The effects of music in television commercials

Stephen Arthur Watson

University of Wollongong

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THE EFFECTS OF MUSIC
IN TELEVISION COMMERCIALS

DOCTOR OF PHILOSOPHY

from

THE UNIVERSITY OF WOLLONGONG

by

STEPHEN ARTHUR WATSON

FACULTY OF EDUCATION
1992
ABSTRACT

Music functions as an advertising 'instrument' in television commercials to enhance the marketing effectiveness of goods and services. Evaluating the effects of music on responses, however, is often intuitive, largely because of the difficulties of obtaining data uncontaminated by the visuals, and other consumer-related factors.

This study was designed to measure empirically the effects of music on responses in television commercials. To test the hypotheses, original and alternate music versions of each of three television commercials were utilised. In all three commercials the music was different between versions, and also differed in levels of musical stimulation. The alternate (experimental) versions were deemed to contain a greater amount of musical stimulation than the original (control) versions. The music for the alternate versions of the three test commercials was composed by the author, after completing a detailed musical analysis of thirty-three award-winning music tracks, written for commercials shown on Australian television. The analysis focused on the music's tonality, tempo, rhythm, melody, harmony, form, instrumentation, texture, intensity, mood and style.

The size of the sample tested numbered in excess of two thousand three hundred subjects, aged between eighteen and sixty-five. Responses to four dependent variables were compared, in the two music versions of the test commercials. The four dependent variables were reactions to the music, reactions to the visuals, desire for the product and intent to purchase. In addition, the intervening variables of gender, age and level of education were assessed for the significance of their mediating effects.

The results showed that a change in the music significantly affected responses, in all three test commercials, and that liking for the commercial was positively associated with liking for the music. Increased musical stimulation resulted in increased
favourability towards the commercial, only when the music was liked. Increased musical stimulation had the opposite effect when the music was unliked. Age was found to be a significant factor affecting responses, in all three commercials. The trend showed that favourable responses increased with age. The effects of gender and level of education were not found to be significant in this study.

Owing to the fact that repeated exposure of television commercials is an integral part of the marketing process, responses to the two music versions were also compared after repetition of the commercials. The evidence provided some support for the notion that more complex music can delay commercial wearout, and by so doing, affect purchase intentions.
ACKNOWLEDGEMENTS

The completion of this thesis was made possible by the assistance and support of professional colleagues, friends and family. I am indebted to them all.

Special thanks are due to: Professor Ron King, Associate Professor John Patterson and Dr. Ken Russell of the University of Wollongong; Professor Des Crawley, Dean of the School of Arts, University of Western Sydney, for his support in organising Professional Development Leave on several occasions during the preparation of this thesis; Doctor Philomena Brennan, Senior Lecturer in Music Education at the University of Sydney, for teaching me attention to detail, and ordered thinking; Stanley Wong, Computer Programmer at Sydney University, for the promptness of his assistance with statistical data; Carole Joyce, and my sons Tony and Craig, for the many hours of sorting, collating and recording data.

My deepest debt of gratitude is to my wife Kerrie, who worked tirelessly on the word processing and the formatting of the document throughout its many stages of development. Her unending encouragement and support was the inspiration to see this study through to its completion.
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CHAPTER 1

INTRODUCTION

Music has been used extensively in television commercials to enhance the marketing of goods and services. Television commercials have utilised music to promote motor vehicles, foods, beverages, cosmetics, clothing, household items, recreational activities, and business services. The fact that music continues to be used in television advertising suggests that it can have positive effects on marketing. There is, however, a paucity of research on the extent to which music may be able to modify purchase intentions. Given the high costs associated with television advertising, quantitative evidence of music's effects on purchasing behaviour, which has the potential to maximise the value of the advertising dollar spent by the client, would be important information for all parties involved in the marketing process. Such evidence is long overdue.

The effective use of music in television commercials may provide a method of overcoming consumer disinterest in and resistance to an advertising message. Disinterest in an advertising message can occur because a consumer's needs for a particular product category have already been satisfied. Resistance to an advertising message can occur because a television commercial interrupts programme continuity, and by so doing, adversely affects enjoyment. A further factor which can affect consumer resistance to a commercial is the number of repetitions of the commercial (an essential component of the marketing strategy of television advertising). These and other consumer-related factors mediate the impact of an advertising message in a television commercial. The burden of advertising is therefore an on-going search for methods of increasing consumer involvement in a television commercial's message.

Music may provide a means of increasing consumer involvement in a television commercial because of its capacity to stimulate
listeners. Music's capacity to stimulate is realised in dance music, marching music, music for patriotic occasions, film music which highlights the action in the visuals, and music in live concert performances. By increasing musical stimulation in television commercials, it may be possible to increase consumer response to the commercial in toto. Given increased response, a corresponding change in product desire and/or intent to purchase may also eventuate. Thus an approach to music composition may provide a method by which the marketing of products in television commercials can be enhanced.

1. The Nature of the Problem

This study seeks to determine whether music can have a significant effect on responses in television commercials. The study has three objectives. The first objective is to determine whether a change in the music in television commercials results in a change in responses to the commercials. A change in the music is represented by an approach to music composition, which is deemed to increase musical stimulation. It is hypothesised that, given two music versions of the same commercial, with one version more musically stimulating than the other, there will be an increase in the intensity of consumer responses to the more stimulating music version, which will affect intentions to purchase the advertised product.

The second objective is to determine whether the effects of the music on responses in television commercials are mediated by other consumer-related factors such as gender, age and level of education. The final objective is to determine whether repeat viewings of two different music versions of the same television commercial effect significant differences between versions in intentions to purchase the advertised product.
2. Hypotheses

The central hypothesis, expressed in null form, is that a change in the music has no significant effect on responses, in each of three television commercials, identified as *Fascination*, *Bright Lites* and *Hi-C*. There are twenty-seven supplementary hypotheses:

- There is no significant difference between subject groups in reactions to the music, in *Fascination*.
- There is no significant difference between subject groups in reactions to the visuals, in *Fascination*.
- There is no significant difference between subject groups in desire for the product, in *Fascination*.
- There is no significant difference between subject groups in intent to purchase, in *Fascination*.
- There is no significant difference between subject groups in reactions to the music, in *Bright Lites*.
- There is no significant difference between subject groups in reactions to the visuals, in *Bright Lites*.
- There is no significant difference between subject groups in desire for the product, in *Bright Lites*.
- There is no significant difference between subject groups in intent to purchase, in *Bright Lites*.
- There is no significant difference between subject groups in reactions to the music, in *Hi-C*.
- There is no significant difference between subject groups in reactions to the visuals, in *Hi-C*.
- There is no significant difference between subject groups in desire for the product, in *Hi-C*. 
There is no significant difference between subject groups in intent to purchase, in *Hi-C*.

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals, and desire for the product in *Fascination*.

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals, and desire for the product in *Bright Lites*.

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals, and desire for the product in *Hi-C*.

Four viewings of *Fascination* do not result in a significant difference between subject groups in reactions to the music.

Four viewings of *Fascination* do not result in a significant difference between subject groups in reactions to the visuals.

Four viewings of *Fascination* do not result in a significant difference between subject groups in desire for the product.

Four viewings of *Fascination* do not result in a significant difference between subject groups in intent to purchase.

Four viewings of *Bright Lites* do not result in a significant difference between subject groups in reactions to the music.

Four viewings of *Bright Lites* do not result in a significant difference between subject groups in reactions to the visuals.

Four viewings of *Bright Lites* do not result in a significant difference between subject groups in desire for the product.
Four viewings of *Bright Lites* do not result in a significant difference between subject groups in intent to purchase.

Four viewings of *Hi-C* do not result in a significant difference between subject groups in reactions to the music.

Four viewings of *Hi-C* do not result in a significant difference between subject groups in reactions to the visuals.

Four viewings of *Hi-C* do not result in a significant difference between subject groups in desire for the product.

Four viewings of *Hi-C* do not result in a significant difference between subject groups in intent to purchase.

3. The Significance of the Study

The void of empirical evidence in relation to the effects of music in television commercials, particularly in relation to product desire and purchase intentions, may be due to the inherent difficulties of obtaining reliable results. These difficulties arise because music is but one of many variables affecting responses in a television commercial.

There have been a few studies which have tested changes in responses when different music has been paired with the same single visual. In a television commercial, however, visuals change constantly, and have their own separate as well as combined impact on responses. In a television commercial (or a film) there are too many variables for the researcher to confidently attribute changes in response to specific musical effects. Moreover, the value of such an approach is questionable, if for no other reason than the same visuals in the same sequence are not likely to recur.

Therefore, rather than attempting to design a study where changes in responses to television commercials are able to be attributed to specific music variables, this study measures the effects of music on responses, where one of the music versions of each of the test
commercials has been composed and arranged to be more musically stimulating than the other. Because of the likelihood that music interacts with other variables in television commercials, it was hypothesised that an increase in musical stimulation may result in significant changes in responses to visual stimuli, and may also affect a consumer's desire for and intent to purchase the advertised product. Data showing such changes is, of course, of fundamental concern to the advertising industry.

It is also relevant for an advertiser to know the extent to which gender, age and level of education affect responses. These and other subject-related factors are important considerations where products are promoted to specific target markets.

Finally, the repeated exposure of different music versions of the same commercials may lead to further changes in responses. The effects of music on purchase intentions, not evident at the initial viewing of a television commercial, may become evident after several viewings. Because the repetition factor is an integral part of the marketing process in the television medium, such data is again highly relevant.

A further strength of this study is its attempt to replicate an 'environmental' rather than an experimental approach to the testing of consumer responses in television commercials. In the test conditions, a viewing situation was created which closely resembled the manner in which television viewing occurs in the home. In addition to the test conditions, this study is also important because of the size of the sample obtained. A professional company, specialising in the assessment of subject responses to television commercials, assisted in the testing of approximately two thousand four hundred subjects. Before discussing the design of the study and the test procedures in detail, the literature relevant to the topic is reviewed.
CHAPTER 2

REVIEW OF RELATED LITERATURE

Music is one of a number of art forms that combine to affect responses to television commercials. It is therefore essential to consider music's effects not in isolation, but as an integral part of a more complex whole. In this chapter, the relevant literature is reviewed in four sections. The first section examines the literature relating to music's affective value, and also to the environmental factors which mediate responses to musical stimuli. The second section examines advertising practice as it affects music's function in television commercials. The third section evaluates the effects of music on visual stimuli, cognitive performance and purchasing behaviour. The final section examines the effectiveness of the popular song form as a marketing strategy in television commercials.

1. The Affective Value of Music

By the 1930's it had been demonstrated conclusively in experimental studies, that music has an affective value; that is, it can express definite emotions shared in general by most listeners within the same culture (Seidman 1981:50).

To affect is "to produce an effect or change...in mind or feelings" (Blair 1982:15). The measurement of changes in affective responses to music is complex, because of the number of variables involved. LeBlanc summarises these diverse variables in a hierarchical model entitled 'Sources of Variation in Musical Taste' (1980:30). Factors which mediate musical effect are both intrinsic and extrinsic to the individual. "The listening process itself is subject to many variables, some individual and personal in origin, some historical and social" (Rosing 1980:66).
In order to evaluate the extent to which music can affect responses, the "relevant biological, individual and social influences" need to be considered, "as well as the musical structure itself" (Rosing 1980:74). This section of the chapter therefore begins by examining some of the 'biological, individual and social influences' that mediate the effects of music on responses.

1.1 **The Effects of Music**

Radocy and Boyle assert that "affective responses to music" are accompanied by "physiological reactions of the automatic nervous system" (1988:237). Physiological changes in responses to music have been measured, with mixed success, by testing changes in galvanic skin response and heart rate. Zimmy and Weidenfeller tested the responses of eighteen subjects to stimulating, neutral and calming music. Their results showed that changes in galvanic skin response reflected changes in listeners' affective states. "The galvanic skin response to the exciting music was a pronounced decrease in resistance, indicative of an increase in arousal" (1963:313). Their test results, however, did not show changes in heart rate as an outcome of the music listening experience.

In contrast, responses to music were shown to cause significant changes in heart rate in a test by Landreth and Landreth. The authors found that music "characterised by driving and insistent rhythm, mounting sequential interplay, and progressive dynamic intensity" produced speeded heart rate, while "eminent changes in rhythm, texture and dynamics" produced slowed heart rate (1974:11).

Radocy and Boyle assert that "music which stimulates or arouses listeners has a strong energising component" (1988:266). This notion is consistent with that of McMullen, who contends that the extent of stimulation ("activation") experienced by a listener occurs in response to the energy and structure of the music.
McMullen's conception is that a listener's response to music occurs along an activation (arousal) continuum, no arousal and complete arousal representing the two polar extremes (1982:51). Hevner argues that subjects experience a greater amount of "muscular tension" when a music listening experience is adjudged to be "vigorous-robust (or) exciting-impetuous" and a lesser amount of muscular tension when the music is "sentimental-yearning and quiet-serene" (1936:250).

Radocy and Boyle maintain that our physical response to music increases when the music is percussive, staccato, and accented. The authors argue that the energising factor of the music is provided, in particular, by the music's rhythm and tempo. "Rhythm characterised by detached, percussive sounds stimulates muscular action" (1988:266). Borling identifies music with strong rhythms, dissonance, loud dynamics and staccato rather than legato notation as "stimulative". He says that the effect of stimulative music "on the body metabolism, the emotions and the body's energy level, is to induce bodily action" (1981:102-103).

According to Rosenfeld, "insistent rhythms" have traditionally been used to arouse feelings of agitation and excitement. Rosenfeld reminds us that, "in primitive cultures, people used extended sessions of singing, chanting, dancing and drumming to induce altered states of consciousness such as frenzies and trances" (1985:54). Schwartz suggests that "speeded false heartbeats actually produce arousal and faster heartbeats in the subjects who hear them" (1987:100). It is defensible to assert that the drumming at contemporary rock music concerts replicates 'speeded false heartbeats'. Its effects on listener arousal at such concerts can be readily observed.

The dynamic level of the music, contend Radocy and Boyle, is another variable that contributes to music's capacity to stimulate listeners. The louder the music, the more stimulating. The authors express the view that the "energising factor" of other music variables such as "pitch level, melody, harmony, texture,
and timbre...is less clearly understood than for rhythm and dynamics" (1988:266).

Employing adjective descriptors to evaluate affective responses, Wedin found that loud and detached music "gives the impression of activity and energy" (stimulative music), while "sounds that are non-percussive, soft and sustained characterise sedative music". He also found that sustained melodies with a limited pitch range and a lesser amount of rhythmic activity have a sedative effect. Moreover, contends Wedin, the tempo of sedative music "is generally much slower than for stimulative music" (1972:255).

1.2 Mood Responses

In addition to its capacity to stimulate or sedate, music has been shown to "evoke mood responses in listeners" (Radocy and Boyle 1988:210). Hevner's view is that "the general mood or affective state suggested by any one composition is fairly constant and universal" (1936:246). In order to determine the 'universal' mood which a particular musical selection evokes, cluster groups of adjective descriptors have been widely used. Gatewood (1927), Hevner (1935-1937), Farnsworth (1954), Wedin (1972), and Asmus (1985) have adapted adjective groupings in order to show a consistency in the music's "associated meanings" for large numbers of listeners (Hevner 1936:268).

In addition to assessing mood responses to musical items, responses to specific music variables, both separately and in various combinations, have also been evaluated. Hevner found that the music's tempo, pitch and modality were the three most important variables "in carrying the expressiveness in music" (1937:625). She found that responses to music in a major mode were more strongly associated with happiness, while responses to music in a minor mode were more strongly associated with sadness (1935:118). Hevner's results also revealed similarities in the adjectives selected by respondents to contrast the effects of "firm" and "flowing" rhythms, "complex, dissonant" and "simple
consonant" harmonies, and also "rising and falling melodies" (1936:268). Wedin showed that "consonance, fluent and fast rhythm, major mode and high pitch" create a mood that is "exuberant" and "playful", while "dissonance, firm and slow rhythm, minor mode and low pitch" create a "dramatic" mood. Furthermore, a combination of "low pitch, slow tempo and high intensity" expresses "solemnity", while a combination of a major mode, high pitch and detached (staccato) playing expresses "[t]riviality" (1972:255).

Seidman suggests that a better understanding of "how certain musical variables elicit certain emotions from the audience" would enable a more effective use of music in "instructional media" (1981:53-54). Seidman is, in a sense, arguing a case for 'prescriptive' music, where combinations of music variables, incorporated into visual productions, may be able to evoke pre-determined moods. Based on Hevner's results, Seidman suggests that, to achieve a happy mood, the music "should have a fast tempo, flowing rhythm, simple, dissonant harmony, be high-pitched and in a major mode". To achieve a "melancholy mood, the music should have a slow tempo, simple, consonant harmony, and be low-pitched and in a minor mode" (Seidman 1981:53-54).

The notion that the effects of music on different listeners can be adequately measured by clusters of adjective descriptors is disputed by Wheeler. Her test results showed no consistency in the appearance of predictors of musical taste. She concluded that "specific characteristics" do not appear to be "related to taste across musical styles" (1985:92). This view is supported by Rosing, who contends that "an expressive prototype" that can elicit a similar response from different subjects is difficult to identify (1980:72). While music composed to 'prescription' may go some way towards eliciting the desired effect, it does not account for the composer's creativity that 'gives meaning' to a musical expression. Moreover, Hevner believes that "music has a cumulative effect which the succession of stimuli makes possible, and on which the effectiveness of some of the elements largely depends" (1936:248).
In sum, it has been argued that music has an energising factor which has the capacity to affect a listener physiologically. This energising factor stimulates and arouses the listener to varying degrees. The musical ingredients of stimulating music include strong rhythms, fast tempos, dissonance and loud dynamics. Stimulative music is contrasted with sedative music, which employs less rhythmic activity, much softer dynamic levels, slower tempos, and sustained rather than detached sounds.

Combinations of music variables have been shown to produce specific mood effects. The mood effects of music have traditionally been measured by descriptive adjectives. Owing to the fact that combinations of music variables have been found to evoke similar mood responses in listeners, it was argued that, to a certain extent, music may be able to be composed to 'prescription'. However, the extent to which 'prescriptive' music achieves its intended effect depends on the creative ability of the composer, because a composer's creativity gives the music its inherent 'meaning'. Moreover, the notion that prescriptive music can evoke similar responses from many listeners fails to take into account that musical effect is mediated by other listener-related factors.

1.3 Factors Mediating Responses To Music

There is extensive research in support of the notion that our responses to music are conditioned. Rosing argues that "the effects which music is able to exert on the listener...depend on external social and cultural considerations" (1980:70). The effects of cultural conditioning are evident when it is considered that certain music variables such as "tonality, dissonance and...aspects of musical structure" evoke different listener responses "in western culture" than in "other cultures" (Rosing 1980:64). The varying effects of music in different cultures may result from the fact that the associations made between the musical event and the social occasion differ (Radocy and Boyle 1988:203). "People learn as a cultural norm that certain types of music are conventionally used in particular situations" (Mursell
Through the constant pairing of love scenes with sentimental music, for example, love acquires a sentimental connotation.

The notion that responses to music can be socially conditioned is supported by Wright, who suggests that "[t]he wish to hear a particular type of music is a product of the type of social background". Furthermore, a listener's expectation of a musical event, which has been socially developed, "carries with it an approving attitude to that music" (1975:431). Thus, prior expectations about musical type mediate affective responses to the subsequent musical event.

A test by Duerksen demonstrates the extent to which musical responses are able to be conditioned. The test, which was given to five hundred college students, involved the evaluation of a recorded performance of a classical piano music selection. One group of students was told that the performance was by a student of piano, while the other group was told that the performance was by a professional pianist. The test aimed to determine whether prior expectations in relation to the quality of the performance influenced responses. Findings confirmed this to be so. Listeners who believed that the music was played by a student rated the performance lower than listeners who believed that the professional pianist was playing (1972:272).

Rosing, however, believes that "music can produce effects corresponding with its intended functions only when the listener is prepared to accept that these functions and their meaning are associated with the music" (1980:72). According to Rosing, "there is a trend towards the erosion of social functions of music", which has been brought about by "mechanical reproduction" (1980:72). The effects of this trend are such that music which has been traditionally used for "social functions" (such as weddings, dances, funerals and religious rituals) is now also used for "utilitarian" purposes. These more functional purposes include film music, music in advertising, music as entertainment, and "background music in factories or shops to stimulate production
and spending" (1980:72-73). Rosing's concept is that the use of the same musical item or style for different purposes changes the music's function, which in turn changes its effect. In the medium of film, for example, there are numerous occasions where calioppe (circus) music has been played against a more sinister background. Used in this manner, the circus-type music acquires a markedly different effect to its traditionally established connotation.

There are other mediating factors, both intrinsically and extrinsically related to the listener, that affect responses to music. "Musical preferences result from a complex mixture of musical and human characteristics" (Radocy and Boyle 1988:261). Rosenfeld explains the music listening process as being "filtered through our personal and cultural experience, training, associations and expectations" (1985:72). Konecni suggests that our "aesthetic choice" can be affected by "a socially induced change in a listener's emotional state" (1982:500-501). "Musical taste is conditioned by persistent biases or attitudes, which, in turn, reflect the differentiating force of occupation, age, and sex on cultural experience" (Schuessler 1948:335). Wheeler's view is that our musical preferences are "predicted by different personality and other personal characteristics" (1985:92).

The complexity of this conditioning process is encapsulated in a model devised by LeBlanc, mentioned earlier in this chapter. In addition to the qualities of the music itself, contends LeBlanc, responses to music are affected by such factors as the listener's prior mood state, level of attention, memory, level of intelligence, extent of education, family conditioning, and peer group pressure (1980:30).

