of the type of music associated with it.

An analysis of covariance was performed to determine the effect of music on attitude toward apparel brand. Music served as the independent variable, posttest attitude toward apparel brand served as the dependent variable, and pretest attitude toward apparel brand served as the covariate. The results showed that music had a significant main effect on attitude toward apparel brand ($F = 3.61$, $df = 2$, $p = .05$). See Table 8, page 81. Hypothesis 1 was supported by the data analysis.

The mean attitude scores for the three music conditions: emotion-evoking, non-emotion-evoking and no music-control were compared for statistical differences. Orthogonal comparisons (Winer, 1971) indicated no significant difference between non-emotion-evoking music and no music-control mean attitude scores ($F(2,15) = 3.17$, $p > .05$; Table 9, p. 82). A significant difference was found to exist between emotion-evoking music and no music-control mean attitude scores ($F(2,15) = 18.52$, $p < .001$; Table 9, p. 82), and between emotion-evoking music and non-emotion-evoking music mean attitude scores ($F(2,15) = 36.99$, $p < .001$; Table 9, p. 82). Emotion-evoking music elicited more favorable attitudes toward

Table 8

Analysis of Covariance for Mean Attitude Scores by Music
with Initial Attitude Toward Apparel Brand

| Source of Variation | Sum of Squares | df | Mean of Squares | F | p |
|---------------------|----------------|----|-----------------|------|-----|
| Covariates | 1.10 | 1 | 1.10 | 1.47 | .24 |
| ATTAB | 1.10 | 1 | 1.10 | 1.47 | .24 |
| Main Effects | 5.42 | 2 | 2.71 | 3.61 | .05 |
| MUS | 5.42 | 2 | 2.71 | 3.61 | .05 |
| Explained | 6.53 | 3 | 2.18 | 2.90 | .07 |
| Residual | 11.26 | 15 | .75 | | |
| Total | 17.79 | 18 | .99 | | |

Table 9

Orthogonal Comparisons of Mean Attitude Scores by Music

| | Music | | | C | D | SSc | F(2,15) |
|--------------------------------|---------------------|-----------------------------|---------------------|-------|---|-------|---------|
| | emotion- evoking | non- emotion- evoking | no music control | | | | |
| Means (T) | 1.67 | 2.88 | 3.38 | | | | |
| comparison coefficient c | 0 | - 1 | 1 | .5 | 2 | 2.38 | 3.17 |
| | 1 | 0 | -1 | -1.71 | 2 | 27.78 | 36.99** |
| | -1 | 1 | 0 | 1.21 | 2 | 13.91 | 18.52** |

** significant at the .01 level

apparel brand than non-emotion-evoking music, which elicited more favorable attitudes toward apparel brand than no music.

Hypothesis 2: Attitude toward apparel brand for which consumers have an initial neutral attitude will become more positive when the apparel brand is associated with emotion-evoking music.

A paired t -test was used to investigate the effect of emotion-evoking music on attitude toward a neutral apparel brand. Findings from the analysis indicated that attitude toward apparel brand after viewing the video advertisement accompanied by emotion-evoking music was significantly different from initial attitude toward apparel brand. Attitude toward apparel brand was significantly more positive after video exposure, when the apparel brand was associated with the music selection "One More Try" by George Michael, than initial attitude toward apparel brand ($t = 3.46$, $df = 2$, $p = .05$). See Table 10, page 85. Based on these results, Hypothesis 2 was supported.

Hypothesis 3: Attitude toward apparel brand for which consumers have an initial neutral attitude will become more negative when the apparel brand is associated with non-emotion-evoking music.

A paired t -test was also performed to investigate the effect of non-emotion-evoking music on attitude toward a neutral apparel brand. Results indicated that attitude toward brand after exposure to the video advertisement accompanied by non-emotion-evoking music was significantly different from initial attitude toward brand. Attitude toward apparel brand was significantly more positive after viewing the fashion video in which the brand was associated with the music "Perfect World" by Huey Lewis and The News ($t = 3$, $df = 7$, $p = .01$). See Table 11, page 85. Since initial attitude toward apparel brand was predicted to become more negative after an association was made between brand and non-emotion-evoking music, Hypothesis 3 was rejected.

Hypothesis 4: Attitude toward apparel brand will not change significantly after exposure to a fashion video advertisement which is not accompanied by music.

A paired t -test was performed to determine if there would be a change in attitude toward apparel brand for the no music-control group after viewing a fashion video without the presence of music. No significant difference was found to exist between subjects' pretest and posttest mean attitude scores ($t = 1.82$, $df = 7$, $p > .10$). See Table 12, page 86. Hypothesis 4 was supported.

Table 10

Paired T-test of Pretest and Posttest Mean Attitude Scores for Effect of George Michael's "One More Try"

| Music Variable | n | \bar{x} | sd | df | t | p |
|----------------|---|-----------|-----|----|------|-----|
| Pretest score | 3 | 3.67 | .58 | 2 | 3.46 | .05 |
| Posttest score | 3 | 1.67 | .58 | | | |

Table 11

Paired T-test of Pretest and Posttest Mean Attitude Scores for Effect of Huey Lewis & The News' "Perfect World"

| Music Variable | n | \bar{x} | sd | df | t | p |
|----------------|---|-----------|------|----|---|-----|
| Pretest score | 8 | 3.63 | .744 | 7 | 3 | .01 |
| Posttest score | 8 | 2.88 | .535 | | | |

Table 12

Paired T-test Pretest and Posttest Mean Attitude Scores
for Effect of No Music

| No Music Variable | n | \bar{x} | sd | df | t | p |
|----------------------|---|-----------|------|----|------|------|
| Pretest score | 8 | 4.13 | .354 | 7 | 1.82 | >.10 |
| Posttest score | 8 | 3.38 | .916 | | | |

Hypothesis 5 : Attitude toward fashion video advertisement will vary as a function of the type of music associated with it.

Factor analysis and a one-way analysis of variance were used to determine if a significant difference exists between attitude toward fashion video advertisement when music is present as opposed to when it is not present. A measure of attitude toward fashion video advertisement was developed to accomplish this objective. See Appendix D, page 131.

The measure of attitude toward the advertisement was composed of 10 items. The items were measured by a five-point Likert-type scale. Responses were coded 1 to 5, with 1 being strongly agree and 5 being strongly disagree. The possible scores for the measure ranged from 10 (very positive attitude toward the advertisement) to 50 (very negative attitude toward the advertisement). The possible scores for the no music-control group ranged from 7 to 35 because the three questions dealing specifically with music were omitted for this group.

