

## **TELEVISION ADVERTISEMENT COMPARATIVE ANALYSIS : THE USE OF SONGS FROM HOT 100 BILLBOARD CHART AND NON-HOT 100 BILLBOARD CHART**

Rizki Maulana Muhammad and Herry Hudrasyah  
School of Business and Management  
Institut Teknologi Bandung  
rizki.maulana@sbm-itb.ac.id

**Abstract.** *The research is purposed to compare the cognitive component of attitude towards the advertising music in television advertisement. One advertisement uses song that had ever been in Hot 100 Billboard Chart as popular music while the another one uses song that had never been in Hot 100 Billboard Chart as non-popular music. The research takes review from a model of consumer response towards advertising music, approaches in television advertising, and popular music definition. The research scope is for Jakarta citizens aged 15 to 24 years old, uses copyrighted music as foreground, uses product-as-star approach, and the advertisement should be aired from March to June 2016. From the scopes mentioned above, two advertisements are selected to be treated as object in this research. The first one is Mizone advertisement that uses Dessert song by Dawin which had ever been in Hot 100 Billboard Chart. The second one is Close-up advertisement that uses Addicted to You song by Avicii which had never been in Hot 100 Billboard Chart. The data is gathered from quantitative research through online questionnaire and qualitative research from interview with expert. The data is analyzed through descriptive statistics and Mann-Whitney test. The result shows that using song that had ever been in Hot 100 Billboard Chart receives more favorable cognitive attitude towards advertising music, with significant difference (Sig. Value < 0.05) in level and persistence of attention to music, depth of processing to music, and remembered features of music available for association. This is in line with statement from interviewee that considers music popularity as a way to gain quick attention from audiences. Then, this research recommends practical implication for music producers to use songs from Hot 100 Billboard Chart, consider its relevancy, and also consider the airing period of an advertisement.*

**Keywords :** *Television advertisement, cognitive component of attitude towards the advertising music, popular music, Hot 100 Billboard Chart*

### **Introduction**

Companies allocate their expense to spread information, called advertising, about their product, service, or idea in a form of non-personal, oral, or visual content (Stanton, 1994). Television is used as main channel to deliver the advertising to the masses. In Indonesia, especially Jakarta, television is still treated as "basic wants". According to survey conducted by Litbang Kompas (2015), 80 percent of the respondents (1.436 Jakarta citizens aged above 13 years old) watch television everyday for at least two hours per day. 20 percent of the respondents spend their time in front of television for four hours. On average, Jakarta citizens spend 2,5 hours watching television in a day. In two and a half hours time of watching television, it is obvious that audiences will get exposed to advertisements. According to regulations from KPI (Komisi Penyiaran Indonesia) which is written in Pedoman Perilaku Penyiaran dan Standar Program Siaran (P3SPS), advertisements in television should be not more than 20 percent of one television program duration. Suppose that one person spends 2,5 hours a day watching television, it

means that person will be exposed to television advertisements for 24 minutes a day. If one ad has 15 seconds duration, a person will get exposed to 96 advertisements a day and if one ad has 30 seconds duration, a person will get exposed to 48 advertisements a day (without considering ad repetition). 48 or 96 times watching advertisements is such a significant amount of time to process the information in it.

Commonly, television advertisements use music. Yalch (1991) stated that music has also used since the beginning of television advertising as one of the most highly utilized cues, as well as most stimulating component in advertising (Hecker, 1984 : 4) and can be the catalyst of advertising when used appropriately (p.7). Different music can evoke different emotions, music can also bring positive associations between advertisements and company or product. Advertisers realize this knowledge and they attempt to set music as emotional appeal on their advertisements.

How do consumer get exposed to music, especially popular music? One of the ways to expose consumer to music is distributing it via radio channels (Allan, 2006). According to Nielsen, Radio listeners in Jakarta are 32 percent of total population in second quarter of 2015 with average listening time of 2.37 hours. In Jakarta, which the people will be investigated in this research, Gen FM is the radio with most listeners in second quarter of 2015, according to Nielsen. What do Gen FM offer to receive much listeners? In program content, Gen FM is dominated by playing adult contemporary hits in Hot 100 Billboard Chart, which is the main reason why consumer would choose to listen to radio (42% of respondents in Trimegah survey said good music is their reason to choose a radio). Not only Gen FM that use this kind of content. Other radios, with different segments also corporate recent hits in their playlist. This indicates how consumers can still be massively exposed to recent international from Hot 100 Billboard chart or national hits. It is in line with statement from Dennis Tjakrasaputra, chairman and founder of Smooth FM (MPG Media) : *"Nowadays, all of radio stations play similar songs. Announcers sounds the same."*

Allan (2004) stated that advertising with popular music can lead greater attention, memory, attitude, and conation (purchase intention) towards the brand and the advertising. Previous study states that favorable attitude towards the advertising can be evoked when original songs with vocals are used as background music in an advertising (Allan, 2006). People will also prefer the original songs with original vocals rather than jingles, altered vocals, or instrumentals (Allan, 2014). It is also stated in background that exposure to television advertising and popular songs from local radio is still considered significant in Jakarta, where the author will conduct research. So, all that matters is selection of the song, what if there were two similar advertisements that uses original music as the musical source, with only difference in song popularity aspect? Will the attitude towards the brand be different or not?

This research has main questions to compare how different popularity of background music can affect cognitive components of attitude towards an advertising music, with three specific questions as follows:

RQ1 : How is the consumers' cognitive attitude towards the advertising if the ad uses songs that had ever been in Hot 100 Billboard chart on television?

RQ2 : How is the consumers' cognitive attitude towards the advertising if the ad uses songs that had never been in Hot 100 Billboard chart on television?

RQ3 : Is there any difference between cognitive attitude towards the advertising with songs that had ever been in Hot 100 Billboard chart and cognitive attitude towards the advertising with songs that had never been in Hot 100 Billboard chart?