The notion, expressed earlier, that 'an expressive prototype' can elicit similar responses from different listeners fails to take into account the mediating effects of a listener's prior mood state and liking for the music. Rosing argues that "the listener attitude" may be influenced by the "moods and feelings of the moment", which "may sway him to accept or reject the music performed, or to remain open-minded about it" (1980:72). Sopchak
also contends that prior mood state affects responses to music. He tested the responses of five hundred and fifty-three university students to classical, folk and popular music and found "wide differences among subjects as to the emotion being expressed in the music" (1955:18).

In addition to a listener's prior mood state, liking for the music can also mediate musical effect. Wheeler tested one hundred and one undergraduate students, and found that "the effect the music has on mood is dependent upon both the nature of people's moods and their liking for the music" (1985:89). Wheeler found that liked music had a positive effect on mood state, while unliked music had a negative effect. Bright happy music was found to maintain a listener's good mood state (1985:86-89).

There is also recurring evidence that music training affects responses to music. "Learning underlines all musical behaviour, affective or otherwise" (Radocy and Boyle 1988:203). Rosing argues that "the effects which a specific type of music produces in the listener depend particularly on the listener's own prior experience and knowledge of music" (1980:64). According to Sopchak, musical training makes subjects "more reactive to all types of music and to most of the affective qualities" (1955:18). McMullen suggests that prior listening experience and the extent of listener arousal can result in variations in responses to music (1982:52). Sloboda's view is that "musical sophistication leads to the appreciation of the music's "more subtle cues" (1985:63).

According to Landreth and Landreth, "increased knowledge and understanding of a musical score" can affect a listener's "physiological responses" to the music (1974:12). The authors tested responses to classical music. Keston and Pinto found that subjects with some musical training possessed "more discriminating musical preferences" than subjects with no musical training. Their results showed that musical training affected music preference for both classical and popular music (1955:105). Schuessler tested responses to jazz, hill-billy music and popular music. His results showed that listeners with musical
training "produced a negative attitude toward jazz and hill-billy music", while the effects of musical training on responses to popular music were "unrelated to variation in taste" (1948:334). Hargreaves and Coleman assert that trained musicians are more likely to respond to music analytically, whereas untrained musicians are more likely to respond emotionally (1981:19). In relation to music of "higher quality", "[u]ntrained subjects seem to be more likely to fragment the affective and cognitive components of their attitudes to music" (Hargreaves, Messerschmidt and Rubert 1980:17).

Apart from musical training, Keston and Pinto also tested for the effects of gender, age, education level and intelligence on preferences for classical and popular music. The subjects were two hundred and two university students. None of the four above-mentioned variables was shown to have a significant effect on music preferences (1955:112). A test by Payne showed similar results. Payne tested the responses of one hundred and fifty-one subjects to classical music. She found that gender was not significantly associated with musical taste, while age affected responses "only in so far as there is more of a pull towards romanticism in youth" (1967:137).

Schuessler, however, found differently. His results showed that "age played a highly significant part in shaping the response patterns of six of the eight (musical) selections". He tested in excess of one thousand responses to classical and popular music. More than half of the respondents were under the age of thirty. Schuessler suggests that, because older subjects are less likely than younger subjects to come into contact with the most recent music, they may tend to react less positively to "new" music, and to "exaggerate the appeal of the music with which they are more familiar". Schuessler concluded that "differences in musical tastes among age groups reflect the differentiating effect of age on social experience" (1948:334).

With regard to gender, Schuessler suggests that differences in reactions to classical music by male and female subjects may be
the result of conditioning. His notion is that, because women have traditionally had more contact with classical music, they tend to react more favourably than men to this style of music. It needs to be remembered, though, that Schuessler's tests were conducted in 1948, and that the effects of 'tradition' may not apply to the same extent today.

A survey by Haley, Richardson, and Baldwin of responses to television commercials led the authors to argue that "gender differences frequently do show significant relationships with persuasion" (1984:17). Differences in responses by male and female subjects, however, are more likely to occur because of social conditioning rather than for any physiological reason. In relation to television commercials, for example, female subjects may respond differently than male subjects to marketing strategies which use sex to promote products. According to Chesterfield-Evans, the use of the female body as a marketing strategy can result in a "lack of...empathy" for the advertised product among female consumers (1987:10). The author found reactions by male consumers to this form of advertising to be understandably different. Although male subjects realise that "suggestive advertisements" are fantasy, they still enjoy watching them (1987:10).

Haley, Richardson, and Baldwin present an opposing view. Their survey showed that consumers were not able to be persuaded by "the use of sex (sexiness)" in advertising (1984:17). In support of this argument, Lance and Berry assert that women are not offended by the use of sex in advertising because of "a more liberated attitude toward sexual activity in general, and more sexual freedom for women in particular". The authors argue that a guide to what is deemed to be "socially acceptable" in relation to consumer attitudes to sex is often reflected in the lyrics of the more recent popular songs (1985:72). Notwithstanding these findings, Haley, Richardson, and Baldwin point out that sex should be used as an advertising strategy only when an association with the product being advertised is relevant (1984:17).
In sum, it is likely that the effects of cultural conditioning are such that certain types of music have come to be associated with specific social events. As a consequence of social conditioning, a listener can develop prior expectations about the type of music that he or she is likely to hear at such functions as weddings, dances, and religious ceremonies. However, in contemporary society, the effects of the 'mechanical revolution' have meant that the same musical event has been used for diverse social occasions. This notion led Rosing (1980) to argue that a musical type can become associated with a particular social or cultural event only when a listener is prepared to accept that the association is appropriate.

There are many other factors that can affect responses to music. These include a listener's prior mood state, liking for the music, and extent of musical training. This last-mentioned factor was shown to affect responses to classical music in particular. The main difference between the responses of trained and untrained musicians is that the former tend to respond more analytically to a musical stimulus, while the latter respond more emotionally.

The effects of gender and age on responses to music are less clear. In television commercials, differences in the responses of male and female subjects may occur when sex is used as an advertising strategy. However, negative responses by female subjects are more likely to occur when this type of advertising strategy is deemed to be inappropriate for the product, rather than because of objections on moral grounds. With regard to age, it was argued that younger listeners generally found the most recent popular music more appealing than older subjects. One reason for this difference in musical appeal is that younger subjects are more likely than older subjects to come into contact with the most recent music.
1.4 The Effects of Music's 'Meaning' On Responses

It has been argued that a listener's responses to music are mediated by cultural and social conditioning, prior mood state, liking for the music, extent of musical training, and possibly gender and age factors as well. Therefore, with such potential for variability in responses, it is defensible to assert that a musical experience has its own unique meaning for every individual. In other words, musical effect "is defined in terms of the meaning given it by the listener" (Wright 1975:432).

Sloboda suggests that music can have "meaning" for a listener in three different ways. Firstly, music has meaning when it is used in mimicry (as a flute imitates a bird call); secondly, music has meaning when it is used symbolically (a national anthem may remind the listener of aspects of his or her homeland); thirdly, in addition to mimicry and symbolism, "musical sequences", through repeated associations, have come to denote certain "emotional states" (1985:59-60). Meyer classifies mimicry and symbolism as "designative" musical meaning, while "those meanings which arise within the context of the work itself" he classifies as "embodied" (1967:7). The term 'embodied' infers that music has its own inherent meaning.

Middleton agrees with this notion. He suggests that music comments on itself as it develops. This process he defines as "autoreflection" (1981:31). Middleton further argues that, because music has the capacity to stimulate and sedate listeners, it can be regarded as a type of "physical symbolism". Rather than viewing music as a signifier of "subjective associations" (having connotative value), Middleton's concept is that "musical denotation moves between the areas of physical symbolism (stimulating the listener) and autoreflection" (commenting on itself) (1981:31-32).

Viewed in conjunction with McMullen's paradigm, where listener activation (arousal) occurs in response to the energising effects of the music, Middleton's concept may go some way towards explaining the differences that occur in listeners' selections of
adjectives to describe musical affect. For example, Middleton's concept could be used to suggest that a musically trained or experienced listener will respond more analytically than a musically untrained listener to the music's 'autoreflexive aspects'. This difference in response may be manifested in a different level of activation (arousal), thereby resulting in variations in the adjectives selected to describe the effects of the music.

The fact that musically experienced listeners respond differently to music than inexperienced listeners lends support to the idea that music has 'embodied' meaning, and that 'understanding' music is a unique event for each listener. One listener may be more stimulated by the music's meaning than another, depending on, amongst other factors, his or her level of musical experience and awareness.

To the extent that music "carries emotional significance or meaning for us" it is "like a language" (Sloboda 1985:7). Davidson et al. argue that the only prerequisite to understanding musical language is familiarity. Their view is that familiarity develops from "constant exposure" to the musical stimulus, which "enables one to recognise the meaningful stimulus patterns or schema implicit in the language" (1987:606). Wright argues similarly. "Repeated hearing of music of a certain style encourages internalisation of its particular style, which then leads to familiarisation with it" (Wright 1975:431).

In sum, it has been argued that the effect of a musical event is unique for every listener. Notwithstanding that a musical selection may derive connotative meaning as the result of associations formed with cultural events, music has its own intrinsic (embodied) meaning. This results from the music 'commenting on itself' (termed autoreflexion). The level of understanding of the music's meaning is a listener-dependent variable. Musical understanding can affect musical arousal. Middleton's view is that the effects of music result from its
capacity to stimulate and its autoreflective appeal, rather than any connotative associations.

In order to understand the embodied meaning of a musical event, a listener needs to become familiar with its 'meaningful stimulus patterns'. Familiarity, a prerequisite for musical understanding, occurs from the repetition of the musical event. A study of the effects of repetition on musical responses is therefore essential.

1.5 The Effects of Repetition on Musical Response

Advertisers of television commercials use the repetition factor to market goods and services. The mere repetition of a television commercial has been shown to be "effective in increasing brand preference and purchase intentions, especially for little known products" (Sawyer 1977:241). A television commercial's capacity to withstand repeated exposure is therefore an important marketing consideration. Too much repetition has been shown to result in a decrease in appeal, identified in the advertising industry as 'commercial wearout'.

Because music is an integral component of many television commercials, its continuing ability to stimulate subjects after repeated exposures may contribute to the commercial's longevity, and ultimately affect marketing. "Enjoyable music might forestall the wearout effect and thus be desirable to the advertiser" (Yalch 1991:272). It is therefore important to consider the effects of the repetition of a musical event on affective responses.

Zajonc argues that a subject's familiarity with, and positive response to, a stimulus are both increased merely by the repetition of the stimulus (1968:120). Zajonc's study tested the effects of repetition on responses to words. However, music scholars have shown the repetition factor to apply equally to responses to music. Studies by Verveer, Barry, and Bousefield (1933), Bradley (1971), Bartlett (1973), Heingartner and Hall (1974), Landreth and Landreth (1974), and Hargreaves (1984), have
shown that the repetition of a musical event results in an increase in listener familiarity and liking.

Hargreaves summarised nine music studies, from 1933 to 1984, where musical repetition was measured for its effects on appeal. In these studies, the number of repetitions of the music varied from as few as two to as many as forty-two. A variety of musical styles was incorporated in the music repetition tests. In some of the tests the musical excerpts were representative of only one musical style, while in others, several musical styles were included. In all of the tests cited by Hargreaves, there was increased familiarity and likeability as a consequence of repetition, regardless of musical style (1986:120).

In the repetition tests cited by Hargreaves, each of the music scholars adopted different intervening time periods between their repetition tests. Some researchers conducted repetition tests during the same session, while others allowed an intervening period of several days between repetitions. Bartlett (1973), for example, tested four musical excerpts three times a week for three weeks, while Bradley (1971) tested twelve excerpts four times each, over a fourteen week period. Verveer, Barry and Bousefield (1933) and Hargreaves (1984) employed both same day and intervening period test procedures.

The intervention of time between repetitions was found by Hargreaves to be a significant factor affecting liking. Using avant-gard jazz and easy listening music, Hargreaves showed that, while same day repetition increased familiarity, liking increased moreso after an intervening time had elapsed between repetitions (1984:42).

Sluckin, Hargreaves and Coleman argue that the number of repetitions required for a musical event to achieve optimal likeability is affected by the amount of 'information' the music contains (1982:191). The more complex the music for the listener, the less predictable and more original it is. Thus, more
repetitions of complex music are required to enable a listener to become familiar with the 'musical rhetoric'.

More complex musical stimuli are therefore able to withstand more repetitions than less complex musical stimuli. This occurs because predictable stimuli "soon become boring", while unpredictable stimuli are "more durable" (Sluckin, Hargreaves and Coleman 1982:191). The authors argue that "generally, the peak of liking tends to occur earlier with objects that are subjectively simple, highly discriminable and predictable, and later with objects which are subjectively complex, poorly discriminable and unpredictable" (1982:191).

Musical complexity may be understood as existing along a continuum, with the point of least complexity represented by a single melody for one voice at one pole, and a multi-voiced contrapuntal musical matrix at the other. Russell argues that musical complexity "increases with the number of identifiable instruments, the melodic, harmonic and rhythmic complexity and the tempo" (1982:200).

A number of researchers have tested to determine whether musical complexity is correlated with subject liking. Vitz (1966) Steck and Machotka (1975) and Smith and Cuddy (1986) all utilised variations in the complexity of tone sequences to measure changes in likeability. In his test procedure, Vitz (1966) varied the frequency, duration and intensity of the tones in each sequence, while Steck and Machotka (1975) varied only the tone frequency (melodic density). In the test of Smith and Cuddy (1986) melodic complexity was reflected in increasingly disjunct and harmonically unrelated intervallic movement. Results of all three tests showed that, after repetitions of the tone sequences, there was an increase in pleasingness levels for the more complex melodic structures, and a decrease in pleasingness levels for the more 'predictable' melodic sequences.

Russell tested responses to excerpts of modern jazz of varying complexity. Russell contends that the testing of responses to a
single music variable represents a "synthetic approach", which fails to reflect an 'environmental' music listening experience (1982:196). His findings, however, were the same as the other above-mentioned results. Musical complexity was positively correlated with interestingness and pleasingness (1982:199).

Like Russell, Heyduk tested for preferred levels of musical complexity by using music compositions instead of tone sequences. He found that there was a preferred level of musical complexity, which changed towards increasing complexity with the repetition of the musical stimulus (1975:89). Vitz found similarly to Heyduk, not only with regard to musical stimuli but also for responses to visual stimuli. The preferred level of visual complexity also increased with repetition (1966:114, and 1966:79).

Musical training was also found to have an effect on the preferred levels of musical complexity. Tests by Vitz (1966), Heingartner (1974), and Smith and Cuddy (1986) all showed that preferred levels of musical complexity are affected by musical training. Listeners with musical training preferred more complex music than listeners without musical training.

The extent to which each listener finds a music composition complex is variable, because of the fact that listeners vary in music listening experience (Smith and Cuddy 1986:31). Therefore, the number of repetitions required for a musical event to attain optimal appeal is listener-dependent. This notion further underscores the fact that variables intrinsic to the listener can mediate affective responses to music.

It has been argued that the number of repetitions required for a musical event to attain optimal familiarity and appeal is subject to variation, and is affected by a listener's familiarity with the musical event, level of musical experience and training. Given these variables, after optimal appeal is attained, further repetition has been shown to result in a decrease in liking (Hargreaves 1984:42). According to Hargreaves, this phenomenon
occurs because a listener's liking for a musical event is correlated with the complexity level of the music. With repetition, a listener becomes increasingly familiar with a musical selection and therefore finds it less complex. Maximum appeal correlates with the listener's complete familiarity with the music. Thereafter, successive repetitions have a negative effect on liking (Hargreaves 1984:22).

Changes in likeability with repetition can be represented by an inverted U pattern, where the apex of the inverted U represents optimum familiarity and likeability (Hargreaves 1984:43). More complex music commences lower on the inverted U graph than less complex music, and is therefore able to withstand more repetitions before attaining optimum appeal (1984:43).

The implications for the present study are that musical compositions for television commercials need to balance two dimensions. The extent of musical complexity and originality in the composition needs to be balanced against the number of repetitions planned for the commercial.

Verveer, Barry, and Bousefield argue that, after optimum appeal has been attained, the intervention of time enables the music to recover some of its prior level of complexity (1933:132). In addition, the authors' results show that the reintroduction and further repetition of the music after an intervening time period can again result in increased likeability. However, this additional finding was not supported in the results of tests by Hargreaves (1984:44). Observation of Australian television advertising practice by the researcher is that, although some commercials are reintroduced in their original form following the intervention of time, the intervening period is often more than twelve months after initial exposure, and there are less repetitions of the commercial in the follow-up campaign. If we accept the notion that, with repetition, affective responses to musical and visual stimuli both follow a similar 'wearout' pattern, it can be argued that the current advertising practice in regard to follow-up campaigns is an appropriate marketing approach.
Verveer, Barry, and Bousefield (1933) and Bartlett (1973) showed that, with repetition, popular music peaked in likeability more quickly than classical music. Notwithstanding that prior familiarity with the popular music selections utilized in the authors' tests may have mediated responses, it can nevertheless be argued that a greater number of listeners are aware of the 'syntax' of popular music than of avant-gard jazz or classical music. Given this notion, it follows that a popular music selection requires less repetition to attain optimal appeal than either of the other two music styles above-mentioned.

In order to determine whether the rank order of a subject's preferences for musical styles changed after repetition, Hargreaves tested responses to popular music, classical music, and avant-gard jazz, ranked from first to third respectively by subjects in the pre-test mode. Results showed that, although repetition increased likeability for all three styles, their rank order did not change (Hargreaves 1984:44). Sluckin, Hargreaves and Coleman also found that, while students rated classical music more highly than popular music in quality, this was not the case for liking (1982:193). These findings lend support to the notion that popular music may be the more appropriate style for use in television commercials, particularly where an immediate appeal to a massed consumer audience is required.

In sum, the trend highlighted in the relevant studies is that the repetition of a musical event results in increased familiarity and liking. This trend may also apply to visual stimuli. After a variable number of repetitions, which can differ for each listener, total familiarity results in optimum appeal. Thereafter, further repetitions produce a decline in musical appeal.

The appeal of the music is correlated with the music's complexity level. The level of complexity of a musical event may be different for each listener, because of the extent of a listener's prior musical training and listening experience. The higher the level of musical training, the higher the preferred level of musical complexity. Preferred levels of musical (and visual) complexity
move towards increased complexity after repetition. More complex music is able to sustain likeability longer than less complex music, because of its higher information level. An intervening time period before further repetition may allow the music to regain its appeal, because the intervention of time allows for the recovery of some of the music's originality.

Classical music is more likely to be able to withstand repetitions than popular music before reaching optimum likeability. This is due to the fact that more repetitions are required for most listeners to become familiar with classical than with popular music. However, for the majority of subjects tested by Hargreaves (1984), popular music was preferred to classical music, and this rank order did not change after repetitions.

These findings suggest that a composer of music for television commercials needs to consider the music's complexity level in relation to the proposed number of repetitions of the television commercial. Although the use of classical music in television commercials may have a positive effect on the commercial's longevity by delaying commercial wearout, popular music may be the more effective style in achieving an immediate appeal with the massed audience.

1.6 Summary

The first section of this chapter considered the effects of music on responses. It was argued that music has the capacity to stimulate (arouse) and sedate. Moreover, the evidence suggests that a particular musical selection can elicit similar mood responses from large numbers of listeners. Notwithstanding these similarities in responses, variations in the effect of a musical selection are evident when adjectives are selected by listeners to describe their affective responses.

Responses to music are mediated by environmental factors, including cultural and social conditioning, and also by a listener's prior mood state, liking for the music, extent of musical training,
and possibly their gender and age as well. The effects of constant 'pairing' of musical and social events results in the development of listener expectations with regard to musical types. It would be anticipated, for example, that a ceremonial occasion would commence with a musical fanfare.

Notwithstanding the effects that musical connotations may evoke in a listener, the process of musical autoreflection gives music its own embodied meaning. Musical effect results from a listener's arousal level, which is correlated with his or her understanding of the embodied meaning of a musical selection. A diverse number of factors have the potential to mediate musical response. Therefore, given this variability, a musical selection can mean something unique for every listener.

To understand and become familiar with the language of a musical selection requires its repetition. The number of repetitions required in order to understand the music's meaning is affected by the complexity of the music as well as the listener's musical experience and training. The more complex the music, the more repetitions are needed in order to understand it. Musical meaning is more likely to be 'comprehended' by musically trained than by musically untrained listeners. Musically trained listeners also prefer more complex music than musically untrained listeners. The peak of liking for a musical item occurs when a listener is familiar with the music's language. Thereafter, further repetition of the music results in decreased liking. The intervention of time may restore some of the music's complexity for a listener, and thus enable additional repetitions to occur before further decline in appeal.

A composer of music for television commercials therefore needs to consider the complexity of the music in relation to the number of planned repetitions of the commercial. Classical music is more likely to be able to withstand repetitions than popular music, because of its greater complexity. However, popular music is generally better liked than classical music, which suggests that
its use in television commercials is arguably more appropriate, especially when immediacy of appeal is an important factor.

2. Music and Advertising Practice in Television Commercials

Thusfar it has been argued that the capacity of a musical selection to stimulate or arouse reflects its affective value, and that, for each listener, the arousal effects of a musical selection are mediated by environmental factors. In the second section of this chapter, music's function in television commercials is examined. Aspects of advertising practice that affect the role of the music are also considered.

2.1 Advertising and Marketing Considerations

"Music is one of the most frequently used and most prominent elements in advertising execution" (Stewart, Farmer and Stannard 1990:40). Music is included in the marketing of goods or services in television commercials because it is believed that its use can improve product sales. In a television commercial, music may take several forms: it may be a 'jingle' or a song, and include lyrics which carry a product message; it may be used to provide a background or mood for visual content; it may emphasise visual actions or gestures in order to enhance dramatic or humorous elements of the commercial. Stewart, Farmer and Stannard remind us that, in a television commercial, music can "act as a mnemonic device" to assist recall of the advertising message or the product brand name (1990:40). In its different forms, music can function to "attract attention...create excitement or a state of relaxation" (1990:40).