Subjects' responses to the Attitude Toward Fashion Video Advertisement Measure were factor analyzed using a principal components solution with varimax rotation. The results of the factor analysis are contained in Table 13, page 90. Eigenvalue criteria (Kaiser & Rice, 1975), were

use to determine the number of factors to include. Three eigenvalues were greater than one. Lucidity of the conceptual components of the clusters of high loading items (.57 or greater) was also used in determination of the number of factors to include. The three included factors accounted for 46.3%, 14.4% and 10.5% (71.3% cumulative) of the total variance. Items which loaded .57 or greater on any factor, regardless of weighting on other factors, were included as a part of that factor. No items met this criterion for more than one factor. The scores for each item of the three factors were summed to create each subject's score on that factor.

Statements for Factor 1 represented evaluation of the fashion video advertisement. A fashion video with high ratings (low scores) in Factor 1 was considered to contain music that related well to apparel brand (item 7), to be liked (item 10), to contain music that related well to the visuals (item 5), to be very effective (item 4), to be very appealing (item 2), to be stimulating (item 1) and to contain liked music (item 10). The sum of the scores on these seven items was the subject's score on Factor 1 (evaluation of fashion video). Possible scores ranged from 7 to 35. See Table 14, page 91, for factor loadings.

Statements in Factor 2 represented the informational content of the fashion video advertisement. A video with high ratings (low scores) in Factor 2 was considered to be

informative (item 9). The score on item nine served as the subject's score on Factor 2. The scores on Factor 2 ranged from 1 to 5. See Table 14, page 91, for factor loadings.

Statements in Factor 3 represented the emotional content of the fashion video advertisement. A video with high ratings (low scores) in Factor 3 was considered to be emotionally arousing (item 3). The score on item three served as the subject's score on Factor 3. The scores on Factor 3 ranged from 1 to 5. See Table 14, page 91 for factor loadings.

One-way analyses of variance were computed on scores for Factors 1, 2 and 3 with music as the independent variable for each factor. Analysis of variance on Factor 1 (evaluation of fashion video) showed no significant main effects for music ($F(1,27) = 1.0663, p = .3109$). See Table 15, page 92.

Analysis of variance on Factor 2 (informational content) showed no significant main effects for music ($F(2,44) = 1.0701, p = .3517$). Analysis of variance for Factor 2 is on Table 16, page 93.

Analysis of variance on Factor 3 (emotional content) showed no significant main effects for music ($F(2,44) = .9420, p = .3976$). See Table 17, page 94. Based on the results of the one-way analyses of variance for Factors 1, 2 and 3, hypothesis 5 was rejected

Table 13

Factor Analysis of Attitude Toward Fashion Video
Advertisement Measure

| Factor | Eigenvalue | PCT for Variable | Cumulative PCT |
|--------|------------|---------------------|-------------------|
| 1 | 4.63005 | 46.3 | 46.3 |
| 2 | 1.44218 | 14.4 | 60.7 |
| 3 | 1.05289 | 10.5 | 71.3 |
| 4 | .75381 | 7.5 | 78.8 |
| 5 | .65769 | 6.6 | 85.4 |
| 6 | .53548 | 5.4 | 90.7 |
| 7 | .33272 | 3.3 | 94.0 |
| 8 | .25821 | 2.6 | 96.6 |
| 9 | .20527 | 2.1 | 98.7 |
| 10 | .13170 | 1.3 | 100.0 |

Factor Matrix

| | Factor 1 | Factor 2 | Factor 3 |
|-------------|----------|----------|----------|
| Question 7 | .87871 | -.05674 | -.20974 |
| Question 10 | .85663 | .22472 | -.08842 |
| Question 5 | .76097 | -.19986 | -.33786 |
| Question 4 | .75303 | .04345 | .26551 |
| Question 2 | .73590 | -.29891 | -.03701 |
| Question 1 | .69723 | -.43165 | -.22537 |
| Question 8 | .62485 | .51063 | .14415 |
| Question 9 | .29231 | .69666 | -.39162 |
| Question 3 | .56163 | -.35898 | .57424 |
| Question 6 | .39876 | .44274 | .51028 |

Table 14

Factor Loadings for Attitude Toward Fashion Video
Advertisement Measure

| Item | Factor loading |
|--|-------------------|
| <hr/> | |
| Factor 1: Evaluation of fashion video | |
| <hr/> | |
| 7. The music in this video relates well to the apparel brand. | .879 |
| 10. I like the video. | .857 |
| 5. The music in the video relates well with the visuals. | .761 |
| 4. I think the video is very effective. | .753 |
| 2. The video is very appealing to me. | .736 |
| 1. I find the video stimulating. | .697 |
| 8. I like the music used in this video. | .625 |
| <hr/> | |
| Factor 2: Informational content | |
| <hr/> | |
| 9. The video is informative. | .697 |
| <hr/> | |
| Factor 3: Emotional content | |
| <hr/> | |
| 3. The video is emotionally-arousing. | .574 |
| <hr/> | |

Table 15

One-way Analysis of Variance Comparison of Group Means,
Factor 1

| Source of Variation | df | Sum of Squares | Mean of Squares | F | p |
|---------------------|----|----------------|-----------------|--------|-------|
| Between Groups | 1 | 34.5946 | 34.5946 | 1.0663 | .3109 |
| Within Groups | 27 | 875.9571 | 34.4429 | | |
| Total | 28 | 910.5517 | | | |

Table 16

One-way Analysis of Variance Comparison of Group Means,
Factor 2

| Source of Variation | df | Sum of Squares | Mean of Squares | F | p |
|---------------------|----|----------------|-----------------|--------|-------|
| Between Groups | 2 | 1.4566 | .7283 | 1.0701 | .3517 |
| Within Groups | 44 | 29.9476 | .6806 | | |
| Total | 46 | 31.4043 | | | |

Table 17

One-way Analysis of Variance Comparison of Group Means,
Factor 3

| Source of Variation | df | Sum of Squares | Mean of Squares | F | p |
|---------------------|----|----------------|-----------------|-------|-------|
| Between Groups | 2 | 1.5603 | .7802 | .9420 | .3976 |
| Within Groups | 44 | 36.4397 | .8282 | | |
| Total | 46 | 38.0000 | | | |

Hypothesis 6: An individual's attitude toward a piece of music's emotion-evoking qualities (the degree to which the music is considered emotionally arousing) will vary as a function of the degree to which an individual likes the music.