Below is the scope of this study, that will be explained further in Literature Review :

- Listening Situation : Voluntary (Lantos and Craton, 2012)
- Listener Characteristics (Lantos and Craton, 2012) : Jakarta citizens from 15 to 24 years old.
- Advertising Category : Product-as-star approach (Meeske, 2008).
- Role of Music : Foreground music (Lantos and Craton, 2012)
- Source of Music : Original/Copyrighted (Lantos and Craton, 2012)
- Selected advertisement : Mizone and Close-up ad

This research takes time from March 2016 – August 2016. Selected advertisements will be the ads broadcasted in Indonesia national television during March 2016 – June 2016, considering July 2016 – August 2016 period is used for data collection and data analysis. For this study, two advertisements will be selected. First advertisement is Mizone ad with *Dessert* by Dawin feat. Silento, which represents an advertisement that incorporates popular and original music. Shuker (1994) defined popular music as music with wide exposure in a period of time. Dawin's song is in Hot 100 Billboard chart for nine weeks which represents "wide exposure (worldwide exposure) in a period of time (nine weeks in Hot 100 Billboard chart)". Second advertisement is Close-up advertisements with a song by Avicii titled *Addicted to You*. This ad represents less-popular music usage. Although the artist has been enjoyed worldwide exposure (reflected in 5 songs in Hot 100 Billboard chart history) but the song used in Close-up ad has not ever been in Hot 100 chart which reflects less exposure received. Song selection in Hot 100 Billboard chart means that this study only examines songs that are distributed worldwide and songs that received massive recognition in local area (such as Indonesian popular song) will not be taken as consideration in this research.

## Literature Review

### *Television advertising*

Advertising is a method used by advertisers to reach broad audiences by connecting the brand with targeted audiences. Advertising, as paid persuasive communication method, uses non personal mass media, as well as other forms of interactive communication, to reach the targeted audiences. (Wells, 2010). Television advertising can be categorized by the pattern followed, or called as approach, in representing its message. (Meeske, 2008). There are six basic approaches of television approaches (p. 170). The first approach is problem solving approach. In this approach, advertising message identifies believable problem, and introduces the product or service offered as natural and realistic solution (p.171). The second approach is demonstration approach. In this approach, the advertising has to be certain on the significance of the demonstration, make sure the demonstration is clear, and get to the point quickly. The video has to be strong get more portion than audio. This approach also uses a lot of close up and extreme close up shots and on the other hand does not use a lot of technical jargon (p. 171). Besides that, the message conveyed has to be simple and direct, yet proving the offers are true (p. 173). The third approach is the situation approach. It tells a story that establishes a reason for the product's existence. The story (or can be called a slice of life) must have an understandable and simple plot. A carefully developed story can gain attention and involve the viewer in the situation of the story. If the story is believable, viewers will probably feel that the product will work as well for them as it did for the characters in the story. (p. 173). The fourth approach is spokesperson approach (or known as testimonial approach). In spokesperson approach, an individual delivers the sales message on camera. The spokesperson approach is used because advertisers feel that consumers will respond to a commercial the person delivering the message is well-known or admired by consumers. A spokesperson may be a well-known person who is appointed as endorser of the product or service by advertiser, or a person who have used the product and states personal experience in the form of a testimonial. (p. 176). The fifth approach is product-as-star approach. In this approach, the product appears irresistible and is

displayed prominently. This approach works well and suits dairy products, other food items, and soft drinks. If the budget is sufficient, the audio portion will often be a musical background. Live-action shots of people enjoying the product may be included. (p. 177). The sixth approach is direct response approach. This approach tries to persuade audience to order directly from the advertiser, either by telephone or mail. Direct-response approach is very popular on both television and cable, with the telephone response being the most common. (p. 177).

#### *A model of consumer response towards advertising music*

Music has been used since the early periods of television and is suggested as one of the most highly utilized cues in advertising (Yalch, 1991). Music is able to "*make you watch or listen (to advertising) in a different way*" (Dunbar, 1990, p. 200). Consumer behavior research used music to determine its effects on behavior, preference, and mood. (Alpert and Alpert, 1989). In context of advertising, Gorn (1982) stated that background music may influence product choice because it becomes associated with the advertised product. As an extension of Gorn's study, Bierley, McSweeney, and Vannieuwkerk (1985) found that preference ratings for stimuli that "predicted" (preceded) appearance of pleasant music were significantly greater than preference ratings for those that predicted no music at all. Next research found that music provides a retrieval cue (Wallace, 1994) and music can also enhance memory for ads slogans when the slogans is conveyed in a form of song and jingle rather than as speech (Yalch, 1991; Wallace, 1994). However, inconsistent results may occur when studying music impact on message processing (Kellaris, Cox, Cox, 1993). Hahn and Hwang (1999) found that music can also give negative recall (Haley, Richardson, Baldwin, 1984) or no effect on advertising messages (Macklin, 1988; Stout and Leckenby, 1998). To summarize the prior researches, Lantos and Craton (2012) proposed a model of consumer response to advertising which outlines the key variables that would work either in favor of or against music's communication value for a brand. Audience responses to music in advertising, both positive and negative cognitive and affective responses (Craton and Lantos, 2011), are constructed by four key variables: listening situation, musical stimulus, listener characteristics, and advertising processing strategy.