Music's function in a television commercial is determined by the advertising concept and marketing strategy. Before designing the marketing strategy, however, an advertiser must firstly determine whether the medium of television is the most appropriate for the
goods or services being marketed. Items best suited for television are those which target a wide consumer market. Advertising specialist items for small interest groups is not cost effective. According to the Television Bureau of Advertising, the products advertised most on television fall into the following categories: automobiles, beverages (both alcoholic and non-alcoholic), clothing, cosmetics, toiletries and pharmaceuticals, foods, home and office furnishings, household products, personal items, and recreation (The Winners at Work 1986:7-9).

Having established the appropriateness of the product or service for promotion via the television medium, the next phase in the preparation of a television commercial is to obtain information about consumer lifestyle through market research. Balon argues that a person's gender, age, education, discretionary income, job status, degree of interaction with others in the community, and personal satisfaction with life, all impinge on how the viewer reacts to a commercial, and all affect purchase intentions (1981:26). Holbrook and Hirschman contend that, in preference to "demographics, socioeconomic status, and psychographics", the focus of market research is turning towards "lifestyle variables", because experiential-based information is a better predictor of "consumer behaviour" (1982:136).

Market research is necessary because not all consumers find every commercial relevant to their needs. Moreover, "television viewers have widely varying standards of income, education and taste" (Murray 1969:81). It is therefore extremely important to identify the appropriate audience for the advertising message (Gadir 1984:66). Market research information enables a product concept and marketing strategy to be designed that will reach groups of consumers who share common interests, "observable social behaviour and lifestyles" (Balon 1981:26).

These communalities of interest include music preferences. It is argued by Irvine and Kirkpatrick that "music plays a key role in the development and maintenance of attitudes and values held by various groups within the general population" (1972:272). Balon agrees with this argument. His view is that people's perceptions
of themselves "all correlate with certain types of musical affiliations" (1981:26). The advantage of this notion for an advertiser is that "music can quickly signal what target a message is aimed at" (Ryan 1985:68). It follows that research about the target market can affect the choice of musical style deemed the most appropriate for inclusion in a television commercial.

2.2 Central and Peripheral Cues

The primary objective of a commercial is to convey information. This is most often achieved via a spoken message, identified by Petty and Cacioppo as a "central cue" (1984:70). In a television commercial, the visuals, the music, the lighting effects, costuming, facial and body gestures, scenic backgrounds and cinematographic effects comprise the "peripheral" cues. These related art forms are 'peripheral' to the spoken message. Central and peripheral cues are differentiated by Petty and Cacioppo as "message content" and "message context" respectively (1984:70).

Friedman and Friedman suggest that a central cue in the form of verbal information is recalled more efficiently than visual information because we remember a sound stimulus long after a visual stimulus has been forgotten (1985:60). When it is considered that music, like verbal information, is a sound stimulus, its combination with verbal information in the form of a jingle or a song may facilitate more efficient recall of product-related information.

Like all peripheral cues, the music has a contextual function in television commercials, because it "interacts with coding systems (such as gestures and dress) and media techniques (such as camera angles and fades) to influence perception" (Seidman 1981:54). The types of commercials where peripheral cues like music have been found to have the most impact on consumer purchase intentions are those which invoke affective more than cognitive responses (Park and Young 1985:12).
2.3 Cognitive and Affective Appeals

When marketing a product, an advertiser needs to decide whether to make a rational (cognitive) or emotional (affective) appeal (Gadir 1984:66). A product's "utilitarian functions" form the basis of cognitive appeals, whereas affective appeals focus on the "experiential" aspects of life (Holbrook and Hirschman 1982:134). Haley, Richardson and Baldwin suggest that rational and emotional appeals could be viewed as the two polar extremes of a continuum. Their notion is that all message appeals contain a mix of the two approaches, but that some messages "lean more one way than the other, and some have pronounced leanings" (1984:17).

To differentiate these two types of appeals, consider, for example, a commercial in which a new car is to be advertised. The car's performance characteristics, such as the number of kilometres travelled per litre of petrol, speed of acceleration, and other mechanical details, could form the basis of a rational appeal. In contrast, the 'feeling' that the driver enjoys when the car is at cruising speed could represent an experiential appeal. (The Toyota advertising campaign entitled 'Oh What a Feeling' is an example of an experiential approach to marketing.)

2.4 Motivation and Attitude Change

An advertiser attempts to influence or to alter a person's attitude to the goods or services being marketed in the hope of establishing "longlasting rather than transient changes in behaviour" (Zimbardo, Ebbesen and Maslach 1977:21). An attitude is defined as a "manner of behaviour, or disposition, with regard to a person or thing" (Blair 1982:54). Mitchell and Olsen argue that a person's "beliefs cause attitudes", and that beliefs about a product's attributes affects behavioural intentions to purchase (1981:329-330).

An important determinant of brand attitude, asserts Rossiter, is a consumer's motivation to purchase the advertised product (1986:46). Rossiter argues that negative motivation is one of the
marketing strategies employed by advertisers in an effort to modify consumer attitudes. In a 'negative motivation' marketing strategy, the advertiser endeavours to create fears or anxieties in the minds of the consumer, and then presents the advertised product as the solution to the problem. As an example of this strategy, Rossiter recalls the marketing of a brand of toothpaste which promised the consumer a "ring of confidence" as a solution to bad breath. Rossiter argues that commercials utilising a negative motivation marketing strategy must be information-based to be successful. That is, they must make a cognitive appeal (1986:46).

Instead of appealing to a consumer by using product-based information, an advertiser can "focus on emotions and images to establish a favourable brand attitude" (Rossiter 1986:46). Television commercials employing this type of approach are termed "transformational" (1986:46): In transformational advertising, the marketing strategy aims to provoke affective rather than cognitive consumer responses.

According to Rossiter, transformational advertising is that which presents a concept of how the advertised product will affect the consumer's lifestyle. In contrast to negative motivation, a consumer's "positive motivations" for making a purchase are made, not to solve a problem, but rather to seek "sensory gratification" or "social approval" (1986:46). The transformational approach to advertising leads the consumer to believe that "sexual gratification and love can be purchased by drinking the right beverages, wearing the right perfumes, using the right bath salts" (Van Moorst 1979:180). Many of the current television commercials which advertise beverages (both alcoholic and non-alcoholic), for example, are transformational in concept. Transformational type commercials "make extreme claims because they have to tempt the uninvolved consumer into trying the brand" (Rossiter 1986:46). Miller argues that, although the fantasies presented in commercials "may not be totally achievable, the action of purchasing the product is, and this becomes a psychological substitution for the fantasy itself" (1988:36).
purchasing the product a consumer is also purchasing the associated 'fantasy', "and herein lies its appeal" (Rossiter 1986:46).

Holbrook and Hirshman argue that our "relevant fantasy life and many key symbolic meanings lie just below the threshold of consciousness" and that these "symbolic meanings" can be employed in the marketing process, if "sufficiently indirect methods are used to overcome sensitivity barriers" (1982:136). Whilst this approach to advertising could be seen as unethical, Barr (1979) and Gadir (1984) both contend that consumers are aware of the fantasy presented in television commercials, and evaluate the advertising messages accordingly. "Seventy-four percent of respondents state that advertising does not represent a true picture of the product advertised" (Gadir 1984:65).

In sum, music in television commercials may be in several different forms. It may be in the form of a jingle or song, where it functions to attract attention, or in the form of background music, where it functions to provide a mood for the visual content. Music can also function to highlight the visual action, or to assist recall of product information. Its form is determined by the marketing strategy. In order to design an effective marketing strategy, it is essential to obtain market research on the lifestyle variables of the target consumer. Music is one of the lifestyle variables which can locate people with communalities of interest.

An advertising strategy will make either an information-based (cognitive) or experiential-based (affective) appeal. In a television commercial, the text is the predominant message (central cue), while other aspects of the commercial (the visuals and the music, for example), are peripheral cues. Music in television commercials has a contextual function. It interacts with the other media messages to create a 'combined effect'.

Advertisers endeavour to modify purchasing behaviour by changing attitudes. Motivation to purchase is an important factor affecting a consumer's attitude to a television commercial. A consumer may
purchase a product as the result of a negative or a positive motivation. When an advertiser presents a product as the solution to the problem, a subsequent consumer purchase occurs as the result of negative motivation. When an advertiser presents the product in association with a desirable lifestyle, then a subsequent product purchase occurs as the result of a positive motivation.

2.5 Product Relevance and Message Involvement

In addition to motivation to purchase, a factor which mediates attitude change is the extent to which a consumer becomes involved in the advertising message. The more relevant the message for the consumer, the greater the involvement (Petty and Cacioppo 1979:1920-22). Moreover, an increase in involvement is correlated with the amount of information processed (Park and Young 1986:22). When a message is perceived as relevant, a subject will "engage his cognitive facilities in critical processing of the message (Wright 1973:55). The more involved the consumer, the greater the potential for message persuasion and for "stronger attitude formations" (Park and Young 1986:22). However, an increased potential for message persuasion "can result in either increased or decreased acceptance" of the commercial's message (Petty and Cacioppo 1979:1915).

The anticipated level of consumer involvement in the product category can determine whether the appeal to the consumer is either more cognitively or emotionally focused. If yet another brand of margarine, for example, were to be introduced into the already saturated market for this product category, lower rather than higher consumer involvement would be the more likely scenario. Under such circumstances an emotional appeal would probably be the preferred marketing strategy.
2.6 Consumer-Generated Arguments and Resistance to Persuasion

Wright argues that a consumer responds to product information with a mix of supportive arguments and counter-arguments. These two types of arguments receive different weightings by the consumer, according to subjective evaluations of the relevance of the product (1973:61). Wright's notion is that, as consumers, we make up our own minds about our "attitudinal position" to an advertising message, rather than being persuaded to adopt the attitude presented by the information contained in the commercial (1973:60). When consumers respond positively to the content of a commercial, they provide their own supportive arguments which effectively makes them more able to be persuaded. However, when consumers respond negatively to a commercial, they produce arguments to counter the effects of persuasion (Wright 1973:61).

Mitchell supports this contention. He tested responses to four 'commercials', using photographs and non-verbal information about the products. He found that "beliefs about product attributes were a major mediator of the advertising content effect on attitudes" (1981:327).

Rather than being easily persuaded, consumers "learn through...enculturation to approach ads with prejudice, fascination, and scepticism" (Scott 1990:227). According to Wright, consumers "adopt a basically defensive information strategy", when evaluating media messages, particularly with regard to those messages which "may inhibit thorough, leisurely information analysis" (1973:61). Given the limitations of time in which to communicate an advertising message (the average television commercial takes only thirty seconds), it is not unreasonable to suggest that most contemporary television commercials do not permit 'leisurely information analysis'. If we accept this notion, it follows that, in low-involving commercials employing an information-based appeal, consumers may be more likely to produce counter-arguments than supportive arguments for the advertised goods or services.
2.7 Affective Appeals and Attitude Formation

Park and Young contend that high cognitive involvement in a commercial produces more long-lasting attitude formations than attitudes formed via peripheral route processing (1986:22). Baker and Lunz support this viewpoint. They argue that only in the high involvement level is brand-specific information processed by the consumer and compared with other brands within the same product category. Moreover, in very low involvement conditions, "cognitive responses" do not occur at all, and therefore product comparisons cannot be made (1989:78).

Although it could be argued that high cognitive involvement in a television commercial is the marketing 'ideal', achieving such an ideal is not easily accomplished, because "[a]n audience may be largely comprised of uninvolved potential consumers rather than cognitively active problem solvers" (Gorn 1982:100). Petty and Cacioppo assert that "most advertising is inherently uninvolving", and therefore consumer involvement in advertising messages is more likely to be low than high (1981:45). Given the likelihood of low involvement in television commercials, Gorn suggests that marketing to consumers "through emotionally arousing background features may make the difference between their choosing and not choosing a brand"(1982:100).

In low involvement situations, emotional rather than cognitive appeals have been found to be the more effective, because an affective response to a peripheral cue can result in an attitude formation. (It was argued earlier that attitude formations are unlikely to occur in low involving information-based appeals). In affective appeals, attitudes to products can be formed "based only on visual information that provides no explicit brand information" (Mitchell and Olsen 1981:330). In a television commercial, an attitude formed about visual information is transferred to the product, and then becomes associated with it.

Like visual information, musical 'information' may also have a similar effect on attitude formation. It may be that responses to
music can be transferred, by association, to products advertised in television commercials. A study by Yalch lends some support to this notion. Yalch found that music aids the recall of product-related information. He concluded that "jingles are most useful when individuals are presented with few cues to aid retrieval or have minimal exposure to advertising" (1991:274). Haley, Richardson and Baldwin also found that nonverbal forms of communication (including music) had a significant effect on attitudes to television commercials. However, perhaps more importantly, their results showed that "nonverbal effects are more likely to work against a commercial than to enhance its effectiveness" (1984:15). According to Haley, Richardson and Baldwin, the most likely reason for the negative effect of nonverbals is that, in low involvement situations, a negative reaction to nonverbal elements of a commercial provides the consumer with an excuse to reject the effects of a commercial and its advertising message (1984:15).

The success of music and other 'nonverbals' in a commercial appears to depend on their role in the advertising concept. Park and Young contend that, for peripheral cues to achieve "maximal impact", they need to be effectively integrated into the main concept or theme promoted in the commercial. Ineffective integration of peripheral cues can be "detrimental or distracting" (Park and Young 1986:22). This notion may explain the different findings of Haley, Richardson, and Baldwin, mentioned earlier, with regard to the effects of peripheral cues on responses.

2.8 The Effectiveness of Affective Appeals

There are further advantages in presenting emotionally-based rather than cognitively-based advertising appeals. Affective reactions to "stimuli" are more immediate than cognitive reactions, because affective reactions do not require "extensive perceptual and cognitive encoding" (Zajonc 1980:151). Affective reactions can be "made sooner" and "remembered better" and also "made with greater confidence than cognitive judgements".
because "decisions about affect require the least information" (Zajonc 1980:171).

By their very nature, appeals based on experiential aspects of consumption are more consumer involving than information-based appeals (Holbrook and Hirschman 1982:135). The authors make the important distinction that "[c]ognitive judgements deal with qualities that reside in the stimulus", whereas "affective judgements are always about the self" (1982:134). Experiential appeals therefore elicit responses that are more readily able to be identified with by the consumer.

Because consumers are motivated by hedony, fantasy and fun, moreso than the pursuit of facts and the evaluation of the comparative values of one product over another, emotional appeals exert greater influences on purchase behaviour than cognitive evaluation (Holbrook and Hirschman 1982:135-137). In addition, an advertising appeal based on an "experiential perspective" is expedient, because consumers possess "high levels of interest" in activities related to "leisure, entertainment, and arts" (1982:134).

In sum, it has been argued that a consumer's attitude to an advertising message is affected by his or her level of involvement with the advertising message. The more involved the consumer, the more the information contained in the commercial is processed, and the stronger the attitude formations. Stronger attitude formations can result in either increased or decreased acceptance of the advertising message. Consumers generate their own arguments in support or rejection of an advertising message. Consumers are more likely to be defensive than supportive in their responses to advertising messages.

Attitude formations resulting from high cognitive involvement are longer lasting than attitudes formed from peripheral cues. However, in television advertising, consumers are generally more likely to be uninvolved than involved in an advertising message. Given low involvement, affective rather than cognitive appeals have been found to be the more effective, because attitude
formations still occur, despite minimal product-based information.

There are other advantages to using affective rather than cognitive appeals. Affective appeals are more instinctive and immediate, and do not require involved cognitive processes. Furthermore, affective appeals are more consumer-involving, because they focus on hedony, fantasy, and fun, rather than a problem-solving approach. In affective appeals, responses to visual information can be transferred, by association, to the advertised product. There is some evidence to suggest that responses to music may have a similar effect on product attitude formation in television commercials. An important determinant of the success of an affective appeal in a television commercial is that nonverbal methods of communication, which include music, need to be closely integrated into the concept of the commercial. Ineffective integration has been shown to negatively affect responses.

2.9 Summary

Music in a television commercial may be in the form of a jingle or song, where its function is to attract attention. Alternatively, it may provide a background mood, where its function is more sedative. Music interacts with the visual content as one of the cues which are peripheral to the central or spoken message.

The burden of the advertiser is to motivate consumers to buy the products being marketed. Obstacles to motivation are consumer-related, and include the level of involvement in the advertising message, as well as pre-conceptions about the product or product category. Generally, consumers are more likely to have a lower rather than a higher level of involvement in television commercials. For low-involving products in particular, the preferred motivational approach to advertising is that which presents the product in association with the 'fun' aspects of life. This marketing approach (identified as transformational
advertising) has been shown to be successful because it is more consumer-involving than a cognitive-processing approach.

In low-involving situations, visual and musical cues can contribute towards the formation of an attitude to the product, which does not occur to the same extent in cognitive-based advertising. For positive attitude formations, however, nonverbal cues need to be effectively integrated into the marketing concept, because ineffective integration of peripheral cues will have a negative effect.

3. The Effects of Music in Context

The notion that music has affective value which is mediated by environmental factors was discussed in the first section of this chapter. In the second section, advertising practice was discussed in relation to television commercials. Music was considered as one of the cues utilised by advertisers to enhance consumer attitudes to an advertising message. In the following section, music will be considered for its effects on visual perception, purchasing behaviour, and cognitive task performance.

3.1 The Effects of Music on Visual Content

There is evidence that music can mediate visual perception. Alpert and Alpert, for example, found that, when used as a background to television commercials advertising greeting cards, music was able to induce mood changes, and significantly affect purchase intentions (1990:126-127). Berg and Infante found that the mode of a musical selection can affect perception of visual content. They tested responses to visuals using melodies in major and minor modes. Results showed that melodies in a major mode evoked more positive visual responses than melodies in a minor mode (1976:18). Similarly, May and Hamilton showed that liked music had a positive effect on responses to visuals, while unliked music had a negative effect. The authors tested responses of women to pictures of men. Their results showed that women
found pictures of men more attractive and of better character when accompanied by "positive affect-evoking rock music", and less attractive and of lesser character when accompanied by "negative affect-evoking avant-gard music or no music at all" (1980:217). Their findings led May and Hamilton to argue that the mere presence of a secondary stimulus in a situation can affect responses to a primary stimulus. According to May and Hamilton, the association (pairing) of stimuli mediates affective responses to the primary stimulus "through a process analogous to classical conditioning" (1980:226). The authors argue that the transference of the effects of one stimulus to another occurs despite the fact that one of the stimuli may be "extraneous or irrelevant" to the situation (1980:226).

Results of tests by Gorn support this notion. He found that music can condition behaviour. Using different coloured pens, Gorn tested the effects of liked and unliked music on choice behaviour. He found that music preference influenced the subject's choice of pen. Results led Gorn to the conclusion that behaviour can be conditioned by association. Gorn also tested the effects of music on choice behaviour in the decision-making and non-decision-making modes. He found that a person is more likely to be affected by information contained in a commercial when he or she is in a decision-making mode. However, when a person is in a non-decision-making mode, responses to a commercial are able to be conditioned by peripheral stimuli like music. As a result of his test findings, Gorn suggests that, in a television commercial, music can affect choice behaviour in a manner consistent with classical conditioning (1982:99).

Gorn's test results, however, have been challenged by Allen and Madden (1985) and more recently, Kellaris and Cox (1989). In experiments designed to "replicate Gorn's tests", Kellaris and Cox found "no evidence that product preferences can be conditioned through a single exposure to appealing or unappealing music". The authors are careful to add that "affective conditioning...may occur under more ideal circumstances" (1989:113).
Although there is some disagreement in relation to the conditioning effects of musical stimuli on visual stimuli, particularly after only one exposure, there is less disagreement in relation to the effects of musical stimuli on cognitive task performance.

3.2 The Effects of Background Music On Cognitive Tasks

In cognitive-based tasks, research has shown that the inclusion of music can have an adverse rather than a positive effect on learning. This adverse effect may occur because, "in both the commercial and instructional spheres, the music sometimes is chosen with little regard for how it will interact with the visual, narrative, or dialogic elements of the message" (Seidman 1981:52). Seidman further elaborates. "After consideration of much of the experimental evidence a message designer probably would feel justified in excluding music from a production, if factual learning or attitude change was its main purpose" (1981:52). He contends that nonrhythmic music (identified as background music) can "distract learners from perceiving messages, particularly ones in which visual discriminations must be made" (1981:59).

Haley, Richardson, and Baldwin suggest that the use of background music to "provide a pleasant atmosphere" is likely to have a negative rather than a positive effect (1984:17). Simpkins and Smith found that, in certain circumstances, non-verbal mood music used to support the comprehension of visual or verbal information actually interfered with the learners' "evaluations of messages". When the learner was not sympathetic to the music, learning was adversely affected, and when the learner was sympathetic to the music, learning was improved "only marginally" (1974:366). Park and Young found that "cognitively involved subjects" were distracted from "information-processing" by the inclusion of background music, although the reverse was true for subjects with "low involvement" (1986:21).
It would appear that the music's compatibility with the media message is a prerequisite to improving cognitive processing. Schwartz found that the addition of compatible non-verbal music had an effect on attitudes. He tested responses to a visual communication with an anti-war theme. The use of compatible music made subjects more pacifistic. However, non-compatible music had no effect on pacifistic attitudes (1970:5677A).

Gallez also tested the effects of music on responses to educational films. Contrary to the findings of Schwartz, Gallez's results showed no difference to learning outcomes, in either response direction (1975:101A). Perhaps the musical selections used by Gallez to accompany the visuals were incompatible with the content of the film. Although it is relatively easy to locate mood music (called library music) which is compatible with visual moods, it is much more difficult to effectively integrate the musical and visual action, when music is edited to film.