A Pearson Product-Moment Correlation was performed on both pretest and posttest data to determine the relationship that exists between the degree to which a selection of music is considered emotionally arousing and preference for a piece of music. The pretest data indicated that a very large positive relationship ($r = .782$, $p < .01$) existed between degree of emotion arousal and preference for music. Although the results of the posttest analysis ($r = .620$, $p < .01$) did not demonstrate as strong a relationship as the pretest analysis, they still showed a large positive relationship between degree of emotion arousal and preference for music (Pine, 1977). See Table 18, page 96. Based on these results, Hypothesis 6 was supported. The relationship between emotion arousal and preference is illustrated graphically for pretest data in Figure 1, page 97 and for posttest data in Figure 2, page 98.

Table 18

Pearson Product-Moment Correlations Between Degree of
Emotion Arousal in and Preference for a Music Selection

| Emotion Variable | N | r | p |
|------------------------|----|------|-------|
| Preference Pretest | 26 | .782 | < .01 |
| Preference Posttest | 29 | .620 | < .01 |

Figure 1

Pearson Product-Moment Correlation for Pretest Scores
Between Emotion and Liking (Preference)

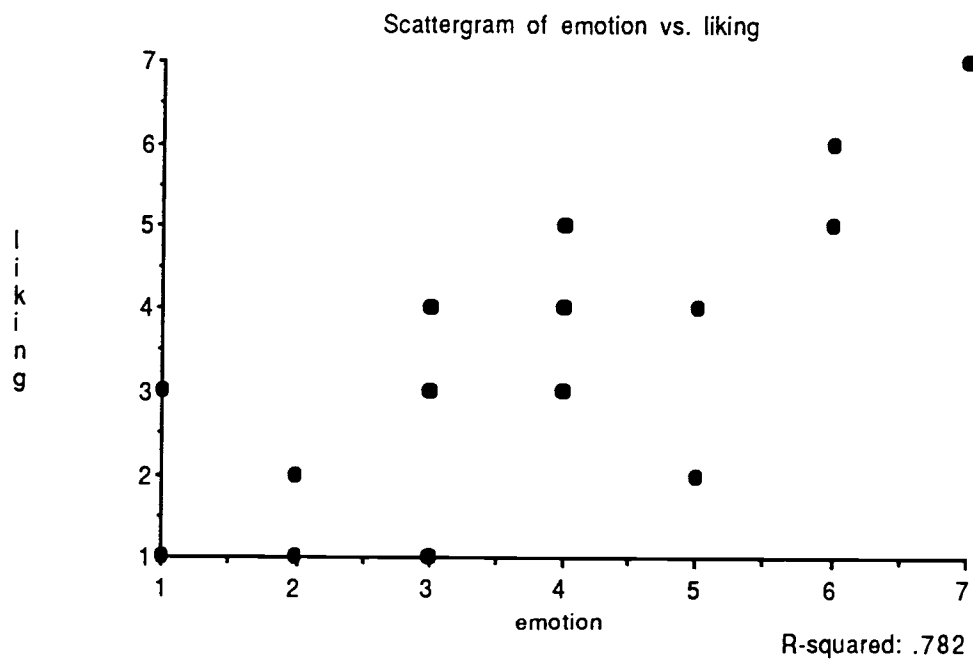
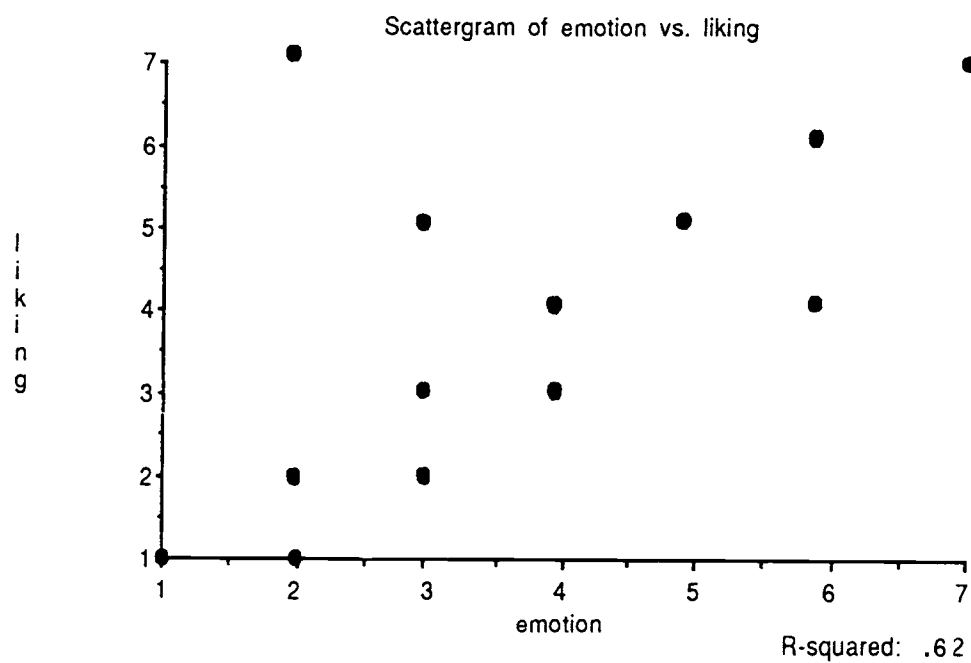


Figure 2

Pearson Product-Moment Correlation for Posttest Scores
Between Emotion and Liking (Preference)



Additional Analyses

To further clarify the effects of exposure to a video advertisement on attitude toward apparel brand, a paired t -test was performed on the pretest and posttest data for Henry Grethel and Sassafras. A significant difference was found between pretest mean attitude score and posttest mean attitude score ($t = 4.03$, $df = 18$, $p = .0005$). See Table 19, page 101. The results from this analysis indicated that subjects had a significantly more positive attitude toward apparel brand after exposure to the video advertisement.

Additional analyses were also conducted to determine the effect of exposure to a fashion video advertisement on attitude toward the emotion-evoking capacity of music. Results of a paired t -test indicated no significant difference between pretest and posttest scores for degree of emotion generated by George Michael's "One More Try" as a result of video exposure ($t = .88$, $df = 11$, $p > .05$; Table 20, p. 102). A paired t -test also showed no significant difference between pretest and posttest scores for degree of emotion generated by Huey Lewis & The News' "Perfect World" as a result of video exposure ($t = 1.84$, $df = 13$, $p > .05$; Table 21, p. 102).