Listening situation will affect music effect on advertising. Inappropriate situation could influence attitude towards the advertising negatively. (North, Hargreaves and Hargreaves, 2004; North and Hargreaves, 1996). People can be exposed by music when doing other activities, in a particular social context, when being exposed to a particular program content, either voluntary or involuntarily. (Lantos and Craton, 2012). Musical stimulus is the one of interacting executional elements of advertising stimulus along with setting, character, voice over, and storyline. (Scott, 1990). Consumer response to advertising music is about the function of role of music within the advertising (Stout and Leckenby, 1988). Role of music in advertising is divided into two parts which are foreground and background (Lantos and Craton, 2012). Foreground music is the music carrying the ad message directly through lyrics (jingle) or indirectly through original lyrics, it can also employ instrumental music with little voiceover or verbal message (Alpert and Alpert, 1991). Background music is more likely to be an instrumental music and it is less dominant and noticeable comparing to foreground music (Alpert and Alpert, 1991). Different source of music also give different responses to listeners. Allan (2006) found that music with original lyrics is more effective to gain attention and recall rather than music with altered lyrics, when using jingles create brand equity and feel more simple and real (Hampp, 2010). Music structure, such as tempo, pitch, texture, and complexity (Bruner, 1990) also leads to different preference and taste (Hargreaves et al, 2006). Finnäs (1989) and Shepherd (2003), as cited by Lantos and Craton (2012) found that certain sociodemographic variables such as age, sex, culture, subculture, social class, social group, personality, and mood state will influence to responses on advertising music. Regarding age group, younger people will have stronger preference for music than older people (Rentfrow and Gosling, 2006). That preference will arise during early adulthood or in other words in early

20s (Hargreaves *et al*, 2006). Although some reports found sex has nothing to do with musical preference, it is reported that sex and musical preference has a relationship when it comes to musical structure and genre. North and Hargreaves (2008) found that women prefer “soft” style of music such as pop while men prefer “hard” style of music such as hard rock. Responses to music are also related to listeners' cultural meaningfulness, social class, peer groups, and self personality (Lantos and Craton, 2012). Lantos and Craton (2012) defined advertisement processing strategy as a way of how consumer obtains meaning or information from an advertisement. Key elements of advertisement processing strategy are level of advertisement processing involvement (high vs low) and processing route (central vs peripheral), nature of product involvement (cognitive vs affective), and type of advertisement processing involvement (ad-message involvement vs ad-execution involvement).

### *Popular Music*

Prior researchers tried to define popular music. Many researchers agreed in one point that popular music is difficult to define, as stated by Middleton (1990) and Allan (2006). “Not serious music” is the popular music definition given by Adorno (1941) because the research found “standardization” and “pseudo-individualism” in it. Allan (2006) generalized the definition to be more exact, even though unfortunately popular music seems to “defy a precise, straightforward definition” (Shuker, 1994, p.5). Popular music is music that is well liked and well favored (Middleton, 1990), for “ordinary people” (Shuker, 1994), and has wide exposure in a fixed period of time. Allan (2006) also explained how music can be popular. It must be following several steps: production, distribution, and exposure. In recollecting data about popularity of songs, Billboard Magazine has chronicled rise or fall of about 20.000 popular songs in America. In the development, Billboard has become “the definitive weekly ranking for America's popular song.” (Whitburn, 1996). Hot 100 Billboard chart has significant impact on America's music industry and culture. “Top 40” term is simply a set of songs in top 40 of weekly Hot 100 Billboard chart (Bradlow and Fader, 2001). Although the goal of Billboard is to reveal most popular songs in United States, there are evidences that Indonesia audiences are influenced by Hot 100 Chart. It can be seen from charts made by Indonesians, such as Prambors Radio Top 40 chart, which the chart organization is based on the listeners' votes. In period of 18 June 2016 to 25 June 2016, the peak positions are similar to Billboard chart, such as songs titled *7 Years*, *Me Myself and I*, and *Stressed Out* (Prambors, n.d). Allan (2008) found that television ads with popular music is relevant to pop, rock, or hip-hop genre and also automotive category. In context of Musicscape framework, music liking depends on listeners' demographic background (listener characteristics) and familiarity with the music (Oakes, 2000). Hwang and Kim (2015) also stated similar findings that concludes music congruency and familiarity will facilitate the message retrieval. High personal significance on popular music leads to greater attention and memory to the advertising. (Allan, 2006). Those responses can be enhanced better when the lyric gives significant relevance (Chou and Lien, 2010). Regarding memory effect, popular music in advertising can also evoke earworm effect (catchy piece of music that continually repeats through a person's mind after it is no longer playing) when the advertising uses popular song either with original lyrics or modified lyrics (Levitin, 2006), and song with original lyrics stimulates more recall than modified lyrics (Allan, 2006). Although Roehm (2001) suggested song with no vocals will result to more effective recall than song with vocals due to sing along effect. It is also found that popular music will create association between brand and song (Allan, 2014). After that, popular music with personal significance gives more favorable attitude towards the brand or the advertising and also has the potential to increase purchase intention (Allan, 2006). However, Jillson (2014) found that popular music on advertising does not have significant effect on consumers' brand perception and loyalty.

*Cognitive component of attitude towards advertising music*

Craton and Lantos (2011) introduced and developed a construction of attitude towards the advertising music, consisting of cognitive component and affective component. Researches have found and summarized seven different cognitive components. First one is level and persistence of attention to music, whether music in ad has contributed to consumer's attention. Favorable attention is determined when the consumer chooses to enjoy and attend to music (Lantos and Craton, 2012). Next component is depth of processing of music which will enhance memory of ad content, with four factors influencing memory enhancement: well-learned music, rehearsal of ad message in lyrics, memory association with ad content, and music-message fit which means integration of music with brand message. Memory can be enhanced when the consumer focus on surface characteristics of the lyrics and it is simple/repetitive/well-learned (Craton and Lantos, 2011). Third component is perceived features of music available for association which creates new associations between music and brand (Zhu and Meyers-Levy, 2005). Next component is remembered features of music available for association that will tap prior association with familiar music. For instance, Dunbar (1990) explained, music in an ad can bring memories about location, period of time, or environment (according to classical conditioning theory). Next component is image suggested by music which will create a brand image. Musicians tend to create clear and simple music outlining brand personality (Dunbar, 1990). For instance, jazz relates to sophistication while rock indicates rebellious. (Craton and Lantos, 2011). If the wrong music (a function of genre, artist, lyrics, and structure) is selected, brand image is in damage. (Craton and Lantos, 2011). Next component is whether music perceived as distinctive or not which will differentiate the brand (Craton and Lantos, 2011). Last component of cognitive components of attitude towards the advertising music is perceived music-message fit which will reinforce ad message with music-message fit. It is previously stated that music-message fit can enhance recall. Besides that, music-message fit can also enhance attitude to the brand, affective response, and purchase intention (Oakes, 2007). Music-message fit is conveyed non-verbally through musical structure and genre in instrumentals and verbally through lyrics (Craton and Lantos, 2011). In regard of this, Craton and Lantos (2011) noted that music's cognitive effect have been under-emphasized. This research examines the importance of song selection of an advertising music in terms of its popularity by analyzing its effect on the cognitive components of attitude towards the advertising music in a model of consumer response to advertising music.