3.3 The Effects of Musical Complexity on Task Performance

It may be that background music distracts when it is too complex. Results of tests by Konecni showed that, when subjects were involved in a task requiring "a considerable amount of information-processing", preferences were for less complex rather than more complex melodies (1982:506). Strube et al. also tested the effects of "simplex" and "complex" music on abilities to solve "frustrating cognitive tasks" (1983:1369). Two types of subjects were differentiated: Type A and Type B. Type A were identified as being more goal-striving and hard-working than Type B, and better able to concentrate on the task at hand without being distracted. Type B subjects were identified as more receptive to external stimuli such as music, and therefore more susceptible to its influences. Results showed that 'simplex' music was able to improve the task performance of Type B subjects, but made no difference to the performance of Type A subjects. Simplex music was described as simple in form, melody, and harmonic progressions. The style of the complex music, which did not
affect responses of either subject type, resembled "avant-garde or modern jazz music" (1983:1372).

Borling found sedative music more effective than stimulating music in focusing attention on the completion of a task, independent of high or low creative abilities of the subjects. The sedative music chosen was a string quartet by Debussy. This music was considered as sedative because of its "fluency", and also because of its "lack of a steady, pulsating beat" (1981:104). Like Strube et al., Borling also found that, in situations requiring focused attention, simplex music was more effective than complex music (1981:108).

Peretti found that sedative music reduced anxiety levels, which occurred as the result of attempting a skill-based task. The sedative music selection was a piece by Mantovani (1975:185). Perrewe and Mizerski, however, found that "task perceptions for either complex or simplex tasks" did not improve with background music, although they suggest that background music may improve "work motivation" (1987:166).

Seidman's view is that music can affect "perception of media messages, depending on musical type and characteristics, ambiguity or neutrality of the message, and its affective magnitude"(1981:58). What Seidman is suggesting here is that musical effect occurs in context. Stout and Leckenby, who tested responses to television commercials, support Seidman's view. They contend that "the effectiveness of music in a commercial depends upon its intended role in the creative execution" (1988:210). In a television commercial the role of background music, for example, is different to that of a jingle or song. Therefore, from the evidence of the test results cited above, it can be argued that the extent of musical effect (stimulation) that a composer includes in a media presentation is determined by the purpose and intent of the presentation.
3.4 The Effects of Background Music in the Workplace

It is defensible to suggest that, in television commercials, music serves a utilitarian (functional) purpose more than an aesthetic one. The purpose of an aesthetic musical experience is to elevate a listener's appreciation of the music's inherent beauty. In contrast, in television commercials, the function of the music in a television commercial is largely pre-determined by the content of the visuals and the marketing strategy. For the most part, "functional music generally stimulates or suppresses activity" (Radocy and Boyle 1988:265). This can be observed when we consider the ways in which music functions in the marketplace. Music for dancing, and music in rock concerts, for example, are more stimulating (louder and more energetic) than music in the workplace and music for therapeutic purposes, which are more sedating (softer and calmer). In each of these situations, the music's function is different. The music's stimulation level is largely pre-determined by its function.

Music's potential to stimulate and sedate is the premise upon which the corporation identified as Muzak is based (Muzak supplement 1987). This corporation produces programmes of music which are designed to a stimulus progression chart. The music is arranged to incorporate a gradual build-up in stimulation as the programme unfolds. The objective of the music programmes is to provide a psychological 'lift' for the worker, and thereby offset losses in productivity through worker fatigue.

According to Muzak research, music's capacity to stimulate can be controlled by altering the activity of four of its variables: tempo, rhythmic style, instrumental timbre, and instrumental density or texture. (Changes to the music's texture are reflected in the number of instruments playing). Muzak employs instrumental arrangements of popular music selections only. Vocal music incorporating lyrics is not included because the lyrics are considered to be distracting. Moreover, the music is played at a low intensity level to avoid further distraction (Muzak supplement 1987).
3.5 The Effects of Background Music on Purchasing Behaviour

In addition to offsetting worker fatigue, the music's tempo and intensity level have also been shown to affect purchasing behaviour. Milliman, who tested "the effects of background music on in-store shopping behaviour", found product sales to be significantly higher with slower music than with either faster music or no music (1982:86). Like the Muzak approach, Milliman also found that "the effect of music on behaviour is at a relatively low level of awareness". However, for the effects of the music to enhance sales, cautions Milliman, "the music chosen and its intended objectives must be matched" (1982:91).

Smith and Curnow tested the effects of background music at different intensity levels on shopping behaviour. Like Milliman, they found that shoppers spent less time in the store when the music was louder than when it was softer. However, unlike Milliman, their results also showed that sales turnover was not adversely affected by the louder music (1966:255). The most likely explanation for this different result is that changes in the music's intensity levels were not substantial enough to become irritating.

3.6 The Effects of Music on Responses in Television Commercials

Thusfar, music has been considered for its 'background' effects on visual perception, cognitive task performance, and purchasing behaviour. Music as a background to information-processing has a different function to music in the form of a jingle or song, where the purpose is to quickly gain attention, and to appeal to the target market (Ryan 1985:68). It is more like 'foreground' music. Therefore, in television commercials, a jingle, a song or music used as a mnemonic device is of necessity more stimulative.

A test by Stout and Leckenby of consumer responses to fifty television commercials showed that "when a jingle is used, the lyrics carry the product message, or the music is identified with
the brand, commercials are rated more positively on their relevance to the consumer" (1988:217). The authors also found that the inclusion of lyrics in the music tracks enabled consumers to identify "emotions evoked by the commercials". Moreover, "the emotions expressed in the lyrics actually evoked very involved levels of emotional response in the viewer" (1988:219). The importance of this finding was highlighted in a test by Stewart, Farmer and Stannard. They found that, because musical cues are able to evoke "more imagery responses" than verbal cues, consumers are able to recall more product-related information (1990:47).

Other findings from the tests of Stout and Leckenby are also relevant here. For example, consumers were found to have a greater intent to purchase the advertised product for commercials with music than without music. Although commercials without music were regarded as "more informative", consumer attitudes towards commercials without music were "more negative" (1988:214-222). In addition, commercials were more positively received when they employed a major or mixed mode rather than a minor mode, and a faster rather than a slower tempo. Where the tempo was slower, consumers gave "more descriptive emotional responses" about the commercial (1988:222).

Perhaps the most important finding of the study of Stout and Leckenby was that effective associations between music and brand produced positive responses towards the commercials, whereas ineffective associations resulted in negative responses (1988:217). This finding is consistent with that of Park and Young (1986) mentioned earlier.

3.7 Summary

In the third section of this chapter, music was considered for its effects on visual perception, purchasing behaviour, and cognitive task performance. The findings of the relevant literature show that, when musical and visual stimuli are paired, reactions to the visuals are mediated by the effects of the music. This process is
analagous to classical conditioning. Background music can also affect cognitive task performance. Notwithstanding that sedative simplex music can enhance cognitive performance, stimulating complex music can adversely affect cognition.

Muzak is a corporation that utilises music's capacity to stimulate and sedate. Muzak endeavours to alleviate worker fatigue by changing musical stimulation. For Muzak's purpose, the effects of the music are best realised at a low level of awareness.

Background music can affect consumers' in-store purchasing behaviour. Music played at too fast a tempo can have a negative effect, while music played at a slower tempo can have a positive effect. Music at different levels of intensity can also affect the amount of time shoppers spend in the store. Shoppers were shown to spend less time in the store when the music was louder. Effective background music reflects the musical characteristics associated with sedative music.

The extent of musical stimulation that a composer includes in a media presentation is determined by the purpose and intent of the presentation. Background music functions at a more subliminal level, so that a consumer's information-processing will not be inhibited by distraction. By way of contrast, music in song form functions to attract attention, and to elicit a more immediate emotional response from the consumer. It therefore reflects the musical qualities associated with stimulative music (such as a bright tempo and a major mode, for example). There is evidence to suggest that the association of a jingle or a song with a product can have a positive effect on purchase intent, and can facilitate recall of product-related information. More importantly, effective associations between music and product brand produce positive consumer responses, while ineffective associations produce negative responses.
4. Song Form in Television Commercials

The idea has been proposed that the effects of music in television commercials are best realised in emotionally-charged advertising appeals, because a consumer can form an attitude to the music which is then transferred to the product being marketed. Therefore, the final section of this chapter examines song form and its suitability for inclusion in television commercials to enhance marketing.

4.1 Musical Persuasion

The notion that music has embodied meaning which derives from the music commenting on itself as it develops, was discussed earlier in this chapter. This autoreflective process is a form of musical communication, where the musical symbols are the rhetorical components used to communicate thoughts and feelings (Irvine and Kirkpatrick 1972:272). Given this notion, Irvine and Kirkpatrick argue that an appeal in musical form may be a successful means of behaviour modification, because "listeners (to music) do not ordinarily anticipate persuasion and, as a result, they are ready recipients of the rhetorical statement without being aware of its complete implications" (1972:273).

A further advantage of utilising a musical appeal is the idea of "amplificative meaning" (Irvine and Kirkpatrick 1972:273). In the process of listening to music, a listener compares incoming musical rhetoric against previously stored musical rhetoric. This process amplifies the meaning of the music because the listener "contributes (his or her own) elements of interpretation to complete the event" (Irvine and Kirkpatrick 1972:278).

4.2 Amplificative Meaning in Song Form

In addition to the amplification of meaning that occurs in the music listening process, an appeal in song form has two rhetorical dimensions (music and lyrics) in which to communicate the
advertising message. The perpect of Irvine and Kirkpatrick is that familiarity with one dimension results in the formation of an attitude towards the other. Thus, by this process, the meaning of the incoming message becomes amplified. Amplification of meaning may occur in a persuasive or reinforcive paradigm, depending on the listener's familiarity with one or both of the incoming dimensions. Familiarity with one dimension facilitates persuasion with regard to the other dimension. Familiarity with both dimensions facilitates the reinforcement of existing beliefs or attitudes. The resultant amplification of meaning can occur in either a positive or a negative direction (1972:277-284).

The notion of amplificative meaning in song form seems tenable, if for no other reason than the existence of two forms of rhetoric (music and lyrics) by which an appeal to the consumer can be made. Further supportive evidence, however, for the use of song form as an effective means of communication, is provided by Seraphine and Crowder. Their test results showed that, in song form, "melody and text are integrated in memory to a considerable degree" (1984:300). Furthermore, "recognition of one component (melody or text) was facilitated by the simultaneous presence of the other, original component" (1984:295). In other words, recall of a melody triggers recall of its companion lyrics, and vice versa.

Importantly, Seraphine and Crowder "found no evidence that subjects can voluntarily reduce the degree of integration of melody and text". Indeed, "subjects seemed to be unaware" that the "integration effect" occurred (1984:300). The authors found that integration of melody and text is maintained "even when the performer is different at the recognition stage" (1984:298). The authors further distinguish between integration in song form and mere association between the same two dimensions. They suggest that speech accompanied by background music, for example, does not accommodate the integration that occurs in song form (1984:287).

Given that a consumer recalls lyrics more efficiently when they are integrated with a melody, it follows that the use of song form
in television commercials has the potential to enhance consumer recall of an advertising message. The results of a test by Yalch support this view. He showed that "verbal information strongly associated with music...is frequently readily retrieved" (1991:269). Yalch tested for consumer recall of advertising slogans, where some slogans utilised a jingle, and some did not. He found that recall for slogans was better when a "jingle or song" was used (1991:273). Yalch suggests that the use of a jingle or song triggers better recall because "jingles tend to use popular music or original music that is very similar to popular music" (1991:269). Owing to the fact that consumers are used to learning and remembering the lyrics of popular songs, "an audience should not have difficulty learning or remembering jingles relative to other advertising" (Yalch 1991:269).

The close integration of words and lyrics in song form may occur because of the compatibility between the rhythm of the music and the inherent rhythm of language (Seraphine and Crowder 1984:301). In song form, the rhythmic relationship between music and words is exemplified by the placement of accented syllables of the lyrics on accented beats in the music, and also by the correlation of long sounding syllables with notes of longer duration.

The idea that rhythm is an important variable which affects listener responses is supported by Irvine and Kirkpatrick, who assert that the music's underlying rhythm carries the "rhetorical impact" (1972:277). In other words, the rhythm is the means by which the message is transported (in time). It is "vehicular in the process of developing amplificative meaning" (1972:277). The authors further assert that "rhythm is capable of producing a change, both physiological and psychological, in the listener". The music's rhythm "acts to reduce the inhibitions and defence mechanisms of the listener and to render him more susceptible to the rhetorical message" (1972:277).
4.3 Popular Song Form

Because the popular song form has been so extensively reinforced by repetition, its rhetorical language is already familiar to the population at large (Middleton 1981:6). According to Middleton, constant repetition of the popular song form has resulted in the establishment of "pre-existing formulae and norms, which are familiar to audiences and hence highly predictable" (1981:6). Middleton argues that familiarisation with the formulae used in popular song form has occurred through the process of "oral culture" (1981:4). In popular music, alleges Middleton, the compositional approach to the music's variables has also become formularised. This formularisation is evident in "aggregations of predictable phrase lengths" which occur in the standard song form (1981:14).

It is Middleton's concept that the 'language' (parole) of popular music is based on contrasting (or opposing) relationships. One of these relationships is the balance (tension) that occurs between the amount of repetition and variation of musical material. Music variables in popular song form that have undergone formularisation include the song's harmony, where tonic and non-tonic chords are opposed, and the song's melody, where notes of high and low pitch are opposed. A smooth melody may also be opposed to a jagged melody, a regular rhythm contrasted with an irregular rhythm, or a harsh instrumental or vocal timbre contrasted with a smooth one. This "system of relationships" represents some of the pre-established formulae of the popular song form which have become standardised through repetition (Middleton 1981:33). It is this 'musical language' with which the listening audience has become familiar. Given that the audience is familiar which the language of popular music, it follows that the use of the popular song form in television commercials may expedite an integration between the music and the product message.

In sum, it has been argued that music is a form of language, and that a listener interprets musical language by recalling previously
stored musical information. The process of combining stored and incoming musical information amplifies the music's meaning for the listener. Amplified meaning implies a greater potential for persuasion.

Song form appears to be ideally suited for use in television commercials because there are two dimensions (music and lyrics) by which the message is communicated to the listener. Familiarity with either dimension leads to an association with the other. However, more than mere association, these two dimensions become integrated, to the extent that to recall either dimension is to recall both dimensions. A further advantage of using song form is that its structure has become standardised through repetition. The effects of repetition are such that the massed audience has become familiar with the established formulae and structural norms of the popular song form.

4.4 Improving Marketing Effectiveness With Songs

"The association of any product with a popular record has been found by advertisers to help sales" (Frith 1983:127). As a result of this finding, there has been an increase in recent years in the practice of using popular music in television commercials to enhance the marketing of particular products (Sherrid, 1985:214). According to Sherrid, an association with a popular song enhances marketing effectiveness, because the good feelings (prior equity) with which a song becomes associated in people's minds are transferred to the product being advertised in the commercial (1985:214). The association of a song with a product also provides the product with an immediate identity (Variety:1985:190).

Once the song has been selected, it then becomes linked with a particular lifestyle or fashion trend through the marketing process. The combined concept is marketed as "a model for consumption" (Frith 1983:192). The lifestyle promoted encompasses "the concern for fashion and change and up-to-dateness" (1983:192). Frith sees this marketing process as an
attempt to establish "in-group membership" in the minds of the (frequently youthful) consumer (1983:35). This notion is tenable because popular music "expresses shared experiences and activities" (Frith 1983:35).

According to Sherrid, "[c]ertain melodies become inextricably linked with feelings" (1985:214). As an example, the author cites the success of the marketing of the international telecommunications service where the promotion of long distance telephone calls has become associated with Stevie Wonder's popular song entitled I Just Called To Say I Love You.

The selection of a hit song for use in an advertising concept is compounded by the fact that a song's commercial success is not always an indication of its popularity. Russell, who tested responses to selected recordings of popular music of four hundred and twenty-eight undergraduates with a mean age of 21.0 years, found that the degree of "likeability" was not significantly correlated to chart performance (1986:42). Notwithstanding that the subjects tested by Russell may not have been indicative of the record-buying public, the results revealed that "those recordings which had been the biggest hits...were not necessarily found to be...the most pleasing" (1986:43). It therefore cannot be assumed that songs which have attained a high ranking in popularity hold the same level of enjoyment for all consumers in the same age group.

4.5 Musical Taste

The selection of a hit song for an advertising campaign is largely determined by the age and musical tastes of the target audience (Lichtman 1980:70). Where the target audience is of the older age group, a contemporary hit song may be less effective than a hit song from the past, because "people are most nostalgic about the hits they heard in late adolescence and early adulthood (1990:78).

Notwithstanding that there are differences in musical taste within the same age groups, there are nevertheless definite groups
of listeners whose lifestyles are reflected in their musical preferences. In the case of rock music, Frith argues that there is "an ever-changing combination of independently developed musical elements, each of which carries its own cultural message" (1985:121). The music's style is therefore an important facet in communicating with the target market, because a listener interprets the music's stylistic patterns as signifiers of the "character of the message" (Scott 1990:227). The style of popular music chosen for a television commercial needs to be determined by the advertising concept. If the music's style and the advertising concept are unmatched, "even the sweetest music becomes little more than noise" (Sherrid 1985:215).

The use of contemporary rock music in television commercials directed to "teenage pop listeners" is a direct carry-over from radio to television, because the youth market "have always used their radio stations as they use their records, as an ever-present background to their leisure activities" (Frith 1985:121). The use of rock music in television commercials would therefore seem to be especially appropriate for products that target the youth market. A survey conducted by Edwards and Singletary of two hundred and twenty-three university students, representing the young adult age group, revealed that "eighty percent of the respondents expressed a preference for Rock and Roll...over other styles of music" (1983:21). It is argued by Findlay that promoting products to the youth market has become considerably easier since advertisers have "recognised the appeal rock music holds for this group" (1988:19).

Instead of using rock music as an advertising strategy to locate a youth market, Street Remley, who works predominantly in the medium of radio, prefers to use music which will enhance the humorous elements of the product, or present it in an unusual manner. He argues that the use of rock music is not necessarily the most productive approach, because the association between the music and the product will have a negative rather than a positive result if the music is not liked (1986:19). Schipper agrees with Remley's view. His view is that the association of hit
songs with goods or services in television commercials is "potentially offensive, and, if done crassly, could incur the wrath of the very market advertisers hope to gain" (1985:79). The notion that preferences for music types can "mediate the impact of sources on subsequent changes in attitude" is supported in the results of a test by Simpkins and Smith (1974:362). They found that liked music can increase appreciation of the message source, while unliked music can decrease appreciation for the message source (1974:366).

4.6 Rock Stars in Television Commercials

Recognised 'stars' or 'personalities' frequently appear as presenters of new products in television commercials, because it is believed that endorsement by the 'star personality' gives the product credibility. Van Moorst argues that the desire to emulate the star is sufficient motivation to provoke consumer purchase (1979:199). The improved sales figures of the Pepsi Company in Australia provide evidence that associations with 'star' presenters can improve marketing. The Pepsi product was promoted by Michael Jackson, resulting in "a total increase in sales volume across Australia of forty percent" (Findlay 1988:19).

It is only during the last decade, argues Demkowych, that Rock 'stars' have become willing to be associated as presenters with the promotion of a product or service. This has occurred because of a "change in the style of music played for commercials" (1986:S-5). The music in television commercials is no longer "jingles", but uses contemporary popular forms to "underscore" the advertisement (1986:S-5). Demkowych cites the introduction of rock videos in 1981 as a catalyst for the changing musical styles used in television advertising.

According to Demkowych, not only are contemporary rock stars endorsing products, but stars from the past decades are also being recalled to sing their own original hits (1986:S-5). This marketing strategy is adopted because it is believed that a "consumer's values and fantasies are embodied in their favourite
artists", and that "[l]oyalty to an artist can be eventually transferred to the sponsor or product" (Vail 1985:24). For these reasons, argues Vail, it is "important not to change any of the song". Alterations to its original form tend to "defeat the purpose of using recognisable pop music in the first place" (Vail 1985:24). Furthermore, alterations to the song can evoke negative reactions from those consumers who associate pleasant personal memories and experiences with the time that the record was first released (Vail 1985:24).

4.7 Specially Composed Songs.

Although the use of a commercially successful popular song may be the preferred marketing strategy, it is difficult to establish the extent of prior equity that a popular song will bring to the marketing process. Furthermore, the cost of acquiring Rights for the exclusive use of a song can be prohibitive. There is the additional problem that, after the time period has elapsed for the exclusive Rights to the use of a song, the same song may subsequently become associated with a different product. The association of the same song with a different product can only result in a decrease in the product equity that has already been established in the market place for the first product. Public domain songs are avoided by advertisers for the same reason.

Therefore, as an alternative, advertisers opt for the composition of a new song, which can be exclusively associated with the product, and repeated and updated at will. Songs are created in the styles which have been shown to appeal to specific markets. This is achieved by employing characteristic rhythms, tempi, chord progressions, riffs, and other instrumental and/or vocal textures that reflect pre-established stylistic norms.

There are numerous examples of commercials currently showing on Australian television where the music has been specially composed in the form of a popular song. This marketing strategy is used extensively for products targeting the youth market. The success of such a marketing approach is evidenced by the fact that
songs written for television commercials have themselves become hits. *Up There Cazaly* and *I'd Like To Teach The World To Sing* are two such examples. The first-mentioned song was composed to promote Australian Rules Football. The second-mentioned song, originally composed to promote Coca Cola, became an international hit for the New Seekers in 1982 (Thompson 1991:40).