Data were also analyzed in terms of the apparel brand present in the video exposure to determine if apparel brand influenced attitude toward the emotion-evoking capacity of music. A paired t -test indicated no significant difference between pretest and posttest scores for the emotion-evoking capacity of either George Michael ($t = 1.08$, $df = 4$, $p > .05$) or Huey Lewis & The News ($t = .33$, $df = 6$, $p > .05$) when either music was associated with the apparel brand Sassafras. See Table 22 and Table 23, respectively, page 103. Similarly, the results of a paired t -test showed no significant difference between pretest and posttest scores for the emotion-evoking capacity of either George Michael ($t = 0$, $df = 6$, $p > .05$) or Huey Lewis & The News ($t = 2.28$, $df = 6$, $p > .05$) when either music was associated with the apparel brand Henry Grethel. See Table 24, page 104 and Table 25, page 104.

Table 19

Unpaired T-test of Pretest and Posttest Mean Attitude Scores for Effect of Video Advertisement Exposure
(Pooled data for Henry Grethel and Sassafra)

| Variable | n | \bar{x} | sd | df | t | p |
|----------|----|-----------|------|----|------|-------|
| Pretest | 19 | 3.84 | .602 | 18 | 4.03 | .0005 |
| Posttest | 15 | 2.90 | .994 | | | |

Table 20

Paired T-test of Pretest and Posttest Scores for Degree of Emotion Generated by George Michael's "One More Try"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|----|-----------|------|----|-----|-------|
| Pretest | 12 | 2.25 | 1.14 | 11 | .88 | > .05 |
| Posttest | 12 | 2.08 | 1.08 | | | |

Table 21

Paired T-test of Pretest and Posttest Scores for Degree of Emotion Generated by Huey Lewis & The News' "Perfect World"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|----|-----------|------|----|------|-------|
| Pretest | 14 | 4.92 | 1.86 | 13 | 1.84 | > .05 |
| Posttest | 14 | 4.14 | 1.83 | | | |

Table 22

Paired T-test of Pretest and Posttest Scores for the
Sassafras Video on Degree of Emotion Generated by George
Michael's "One More Try"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|---|-----------|-----|----|------|-------|
| Pretest | 5 | 2.4 | .55 | 4 | 1.08 | > .05 |
| Posttest | 5 | 2.0 | 1.0 | | | |

Table 23

Paired T-test of Pretest and Posttest Scores for the
Sassafras Video on Degree of Emotion Generated by Huey
Lewis & The News' "Perfect World"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|---|-----------|------|----|-----|-------|
| Pretest | 7 | 4.0 | 2.0 | 6 | .33 | > .05 |
| Posttest | 7 | 4.14 | 1.35 | | | |

Table 24

Paired T-test of Pretest and Posttest Scores for the Henry Grethel Video on Degree of Emotion Generated by George Michael's "One More Try"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|---|-----------|------|----|---|-------|
| Pretest | 7 | 2.14 | 1.46 | 6 | 0 | > .05 |
| Posttest | 7 | 2.14 | 1.21 | | | |

Table 25

Paired T-test of Pretest and Posttest Scores for the Henry Grethel Video on Degree of Emotion Generated by Huey Lewis & The News' "Perfect World"

| Variable | n | \bar{x} | sd | df | t | p |
|----------|---|-----------|------|----|------|-------|
| Pretest | 7 | 5.85 | 1.21 | 6 | 2.28 | > .05 |
| Posttest | 7 | 4.14 | 2.34 | | | |

Chapter V

Summary, Conclusions and Results

The purpose of the present study was to examine the effect of music in fashion video advertisements. The present study investigated: 1. the effect of music, as an instrument of persuasion, on attitude toward apparel brand; and 2. the effect of attitude toward a fashion video advertisement on attitude toward apparel brand.

Music has been called the universal language of emotions (Woodward, 1982). Authorities in the fields of music and marketing agree that music is a powerful evoker of emotions and a powerful form of persuasive communication. They also concur that music can be used to create strong, successful advertising by giving a product a substantial competitive edge through the suggestion or creation of a subconscious distinction between itself and its competitors in the minds of consumers.

Previous research (Gorn, 1982; Hendrick & Galizio, 1972; and Stout & Leckenby, 1988), has indicated that preference for and emotional quality of music does affect emotional response, product preference and attitude toward message source. It has also been demonstrated that an individual's attitude toward an advertisement can influence an individual's attitude toward an advertised brand (Cox & Locander, 1987; Gardner, 1985; Gresham & Shimp, 1985;

Mitchell & Olson, 1981; and Muehling, 1987). The present research has drawn from the findings of these studies on music and attitude toward brand in the development of its objectives and hypotheses.

The final section of this paper is divided into five sections: 1. Summary; 2. Interpretation of Results and Conclusions; 3. Implications; 4. Limitations; and 5. Recommendations for Future Research.

Summary

Three main theories or concepts served as the theoretical framework for this study: Congruity Theory (Osgood & Tannenbaum, 1955); research on the effect of attitude toward an advertisement on brand attitude; and the persuasive aspect of advertising communication. The communication model developed by Holbrook and Batra (1987), was incorporated into this study to investigate the role that emotional responses to music play in determining attitude toward apparel brand and attitude toward advertisement.

The emotion-evoking quality of music as a persuasive element of advertising communication served as the basis for this study. Previous research on the emotion-evoking quality of music and the use of exaggeration in apparel advertising was also incorporated in this study.

A pretest-posttest-control group experiment was

conducted for this study. The same instrument was used for both the pretest and posttest with an additional measure of attitude toward advertisement used in the posttest alone. The pretest measure was composed of two sections and the posttest had three sections (the third section being the attitude toward the video advertisement measure). The first section of the instrument was a measure of attitude toward apparel brand, the second section was a measure of the emotion-evoking capacity of music and preference for music. Attitudes toward apparel brands and music were measured on a seven-point semantic differential. The third section was a ten item measure of attitude toward fashion video advertisement. Attitude toward fashion video advertisement items were measured on a five-point Likert-type scale.

The subjects for this study were recruited from the course, Clothing and Society, offered by the Apparel, Interiors and Merchandising department at Oregon State University during winter term 1989. A total of fifty-nine subjects participated in the pretest section of the study. Forty-seven students completed all three phases of the experiment (pretest measure, video viewing, and posttest measure). One measure was discarded because the subject failed to comply with the directions given. The subjects ranged in age from 18 to 27 years with the average age being 20 years.

The fashion videos used for this study were selected from a collection of fashion videos owned by the department of Apparel, Interiors and Merchandising at Oregon State University. The music was selected from Billboard magazine's "Hot 100 singles", a weekly ranking of popular music based on sales and radio airplay.