### Conceptual Framework and Hypotheses

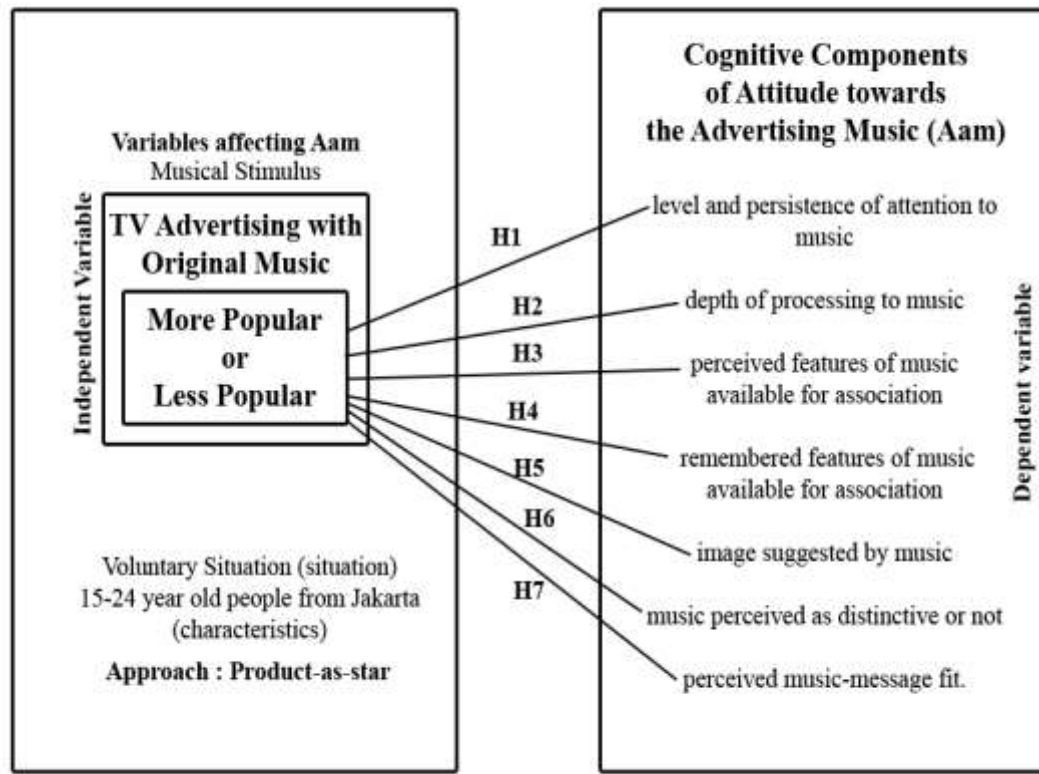


Figure 1. Conceptual Framework

Based on conceptual framework, seven hypotheses are developed to answer three research questions of this study :

H1o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in level and persistence of attention to music.

H1a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in level and persistence of attention to music.

H2o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in depth of processing to music.

H2a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in depth of processing to music.

H3o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in perceived features of music available for associations.

H3a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference

in perceived features of music available for associations.

H4o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in remembered features of music available for associations.

H4a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in remembered features of music available for associations.

H5o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in image suggested by music.

H5a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in image suggested by music.

H6o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in perception towards music as distinctive.

H6a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in perception towards music as distinctive.

H7o : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has no significant difference in perceived music-message fit.

H7a : The use of songs that had ever been in Hot 100 Billboard chart on television advertising and use of songs that had never been in Hot 100 Billboard chart on television advertising has significant difference in perceived music-message fit.

## **Methodology**

The data is gathered from quantitative research through online questionnaire and qualitative research from interview with expert. For the population sample, according to Jakarta government database, in 2014, there are 1.491.484 populations of people aged 15 to 24 in Jakarta. This number is used because this is the most recent accessible data. the number of respondents needed in quantitative research is 205 people. As a note, sampling error allowances is 7%. For this study, an expert musician and expert advertising practitioner, Riza Arshad, will be interviewed. Riza Arshad is also a pianist/accordionist of Simak Dialog since 1993, along with Tohpati (guitar), Arie Ayunir (drum), and Indro (bass) (the band is still existed until now although some members are changed now) In advertising industry, Riza Arshad is experienced for 19 years in making music for advertisements (1989-2008) as a music producers. He was involved in remarkable numerous projects. At first, he was Music Director in Prambors Radio (1989) who is responsible for making music for radio programs. He was also the one who produce music from TV station. Liputan 6 News' background music was one of his works. Starting from 1990 until 2008, Riza Arshad was the music producers for these advertisements : Sampoerna Untuk Bangsa, Kapal Api company profile, Garuda Indonesia Go Public, Coca Cola, Djarum, British American Tobacco, HSBC, Citibank, Sariwangi, Blueband, Jiwasraya, Pond's, Johnson & Johnson, Raid, and Frutella. Qualitative research, through in-depth interview with key informant, is aimed to gain information regarding the use of music in advertising. The objective of the questions is to investigate process of making television



advertising, or to be specific, the process of making music in television advertising, from the point of view of advertiser themselves. For the data analysis, it will be using descriptive analysis and Mann-Whitney test for hypothesis testing, it is used since the distribution of the data is not normal.