In sum, it has been argued that popular music is used extensively in television commercials to market goods and services. In the marketing process the music becomes a component of a 'lifestyle concept' which is then promoted to a specific target audience. The choice of song depends on the age and musical tastes of the target audience. Rock music has been found to have wide appeal to younger audiences.

In recent years, rock stars have been used in television commercials to promote products, because it has been found that the association of a product with a 'personality' gives the product credibility. When a rock song or popular song is used in a television commercial, the original recording and artist are preferred, because of the prior equity factor. If the use of an original artist and performer is not financially viable, a specially composed song is written, utilising the musical characteristics (such as rhythmic motives and harmonic progressions) that are unique to the style of popular music required.

4.8 Summary

In the final section of this chapter, the idea was proposed that an appeal through music may render a listener more susceptible to persuasion than an appeal through dialogue. An advertising appeal which is presented in song form is effective because words and music become integrated to the extent that both dimensions are recalled together. Moreover, musical appeals in song form can result in an amplification of the meaning of the incoming (product-related) message. Another advantage of using the popular song form in advertising is that the form of the popular
song has become standardised through repetition, and its formulae and norms are therefore already familiar to the population at large.

In a television commercial, the effects of a song are transferred to the advertised product. Associations with music therefore have the potential to enhance product sales. The integration of a song into an advertising concept is an essential pre-requisite to positive consumer responses. The choice of song depends upon the target market. An advertiser will use either established 'hits', or specially composed songs written in pre-determined musical styles. The cost of acquiring Rights for the exclusive use of a song in an advertising campaign may determine whether an established or a specially composed song is used.

5. Final Summary

Music has affective value, which is mediated by environmental factors. These factors are cultural and social as well as specific to the individual. The mediating effects of gender, age, and level of education on responses to music are unclear. The affective value of music is due not only to the connotative associations formed by environmental factors, but also to its own embodied meaning, which occurs as the result of the music commenting on itself (termed autoreflection).

An understanding of, and familiarity with, the embodied meaning contained in a musical selection occurs as the result of the repetition of the musical selection. The more complex (and original) the music, the more repetitions are needed to attain optimum familiarity. Liking for the music is correlated with the music's complexity. The greater the number of repetitions, the greater the preferred level of musical complexity. Musically trained listeners prefer more complex music than musically untrained listeners.

Thus, in writing music for television commercials, a composer needs to consider the complexity of the music in relation to the
number of planned repetitions. Classical music is generally more complex than popular music, and is therefore able to withstand more repetitions. A majority of the population, however, have a preference for popular music, which suggests that this style may be more appropriate for television commercials, especially where appeals to the consumer need to be immediate.

Music is included in television commercials because of its potential to enhance product sales. In a television commercial, music has a contextual role. It functions as one of the peripheral cues, and interacts with the visual content and the spoken message. The effects of music in television commercials are the more apparent in affective (emotional) rather than cognitive (information-processing) appeals. Emotional appeals are deemed to be effective in marketing because they employ lifestyle experiences to motivate the consumer. It is argued that people are more interested in matters relating to the self (hedony, fantasy and fun) than in matters requiring problem-solving. Affective appeals have also been found to be more successful than cognitive appeals in commercials where involvement is low. This is an important finding, given that low consumer involvement in television commercials is likely to occur more often than high consumer involvement.

In a television commercial, a musical cue can contribute towards the formation of an attitude to the product. The effective integration of the music into the marketing concept can result in a positive attitude towards the product. However, ineffective integration produces a negative attitude.

When musical and visual stimuli are paired, reactions to the visuals are mediated by reactions to the music. Background music has also been shown to affect cognition. Stimulating complex background music has an adverse effect on cognitive performance, while sedative simplex music enhances cognitive performance. Background music can also affect in-store purchasing behaviour. Slower and softer music can enhance purchasing behaviour more than louder and faster music, which can have a detrimental effect.
In contrast to the sedative qualities of effective background music, a jingle or song is utilised in a television commercial to gain attention. More stimulative musical qualities are therefore required when a jingle or song is used for this purpose.

The association of a product with a jingle or song has been shown to have a positive effect on purchasing intent, particularly when the music incorporates a bright tempo and is in a major mode. A marketing appeal in musical form may be more persuasive than an appeal in dialogue form, because the rhythmic elements of the music lower the listener's inhibitions. An additional advantage of an advertising appeal in musical form is that the incoming musical message becomes amplified during the listening process, because the listener draws upon previously stored musical information in order to understand the incoming message.

By utilising the popular song form, an advertiser has two dimensions (music and lyrics) in which to communicate the product message. In song form, music and lyrics become integrated to the extent that to recall one dimension is to recall the other. Moreover, the popular song form, which has become standardised through repetition, is already familiar to the massed population.

There is therefore sufficient evidence in the literature reviewed for this study to argue that the effects of music in television commercials are best realised in emotionally-based advertising appeals presented in song form. An effective integration of a song into an advertising concept has the potential for a more immediate appeal, increased consumer persuasion, amplification of the meaning of the product message, and, with repetition, better recall of product-related information.
CHAPTER 3

ANALYSIS OF AWARD-WINNING MUSIC TRACKS IN TELEVISION COMMERCIALS

The primary objective of this study is to determine whether a change in the music affects consumer responses in television commercials. In the preceding chapter it was argued that, in television commercials, when music composed for television commercials is in song form and carries a product message, it functions to stimulate, while music composed as a background to information processing has a more sedative function. It was therefore decided to test responses to television commercials incorporating music in song form, because of the likelihood that changes in affective responses would be more evident with stimulative than with sedative music.

Two separate experiments were needed in order to test the hypotheses raised in the study. The objectives of the first experiment were to determine whether, by changing the music, responses to television commercials were affected significantly, and whether more stimulating music would result in more intense responses to the commercials in toto than less stimulating music. Thus, two music versions were required for each test commercial, where one version was deemed to be more musically stimulating than the other.

Because the repeated exposure of television commercials is an integral part of the advertising process, a second experiment was needed to measure the effects on responses of a change in the music, after several viewings of the test commercials. It was postulated that, given greater musical stimulation in one music version than in the other, several viewings of a television commercial may produce variations in responses that were not evident at initial exposure.
It was the author's intention to compose the music for the test commercials used in this study. Therefore, in order to ensure that the most appropriate compositional techniques were applied when composing music for the test commercials, an analysis was undertaken of award-winning music tracks, particularly those in song form, written for successful commercials shown on Australian television. The purpose of the analysis was to identify recurring music compositional techniques, consistently associated with effective advertising, that could be incorporated into the music composed by the author for the test commercials. Of particular interest in the musical analysis was the activity of the music variables at the climax point(s) of the commercials, where the intention of the composers was to increase musical stimulation, frequently to coincide with increased visual stimulation.

1. Music Transcriptions

The music tracks selected for analysis were obtained from the Federation of Australian Commercial Television Stations (FACTS). These were thirty-three award-winning music tracks composed for television commercials from 1975 to 1986 (see Appendix B for a videotape of the award-winning television commercials). To complete the analysis, the thirty-three music tracks were transcribed onto manuscript (see Appendix C for the music transcriptions). This process was necessary because of the difficulties of obtaining music scores. It has been the author's experience that composers of music for television commercials frequently produce music in skeletal notational form only, firstly because of the pressure of meeting production deadlines, and secondly, because the finished musical product frequently

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1 Each year the Federation of Australian Commercial Television Stations (FACTS) presents awards to composers of the most successful music tracks for Australian television commercials (see Appendix A for the 1989 FACTS Awards booklet). An academy system of adjudication is adopted, where music producers currently employed in the music industry vote on the work of their peers. Although the effect of the music on product sales is not assessed statistically, it is nevertheless assumed that the award-winning music tracks have made a substantial contribution to the marketing success of the commercials.
incorporates creative input from professional musicians in the recording process.\textsuperscript{1} In the analysis of the award-winning music tracks which follows, the music variables of tempo, tonality, form, rhythm, melody, harmony, instrumentation, intensity, texture, mood and style are presented separately.\textsuperscript{2} These music variables were selected because collectively they constitute the essence of musical composition in its many forms.

1.1 \textbf{Tempo}

Of the thirty-three music tracks analysed, fourteen were in a fast tempo, fourteen were in a moderate tempo, and three used a slow tempo. Two music tracks, \textit{Diver} and \textit{Opera}, began in free time, and introduced a regular tempo as the music progressed. One commercial, \textit{Have a Go Australia}, changed from a moderate to a fast tempo during the commercial (see Table 3.1).

In sum, the majority of the award-winning music tracks were in either a fast or a moderate tempo. The fast tempos in particular were used to reflect more activity in the visuals. In contrast, the music tracks, \textit{Faces} and \textit{Fm}, which both used a slow tempo, reflected less visual activity. The evidence suggests that the composers' choice of tempo was affected by the tempo of the visual action (both in visual content and speed of editing).

1.2 \textbf{Tonality}

Of the thirty-three music tracks analysed, twenty-three were in the major mode, seven were in the minor mode, one began in the minor and ended in the major, and two used mixed modalities throughout (see Table 3.2). Because of the likelihood that the

\textsuperscript{1} The author has been employed as a singer in the recording of music for television commercials for approximately twenty years, and has observed the music scoring practice of composer-producers on numerous occasions.

\textsuperscript{2} An analysis of the marketing strategy and the compositional approach to the music variables, in each of thirty-three award-winning television commercials, appears in scenario form as Appendix D.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Length in Seconds</th>
<th>Tempos 3 Time/4 Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>60</td>
<td>♩ = 100 moderate</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>90</td>
<td>♩ = 80 moderate</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>60</td>
<td>♩ = 112 moderate</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>60</td>
<td>♩ = 132 bright</td>
</tr>
<tr>
<td>5.</td>
<td>Have A go Australia</td>
<td>90</td>
<td>♩ = 96 moderate</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>60</td>
<td>♩ = 138 bright</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>60</td>
<td>♩ = 132 bright</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>60</td>
<td>♩ = 102 moderate</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>60</td>
<td>♩ = 132 bright</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>30</td>
<td>♩ = 84 moderate</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>80</td>
<td>♩ = 104 moderate</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>60</td>
<td>♩ = 104 towards slow</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>60</td>
<td>♩ = 152 bright</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>60</td>
<td>♩ = 112 moderate</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>60</td>
<td>♩ = 138 bright</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>60</td>
<td>♩ = 138 bright</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>30</td>
<td>♩ = 126 bright</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>60</td>
<td>♩ = 76 slow</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In the Zoo</td>
<td>60</td>
<td>♩ = 80 moderate</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>30</td>
<td>♩ = 132 bright</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>60</td>
<td>♩ = 144 bright</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>60</td>
<td>♩ = 96 moderate</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ad libitum</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>60</td>
<td>♩ = 104 moderate</td>
</tr>
<tr>
<td>24.</td>
<td>Rio</td>
<td>60</td>
<td>♩ = 66 slow</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>60</td>
<td>♩ = 120 bright</td>
</tr>
<tr>
<td>26.</td>
<td>Palings</td>
<td>60</td>
<td>♩ = 88 moderate</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>30</td>
<td>♩ = 84 moderate</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>120</td>
<td>♩ = 120 bright</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>60</td>
<td>♩ = 72 slow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ad libitum</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>60</td>
<td>♩ = 132 bright</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ad libitum, then</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>60</td>
<td>♩ = 176 bright</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>30</td>
<td>♩ = 120 bright</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>60</td>
<td>♩ = 78 slow</td>
</tr>
</tbody>
</table>

For the purposes of comparison, and in keeping with metronome markings, tempos below 80 beats per minute have been classified as slow, tempos between 80 and 120 beats per minute have been classified as moderate, and tempos above 120 beats per minute have been classified as fast.

Table 3.1: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Tempo
effects of modality are closely correlated with the music's tempo (Henver 1937:627), both variables have been considered together.

In the music tracks where a major modality was combined with a fast tempo, the mood of the music was frequently 'bright' and 'happy'. Examples of this combination occurred in *Do the Right Thing*, and *Moove Rock and Roll*. When a major tonality was combined with a moderate tempo, such as occurred in *Rosella* and *Up There Cazaly*, the mood was more 'triumphant'. For the
commercials *Take Me Away* and *Faces*, where a major modality was used with a slow tempo, the mood was one of 'longing'.

The music tracks, *Train* and *Opera*, which employed a minor tonality, resulted in more 'dramatic' moods. *Le Specs* and *Hi-Tech* also had an element of 'mystery' about them. In *Morning* the music began in a minor modality and changed to a major modality. A moderate tempo was used. The change in modality corresponded with a change from a 'restless' to a more 'relaxed' mood.

In sum, there is abundant evidence that the award-winning music composers associated the major tonality with a bright and happy mood. In contrast, the minor tonality was used to reflect drama, agitation, and restlessness.

1.3 Form

Of the thirty-three music tracks analysed, thirteen were in verse/chorus form, eight were in the form of a single melody with variations, four were in binary form, three were in ternary form, and three were in ABC form. *Train* was in sonata form, while *Palings* approximated arch form (see Table 3.3).

Most music tracks utilised repeated short phrases, frequently in groupings of two or four bar units. There were also many instances where the symmetry of the standard four-bar or eight-bar phrase was altered. For example, the chorus section of *Pacific's Number One* consisted of two sections of seven bar groupings each, and the verse of the music track *Sailing* consisted of four phrases of three bar groupings. Further examples of asymmetrical phrase lengths occurred in *Pacific's Number One* and *Fantasy Island*, where the verse sections consisted of an eight-bar followed by a nine-bar grouping.

There were many examples where extra bars were added leading up to the chorus section. This compositional technique occurred in such music tracks as *Nice 'n' Clean*, *Rosella*, *Sailing*, *Pacific's Number One*, *Fantasy Island* and *Tropical Milk*. 
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Intro</th>
<th>Sections</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nice 'n' Clean</td>
<td>A B</td>
<td>(4+4)+(4+4)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>2</td>
<td>Rosella</td>
<td>A B</td>
<td>(4+6)(8+1)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>3</td>
<td>Sailing</td>
<td>A B</td>
<td>18 8</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>4</td>
<td>Pacific's No. 1</td>
<td>A B</td>
<td>(8+9)(7+7)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>5</td>
<td>Have a Go Australia.25(8+8+8)</td>
<td>A B A B</td>
<td>10 8 4</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>6</td>
<td>Moove Rock and Roll</td>
<td>A B</td>
<td>(8+4)(4x5)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>7</td>
<td>Come on Aussie</td>
<td>A B C</td>
<td>(4+4)(8+8)(2x4)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>8</td>
<td>Vitamins</td>
<td>A B C B(V) C</td>
<td>A D(coda)</td>
<td>Extended Ternary + Coda</td>
</tr>
<tr>
<td>9</td>
<td>Do the Right Thing</td>
<td>A1 A2 A3 A4</td>
<td>A (Var)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Parachute</td>
<td>A B</td>
<td>0.5 8 4</td>
<td>AB</td>
</tr>
<tr>
<td>11</td>
<td>Up There Cazaly</td>
<td>A B</td>
<td>10 (8+8+4)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>12</td>
<td>Fantasy Island</td>
<td>A B A B</td>
<td>(4+4)(4+5)(4+4)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>You Oughta Be</td>
<td>A B</td>
<td>1 10 12 11</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>14</td>
<td>Surfboat</td>
<td>A B</td>
<td>18 8</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>15</td>
<td>World Series Cricket</td>
<td>A B</td>
<td>2 (8+8+8)</td>
<td>Verse/Chorus</td>
</tr>
<tr>
<td>16</td>
<td>Tropical Milk</td>
<td>A B A B</td>
<td>8 9 8 9</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Intro</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------</td>
<td>-------</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>17</td>
<td>Colours</td>
<td>In.</td>
<td>A</td>
<td>A1</td>
</tr>
<tr>
<td>18</td>
<td>Take Me Away</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>You Belong in the Zoo</td>
<td>In.</td>
<td>A</td>
<td>A1</td>
</tr>
<tr>
<td>20</td>
<td>Le Specs</td>
<td>In.</td>
<td>A</td>
<td>A1</td>
</tr>
<tr>
<td>21</td>
<td>Morning</td>
<td>In.</td>
<td>A</td>
<td>A1</td>
</tr>
<tr>
<td>22</td>
<td>Diver</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>23</td>
<td>Faces</td>
<td></td>
<td>A1</td>
<td>A2</td>
</tr>
<tr>
<td>24</td>
<td>Rio</td>
<td></td>
<td>In.</td>
<td>A</td>
</tr>
<tr>
<td>25</td>
<td>Tia Maria</td>
<td>In.</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Palings</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>27</td>
<td>Cadbury</td>
<td>In.</td>
<td>A1</td>
<td>B</td>
</tr>
<tr>
<td>28</td>
<td>Train</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Opera</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>30</td>
<td>Hi-Tech</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>31</td>
<td>Priority One</td>
<td></td>
<td>In.</td>
<td>A</td>
</tr>
</tbody>
</table>
The music tracks, *Do the Right Thing*, *You Belong in the Zoo*, *Le Specs*, and *Colours* consisted of one melodic motive, which was repeated with variations. The music to *Palings* used the same theme at the beginning and at the end. It was in an arch form.

Only one music track, *Train*, employed thematic development of any consequence. This piece was in classical sonata form. Undoubtedly, thematic development was able to occur because of the longer length of the commercial.

In sum, in almost every award-winning music track analysed, there were variations to the standard two, four, or eight-bar phrase lengths. This evidence suggests that, by changing the predictable aggregations of bar lengths, the composers were endeavouring to increase musical stimulation by avoiding predictability.

### 1.4 Rhythm

Of the thirty-three music tracks analysed, there was abundant evidence that rhythmic contrast coincided with sectional changes (see Table 3.4). More rhythmically complex sections, for example, coincided with the chorus sections in the commercials *Rosella*, *Moove Rock and Roll*, *Up There Cazaly*, *Fantasy Island*, *Tropical Milk*, *Train* and *Birth of the Blues*.

---

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Intro</th>
<th>Sections</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>32.</td>
<td>FM</td>
<td>In.</td>
<td>A</td>
<td>One form</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0.25</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>Birth of the Blues</td>
<td>In.</td>
<td>A2</td>
<td>A (var)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

**Table 3.3:** FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Form
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>The off-beat in the chorus section is notably more accented than in the verse or the bridge.</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>The beat is more prominent in the chorus section than in the verse. The chorus becomes more rhythmically complex when the answering phrases are added in the repeat chorus.</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>The rhythm is accented by the use of stopped tempos and drum fills, in both the verse and chorus. The four beats of hi-hat before the entry of the chorus section provide further rhythmic contrast.</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>The melody in the chorus section is more syncopated than in the verse.</td>
</tr>
<tr>
<td>5.</td>
<td>Have a Go Australia</td>
<td>The first verse is played ad libitum. The tempo commences for the second verse. Drums are added in the third verse, together with drum fills. The off-beat is more strongly accented in the bridge section. The final verse also includes drum fills.</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>The rhythmic counterpoint is more complex in the chorus than in the verse. The repetitions of the chorus also increase in rhythmic complexity.</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>The opening verse is performed ad libitum. The tempo begins in the second verse. Hand claps are added in the chorus. The rhythm of the words is notably different in the verses to the rhythm of the chant lyric in the chorus.</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>The rhythmic accompaniment is similar throughout. The rhythmic accompaniment changes for section C, in both its entries. Further rhythmic contrast is provided by the lyrics, because the scansion changes for each 'vitamin'.</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>Rhythmic variation is provided by the use of stopped tempos, and by the change in the accompaniment pattern for the chorus section.</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>Rhythmic contrast occurs because of the changing time signatures throughout the piece.</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>The off-beat is more accented in the chorus than in the verse. Rhythmic counterpoint is increased in the repetition of the chorus by the addition of the tambourine, playing sixteenth notes.</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>The off-beat is accented by the electric guitar. This is stronger in the repeat verse. There is an increase in rhythmic counterpoint in the chorus section, and even moreso in the repeat chorus section.</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>Rhythmic variation is provided by the use of stopped tempos.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Rhythm</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>Rhythmic variation is provided by the use of stopped tempos. There are more drum fills in the chorus section than in the verse section.</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>The off-beat is accented in the verse. There is a featured drum fill before the entry of the chorus.</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>Rhythmic contrast between the verse and the chorus is achieved by the addition of eighth notes in the accompaniment. In the repeat section, rhythmic contrast between the verse and the chorus is achieved by the addition of drums in the chorus section.</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>There is a heavily accented off-beat in this music track. The rhythm of the melody is syncopated. The end of each A section is defined by the addition of cymbals. The final two beats of the melody are a 'rhythmic surprise'.</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>The bridge section is more syncopated than either of the verse sections.</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In the Zoo</td>
<td>The off-beat is accented throughout. The repetition of the same rhythm is a feature of this music track.</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>There is a stopped tempo at the conclusion of each A section. There is also a temporary change in the rhythm in the final A section.</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>Variation to the rhythmic accompaniment is achieved by single notes and musical effects, included to coincide with particular 'moments' in the visuals.</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>The rhythm is different in each of the three sections. Section B is in free time.</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>The soft rhythmic accompaniment is the same throughout.</td>
</tr>
<tr>
<td>24.</td>
<td>Rio</td>
<td>The chorus section features a slowing of tempo and a momentary pause. Neither of these rhythmic devices occurs in the verse.</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>This reggae music track is distinguishable for its cross-rhythms, which employ subtle changes throughout. Section D includes a featured steel drum fill.</td>
</tr>
<tr>
<td>26.</td>
<td>Palings</td>
<td>Each section has a different rhythmic design. The off-beat in section B is more accented, and corresponds with the entry of the electric guitars.</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>The rhythm changes each time the hook phrase is sung. The rhythm of the final phrase is different, and heavily accented.</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>The rhythmic counterpoint increases with the final entry of section A. The rhythm in section A features tympani, and is heavily accented.</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>There are numerous entries of contrasting rhythmic motives in sections A and B. In section C the rhythm is punctuated by staccato playing.</td>
</tr>
</tbody>
</table>
The opening section is in free time. In section B, the rhythm of each of the musical effects (which coincide with particular moments in the visuals) provide contrast. A marked rallentando occurs at the end of the piece.