Statistical analyses used in this study included factor analysis, one-way analysis of variance, paired t -test, unpaired t -test, Pearson Product-Moment Correlation and analysis of covariance.

Five research hypotheses were tested to accomplish the objectives of the study. The first hypothesis predicted that attitude toward apparel brand would vary as a function of the type of music associated with it in the context of a fashion music video. An analysis of covariance indicated that the type of music associated with an apparel brand name can affect attitude toward the apparel brand. Emotion-evoking music was found to elicit a more favorable attitude toward apparel brand than non-emotion-evoking music, which was found to elicit a more favorable attitude toward apparel brand than no music. The hypothesis was supported by the data analysis.

The second hypothesis of this study stated that attitude toward apparel brand for which consumers have an initial neutral attitude would become more positive when the apparel brand was associated with emotion-evoking

music. The results of a paired t -test indicated that attitude toward apparel brand was significantly more positive after an association was made between apparel brand and emotion-evoking music. The findings supported the second hypothesis.

Hypothesis three stated that attitude toward apparel brand for which consumers have an initial neutral attitude would become more negative when the apparel brand is associated with non-emotion-evoking music. This hypothesis was not supported by the results of a paired t -test. Results indicated that an association between apparel brand and non-emotion-evoking music did not have a negative effect on attitude toward apparel brand. Conversely, attitude toward apparel brand was more positive after an association was made with non-emotion-evoking music. Based on these findings the third hypothesis was rejected.

The fourth hypothesis predicted that attitude toward apparel brand would not change significantly after exposure to a fashion video advertisement which is not accompanied by music. A paired t -test indicated no significant difference between subjects' attitudes toward apparel brand before and after exposure to a fashion video advertisement. These results supported hypothesis four.

Hypothesis five predicted that attitude toward fashion video advertisement would vary as a function of the type of music associated with it. Subjects' responses on attitude

toward fashion video advertisement measure were factor analyzed using a principal components solution with varimax rotation. Eigenvalue criteria (Kaiser & Rice, 1974) were applied to determine the number of factors to include.

Three factors were extracted, accounting for 71.3% (cumulative) of the total variance. Analyses of variance were computed for all three factors with music as the independent variable for each factor. Results for each factor analysis were: Factor 1 (evaluation of fashion video), $F_1 = 1.0663$, Factor 2 (informational content), $F_2 = 1.0701$ and Factor 3 (emotional content), $F_3 = .9420$.

A one-way analysis of variance indicated no significant main effects for music for all three factors. The results showed that the type of music used in association with a fashion video did not affect attitude toward the video. Hypothesis five was rejected.

Hypothesis six stated that an individual's attitude toward a piece of music's emotion-evoking qualities (the degree to which a piece of music is considered emotionally arousing) would be related to the degree to which an individual likes the music. A Pearson Product-Moment Correlation indicated: a very large positive relationship between pretest scores for a music selection's degree of emotion-arousing quality and liking (preference); and a large positive relationship between posttest scores for

degree of emotion-arousing quality and liking. The analysis supported hypothesis six.

Interpretation of Results and Conclusions

Although most of the results of this study lend support to prior research, not all results are in agreement with previous findings. The findings indicated that attitude toward apparel brand was affected by the type of music that is associated with the brand name in the context of a fashion video advertisement. As predicted based on the postulates of Congruity Theory, it was found that: emotion-evoking music had a positive effect on attitude toward apparel brand; and exposure to a fashion video without music had no significant effect on attitude toward apparel brand.

However, based on Congruity Theory, it was also predicted that attitude toward apparel brand would become more negative after exposure to a fashion video in which the apparel brand was associated with non-emotion-evoking music. This hypothesis was not supported by the results of this study. The exact opposite of what was predicted occurred--attitude toward apparel brand became more positive after association with non-emotion-evoking music. The point is made though, that attitude toward apparel brand associated with non-emotion-evoking music did not

become as positive as attitude toward apparel brand associated with emotion-evoking music. Additional analysis performed to clarify the effects of exposure to a video advertisement on attitude toward apparel brand indicated that subjects had a significantly more positive attitude toward apparel brand after video exposure. These results suggest that music in general, regardless of emotion-evoking quality, can affect attitude toward apparel brand in a positive manner.

It was also a prediction of this study that attitude toward fashion video advertisement would vary as a function of the type of music associated with it. Results, however, indicated that music did not have an effect on attitude toward fashion video advertisement. These results suggest that emotional responses elicited from the music present in an advertisement can have a direct effect on attitude toward apparel brand and are not mediated by attitude toward advertisement.

These findings are in contrast to those of Holbrook and Batra (1987) and the earlier work of Edell and Burke (1984) which found attitude toward advertisement to be a mediator between advertisement content and attitude toward advertised brand. One reason for this contrast in findings may be that music, as a powerful evoker of emotional response, transcends attitude toward advertisement for some unknown reason.

The present findings are supported by the results of a study by Stayman and Aaker (1988) on the effect of emotional responses on persuasive communication which indicated, that attitude toward advertisement may not be a mediator of attitude toward brand under all conditions. Stayman and Aaker tested the hypothesis that specific feeling responses such as warmth, amusement and irritation can have a direct effect on an advertisement's effectiveness, an effect that is at least partially independent of attitude toward advertisement. The results indicated that under some conditions (varying levels of exposure to advertisement), attitude toward advertisement does not totally mediate the effect of feeling responses. In conclusion, the researchers noted the importance of studying feelings and the conditions under which they have direct effects on an advertisement's effectiveness.

In addition to finding no effect for music on attitude toward fashion video advertisement, further analysis showed no effect for exposure to a fashion video advertisement on the emotion-evoking quality of music. Based on these findings it appears that in the context of a fashion video advertisement, the emotion-evoking quality of music and attitude toward advertisement are independent of one another.

Implications

The results of this study imply that music can indeed serve as an effective means of persuasive communication in the context of a fashion video advertisement. The ability of music to elicit emotional response and influence attitude toward apparel brand alludes to its strength and capability in marketing. The results do not offer any evidence of purchase behavior or increased sales from the presence of music in apparel advertising, but they do show that music can affect attitude toward apparel brand, and a favorable attitude toward brand is one objective of advertisers and manufacturers.

The relationship between attitude toward apparel brand and the degree of emotion generated by a piece of music, however, does not appear to be consistent with Congruity Theory. The hypotheses for the effect of the emotion-evoking capacity of music were drawn from Congruity Theory's postulates of positive-neutral and negative-neutral association. A large positive correlation (Pine, 1977) between music preference (liking) and music's emotion arousing capacity indicated that emotion-evoking capacity could serve in place of music preference for the apparel brand-music association. It was expected then that an association between non-emotion-evoking music (negative preference) and neutral apparel brand would result in a

more negative attitude toward apparel brand. Instead, attitude toward apparel brand became more positive.