## **Data Analysis**

### *Interview*

This method is to compare the literature study with the reality faced by practitioners. The data is obtained through in-depth interview with Riza Arshad, a musician who also works as advertising practitioner for 19 years. According to Riza Arshad, producing music in advertising starts from determining 'characters' of the product and who are going to use it. The advertising itself has to represent the product and attempt to be emotionally close to the audience, it has to be aligned with the music used in the advertising. The process of making music in advertising is parallel to the process of making other parts of advertising such as plot, image, or story. It is a rare occasion to find a music producer who starts producing the music for advertising after advertising concept has done. Moreover, there is a validation process before publishing an advertising as a whole, including music used in advertising. A research department will decide whether the music used in advertising is appropriate or not. There will be review on musical congruity with target market and sometimes music in advertising gets rejected because it is researched that music used in advertising does not fit the target audience.

There are several approaches in making music for advertising. Music with advertising can be made from scratch, meaning the new music is made or commonly called jingle. Music for advertising can also be obtained from buying copyrighted song, or buying copyrighted song with modification on lyrics, or setting other manipulation on original music depending on the agreement between advertiser and musician's management. In terms of time taken and cost, buying copyrighted song is more efficient than other approaches. Riza mentioned that making music from scratch requires a long space of time. However, according to Riza, that does not mean that using copyrighted song will be more effective for the advertised product. The effectiveness is situational depending on creative brief. Popular music in advertising usage is the moment when advertisers understand what all consumers would like in a general. In other words, advertisers would use a song that everyone knows, from artist that everyone knows, so, according to Riza, the advertisement will be accepted for the population. Moreover, exposure to popular song has been significantly increasing because people nowadays, especially younger generation, search for information using internet. Riza added, the use of popular song will be effective when the artist who composes the song has gained massive media attention. It is in line with Musicscape framework which states, music liking depends on listeners' demographic background (listener characteristics) and familiarity with the music (Oakes, 2000).

There are considered aspects in making music. According to Armstrong and Kotler (2008), market segmentation is dividing a market into smaller group with distinct needs, characteristics, or behaviors that might require separate marketing strategies or mixes. Following these statements by prior researchers, Riza agreed that producing music for advertisement should consider market segmentation aspect. Lyrics, genre, and artist are important to be considered by advertisers. According to Riza, those components form one whole package and can not be considered separately when producing music for advertisements. According to Riza Arshad, an advertisement needs 'quick attention' from its audience. It becomes important because an advertisement usually only takes 15 to 30 seconds time. At that condition, audiences' circumstances will be various. They could be watching or leaving the television unwatched if the advertisement showed up in television. During the interview, Riza repeatedly stated that relevancy is important. When producing music for advertisement, it starts from assessing the advertised brand first, including its strength and weakness. Riza conveyed is in line with recent studies

that showed that musical fit, as well as voice fit (when the voice in advertising is relevant to ad message), also resulted to greater recall, also more favorable attitude towards the advertising and purchase intention (North, *et al.* 2004) and likelihood to purchase (Zhu, Rui and Meyers-Levy, Joan; 2005), while when the music does not fit it will evoke adverse effect on attitude towards the advertising (Shen and Chen, 2006) such as dissonance and/or confusion (Kellaris, *et al.*, 2003).

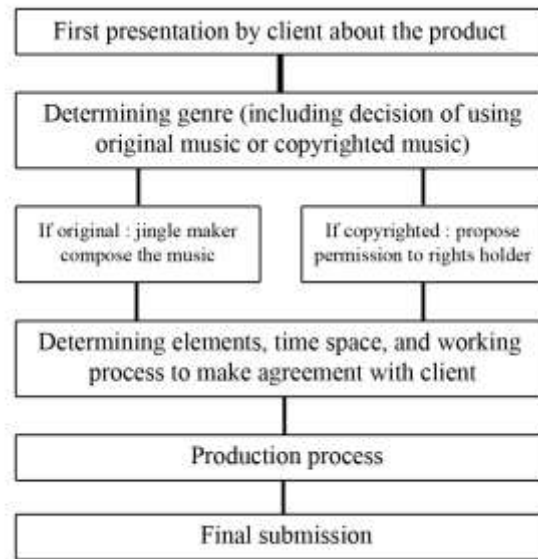


Figure 2. Workflow of music producing for advertising

Figure 4.2 discusses about working process and SOP of music producing for television advertising, it is stated by Riza based on his 19 years of producing music for advertising. The first phase of making music for advertising is meeting with client to present the creative brief and character of a "subject" of a product that will be interpreted and represented in a form of music. Then, a music producer will determine the appropriate genre for the ad. This process includes "*the decision of choosing whether the music should be original or copyrighted.*" If the music is original, a music composer will start composing the music. If the music is copyrighted, there must be an agreement made with copyright holder regarding the use of music for commercial purpose. In an agreement process, advertisers focus on time length of the agreement in order to discuss and negotiate price of the copyright. An advertisement in television itself is broadcast for months or years. In some cases, there may be 'seasonal' airing time. When an advertisement is in television for longer time, it is an evidence of an increase of 'rating' of the ad itself or an increase of the product's sales. According to Riza, those are indicators of 'successful' advertisement. After determining genre and choose whether the ad should use the original music or not, the next phase of producing music for television advertisement is determining 'element', 'treatment', and 'working time' for the music. 'Element' is defined as supporting tools such as artist, lyrics, and instruments used to make music. 'Treatment' is defined as production techniques. For instance, if the ad uses copyrighted song. It will be taken to consideration to make the music to sounds slightly different from the original arrangement in order to match ad message. 'Working time' is the time given by clients to work on music producing. The 'element', 'treatment', and 'working time' are discussed with client to negotiate price with music producer. After that, a music producer can start producing music with supervising by client in the whole process. Lastly, the final result of music in advertisement is submitted to client.

### Descriptive Analysis

Every answer submitted by respondents are about to be given weight. After calculating weighted mean score, scale range is used to determine the position of responses by using score of each variable. Weight of answers that formed from interval scale consists number 1 into 5 that interprets negative position to positive position.