The opening section is not in strict time. This music track is noteworthy for the rhythmic variety of the melodic motives, and also for its extensive use of syncopation. Unity of rhythm amongst voices and instrumental accompaniment is delayed until the hook phrase "priority one" is sung in the final section.

Rhythmic variety is achieved by the percussion instruments, which emphasise only occasional beats of the compound time.

The opening section is played ad libitum. There is a syncopated bass part in section A. The end of this section is heavily accented by all instruments. The repeat of the A section is more rhythmically complex, with a more active bass part, and a drum fill.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>The opening section is in free time. In section B, the rhythm of each of the musical effects (which coincide with particular moments in the visuals) provide contrast. A marked rallentando occurs at the end of the piece.</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>The opening section is not in strict time. This music track is noteworthy for the rhythmic variety of the melodic motives, and also for its extensive use of syncopation. Unity of rhythm amongst voices and instrumental accompaniment is delayed until the hook phrase &quot;priority one&quot; is sung in the final section.</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>Rhythmic variety is achieved by the percussion instruments, which emphasise only occasional beats of the compound time.</td>
</tr>
<tr>
<td>33</td>
<td>Birth Of The Blues</td>
<td>The opening section is played ad libitum. There is a syncopated bass part in section A. The end of this section is heavily accented by all instruments. The repeat of the A section is more rhythmically complex, with a more active bass part, and a drum fill.</td>
</tr>
</tbody>
</table>

Table 3.4: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Rhythm

In addition to changes in the complexity of the rhythm, there were other methods used by the composers to create rhythmic stimulation. The drum off-beat was played louder in the chorus sections of the commercials *Rosella, Up There Cazaly* and *Fantasy Island*. Drum fills were employed in *Have a Go Australia, Surfboat, World Series Cricket, Tia Maria* and *Birth of the Blues*. Stopped tempos were used in *Sailing, Do the Right Thing, You Oughta be, Surfboat* and *Le Specs*. Increased syncopation was used in *Pacific,‘s No. 1 Colours, Take Me Away, and Priority One*. Specific rhythmic figures were accentuated in *Le Specs, Morning, Rio, Palings, Cadbury, Train, Opera, Hi-Tech, and Priority No. One*. Changes in time-signature were used in *Parachute*.

In sum, the composers of the award-winning music tracks employed a variety of techniques to obtain rhythmic contrast. These techniques included changes in rhythmic complexity, changes in the extent of syncopation, rhythmic accentuation,
drum fills, and stopped tempos. Rhythmic contrasts frequently coincided with sectional changes in the music. There was evidence that the composers associated increased rhythmic complexity and contrast with increased musical stimulation.

1.5 Melody

Of the thirty-three music tracks analysed, there were numerous examples of repeated melodic phrases (see Table 3.5). Many of the music tracks consisted of short, repeated melodic motives. *Le Specs, Colours,* and *Sailing,* exemplify such a compositional approach. In *Nice 'n' Clean, Tia Maria, Moove Rock and Roll, You Belong in the Zoo,* and *Come On Aussie,* the repetition of a melodic phrase occurred over a repeated chord progression (termed a 'turnaround'). In *Nice 'n' Clean, Tia Maria,* and *Moove Rock and Roll,* the repetition continued until the music faded out.

In the chorus sections of *Sailing* and *Come On Aussie,* the melodic phrases moved predominantly by step. It would appear that this compositional approach was adopted so that the melodies would be easy to sing. The melodies to *Nice 'n' Clean, Have a Go, Colours, Tropical Milk* and in particular, *Take Me Away,* featured repeated notes. In the melody of *You Belong in the Zoo,* the repetition of an ostinato was a melodic feature of the music track. In *Nice 'n' Clean, Rosella, Moove Rock and Roll, Tia Maria,* and *Up There Cazaly,* the pitch of the melody was higher in the chorus than in the verse. It would appear that composers associated a rise in pitch with an increase in stimulation.

The music tracks *Do the Right Thing,* and *You belong in the Zoo,* both utilised a key change to a higher key. In these two examples, a rise in pitch has again been associated with an increase in stimulation. Wide intervals were used in music tracks such as *Rosella, Up There Cazaly, Pacific's Number One,* and *Morning.* In the former two music tracks, the wide intervals occurred in the chorus section, while in the latter music track, the wide intervals occurred in the verse section. In these examples, the intervallic movement was upwards.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nice 'n' Clean</td>
<td>There is repetition of the melodic phrases in the verse, and extensive use of repeated notes, in both the verse and the chorus. The chorus uses a turnaround of four bars length, and a fade out. The melody in the chorus is pitched higher than the melody in the verse.</td>
</tr>
<tr>
<td>2</td>
<td>Rosella Foods</td>
<td>The melodies of the verse and the chorus are distinctive because the intervallic movement is frequently wider than movement by step. The chorus also features the interval of a 6th. The melody in the chorus is pitched higher than the melody in the verse.</td>
</tr>
<tr>
<td>3</td>
<td>Sailing</td>
<td>The melodies of the verse and the chorus are distinctive because of the extensive use of repetition. The first phrase in the verse is repeated twice at the same pitch. A melodic variant, at a higher pitch, concludes the verse, and leads into the chorus. The melodic phrase in the chorus employs a rising sequence, which is repeated. The highest pitched repetition of the sequence ends the chorus. The melodies in the verse and chorus are in a similar pitch range.</td>
</tr>
<tr>
<td>4</td>
<td>Pacific's No.1</td>
<td>The melody of the verse is distinctive because the intervallic movement of the first phase features movement of the 6th. The second phrase, in contrast, moves by step. Both phrases are then repeated. The melody of the chorus consists of three phrases, the second and third phrases being variants of the first. The melody in the verse is pitched higher than the melody in the chorus.</td>
</tr>
<tr>
<td>5</td>
<td>Moove Rock and Roll</td>
<td>The melodies of the verse and chorus are distinctive because the intervallic movement is frequently wider than movement by step. In the verse, the opening phrases are repeated. The chorus features many repetitions of the one phrase. The repeated phrase in the chorus is pitched higher than the melody in the verse.</td>
</tr>
<tr>
<td>6</td>
<td>Have a Go</td>
<td>The melody frequently uses repeated notes. Wider intervals occur at the beginning and near the end of the phrases. The middle section contains wider intervallic movement than the opening and concluding sections, which consist of more stepwise movement. The tessitura of the melody is similar throughout. However, the highest pitched notes occur in the middle section of the music.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Melody</td>
</tr>
<tr>
<td>-----</td>
<td>------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>There is an introduction, which is sung ad libitum. The verse consists of four phrases, which are repeated. The first and second phrases feature both stepwise movement and movement by leaps, whereas the third and fourth phrases move predominantly by steps. The chorus features a descending phrase, which is repeated three times. The tessitura of the melody is similar in both verse and chorus.</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>There is frequent intervallic movement by leaps, balanced by stepwise movement. The melody for vitamin C is monotonic, and contrasts the intervallic movement of the other melodies. The opening melody is an ascending phrase, which also returns near the end of the music track. The tessituras of the melodies vacillate between the lower and the upper tonic.</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>The melody of the verse features more intervallic movement by leaps than the melody of the chorus. The verse encompasses a wider range of notes than the chorus. However, the upper tessitura of the verse is similar to the tessitura of the chorus.</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>This is an instrumental track, without vocals. The melody features intervallic movement by leaps. The same phrase is repeated, but there is variation in the number of beats between the restatement of the phrase, with a decreasing number of beats separating each restatement as the music progresses.</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>The melody of the verse moves mostly by step. The melody of the chorus also moves mainly by step, but includes an octave leap at the beginning of the second phrase. The melody of the chorus is pitched higher than the melody of the verse.</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>In the melodies of the verse and the chorus, repeated notes and stepwise movement predominate. There is one wide interval of a 7th in the first phrase. The pitch of the chorus is higher than the pitch of the verse.</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>In the melody of the verse, the intervallic movement frequently features leaps. The melody also features frequent changes of direction, both within phrases, and from one phrase to the next. The pitch of the chorus is higher than the pitch of the verse.</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>This is the same melody that is used in Sailing.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Melody</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>The melody of the verse consists of small leaps, stepwise movement, and repeated notes. The melody of the chorus is the same phrase repeated three times, and moves predominantly by step, with a descending leap at the end of the phrase. The melody of the chorus is pitched at the same tessitura as the chorus.</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>In the melodies of the verse and the chorus, repeated notes and stepwise movement predominate. There is one wide interval of an octave in the repeat of the melody. The pitch of the chorus is higher than the pitch of the verse.</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>The melody consists of one phrase of four bars, repeated twice, with a variant to finish the music track. The intervallic movement consists of repeated notes and features the interval of a minor third. The pitch of the phrase is constant for all repetitions. The variants feature wider intervals, including an octave in the second variant.</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>The melody of the verse, which is repeated, moves entirely by step. The melody of the middle section, which also features a repeated phrase, consists of repeated notes, and movement by step, with the improvised upper voice featuring an upward leap of a 4th. The pitch of the middle section is higher than the pitch of the opening and concluding sections.</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In The Zoo</td>
<td>The ostinato in the bass part consists of a two bar repeated phrase. The melody consists of stepwise movement, with some small intervallic movement at the end of the phrase. Pitch variation is obtained by the use of a key change, and also by the answer phrases to the melody, which are sung at a higher pitch.</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>The melody consists of one phrase of four bars, and three variants. The phrase consists of small intervals, as well as stepwise movement. The pitch of the phrase is constant for all variants.</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>This is an instrumental track, without vocals. The melody consists of two phrases. In the first phrase, of four bars length, movement by leaps predominates, whereas the second phrase, of two bars length, features stepwise movement. The first phrase is pitched higher than the second. The music track ends with a variant of the first phrase, on a high note.</td>
</tr>
</tbody>
</table>
22. Diver

This is an instrumental track, without vocals. There are three phrases in this music track. The first phrase consists of both stepwise movement and movement by leaps. The interval of a 4th begins and concludes the phrase. The second phrase consists of an ascending and descending repeated scale-like pattern. The third phrase moves predominantly by leaps, and features the interval of a fourth. The pitch of the three melodies varies. The first phrase is the lowest in pitch, the second phrase the highest in pitch, while the pitch of the third phrase falls between the other two.

23. Faces

The melody, which is repeated, consists of stepwise movement and movement by leaps. The melody is pitched in the mid to low register.

24. Rio

The melody of the first phrase begins with movement by leaps, and follows with movement which is predominantly by step. This melody is repeated. The second phrase moves mostly by step, but includes some intervals of a third. The second melody is in a higher tessitura than the first melody.

25. Tia Maria

The first melody (A section) incorporates many leaps. The second melody (B section) moves by step, except for the last interval, which is a descending 4th. The chorus (C section) moves by step, except for the last interval, which is an ascending third. The D section is an instrumental, which moves predominantly by leaps. The chorus, or C section, is pitched the highest of the four melodic phrases.

26. Palings

This is an instrumental, without vocals. The A section moves by stepwise movement only. The B section moves predominantly by leaps. The C section moves by both steps and leaps. The A section is pitched the highest of the three sections, owing to the register in which the flute plays the melody.

27. Cadbury

The A section begins with a wide interval at the beginning, and incorporates small leaps and repeated notes. The second phrase is a short, ascending melodic pattern of stepwise movement, concluding with the interval of a third.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>28.</td>
<td>Train</td>
<td>This is an instrumental, without vocals. The first melody (A) consists of movement by step, with an interval of a fifth concluding the phrase. The A melody is immediately repeated at a lower pitch. The second melody (B) features the interval of a fourth, from bar 7 to bar 11, and thereafter moves by step. The third melody, (C) incorporates frequent intervalllic movement by fourths and fifths. The return of the A melody is at a higher pitch. The return of the B melody is at the same pitch as its initial statement. The final statement of the A melody is at the original pitch, but is then played one octave higher. There are also counter-melodies occurring in this last section. The A section consists of melodic phrases from Bizet's <em>Carmen</em>. These phrases move by step and small leaps. The B section consists of the orchestra tuning up. The C section is the theme from the <em>Toreador</em> song. It moves predominantly by step, and features wider intervalllic movement at the end of the phrase.</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>The A section consists of melodic phrases from Bizet's <em>Carmen</em>. These phrases move by step and small leaps. The B section consists of the orchestra tuning up. The C section is the theme from the <em>Toreador</em> song. It moves predominantly by step, and features wider intervalllic movement at the end of the phrase.</td>
</tr>
<tr>
<td>30.</td>
<td>Hi Tech</td>
<td>This is an instrumental, without vocals. The A section consists of four short phrases, which all move by leaps. The B section consists of an ostinato figure, over which short phrases are interspersed. These short phrases move by small leaps more so than by stepwise movement. The A section consists of two bar phrases, which move predominantly by leaps. The B section consists of movement by leaps, until the entry of the voices, where the melody is a repeated three note figure that moves by step. The C section moves by leaps, and features the theme from which the opening section is derived.</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>The melody moves almost entirely by step. There is an octave leap to begin the phrase at bar 7, after which the melody descends to the end.</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>The A melody moves by a combination of stepwise movement and movement by leaps. The B melody is a descending three-note phrase which moves by step. This three-note phrase is repeated, as a sequence, at a higher pitch on each successive entry. The vocal arrangement of the melody incorporates a wide interval towards the end of the melody. The variant of the opening phrase, which concludes the piece, is an ascending phrase, and is the highest pitched melody of the piece.</td>
</tr>
<tr>
<td>33.</td>
<td>Birth of the Blues</td>
<td></td>
</tr>
</tbody>
</table>
Both male and female voices were featured as lead vocalists in the analysed music tracks. *Rio*, and *Faces*, featured female lead vocalists, while *Nice 'n' Clean, Sailing, Do The Right Thing*, and *You Oughta Be* featured male lead vocalists. The music tracks *Fantasy Island, Tropical Milk, Colours, and Take Me Away*, featured both male and female lead vocalists. Owing to the fact that the female voice sounds one octave higher in pitch than the male voice, the inclusion of male and female voices allowed for a change in the pitch of the melody.

In sum, there is evidence that composers associated wide, upward moving leaps, changes in the melodic tessitura, and key changes to a higher pitch, with increased stimulation. In contrast, melodic repetition and stepwise movement were used in order to create a simplex, sing-along style melody.

1.6 Harmony

The approach taken in chordal analysis was to determine whether the chords used were either consistent or inconsistent with the modality defined by the root note progressions. Chordal inconsistencies with the established modality were taken to indicate the presence of either alternate or mixed modalities.

Of the thirty-three music tracks analysed, the root progressions of nineteen reflected the Ionian or Mixolydian modes (see Table 3.6). The root progressions of ten music tracks reflected the Aeolian mode. Four music tracks employed a mixed modality. The Ionian and Aeolian modes reflect the widely used major and minor modalities of Western music. The Blues scale was used in *Moove Rock and Roll, Fantasy Island, Tropical Milk, Priority One, and Birth of the Blues*. It is noteworthy that these five television commercials targeted the youth market.

There was abundant evidence of repeated chord progressions, of two or four bars duration, particularly in the music tracks where the popular song form was utilised. There was an absence of chromatic harmony. Primary chords were used extensively.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>Chord progressions derive from the F and G modes. Repetition of chord progressions is a feature of the harmony.</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>The harmony is based on the Ionian mode. The last four bars modulate to the dominant key. The pivot chord is chromatic to both keys. There is repetition of the same four bar chord progression.</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>The harmony is based on the Ionian mode.</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>The harmony is based on the Ionian mode. Primary chords predominate throughout.</td>
</tr>
<tr>
<td>5.</td>
<td>Have a Go Australia</td>
<td>The harmony is based on the Ionian mode. There is a brief modulation to the dominant key in section B. The pivot chord is the supertonic 7th.</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>The harmony is based on the Ionian mode (together with a chromatic scale).</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>The harmony is based on the Ionian and Mixolydian modes.</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>The harmony is based on the Ionian mode for sections A and B, and on the Aeolian mode for section C. An interesting modulation occurs at bars 1 &amp; 2 of section B, where the resolution is to the sub-dominant key.</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>The harmony is based on the Ionian mode. Only primary chords are used.</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>The harmony is based on the Aeolian mode.</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>The harmony is based on the Ionian mode. Bars 9 &amp; 10 modulate from D major at the end of the verse to F major for the chorus. The pivot chord is E minor.</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>The harmony uses a mixed modality of Aeolian and Mixolydian modes.</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>The harmony is based on the Ionian mode.</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>The harmony is based on the Ionian mode.</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>The harmony is based almost entirely on the Ionian mode. There is one chromatic chord on the flatted 7th, at letter A, bar 7.</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>The harmony employs the Ionian and Aeolian modes in section A and section B respectively. Both sections feature repeated two bar chord progressions.</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>The harmony is based on the Aeolian mode. It features a chord sequence in 4 bar pattern. A1 and A3 end with perfect cadences. A2 ends with an interrupted cadence.</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>The harmony is based on the Ionian mode. Primary chords predominate.</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In the Zoo</td>
<td>The harmony is based on the Ionian mode. The chords are organised in repeated two bar groupings.</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>The harmony is based on the Mixolydian mode. The chords are organised in four bar groupings.</td>
</tr>
</tbody>
</table>
| No. | Title         | Harmony                                                                 
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>Morning</td>
<td>Only five chords are used (apart from the introduction). All derive from the upper tetrachord of either B melodic minor or B major.</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>The harmony is based on the Dorian mode. Sections A &amp; C have identifiable melodies over a harmonic foundation, while section B is based on the repetition of notes of the entire scale, and does not feature chord progressions.</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>The harmony is based on the Ionian mode. The Mixolydian mode is featured at the coda.</td>
</tr>
<tr>
<td>24.</td>
<td>Rio</td>
<td>The harmony is based on the Ionian mode, but also includes secondary dominant sevenths for harmonic contrast.</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>The harmony is based on the Ionian and Mixolydian modes.</td>
</tr>
<tr>
<td>26.</td>
<td>Palings</td>
<td>The harmony is based on the Ionian mode. There is a modulation to the sub-mediant for the B section. The pivot chord is the mediant 7th. Section C returns to the original key.</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>The harmony is based on the B melodic minor scale. There is a constant change from major to minor tonality throughout.</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>The harmony is based on the Aeolian mode. The piece begins in Bb minor, modulates to Eb minor at bar 22, returns to Bb minor at bar 30, and modulates to Eb minor from Bar 55 to the end.</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>The harmony is based on the Ionian mode.</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>The harmony for section 1 is based on the Aeolian mode. In section 1, single line 'traditional' Japanese-sounding melodies predominate. The harmony in section 2 uses a mixed modality of Dorian, Mixolydian and Ionian modes. The major tonality predominates.</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>The introduction and the A section utilises an E tonality, while the B section utilises a Bb tonality. The final chord resolution employs a G tonality.</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>The harmony is based on the Ionian and Mixolydian modes.</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>The harmony is based on the Ionian mode. (The melody uses the Blues scale). The extended A section features a dominant chord with a flatted 9th and 13th and an Ab major 7th for the final chord.</td>
</tr>
</tbody>
</table>

**Table 3.6:** FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Harmony

Eleven of the music tracks featured key changes. They were *Nice 'n' Clean, Rosella, Vitamins, Do the Right Thing, Up There Cazaly,*
You Belong in the Zoo, Morning, Palings, Train, Opera, and Priority One. In most cases, key changes coincided with the introduction or restatement of the chorus section. In the music tracks Palings, Train, Opera, and Priority One, the key changes coincided with the introduction of a new theme, while in Morning, the key change coincided with a change of emphasis in the voice-over message.

In sum, chord progressions were diatonic rather than chromatic. The repetition of chord sequences was widely used. The award-winning music tracks were found to be harmonically simple. It would appear that the composers have designed the music tracks with harmonic simplicity as an objective, to ensure the music's accessibility for the listener. Key changes were used to mark the entry of the chorus section or new sections in the music. This compositional technique suggests that composers associated key changes with stimulation.

1.7 Instrumentation

Of the thirty-three music tracks analysed, the majority used a rhythm section of piano or keyboard, bass, drums, and guitar (electric, acoustic, or both) (see Table 3.7). Owing to the fact that the majority of the music tracks were written in popular song form, their instrumentation was similar.

Many of the music tracks added instruments as the music progressed. The music tracks Rosella, Nice 'n' Clean, Up There Cazaly, and Opera exemplify this compositional technique. An increase in instrumentation at section B of Take Me Away was undoubtedly used to increase the music's impact, while in the music track Palings, the composer, rather than adding instrumentation, merely changed the instrumentation in each section, to coincide with the content of the visuals.