This result may be an implication of the strength of music's influence on attitude regardless of its emotional evaluation. It may simply be that music of any type will have a positive influence on attitude toward apparel brand.

Limitations

There are several factors which might have limited the outcome of this research, the greatest factor being the low number of subjects in some of the design cells which was an unforeseen and unfortunate outcome of the experimental design. The actual number of subjects per cell was adequate for analysis purposes, but because only a low number of subjects had an initial attitude toward apparel brand, the true (usable) number of subjects was greatly reduced. This low number of subjects resulted from the selection of lesser-known apparel brands in an attempt to control for excessive exposure to or familiarity with specific brand-name apparel advertising. Cell size was also affected by the procedure of randomly assigning subjects to the video viewing.

The internal and external validity of this study may have been affected by the experimental design and the data collection within the laboratory setting. To insure

internal validity, situational variables were consistent across all cells in the pretest-posttest-control group design. Only one experimenter collected data and exposure to the fashion video advertisements occurred on the same day for all subjects. The internal validity may also be limited to the extent that the subjects responded truthfully to the pretest and posttest measures.

External validity might have been affected by the prototype advertisements and the subjects' awareness that they were not viewing actual advertisements. The method of video presentation with separate audio and visual media sources may have affected the subjects' perceptions of the fashion video advertisement.

The results are also limited to the music, apparel brand names and videos that were used for this study. Familiarity or lack of familiarity with either music or apparel brands, such as amount of exposure to the music, prior exposure to apparel brand advertising, and experience with actual apparel brand products may also have affected subjects' evaluations. Owing to these external influences, the results of this study can only be generalized back to the subjects used for this study.

Recommendations for Future Research

The present study investigated the effect of music as

an evoker of emotional response on attitude toward apparel brand and attitude toward a fashion video advertisement. Findings showed that music had a significant affect on attitude toward apparel brand but no significant affect on attitude toward fashion video advertisement.

Results of this study and those found by Stayman and Aaker (1988), indicated that feelings and emotion can have a direct influence on attitude toward brand or attitude toward an advertisement's effectiveness without having an affect on attitude toward the advertisement.

Based on these findings it appears that there is a need for more research into attitude toward advertisement as a mediator between emotional responses and attitude toward brand and advertising effectiveness. More research in this area might provide a better understanding of the conditions under which emotions have a direct effect on brand attitude or are mediated by attitude toward advertisement.

Second, additional research into the emotion-arousing quality of music might provide new and useful information for manufacturers and advertisers who incorporate music into their promotion of brand-name products. Research into: 1. what makes some music selections more emotion-evoking than others; and 2. why one piece of music is emotion-evoking to some individuals and not to others, might provide valuable information to those advertisers who adhere to the marketing-through-music concept.

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Appendices

Appendix A. Stimulus Selection Measure

Directions: Please categorize each of the following pieces of music (song & artist) into one of the three categories given below. To do this, simply place the letter that symbolizes your evaluation of each piece of music (**E**, **N** or **U**) after the appropriate song and artist. (Emotion is any of the feelings of joy, sorrow, fear, hate, love, etc.) Thank you.

CATEGORIES

1. Music arouses emotion within me = **E**
2. Music does not arouse emotion within me = **N**
3. Music is unfamiliar to me = **U**

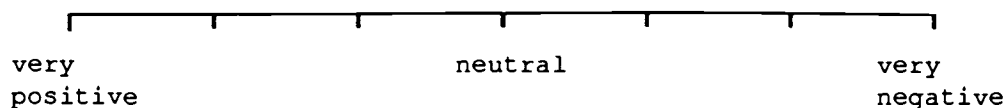
"ONE MORE TRY" George Michael _____
 "HOLD ON TO THE NIGHTS" Richard Marx _____
 "SWEET CHILD O' MINE" Guns N' Roses _____
 "TOGETHER FOREVER" Rick Astley _____
 "HANDS TO HEAVEN" Breathe _____
 "WHAT'S ON YOUR MIND (PURE ENERGY)" Information Society _____
 "SIMPLY IRRESISTIBLE" Robert Palmer _____
 "FOOLISH BEAT" Debbie Gibson _____
 "ROLL WITH IT" Steve Winwood _____
 "PERFECT WORLD" Huey Lewis & The News _____
 "MAKE IT REAL" The Jets _____
 "GROOVY KIND OF LOVE" Phil Collins _____
 "MAKE ME LOOSE CONTROL" Eric Carmen _____
 "LOVE BITES" Def Leppard _____
 "IF IT ISN'T LOVE" New Edition _____
 "DIRTY DIANA" Michael Jackson _____
 "SIGN YOUR NAME" Terence Trent D'arby _____
 "LISTEN TO YOUR TEARS" TR Pratt _____
 "THE LOCO-MOTION" Kylie Minogue _____
 "I'LL ALWAYS LOVE YOU" Taylor Dane _____
 "THE VALLEY ROAD" Bruce Hornsby & The Range _____
 "1-2-3" Gloria Estefan & Miami Sound Machine _____
 "DON'T WORRY BE HAPPY" Bobby McFerrin _____
 "THE FLAME" Cheap Trick _____
 "WILD WILD WEST" The Escape Club _____
 "I DON'T WANNA GO ON WITH YOU LIKE THAT" Elton John _____
 "ONE GOOD WOMAN" Peter Cetera _____
 "MERCEDES BOY" Pebbles _____
 "MONKEY" George Michael _____
 "KOKOMO" The Beach Boys _____
 "POUR SOME SUGAR ON ME" Def Leppard _____
 "FAST CAR" Tracy Chapman _____
 "DON'T BE CRUEL" Cheap Trick _____
 "NEW SENSATION" INXS _____
 "I DON'T WANNA LIVE WITHOUT YOUR LOVE" Chicago _____
 "RED RED WINE" UB40 _____
 "BAD MEDICINE" Bon Jovi _____

Appendix B. Attitude Toward Apparel Brand Dependent Measure

- Directions: 1. Please indicate whether or not you recognize each of the following apparel brand names by circling yes or no.
2. Please indicate your attitude toward the apparel brands that you recognize (from very positive to very negative) based upon your awareness, knowledge and experience with the brand. Please do not rate any apparel brand name that you do not recognize. Thank you.