So the position of responses will be :

1	VUF	1.8	UF	2.6	N	3.4	F	4.2	VF	5
---	-----	-----	----	-----	---	-----	---	-----	----	---

VUF : Very unfavorable cognitive attitude towards advertising music (Scale 1 – 1.8)

UF : Unfavorable cognitive attitude towards advertising music (Scale 1.8 – 2.6)

N : Neutral cognitive attitude towards advertising music (Scale 2.6 – 3.4)

F : Favorable cognitive attitude towards advertising music (Scale 3.4 – 4.2)

VF : Very favorable cognitive attitude towards advertising music (Scale 4.2 – 5)

Every component of cognitive attitude towards advertising music : level and persistence of attention to music, depth of processing to music, perceived features of music available for association, remembered features of music available for association, image suggested by music, music perceived as distinctive or not, and perceived music-message fit, will be analyzed separately with weighted mean score analysis in order to determine the favorability of cognitive attitude towards advertising music with songs from Hot 100 Billboard chart (Mizone ad) and songs not from Hot 100 Billboard chart (Close-up ad). The mean score will be placed in scale range (ranged from very unfavorable to very favorable).

Table 1. Position of response

Variable	Popular Group (Mean)	Attitude	Non Popular Group (Mean)	Attitude
Level and persistence of attention to music	4.04	Favorable	2.94	Neutral
Depth of processing to music	4.06	Favorable	2.57	Unfavorable
Perceived features of music available for association	2.48	Unfavorable	2.57	Unfavorable
Remembered features of music available for association	3.08	Neutral	2.50	Unfavorable
Image suggested by music	3.56	Favorable	3.46	Favorable
Music perceived as distinctive or not	3.31	Neutral	3.29	Neutral
Perceived music-message fit	3.56	Favorable	3.48	Favorable

For the cognitive attitude, it can be seen from position of response in descriptive analysis. Using Likert scale, it is investigated whether the position of attitude is in very favorable, favorable, neutral, unfavorable, or very unfavorable attitude.

To test the significant of difference between those two samples, Mann-Whitney Test is used because the data is not normally distributed which violates requirements of using Independent Samples t-Test. From Mann-Whitney test, it can be seen that there are significant difference in 'level and persistence of attention to music' variable, 'depth of processing to music' variable, and 'remembered features of music

available for association' variable. On the other hand, there are no significant difference in 'perceived features of music available for association' variable, 'image suggested by music' variable. 'music perceived as distinctive or not' variable, and 'perceived music-message fit' variable.

Table 2. Mann-Whitney test result

Variable	P-value (Sig)	Mean Rank (Popular)	Mean Rank (Non Popular)	Result
Level and persistence of attention to music	0.000	276.53	134.47	Significant difference (H1a accepted)
Depth of processing to music	0.000	295.75	115.25	Significant difference (H2a accepted)
Perceived features of music available for association	0.346	200.12	210.88	No significant difference (H3o accepted)
Remembered features of music available for association	0.000	247.48	163.52	Significant difference (H4a accepted)
Image suggested by music	0.123	214.36	196.64	No significant difference (H5o accepted)
Music perceived as distinctive or not	0.609	208.42	202.58	No significant difference (H6o accepted)
Perceived music-message fit	0.211	212.67	198.33	No significant difference (H7o accepted)

From Table 2, it can be seen that most of the mean ranks in popular group have higher points than mean ranks in non popular group, with the exception in 'perceived features of music available for association' variable. In this case, advertisement with popular music receives more favorable cognitive attitude towards the advertising music with significant difference in 'level and persistence of attention to music' variable, 'depth of processing to music' variable, and 'remembered features of music available for association' variable.

## Conclusion

This means that using songs from Hot 100 Billboard chart in advertising could give significant impact in several variables in cognitive component of attitude towards the advertising music (Aam). Using popular songs will make consumer enjoy and attend to the music ('level and persistence of attention to music'), enhance memory of ad music through consumer focus on surface characteristics of music such as simple/repetitive/well-learned lyrics ('depth of processing to music' variable), and tap prior association with music used in the ad. Popular music can more likely bring memories about location, period of time, or environment. Those variables are significantly receive more favorable attitude from the consumer.

Besides findings from quantitative research, the interview with expert practitioner concludes the similar thing. The informant, Riza Arshad, stated *"advertisers would use a song that everyone knows, from artist that everyone knows."* So the consumer will attend to music when they are exposed to an advertising in television. This is called as quick 'attention', according to Riza. *"They could be watching or leaving the television unwatched if the advertisement showed up in television. So, that audiences need 'calling' sound so they would attend to that ad."* The use of popular music will tap prior association as the consumer would think, "Hey, the music is so me!" In short, attention, memory depth, and remembered features of music for association are the factors considered by advertisers when they have to choose copyrighted and popular music in their ad. However, Riza pointed that without the relevancy between the music and product, the ad will be rejected by consumer. That is the importance of 'image suggested by music' and 'perceived music-message fit.'

The findings in this research aligns with some of prior researches regarding similar issues. Allan (2006) concluded that using original vocals of original song will bring more effective advertisement stimuli in attention, memory, attitude, and purchase intention (although purchase intention is not in the scope of this study). Levitin (2006) stated that using popular music will enhance better memory due to its "earworm" effect which will make listeners remember the catchy piece of music such as its tone and lyrics even when the song is not played. In this study, the song in Hot 100 Billboard chart receives more favorable attitude in 'depth of processing to music' variable. However, the ad uses song from Hot 100 Billboard chart and the ad that does not use song from Hot 100 Billboard chart do not have significant difference in how consumer perceive the advertised brand. It is reflected in result in following variables : perceived features of music available for association, image suggested by music, music perceived as distinctive or not, and perceived music-message fit. Previous research also stated similar result when Jillson (2014) concluded that the use of popular music does not have effect on consumer perception towards the brand.

### *Recommendation*

From the findings, researcher would like to propose recommendation to advertising practitioners regarding the music selection. The recommendation applies for the advertisement within scope of the study : when television advertising when advertisers attempt to reach national market, especially in Jakarta, and younger age group (15 to 24 years old), when the advertisers decide to use original and copyrighted music with no modification on lyrics, when the music is dominant as foreground music, and when the advertising uses product-as-star approach. The recommendation might not be applicable for the advertisement outside the defined ones in scope of study. The recommendation is based on workflow of music producing from advertising explained in section 4.1.4. This makes the recommendation is applicable in music producers' point of view.