Many of the special effects in the music were created by the synthesizer. This instrument was distinctive in the music tracks Morning, and Hi-Tech, where the sounds needed to reflect
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nice 'n' Clean</td>
<td>Piano, bass, drums, acoustic guitar, strings, trumpets, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>2</td>
<td>Rosella</td>
<td>Bass, drums, acoustic guitar, oboe, violins, glockenspiel, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>3</td>
<td>Sailing</td>
<td>Drums, bass, acoustic guitar, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>4</td>
<td>Pacific's No. 1</td>
<td>Piano, bass, drums, acoustic guitar, synthesiser, violins, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>5</td>
<td>Have A go Australia</td>
<td>Piano, bass, drums, acoustic guitar, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>6</td>
<td>Moove Rock and Roll</td>
<td>Piano, bass, drums, electric guitar, alto saxophone, tambourine, male and female lead vocals, backing vocals.</td>
</tr>
<tr>
<td>7</td>
<td>Come On Aussie</td>
<td>Piano, bass, drums, electric guitar, acoustic guitar, male lead vocal, backing vocals.</td>
</tr>
<tr>
<td>8</td>
<td>Vitamins</td>
<td>Bass, drums, acoustic guitar, intoned sound effects, male 'character' voices.</td>
</tr>
<tr>
<td>9</td>
<td>Do The Right Thing</td>
<td>Piano, bass, drums, synthesiser, male lead vocal.</td>
</tr>
<tr>
<td>10</td>
<td>Parachute</td>
<td>Bass, drums, electric guitar, synthesiser.</td>
</tr>
<tr>
<td>11</td>
<td>Up There Cazaly</td>
<td>Piano, bass, drums, acoustic guitar, electric guitar, synthesizer, male lead vocal, male backing vocals.</td>
</tr>
<tr>
<td>12</td>
<td>Fantasy Island</td>
<td>Bass, drums, electric guitar, synthesiser, hand-clap, male and female lead vocals.</td>
</tr>
<tr>
<td>13</td>
<td>You Oughta Be</td>
<td>Bass, drums, acoustic guitar, male lead vocal, female backing vocals.</td>
</tr>
<tr>
<td>14</td>
<td>Surfboat</td>
<td>Bass, drums, acoustic, guitar, male lead vocal, male backing vocals.</td>
</tr>
<tr>
<td>15</td>
<td>World Series Cricket</td>
<td>Bass, drums, electric guitar, hand-clapping, male lead vocal, male backing vocals.</td>
</tr>
<tr>
<td>16</td>
<td>Tropical Milk</td>
<td>Piano, bass, drums, electric guitar, acoustic guitar, male and female lead vocals.</td>
</tr>
<tr>
<td>17</td>
<td>Colours</td>
<td>Piano, bass, drums, electric guitar, male and female lead vocals, backing vocals.</td>
</tr>
<tr>
<td>18</td>
<td>Take Me Away</td>
<td>Bass, drums, electric guitar, acoustic guitar, synthesiser, male and female lead vocals, backing vocals.</td>
</tr>
<tr>
<td>19</td>
<td>You Belong In the Zoo</td>
<td>Bass, drums, electric guitar, piano, male lead vocal, 'character' voices.</td>
</tr>
<tr>
<td>20</td>
<td>Le Specs</td>
<td>Piano, bass, drums, female vocal leads, finger-clicks.</td>
</tr>
<tr>
<td>21</td>
<td>Morning</td>
<td>Synthesisers.</td>
</tr>
<tr>
<td>22</td>
<td>Diver</td>
<td>Strings, oboe, french horns, celeste, synthesised voices and effects.</td>
</tr>
<tr>
<td>23</td>
<td>Faces</td>
<td>Piano, acoustic bass, drums (with brushes), acoustic guitar, female lead vocal.</td>
</tr>
<tr>
<td>24</td>
<td>Rio</td>
<td>Piano, bass, drums, acoustic guitar, bassoon, female lead vocal, female backing vocals.</td>
</tr>
<tr>
<td>25</td>
<td>Tia Maria</td>
<td>Organ, bass, drums, electric guitar, male lead vocal, female backing vocals.</td>
</tr>
<tr>
<td>26</td>
<td>Palings</td>
<td>Organ, bass, drums, electric guitar, male lead vocal, female backing vocals.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Instrumentation</td>
</tr>
<tr>
<td>-----</td>
<td>------------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>Piano, bass, drums, electric guitar, synthesiser, male lead vocal, female backing vocals.</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>Piano, flute, oboe, horns, orchestral string section, timpani.</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>Instruments, featured in order of appearance: french horns, solo violin, castanets, tympani, soprano voice, flute, spanish dancing, tenor voice, snare drum, flamenco guitar, then full orchestra.</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>Japanese flute, koto, a synthesized 'rhythm track' with audio effects, such as white noise, reverberation, and digital delay.</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>Synthesiser, bass, drums, electric guitar, alto saxophone, harmonica, male and female vocal leads.</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>Synthesiser, tuned drum, claves, maracas, female vocal lead.</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>Synthesiser, bass, drums, electric guitar, solo male lead vocal, backing female vocals.</td>
</tr>
</tbody>
</table>

Table 3.7: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Instrumentation

contemporary technology. The saxophone was distinctive in *Moove Rock and Roll*, *Fantasy Island*, and *Priority One*, while the electric guitar was distinctive in *Fantasy Island*, and *Tropical Milk*. In these music tracks, the saxophone was used to provide sensuality, and the electric guitar to provide raunchiness.

Three music tracks, *Diver*, *Train*, and *Opera*, used orchestral backings. It is noteworthy that the products being advertised or promoted in these three commercials were high cost products. Thus, the orchestra, representing musical quality, was associated with high cost products, representing market quality.

In sum, there is evidence that composers increased the number of instruments when an increase in musical stimulation was required. The synthesizer was used to provide many of the timbral effects. The saxophone sound was associated with sensuality, and the electric guitar with raunchiness. Composers
associated the quality and size of orchestral music with product quality and status.

1.8 Intensity

Of the thirty-three music tracks analysed, fourteen showed a change in intensity as the music progressed (see Table 3.8). The remaining nineteen music tracks were mostly of the same intensity throughout, and ranged from soft, in Faces and Tropical Milk, to loud, in Colours and Rio. With one exception, all changes in intensity developed from softer to louder, and corresponded with the entry of the chorus section or the commercial's hook phrase. The exception occurred in Take Me Away, where the music began and ended softly, but was loud in the middle section. The music track Cadbury Creme Eggs is noteworthy, because of the frequent contrasts in intensity during the music. The above evidence suggests that the composers associated an increase in musical intensity with an increase in stimulation.

1.9 Texture

Of the thirty-three award-winning music tracks analysed, sixteen incorporated textural changes during the piece (see Table 3.9). Nine music tracks employed a moderate texture throughout, while eight employed a sparse texture throughout. With two exceptions, the music tracks employing textural changes, featured increasing textural density as the music progressed. Increases in texture frequently coincided with chorus sections. Nice 'n' Clean, Rosella, Come On Aussie, Moove Rock and Roll, and Up There Cazaly are examples of this compositional approach.

Two commercials, Take Me Away and Palings, began and ended with a sparse texture, and employed a more dense texture in the middle section. A sparse texture was used for the music tracks Morning, Diver, Faces, Hi-Tech and FM. All of these music tracks included a voice-over message. For incidental music, a more dense texture may have adversely affected the clarity of the
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Intensity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>Verse mf; chorus f</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>Verse mp; crescendo leading up to the chorus; repeat chorus also features crescendo, ending ff</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>5.</td>
<td>Have A go Australia</td>
<td>Mf throughout, except for a crescendo at bars 33 and 34</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>Verse mf; chorus ff</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>Verse mp; chorus mf</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>Verse mf; crescendo leading up to the chorus, which is f; ending ff</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>Mp throughout, except for a crescendo in the final bars</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>Verse mf; chorus f</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>P; crescendo to mf in the last two bars</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>F throughout</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>Verse 1: p; bridge: ff; verse 2: p</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong in the Zoo</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>Mp throughout</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>Mp throughout</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>P throughout</td>
</tr>
<tr>
<td>24.</td>
<td>Rio</td>
<td>F throughout</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>Mf; builds to f in the chorus</td>
</tr>
<tr>
<td>26.</td>
<td>Palings</td>
<td>Opening section: p; middle section: mf; final section: p</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>Contrasts in intensity throughout the music track, from mf to ff</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>Mp to mf throughout; a train whistle at the end: ff</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>Opening section mf; accents; concluding section ff</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>Mf throughout</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>Mf to f; use of crescendo leading into the hook phrase at the end</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>Mp to mf throughout</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>Opening section: mf increasing to f at bars 12 and 13</td>
</tr>
</tbody>
</table>

Table 3.8: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Intensity

spoken message, either by distraction, or by interference in the register of the voice range.
In sum, composers increased the density of the musical texture as the music progressed, or to coincide with the entry of the chorus section. This evidence suggests that the composers associated an increase in musical texture with an increase in musical stimulation.

1.10 Mood

Of the thirty-three music tracks analysed, eleven featured distinct mood changes as the music progressed (see Table 3.10). The most frequently recurring adjective descriptor was 'restless', which was used to describe the moods of nine of the music tracks. It is noteworthy that the music tracks which were 'restless' all used minor tonality, while those that were 'bright' and 'happy', all used major tonality. In both song form and instrumental mood music, mood changes corresponded with sectional changes. For example, in Rosella and Up There Cazaly, 'restless' or 'agitated' verse sections were followed by 'triumphant' chorus sections. In sum, composers used changes in the mood evoked by the music to correlate with the changes in the mood of the visuals.

1.11 Style

Of the thirty-three music tracks analysed, twenty-five were in song form (see Table 3.11). The remaining eight were instrumental. For those music tracks in song form, different styles were evident. In Moove Rock and Roll, Fantasy Island, Tropical Milk, and Priority One, for example, where youth was the target market, rock music predominated. In You Oughta Be and Come On Aussie, for example, where the family was the target market, a sing-along style predominated. In sum, the evidence suggests that the style of the music utilised by the composer was selected after considering the age of the target market.

---

1 The adjective descriptors employed to support the explanation of this variable were those of Hevner (1936:249) and Asmus (1985:20).
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Texture</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>Sparse at the beginning, building to dense at the chorus</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>Sparse at the beginning, building to dense at the chorus</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>Sparse at the beginning, building to moderate at the chorus</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>Moderate</td>
</tr>
<tr>
<td>5.</td>
<td>Have a Go Australia</td>
<td>Moderate</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>Moderate at first, then dense at the chorus</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>Sparse at beginning, then moderate at the chorus</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>Sparse</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>Moderate</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>Moderate</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>Sparse at the beginning, building to dense at the chorus</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>Moderate</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>Sparse</td>
</tr>
<tr>
<td>14.</td>
<td>Surfboat</td>
<td>Sparse at the beginning, building to moderate at the chorus</td>
</tr>
<tr>
<td>15.</td>
<td>World Series Cricket</td>
<td>Moderate</td>
</tr>
<tr>
<td>16.</td>
<td>Tropical Milk</td>
<td>Sparse</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>Moderate</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>Sparse at the beginning and at the end. Dense in the middle section</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In the Zoo</td>
<td>Moderate</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>Sparse</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>Sparse</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>Sparse</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>Sparse</td>
</tr>
<tr>
<td>24.</td>
<td>Río</td>
<td>Moderate</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>Moderate</td>
</tr>
<tr>
<td>26.</td>
<td>Palings</td>
<td>Sparse at the beginning and at the end. Moderate in the middle section</td>
</tr>
<tr>
<td>27.</td>
<td>Cadbury</td>
<td>Contrasting sparse and dense textures throughout</td>
</tr>
<tr>
<td>28.</td>
<td>Train</td>
<td>Moderate, gradually building to dense</td>
</tr>
<tr>
<td>29.</td>
<td>Opera</td>
<td>Sparse at the beginning ad libitum section. Moderate then dense in the final section</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>Sparse</td>
</tr>
<tr>
<td>31.</td>
<td>Priority One</td>
<td>Moderate throughout</td>
</tr>
<tr>
<td>32.</td>
<td>FM</td>
<td>Sparse</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>Moderate to dense</td>
</tr>
</tbody>
</table>

**Table 3.9**: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Texture
### Table 3.10: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Mood

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nice 'n' Clean</td>
<td>Bright and happy</td>
</tr>
<tr>
<td>2</td>
<td>Rosella</td>
<td>Verse: lyrical; Chorus: triumphant</td>
</tr>
<tr>
<td>3</td>
<td>Sailing</td>
<td>Verse: excited; Chorus: Robust</td>
</tr>
<tr>
<td>4</td>
<td>Pacific's No. 1</td>
<td>Soaring</td>
</tr>
<tr>
<td>5</td>
<td>Have A go Australia</td>
<td>Playful but restless</td>
</tr>
<tr>
<td>6</td>
<td>Moove Rock and Roll</td>
<td>Vigorous and exciting</td>
</tr>
<tr>
<td>7</td>
<td>Come On Aussie</td>
<td>Exhilarated</td>
</tr>
<tr>
<td>8</td>
<td>Vitamins</td>
<td>Whimsical</td>
</tr>
<tr>
<td>9</td>
<td>Do The Right Thing</td>
<td>Bright and happy</td>
</tr>
<tr>
<td>10</td>
<td>Parachute</td>
<td>Restless</td>
</tr>
<tr>
<td>11</td>
<td>Up There Cazaly</td>
<td>Agitated, then triumphant</td>
</tr>
<tr>
<td>12</td>
<td>Fantasy Island</td>
<td>Sensuous</td>
</tr>
<tr>
<td>13</td>
<td>You Oughta Be</td>
<td>Bright and happy</td>
</tr>
<tr>
<td>14</td>
<td>Surfboat</td>
<td>Verse: excited; Chorus: Robust</td>
</tr>
<tr>
<td>15</td>
<td>World Series Cricket</td>
<td>Verse: Bright and happy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chorus: Exhilarated</td>
</tr>
<tr>
<td>16</td>
<td>Tropical Milk</td>
<td>Sensuous</td>
</tr>
<tr>
<td>17</td>
<td>Colours</td>
<td>Agitated</td>
</tr>
<tr>
<td>18</td>
<td>Take Me Away</td>
<td>Yearning</td>
</tr>
<tr>
<td>19</td>
<td>You Belong In the Zoo</td>
<td>Happy and cheerful</td>
</tr>
<tr>
<td>20</td>
<td>Le Specs</td>
<td>Bright but restless</td>
</tr>
<tr>
<td>21</td>
<td>Morning</td>
<td>Restless, then satisfying</td>
</tr>
<tr>
<td>22</td>
<td>Diver</td>
<td>Restless, then tranquil</td>
</tr>
<tr>
<td>23</td>
<td>Faces</td>
<td>Yearning</td>
</tr>
<tr>
<td>24</td>
<td>Rio</td>
<td>Bright and happy</td>
</tr>
<tr>
<td>25</td>
<td>Tia Maria</td>
<td>Cheerful and playful</td>
</tr>
<tr>
<td>26</td>
<td>Palings</td>
<td>Calm, then agitated, then calm again</td>
</tr>
<tr>
<td>27</td>
<td>Cadbury</td>
<td>Playful and vigorous</td>
</tr>
<tr>
<td>28</td>
<td>Train</td>
<td>Bold and restless</td>
</tr>
<tr>
<td>29</td>
<td>Opera</td>
<td>Restless then stirring</td>
</tr>
<tr>
<td>30</td>
<td>Hi-Tech</td>
<td>Mysterious then restless</td>
</tr>
<tr>
<td>31</td>
<td>Priority One</td>
<td>Agitated and vigorous</td>
</tr>
<tr>
<td>32</td>
<td>FM</td>
<td>Dreamy</td>
</tr>
<tr>
<td>33</td>
<td>Birth Of The Blues</td>
<td>Impetuous</td>
</tr>
</tbody>
</table>

#### 2. Summary

In order to identify the approach of successful composers to increasing musical stimulation in television commercials, thirty-three award-winning music tracks were transcribed onto manuscript and then analysed for tonality, tempo, form, rhythm, melody, harmony, instrumentation, intensity, texture, mood and style. The analysis of the award-winning music tracks revealed that the successful composers consistently employed similar
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nice 'n' Clean</td>
<td>Folk/Easy Listening</td>
</tr>
<tr>
<td>2.</td>
<td>Rosella</td>
<td>Ballad</td>
</tr>
<tr>
<td>3.</td>
<td>Sailing</td>
<td>Folk/Rock/Sing-along</td>
</tr>
<tr>
<td>4.</td>
<td>Pacific's No. 1</td>
<td>Soft Rock</td>
</tr>
<tr>
<td>5.</td>
<td>Have a Go Australia</td>
<td>Folk/Sing-along</td>
</tr>
<tr>
<td>6.</td>
<td>Moove Rock and Roll</td>
<td>Rock/Blues</td>
</tr>
<tr>
<td>7.</td>
<td>Come On Aussie</td>
<td>Folk/Sing-along</td>
</tr>
<tr>
<td>8.</td>
<td>Vitamins</td>
<td>Novelty</td>
</tr>
<tr>
<td>9.</td>
<td>Do The Right Thing</td>
<td>Rock/Sing-along</td>
</tr>
<tr>
<td>10.</td>
<td>Parachute</td>
<td>Instrumental/Mood music</td>
</tr>
<tr>
<td>11.</td>
<td>Up There Cazaly</td>
<td>Folk/Rock/Sing-along</td>
</tr>
<tr>
<td>12.</td>
<td>Fantasy Island</td>
<td>Soft Rock/Blues</td>
</tr>
<tr>
<td>13.</td>
<td>You Oughta Be</td>
<td>Folk/Easy Listening</td>
</tr>
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<td>14.</td>
<td>Surfboat</td>
<td>Folk/Rock/Sing-along</td>
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<td>15.</td>
<td>World Series Cricket</td>
<td>Folk/Sing-along</td>
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<td>16.</td>
<td>Tropical Milk</td>
<td>Soft Rock/Blues</td>
</tr>
<tr>
<td>17.</td>
<td>Colours</td>
<td>Rock/Blues</td>
</tr>
<tr>
<td>18.</td>
<td>Take Me Away</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>19.</td>
<td>You Belong In the Zoo</td>
<td>Novelty</td>
</tr>
<tr>
<td>20.</td>
<td>Le Specs</td>
<td>A vamp in Swing style</td>
</tr>
<tr>
<td>21.</td>
<td>Morning</td>
<td>Instrumental/Mood music</td>
</tr>
<tr>
<td>22.</td>
<td>Diver</td>
<td>Instrumental/Mood music</td>
</tr>
<tr>
<td>23.</td>
<td>Faces</td>
<td>Slow Ballad</td>
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<tr>
<td>24.</td>
<td>Rio</td>
<td>Rock/Sing-along</td>
</tr>
<tr>
<td>25.</td>
<td>Tia Maria</td>
<td>Reggae</td>
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<td>26.</td>
<td>Palings</td>
<td>Instrumental/Mood music</td>
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<td>27.</td>
<td>Cadbury</td>
<td>Novelty</td>
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<td>28.</td>
<td>Train</td>
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<tr>
<td>29.</td>
<td>Opera</td>
<td>Operatic/Orchestral</td>
</tr>
<tr>
<td>30.</td>
<td>Hi-Tech</td>
<td>Oriental/Electronic</td>
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<tr>
<td>31.</td>
<td>Priority One</td>
<td>Progressive Rock/Blues</td>
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<td>32.</td>
<td>FM</td>
<td>Instrumental/Mood music</td>
</tr>
<tr>
<td>33.</td>
<td>Birth Of The Blues</td>
<td>Rock/Blues</td>
</tr>
</tbody>
</table>

Table 3.11: FACTS Award-Winning Music Tracks of Television Commercials from 1975 to 1986 - Music Variable: Style

compositional techniques to increase musical stimulation, particularly at the points of climax. Rhythmic stimulation, for example, occurred by increasing the amount of rhythmic complexity, syncopation, and accentuation, and by employing stopped tempos and drum fills. Increased rhythmic activity frequently coincided with sectional changes in the music. The tempos of the music examples were mostly moderate or fast,
which suggests that faster tempos were associated with more stimulating music.

Melodic stimulation was achieved by introducing wide, upward moving leaps and changes in pitch register. In contrast, melodic repetition, stepwise movement, and repeated melodic notes were employed when melodic simplicity was required. Harmonic stimulation was achieved by increasing the number of chord changes in each bar, or by changing key to a higher pitch. Key changes were used to mark the entry of chorus sections or new sections in the music. Repetition of chord sequences was widely used. The award-winning music tracks were harmonically simple, probably to make the music more immediately accessible. Chromatic harmony was notably absent. There was also evidence that the award-winning composers associated the major tonality with bright and happy moods, and the minor tonality with drama, agitation and restlessness.

The popular song form was widely used, most often in verse/chorus form. For products targeting youth, the music was more rock orientated, while for family markets, a sing-along style predominated. The composers' use of the popular song form was notable for the variations to the standard two, four, or eight-bar phrase lengths. It is likely that this compositional approach was used to achieve musical stimulation by avoiding predictability. Extended and extra bars frequently occurred.

Changes in the music's texture and intensity were also associated with stimulation. The more dense the texture, the more stimulating the desired effect of the music. Increased density was frequently achieved by increasing the number of instruments playing. Similarly, louder music was associated with greater stimulation.

In sum, the evidence shows that the award-winning composers increased the activity of the music variables to increase musical stimulation. In song form, increased musical activity coincided with sectional changes, such as occur from verse to chorus, and
also at the climax points of the music. The findings from the musical analysis lend support to the notion that changes in the activity of specific music variables can affect stimulation. The full potential for increased musical stimulation is realised as a cumulative effect, when changes to all of the music’s variables occur together at the music climax point(s).

This approach to music composition is not unique to the FACTS award-winning composers. It can be argued, however, that the examples analysed, particularly those in song form, represent successful attempts at increasing musical stimulation in the medium of television commercials. The recurring compositional techniques identified in the music analysis therefore warrant inclusion in the music versions to be composed for this study.
CHAPTER 4

DESIGN OF THE STUDY: EXPERIMENT 1

In order to test the hypotheses raised in the study, two separate experiments were needed. Experiment 1 was designed to measure the effects of a change in the music on responses to the test television commercials, and to evaluate the extent to which these responses were mediated by gender, age and education. Data from Experiment 1 was also needed to determine whether the approach to music composition, adopted in the alternate versions, resulted in more stimulating responses in the alternate than in the original versions of the test commercials.

Experiment 2 was designed to measure changes in responses to the original and alternate music versions of the test commercials after several viewings of the commercials. The design of Experiment 2 is discussed in Chapter 6.