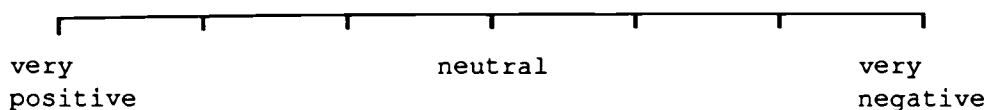
Organically Grown

Recognize: Yes - No



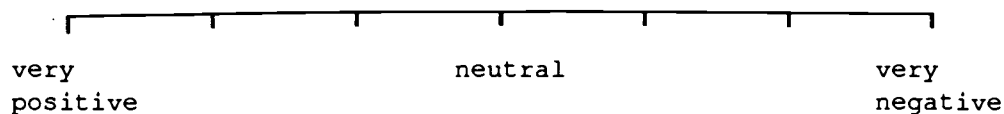
I.B. Diffusion

Recognize: Yes - No



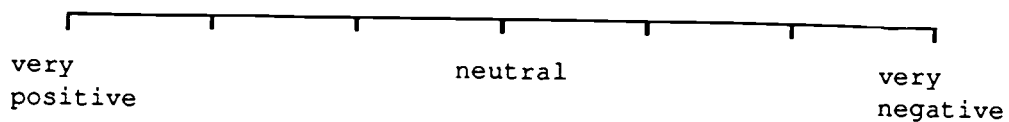
Calvin Klein

Recognize: Yes - No



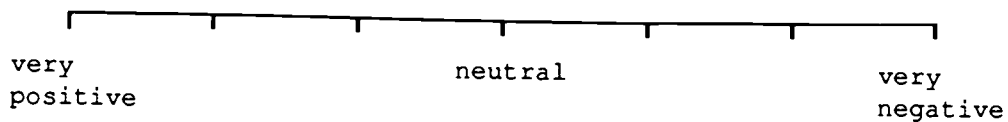
Henry Grethel

Recognize: Yes - No



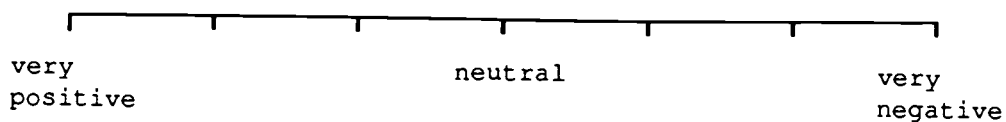
Ralph Lauren

Recognize: Yes - No



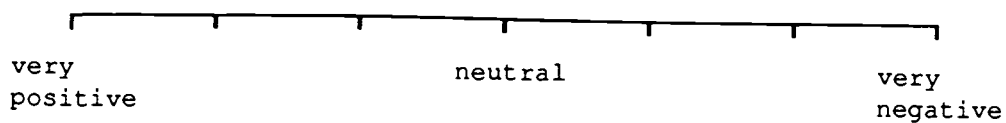
Nike

Recognize: Yes - No



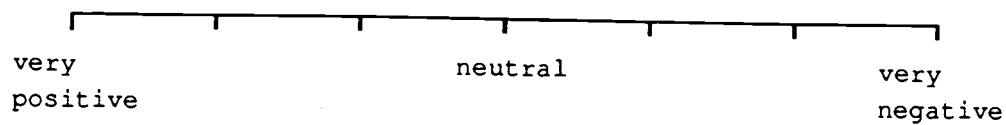
Sassafras

Recognize: Yes - No



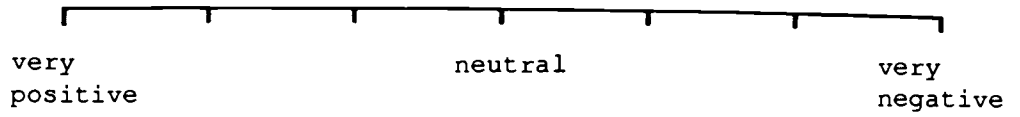
Bill Blass

Recognize: Yes - No



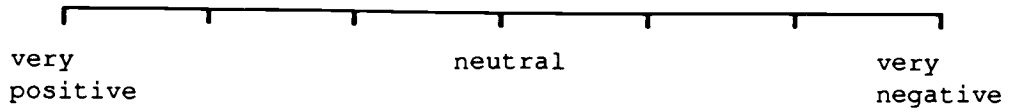
Genesis

Recognize: Yes - No



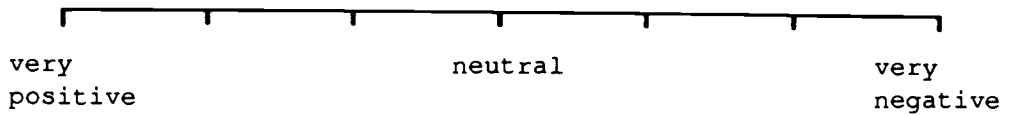
Generra

Recognize: Yes - No



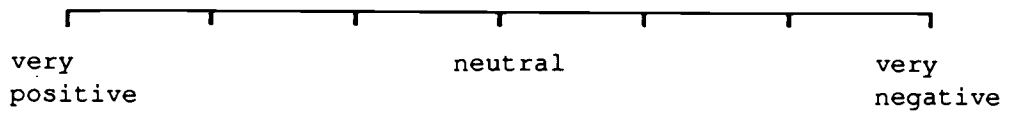
Williwear

Recognize: Yes - No



Daniel Hechter

Recognize: Yes - No

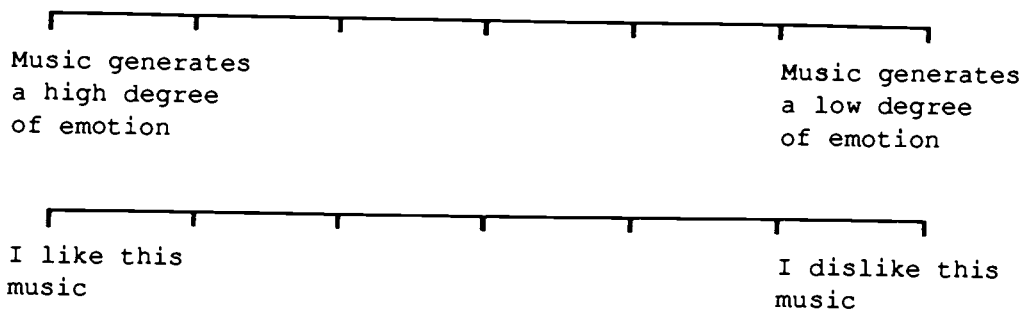


Appendix C. Attitude Toward Degree of Emotion-Arousing
Capacity and Preference for Music
Dependent Measure

Directions: Please rate the following music (songs in conjunction with artists) on the basis of: 1. the degree to which it is emotionally arousing (brings out emotions in you). (Emotion is any of the feelings of joy, sorrow, fear, hate, love, etc.) 2. the degree to which you like the music. Please indicate whether or not you recognize each piece of music by circling the word yes or no. Please do not rate any music that you do not recognize. Thank you.