#### **1. Use songs from Hot 100 Billboard Chart**

As the result gives evidence that the use of songs from Hot 100 Billboard Chart receives more favorable cognitive attitude, it is suggested for music producers to take Hot 100 Billboard Chart into consideration when they decide to use copyrighted music for the advertisement. It would enhance attention, enhance memory, and tap prior association with the music. On the other hand, using songs that have never been in Hot 100 Billboard Chart gives no advantage to cognitive component of attitude towards advertising music, according to the result in this research.

#### **2. Ensure relevancy**

From the music producer point of view, music must be relevant to the product. It can be seen from the workflow of the music producer when the first phase is a meeting with client to shape perception and understanding towards the brand that is about to be advertised. It is not recommended to depend

solely on music popularity, as the variables in cognitive component of attitude towards advertising music includes 'image suggested by music' or 'perceived music-message fit.'

### 3. Consider airing period

A survey done by Daynebatten.com in December 2015 states that in recent era (2000s – onwards), averagely, a song lasts approximately 12 weeks in Hot 100 Billboard Chart, with 50% chance of a song lasts for 8 weeks. An average of 12 weeks is due to exceptional singles such as Radioactive by Imagine Dragon that lasts 85 weeks in the chart. A song does not usually top to long as only 14% of the songs in top of Hot 100 Billboard chart could make it into next 5 weeks. Based on the survey, it is recommended to consider the airplay of the ad if advertisers decide to use songs from Hot 100 Billboard Chart. Based on interview, an ad usually airs monthly, annual, or seasonal. It is recommended to have airplay period between 8 to 12 weeks (2 to 3 months) if the ad uses song from Hot 100 Billboard chart. If the song lasts longer in the chart, it is recommended to extend the airplay period.

### Future Research

There are some limitations in this research due to limited research period. Future research could further explore the model of consumer response toward advertising music by Lantos and Craton. Other variables affecting attitude towards the advertising music such as listener situation, listener characteristics, or advertisement processing strategy and its effect to attitude towards the advertising music for both cognitive and affective aspects can be investigated. Further investigation can be done to attitude towards the ad, attitude towards the brand, purchase intention, and brand choice.

### References

- Adorno, T. W. 1941. On popular music. *Studies in philosophy and social sciences*, 9, 17-48.
- Allan, David. 2004. *The role of personal significance : effects of popular music in advertising on attention, memory, attitudes and conation*. Ph. D. Temple University 2004.
- Allan, David. 2006. Effects of Popular Music on Attention and Memory in Advertising, *Journal of Advertising Research*, vol. 46, pp. 1-11.
- Allan, David. 2008. A Content Analysis of Music Placement in Prime-Time Television Advertising. *Journal of Advertising Research*, vol. 48, pp. 1-14.
- Allan, David. 2014. Turn it up: That's my song in that ad. *International Journal of Music Business Research*, April 2014, vol. 3 no. 1, pp. 26 – 51.
- Alpert, J.I. and Alpert, M.I. 1989. Background music as an influence in consumer mood and advertising responses. in Srull, T.K. (Ed.), *Advances in Consumer Research*, Vol. 16, Association for Consumer Research, Provo, UT, pp. 485-91.
- Alpert, J.I. and Alpert, M.I. 1991. Contributions from a musical perspective on advertising and consumer behavior, *Advances in Consumer Research*, Vol. 18, pp. 232-7.
- Armstrong, G. Kotler, P. 2008. *Principles of Marketing*, 5<sup>th</sup> ed. New York : Prentice Hall.
- Bierley, C., Mcsweeney, F. K., Vannieuwerkerk, R. 1985. Classical Conditioning of Preferences for Stimuli. *Journal of Consumer Research* 12(3):316-23.
- Billboard. 2016. *How It Works*. <http://www.billboard.com/charts/hot-100>. (Accessed on 2016/04/24).
- Bradlow, E. & Fader, P. S. 2001. A Bayesian Lifetime Model for the "Hot 100" Billboard Songs. *Journal of the American Statistical Association* 96(454) : 368-381.
- Bruner, G.C. 1990. Music, mood, and marketing. *Journal of Marketing*, Vol. 54, pp. 94-104.
- Chou, H. Y. & Lien, N. H. 2010. Advertising effects of songs' nostalgia and lyrics' relevance, *Asia Pacific Journal of Marketing and Logistics*, Vol. 22 Iss: 3, pp.314 – 329.
- Daynebatten. 2015. *Analyzing the Billboard Hot 100 Archive*. <http://daynebatten.com/2015/12/billboard-hot-100-archive/> (Accessed on 2016/08/17).

- Dunbar, D. S. 1990. Music and Advertising. *International Journal of Advertising*. vol. 9, pp. 197-203.
- Erianto, Dwi. 2016. Televisi, Dua Sisi Mata Uang. *Kompas*. 22 March. [http:// print.kompas.com/ baca/ 2016/03/29/Televisi- Dua-Sisi-Mata-Uang](http://print.kompas.com/baca/2016/03/29/Televisi-Dua-Sisi-Mata-Uang). (Accessed 2016/04/01).
- Gorn, G.J. 1982. The effects of music in advertising on choice behavior: a classical conditioning approach. *Journal of Marketing*, Vol. 46, pp. 94-101.
- Hargreaves, D.J., North, A.C. and Tarrant, M. 2006. "Musical preference and taste in childhood and adolescence", in McPherson, G.E. (Ed.), *The Child as Musician: Musical Development from Conception to Adolescence*, Oxford University Press, Oxford.
- Hahn, M., Hwang, I. 1999. Effects of tempo and familiarity of background music on message processing in TV advertising : A resource-matching perspective. *Psychology & Marketing*; Dec 1999; 16, 8; pg. 659.
- Haley, R.I., Richardson, J., Baldwin, B. M. 1984. The effects of nonverbal communication in television advertising. *Journal of Advertising Research* 24 (4), 11-18.
- Hampp, A. 2010. A reprise for jingles on Madison Avenue. *Advertising Age*, Vol. 6 1, September, p. 22
- Hecker, S. 1984. Music for advertising effect. *Psychology & Marketing*, 1,3-8.
- Hwang, I. & Kim, H-K. 2015. The Effect of Congruency and Familiarity of Background Music in TV Advertising on the Music's Role as a Retrieval Cue. *Asia Marketing Journal*, Vol. 16, Iss. 4, pp. 1-18.
- Jillson, Amanda. 2014. *The Effects of Popular Music in Television Advertisements on Branding. Honors Projects in Marketing*. Bryant University.
- Kellaris, J. J. 2003. Dissecting earworms: Further evidence on the song-stuck-in-your-head" phenomenon. In C. Page & S. Posavac, (ed.s) *Proceedings of the Society for Consumer Psychology Winter 2003 Conference, New Orleans, LA, American Psychological Society*, 220-222.
- Kellaris, J.J., Cox, A.D. and Cox, D. 1993. The effect of background music on ad processing: a contingency explanation. *Journal of Marketing*, Vol. 57, pp. 114-25.
- Komisi Penyiaran Indonesia. 2012. *Pengaturan Iklan di P3SPS Baru*. [http://www.kpi.go.id/ index.php/terkini/30534- pengaturan-iklan-di-p3sps-baru](http://www.kpi.go.id/index.php/terkini/30534-pengaturan-iklan-di-p3sps-baru). (Accessed 2016/04/01).
- Lantos, G.P., Craton, L.G. 2011. Attitude toward the advertising music: an overlooked potential pitfall in commercials, *Journal of Consumer Marketing*, Vol. 28 Iss: 6, pp.396 – 411.
- Lantos, G.P., Craton, L.G. 2012. A model of consumer response to advertising music. *Journal of Consumer Marketing*, Vol. 29 Iss: 1, pp.22 – 42.
- Levitin, D. 2006. *This is Your Brain on Music: Understanding a Human Obsession*. London : Atlantic Books.
- Macklin, M.C. 1988. "The relationship between music in advertising and children's responses: an experimental investigation", in Hecker, S. and Stewart, D.W. (Eds), *Nonverbal Communication in Advertising*, Lexington Books, Lexington, MA, pp. 225-45.
- Meeske, M. D., 2008. *Copywriting for the Electronic Media: A Practical Guide*, 6<sup>th</sup> ed. Boston : Cengage Learning.
- Middleton, R. 1990. *Studying Popular Music*. Milton Keynes : Open University Press.
- North, A.C. and Hargreaves, D.J. 1996a. Situational influences on reported musical preferences. *Psychomusicology*, Vol. 15, pp. 30-5.
- North, A.C. and Hargreaves, D.J. 2008. *The Social and Applied Psychology of Music*. Oxford : Oxford University Press.
- North, A.C., Hargreaves, D.J. and Hargreaves, J.J. 2004. Uses of music in everyday life, *Music Perception*, Vol. 22, pp. 41- 77.
- Oakes, S. 2000. The Influence of the Musicscape Within Service Environments, *Journal of Services Marketing*, vol. 14, pp. 539-556.
- Oakes, S. 2007. Evaluating Empirical Research into Music in Advertising: A Congruity Perspective, *Journal of Advertising Research*, vol. 47, pp. 38-50.
- Prambors. 2016. *Charts*. <http://www.pramborsfm.com/charts>. (Accessed 2016/06/27).

- Roehm, M. L. 2001. Instrumental vs. Vocal Versions Of Popular Music in Advertising, *Journal of Advertising Research*, vol. 41, pp. 49-58
- Scott, L.M. 1990. Understanding jingles and needledrop: a rhetorical approach to music in advertising. *Journal of Consumer Research*, Vol. 17, pp. 223-36.
- Shen, Y.-C., Chen, T.-C. 2006. When east meets west: the effect of cultural tone congruity in ad music and message on consumer ad memory and attitude. *International Journal of Advertising*, Vol. 25 No. 1, pp. 51-70.
- Shuker, Roy. 1994. *Understanding Popular Music*. New York : Routledge.
- Stanton, W. J., Etzel, M. J., Walker, B. J., 1994. *Fundamentals of Marketing*. New York : McGraw-Hill.
- Stout, P., & Leckenby, J. D. 1988. "Let the music play: Music as a nonverbal element in TV commercials" in *Nonverbal Communication in Advertising*, eds. S. Hecker & D. W. Stewart, Lexington Books, Lexington, MA, pp. 207-233.
- Stout, P.A., Leckenby, J.D. and Hecker, S. 1990. Viewer reactions to music in television commercials. *Journalism Quarterly*, Vol. 67, pp. 887-98.
- Trimegah. 2016. *Research Report Trimegah*. [Http://mari.co.id/assets/uploads/cms/files/1018563Research-Report-Trimegah-20160422.pdf](http://mari.co.id/assets/uploads/cms/files/1018563Research-Report-Trimegah-20160422.pdf). (Accessed 2016/05/05).
- Wallace, W.T. 1994. Memory for music: effect of melody on recall of text, *Journal of Experimental Psychology*, Vol. 20 No. 6, pp. 1471-85.
- Wells, Burnett, Moriarty. 2010. [Advertising – Principles and Practice](#). NJ: Prentice Hall.
- Whitburn, L. 1996. *The Billboard Book of Top 40 Hits*. New York : Billboard Publication.
- Yalch, R. 1991. Memory in a jingle jungle: Music as a memonic device in communication advertising slogans. *Journal of Applied Psychology*, 76(2), 268-275.
- Zhu, R., & Meyers-Levy, J. 2005. Distinguishing between meanings of music: When background music affects product perceptions. *Journal of Marketing Research*, vol. 42, pp. 333-345.