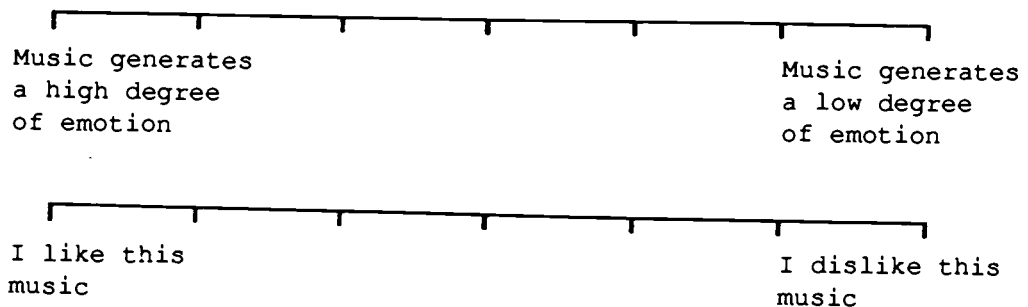
"GROOVY KIND OF LOVE" Phil Collins

Recognize: Yes - No



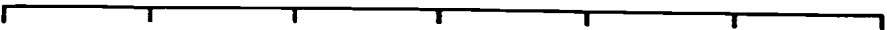
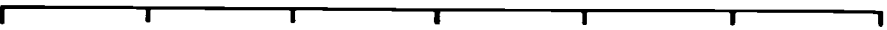
"NEW SENSATION" INXS

Recognize: Yes - No



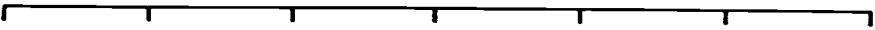
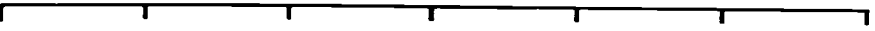
"HOLD ON TO THE NIGHTS" Richard Marx

Recognize: Yes - No

| | |
|--|---|
|  | |
| Music generates a high degree of emotion | Music generates a low degree of emotion |
|  | |
| I like this music | I dislike this music |

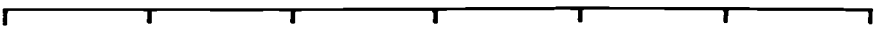

"PERFECT WORLD" Huey Lewis & The News

Recognize: Yes - No

| | |
|--|---|
|  | |
| Music generates a high degree of emotion | Music generates a low degree of emotion |
|  | |
| I like this music | I dislike this music |

"I DON'T WANNA LIVE WITHOUT YOUR LOVE" Chicago

Recognize: Yes - No

| | |
|--|---|
|  | |
| Music generates a high degree of emotion | Music generates a low degree of emotion |
|  | |
| I like this music | I dislike this music |

"KOKOMO" The Beach Boys

Recognize: Yes - No

| | |
|---|--|
| | |
| <p>Music generates a high degree of emotion</p> | <p>Music generates a low degree of emotion</p> |
| | |
| <p>I like this music</p> | <p>I dislike this music</p> |

"DIRTY DIANA" Michael Jackson

Recognize: Yes - No

| | |
|---|--|
| | |
| <p>Music generates a high degree of emotion</p> | <p>Music generates a low degree of emotion</p> |
| | |
| <p>I like this music</p> | <p>I dislike this music</p> |

"ONE MORE TRY" George Michael

Recognize: Yes - No

| | |
|---|--|
| | |
| <p>Music generates a high degree of emotion</p> | <p>Music generates a low degree of emotion</p> |
| | |
| <p>I like this music</p> | <p>I dislike this music</p> |

Appendix D. Attitude Toward Fashion Video
Advertisement Measure

Directions: Please indicate your agreement with each of the following statements by circling the word(s) that most closely describes your feelings.

SA = Strongly Agree
A = Agree
N = Neutral
D = Disagree
SD = Strongly Disagree

| | | | | | |
|---|----|---|---|---|----|
| 1. I find the video stimulating. | SA | A | N | D | SD |
| 2. The video is very appealing to me. | SA | A | N | D | SD |
| 3. The video is emotionally arousing. | SA | A | N | D | SD |
| 4. I think the video is very effective. | SA | A | N | D | SD |
| 5. The music in the video relates well with the visuals. | SA | A | N | D | SD |
| 6. The video is creative. | SA | A | N | D | SD |
| 7. The music in this video relates well to the apparel brand. | SA | A | N | D | SD |
| 8. I like the music used in this video. | SA | A | N | D | SD |
| 9. The video is informative. | SA | A | N | D | SD |
| 10. I like the video. | SA | A | N | D | SD |

Appendix E. Application for Exemption

APPLICATION FOR EXEMPTION

COMMITTEE FOR THE PROTECTION OF HUMAN SUBJECTS

Principal Investigator* Leslie L. Davis Phone 754-3796
 Student's Name (if any) Karen E. Hennessy Phone 754-3796
 Department Apparel, Interiors and Merchandising
 Source of Funding private
 Project Title The Effect of Music in Fashion Video Advertisements
on Attitude Toward Apparel Brand

Certain categories of research are exempt from human subjects review. These categories are reproduced for your information on the back of this form. Feel free to call the Research Office, 754-3437, if you have questions.

The following information should be attached to this form and two copies of the complete Application for Exemption should be submitted to the Research Office, AdS A312:

1. A copy of any questionnaire, survey, testing instrument, etc. to be used in this project.
2. A copy of the informed consent document, survey cover letter, or other informed consent information, and a description of the methods by which informed consent will be obtained from the subjects.
3. A brief description of the methods and procedures to be used during this research project, including:
 - (a) A short paragraph describing the objectives of this research,
 - (b) A description of the methods by which anonymity of the subjects will be maintained,
 - (c) A description of the subject population, and
 - (d) Information regarding any other approvals which have been or will be obtained (e.g., school districts, hospitals, cooperating institutions).

Signed Redacted for Privacy Date 12/1/88

*Note: Student projects should be submitted by the Major Professor as Principal Investigator.