1. The Preparation of the Independent Variables

After completing the transcription and analysis of the music of the thirty-three award-winning music tracks, the next procedure in this study was the acquisition of suitable television commercials for which music could be composed. With the addition of music the acquired television commercials would become the main independent variable for Experiment 1 (and later for Experiment 2). The criterion for selection of the television commercials was that the advertising concepts could accommodate the integration of music in song form. It was deemed essential for the validity of the test results that the television commercials used in the study had not previously been shown on Australian television, because prior exposure to the commercials could mediate responses.
A selection of television commercials was obtained from a leading Sydney advertising agency. The acquired television commercials were at a stage of production referred to in the industry as animatics. This term is used to describe a presentation of visuals in the form of drawings or photographs. Animatics are used by the advertising industry to test the effectiveness of a marketing concept before proceeding to final production. In the event that changes to the marketing strategy are necessary, it remains economically viable to do so, because the high costs associated with final production have not been incurred.

There is a noticeable difference in quality between a television commercial in animatics form and one in final production form. Consideration was given to the fact that the viewing of television commercials in animatics form may have an adverse effect on visual stimulation, and result in less favourable responses to the test commercials. However, the use of animatics was unavoidable, given the essential prerequisite that the test commercials were to have no prior exposure on Australian television.

Copyright restrictions were a further limiting factor in the acquisition of suitable television commercials for testing. Many of the advertising agencies contacted in the initial stages of this study were reluctant to release any commercials, in any format, where products were already established in the marketplace. The selection of suitable visual presentations was made within these limitations.

1.1 The Two Music Versions

In order to measure the effects of a change in the music on responses in television commercials, two music versions were needed for each commercial (set of visuals) tested. Fortuitously, a number of the acquired television commercials already included original music in song form. Three of these were selected for the
test commercials. The three test commercials, entitled Fascination, Bright Lites and Hi-C, were named after the brand names of the advertised products. In Fascination and Bright Lites, the advertised products were spray colognes, while in Hi-C the advertised product was a fruit juice drink. Young adults were the target market for the products advertised in each of the three commercials. (The acquired music versions of the three test commercials are hereafter referred to as the original music versions.) It remained to provide three alternate music versions which could then be edited to the three sets of visuals which were Fascination, Bright Lites and Hi-C.

During the initial planning stages of preparing the music, consideration was given to using the same music for both music versions of the test commercials, with the exception of changes to the 'activity' of one of the music's variables. The rationale for this approach was that changes in responses to the commercials could be attributed to a specific music variable. A similar test procedure was followed by Hevner (1935-1937). After some musical experimentation, however, it was found that the alteration of one music variable frequently changed the music's mood to the extent that it became inconsistent with the mood of the visuals. Because of the likelihood that incompatible music would lead to less favourable responses, this compositional strategy was abandoned.

Instead, alternate music versions were composed and arranged by the author for each of the three test commercials. Each alternate music version was created to reflect a mood consistent with its own set of visuals. The moods evoked by the music in the alternate versions, however, were not necessarily the same as the moods evoked by the music in the original versions.

Like the original versions, the alternate versions were also composed in song form. The difference between the two music versions was the compositional approach adopted for the alternate music. This approach was derived from the findings of the analysis of the FACTS award-winning music tracks, as
presented in Chapter 3. In the alternate music versions, the activity of the music variables was increased at the climax point(s) of the commercials, in order to increase the music's potential for stimulation.

Because the alternate music versions were composed and arranged with the specific objective of increasing stimulation, they were deemed by the author to contain more musical stimulation than the original versions. Given music's contextual effects in television commercials, it was postulated that increased musical stimulation may also increase attention to the commercials, and ultimately affect purchase intentions.

The three alternate music versions were recorded and produced to industry standards, which necessitated the hiring of a sound studio and technician, and the employment of professional musicians and singers. Finally, the three alternate music tracks were edited to copies of the three sets of visuals of the test commercials, resulting in six television commercials, comprised of an original (control) and an alternate (experimental) music version for each test commercial. (See Appendix B for a videotape of the test commercials, and Appendix F for the music transcriptions).

1.2 Further Independent Variables

This study also tested for the mediating effects on responses of three additional independent variables. These were the gender, age and level of education of the members of the sample recruited for the tests. The gender variable was the separate responses of male and female subjects. The age variable was the separate responses of younger, mature and older subjects. For this study,

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1 See Appendix E for an analysis of the marketing strategy and the compositional approach to the music variables, in the original and alternate versions of each of the three test commercials.
2 The author has extensive qualifications and professional experience as a musician.
3 The cost of this exercise was a further limiting factor in the number of music tracks composed for this study.
younger subjects were those from eighteen to twenty-nine years, mature subjects were aged thirty to forty-four years, while subjects forty-five years and over were identified as the older age group. The education variable was the separate responses of subjects grouped according to their level of education. Subjects with the least amount of formal education (secondary school or less) were identified as education level one. Subjects who had attained the School Certificate, a technical certificate or diploma, the Leaving or Higher School Certificate, or university education represented education levels two, three, four and five respectively.

2. Dependent Variables

There were four dependent variables for which data was needed from Experiment 1. These were the subjects' reactions to the music, reactions to the visuals, desire for the advertised product, and intent to purchase. Given music's contextual effects in television commercials, it was hypothesised that changes in reactions to the music would be reflected in changes in responses to the three remaining dependent variables. Findings from the data would support or reject this notion.

3. The Sample

Audience recruitment and the administering of the tests was undertaken by Audience Studies Incorporated (ASI), a Sydney-based audience research company. The subjects totalled two

1 The groupings adopted for the age and education variables were consistent with groupings utilised by the advertising industry for the same two variables. Because of the commercial potential of the present study, it was considered desirable to maintain consistency with current advertising practice.
2 The nomenclature of the awards of School Certificate and Higher School Certificate applies in New South Wales only. Equivalent awards may differ in nomenclature in other States of Australia and in other countries.
3 ASI offered to test audience responses to the two music versions of each of the three television commercials as a service to this study. Testing consumer responses to television commercials, and assessing their potential for success in the marketplace has been the business of ASI since 1966. (See Appendix G for ASI
thousand, two hundred and nineteen (2,219) adults, comprised of one thousand and seventeen (1,017) males and one thousand, three hundred and two (1,302) females.

Subject recruitment was in groups of approximately two hundred at a time. Each group of subjects was "broadly representative of the Sydney population aged between eighteen and sixty-five" (ASI background information). Included in each sample population were "approximately one hundred (100) female grocery buyers" (ASI background information). To ensure test reliability, each population sample "was matched to all previous test population samples" (ASI background information).¹

When first contacted by ASI all subjects were advised that they would be required to evaluate two new pilot television programmes for which a future series was planned, and also television commercials prior to exposure. As a further inducement for participation, lucky door prizes were offered.

4. The Test Format

The test for Experiment 1 was administered in a theatrette in the Qantas International Centre, International Square, Sydney, on a series of Friday evenings. The duration of each test was approximately two hours and thirty minutes. The test format was held constant for every session. (See Appendix G for the ASI standard test format.) The test format began with a cartoon and was followed by a half-hour episode of a new comedy show. Next,
four television commercials were shown, one of which was either an original or an alternate version of Fascination, Bright Lites or Hi-C. A second half-hour comedy programme followed, and finally a television recall quiz concluded the evening. Each comedy show was evaluated immediately after viewing, as were the television commercials.

At each viewing session, three of the four television commercials tested were independent of the present study. These 'independent' commercials were different at every viewing session. (Audience assessment of the three independent commercials provided the financial remuneration which enabled ASI to recruit subjects and run the viewing sessions.) All television commercials were tested in exactly the same manner. The order in which each test commercial was presented was varied randomly at each viewing session.

The test format was designed to create a relaxed environment, consistent with the viewing situation in the home. In view of the fact that ASI has extensive normative data to validate test results against results achieved in the market place, it is reasonable to assume that the relaxed test environment in the theatre preview sessions was appropriate for this study's objectives.

5. Details of the Test

The test administered to the members of the sample was the ASI standard test.¹ The ASI standard test was used because it provided sufficient evaluatory methods of assessing responses to satisfy the data requirements of the study. Furthermore, the test was designed to include evaluations of commercials in animatics or rough layout form, as well as in final production stage.² The

¹ See Appendix H for background information regarding the ASI standard commercial assessment test.
² As evidence of the validity of the results obtained from the standard test procedure, ASI is able to draw upon "a background of normative data of competitive performance in more than seventy product and sub-sample categories" (ASI
main component of the ASI standard test was a questionnaire (see Appendix I for the test questionnaire).

Each version of the three test commercials was evaluated by approximately four hundred subjects. None of the subject groups evaluated both music versions of the same commercial. The subjects were therefore unaware of the true purpose of the study. Moreover, with the exception of one question, the test questionnaire (discussed below) did not focus attention specifically on the music. The one question which did focus attention on the music followed exactly the same format as the preceding question, where the focus was the visuals. Thus, responses affected by musical bias were avoided.

6. The Test Questionnaire

The main component of the ASI standard test was a questionnaire, administered to subjects immediately after viewing. Question one measured the subjects' desire for the advertised product. Question two evaluated the commercial's credibility and ability to communicate a message. Subjects responded by selecting positive or negative adjective descriptors, listed in random order. Question three, an open-ended question, evaluated likes and dislikes about the commercial. Responses allowed for cross-checks to be made with other evaluations made throughout the questionnaire. Question four measured the effectiveness of the commercial in marketing the product. Subjects were asked to compare their feelings for the product advertised in the commercial with other advertised products in the same category. Questions five and six measured reactions to the visuals and reactions to the music. Question seven measured intentions to purchase the advertised product.

ASI therefore argues that data produced from its standard tests is "based on meaningful numbers" (ASI background information).
Three of the dependent variables, reactions to the music, reactions to the visuals and desire for the product, were measured by using a five-point numerical rating scale, where the number one indicated the most positive response towards the above-mentioned variables and the number five the most negative. For the fourth dependent variable, intent to purchase, the neutral ("unchanged") response option was omitted, in order to elicit more decisive purchase intentions. Intent to purchase was therefore measured by using a four-point numerical rating scale, where the most positive response was indicated by the number four, and the most negative by the number one. The number values for intent to purchase were in reverse order to the three other dependent variables. This device was an attempt to focus attention more closely on the content of the question. (See Appendix I.)

8. Statistical Tests

The raw data from the tests were coded, entered onto computer, and tested for significance levels. A four-factor Analysis of Variance test was applied to the raw data to determine whether the interactions between version (the original and alternate versions of each of the three test commercials), gender, age and level of education reached significance for any of the four dependent variables. Where there were significant interactions, follow-up multiple comparison tests were run to discover which pairs of means were significantly different. Tukey's HSD was the follow-up test selected for Experiment 1, because this test employed a conservative rather than a liberal test procedure (Huck, Cormier and Bounds, 1974). The application of a more conservative procedure was considered to enhance the credibility of the significant results of the experiment.

A further objective of this study was to determine whether the compositional approach incorporated into the alternate music

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1 The use of Analysis of Variance is not strictly correct, because the data for Experiment 1 is measured at the ordinal level. However, there is no nonparametric equivalent which can test for significance levels of factorial interactions.
versions of each of Fascination, Bright Lites and Hi-C elicited more intense responses to the dependent variables in the alternate than in the original versions. In order to measure the difference between versions in response intensity, a comparison was made of the frequency with which subjects elected the 'unaffected' response options for reactions to the music and reactions to the visuals, and the 'unchanged' response option for desire for the product. (As mentioned earlier, the test questionnaire did not provide an 'unchanged' response option for intent to purchase, because a more definitive response was sought for this dependent variable). Chi-square tests were used to test for significant differences between the two music versions in the portions of subjects electing the 'unaffected' and 'unchanged' response options. This test was used because the data were expressed as frequencies.

8.1 Additional Data

Chi-square tests were also used to compare the equality of the proportions of subjects selecting each of the positive and negative adjectives to describe the effects of the original and alternate versions of the test commercials. (The adjective descriptors were listed randomly in question 2 of the test questionnaire). The data obtained provided a further method of comparing affective responses in the original and alternate versions. Chi-square tests were used because the data for the adjective descriptors were expressed as frequencies.

Data was also obtained from the comments in the open-ended questions which mentioned the music. These comments are summarised and reported. They are included in order to further clarify the effects of the music on subject responses, in each version of the three test commercials.

In addition to the test questionnaire, approximately one-third of the subjects were issued with a hand-held dial which was connected to a computer. This apparatus was designed to
measure affective responses to the commercials (see Appendix J for further information). Responses were recorded in the form of a "second-by-second interest curve", which was "stored for later cross-analysis with questionnaire data" (ASI background information). (See Appendix K for the gender by age interest response graphs). Subjects indicated liking for the commercial being viewed by turning the hand-held dial to the right, and dislike by turning the dial to the left. The central position recorded a neutral effect. The mean response was a score of five-hundred. Scores above the mean reflected positive affect, while those below the mean reflected negative affect.

Because of the nature of the interest dial response test there exists a wide margin for inconsistencies in the data obtained. The mean scores for the interest dial responses are therefore simply reported. They are not included as further statistical evidence, but merely as a cross-check of response directions shown in the answers to the questionnaire.

For all tests the significance level adopted was 0.05. The results of the tests and discussions of significant findings in relation to each of the hypotheses are given in Chapter 5.
There were three objectives of this study for which data was required from Experiment 1. Firstly, data from Experiment 1 was needed to determine whether a change in the music resulted in significant differences between original and alternate versions of each of three television commercials, in subject responses to four dependent variables. The three television commercials were identified as *Fascination*, *Bright Lites* and *Hi-C*. The four dependent variables were the subjects' reactions to the music, reactions to the visuals, desire for the product and intent to purchase.

Data from Experiment 1 was also needed to determine the significance of gender, age and education as factors mediating responses, in the original and alternate versions of each of the three test commercials. Finally, data was needed to show whether an approach to music composition, deemed to be associated with musical stimulation, and incorporated into alternate music versions of each of the three test commercials, resulted in more intense responses in the alternate versions than occurred in the original versions.

In this chapter, the hypotheses and analyses of raw data are presented first for *Fascination*, and then for *Bright Lites* and *Hi-C*. 
1. **Hypotheses: *Fascination***

1.1 **Hypothesis 1**

There is no significant difference between subject groups in reactions to the music, in *Fascination*.

1.2 **Hypothesis 2**

There is no significant difference between subject groups in reactions to the visuals, in *Fascination*.

1.3 **Hypothesis 3**

There is no significant difference between subject groups in desire for the product, in *Fascination*.

1.4 **Hypothesis 4**

There is no significant difference between subject groups in intent to purchase, in *Fascination*.
2. Hypothesis 1

There is no significant difference between subject groups in reactions to the music, in *Fascination*.

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<tr>
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<th>Mean Square</th>
<th>Sig of F</th>
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<td>.189</td>
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| Residual                             | 820.965        | 648| 1.267       |          |
| Total                                | 1241.733       | 707| 1.756       |          |

737 cases were processed.
29 cases (3.9 pct) were missing

Table 5.1: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Music, in *Fascination*
3. **Hypothesis 2**

There is no significant difference between subject groups in reactions to the visuals, in *Fascination*.

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<td>Age by Education</td>
<td>14.913</td>
<td>8</td>
<td>1.864</td>
<td>1.392</td>
<td>.197</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>.310</td>
<td>2</td>
<td>.155</td>
<td>.116</td>
<td>.891</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>2.110</td>
<td>4</td>
<td>.527</td>
<td>.394</td>
<td>.813</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>10.762</td>
<td>8</td>
<td>1.345</td>
<td>1.004</td>
<td>.431</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>9.315</td>
<td>8</td>
<td>1.164</td>
<td>.869</td>
<td>.542</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td>6.583</td>
<td>8</td>
<td>.823</td>
<td>.614</td>
<td>.766</td>
</tr>
<tr>
<td>Residual</td>
<td>866.602</td>
<td>647</td>
<td>1.339</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1071.262</td>
<td>706</td>
<td>1.517</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

737 cases were processed.
30 cases (4.1 pct) were missing.

Table 5.2: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Visuals, in *Fascination*
4. Hypothesis 3

There is no significant difference between subject groups in desire for the product, in *Fascination*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>66.652</td>
<td>1</td>
<td>66.652</td>
<td>77.817</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Gender</td>
<td>.154</td>
<td>1</td>
<td>.154</td>
<td>.180</td>
<td>.671</td>
</tr>
<tr>
<td>Age</td>
<td>24.191</td>
<td>2</td>
<td>12.095</td>
<td>14.122</td>
<td>&lt;.000</td>
</tr>
<tr>
<td>Education</td>
<td>2.557</td>
<td>4</td>
<td>.639</td>
<td>.746</td>
<td>.561</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.212</td>
<td>1</td>
<td>.212</td>
<td>.247</td>
<td>.619</td>
</tr>
<tr>
<td>Version by Age</td>
<td>8.110</td>
<td>2</td>
<td>4.055</td>
<td>4.734</td>
<td>.009</td>
</tr>
<tr>
<td>Version by Education</td>
<td>.774</td>
<td>4</td>
<td>.194</td>
<td>.226</td>
<td>.924</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>1.493</td>
<td>2</td>
<td>.746</td>
<td>.871</td>
<td>.419</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>1.380</td>
<td>4</td>
<td>.345</td>
<td>.403</td>
<td>.807</td>
</tr>
<tr>
<td>Age by Education</td>
<td>6.569</td>
<td>8</td>
<td>.821</td>
<td>.959</td>
<td>.467</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>.258</td>
<td>2</td>
<td>.129</td>
<td>.150</td>
<td>.860</td>
</tr>
<tr>
<td>Version by Gender by Education</td>
<td>3.373</td>
<td>4</td>
<td>.843</td>
<td>.985</td>
<td>.415</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>5.245</td>
<td>8</td>
<td>.656</td>
<td>.765</td>
<td>.633</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>6.721</td>
<td>8</td>
<td>.940</td>
<td>.981</td>
<td>.450</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td>6.992</td>
<td>8</td>
<td>.874</td>
<td>1.020</td>
<td>.419</td>
</tr>
<tr>
<td>Residual</td>
<td>537.897</td>
<td>628</td>
<td>.857</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>671.669</td>
<td>687</td>
<td>.978</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

737 cases were processed. 49 cases (6.6 pct) were missing

Table 5.3: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Desire for the Product, in *Fascination*
5. **Hypothesis 4**

There is no significant difference between subject groups in intent to purchase the product, in *Fascination*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>11.376</td>
<td>1</td>
<td>11.376</td>
<td>19.361</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Gender</td>
<td>.362</td>
<td>1</td>
<td>.362</td>
<td>.616</td>
<td>.433</td>
</tr>
<tr>
<td>Age</td>
<td>11.961</td>
<td>2</td>
<td>5.980</td>
<td>10.177</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>3.482</td>
<td>4</td>
<td>.870</td>
<td>1.481</td>
<td>.206</td>
</tr>
<tr>
<td>Version by Sex</td>
<td>.002</td>
<td>1</td>
<td>.002</td>
<td>.004</td>
<td>.951</td>
</tr>
<tr>
<td>Version by Age</td>
<td>5.534</td>
<td>2</td>
<td>2.767</td>
<td>4.709</td>
<td>.009</td>
</tr>
<tr>
<td>Version by Education</td>
<td>2.672</td>
<td>4</td>
<td>.668</td>
<td>1.137</td>
<td>.338</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>1.357</td>
<td>2</td>
<td>.679</td>
<td>1.155</td>
<td>.316</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>.503</td>
<td>4</td>
<td>.126</td>
<td>.214</td>
<td>.931</td>
</tr>
<tr>
<td>Age by Education</td>
<td>15.800</td>
<td>8</td>
<td>1.975</td>
<td>3.361</td>
<td>.001</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>.052</td>
<td>2</td>
<td>.026</td>
<td>.045</td>
<td>.956</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>1.295</td>
<td>4</td>
<td>.324</td>
<td>.551</td>
<td>.698</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>7.622</td>
<td>8</td>
<td>.953</td>
<td>1.622</td>
<td>.115</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>1.764</td>
<td>8</td>
<td>.221</td>
<td>.375</td>
<td>.934</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td>3.707</td>
<td>8</td>
<td>.463</td>
<td>.789</td>
<td>.613</td>
</tr>
<tr>
<td>Residual</td>
<td>365.489</td>
<td>622</td>
<td>.588</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>437.902</td>
<td>681</td>
<td>.643</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

737 cases were processed.
55 cases (7.5 pct) were missing.

**Table 5.4:** A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Intent to Purchase the Product, in *Fascination*
6.1 The Version Factor

For 

the results of the four-factor analysis of variance tests show that a change in the music produced a significant main effect on responses to all four dependent variables. These were reactions to the music (F=140.101, df=1/648, p<.001), reactions to the visuals (F=68.638, df=1/647, p<.001), desire for the product (F=77.817, df=1/628, p<.001) and intent to purchase (F=19.179, df=1/622, p<.001). (See Tables 5.1-5.4.) A comparison of mean scores in the two music versions reveals that the original was the preferred version for all four dependent variables (see Table 5.5). These results lend support to the notion that liking for the music is associated with liking for the commercial. Where there were significant interactions between the version factor and any of gender, age or education, they are described in the following sub-sections. Although these interactions indicate that the difference between the responses to the two versions was not constant across the levels of the second factor, it remains true that the original version was consistently favoured over the alternate version.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reactions to the Music*</th>
<th>Reactions to the Visuals*</th>
<th>Desire for the Product*</th>
<th>Intent to Purchase**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original Version</td>
<td>2.57</td>
<td>2.55</td>
<td>2.81</td>
<td>2.01</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>314</td>
<td>313</td>
<td>297</td>
<td>297</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>3.52</td>
<td>3.24</td>
<td>3.41</td>
<td>1.76</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>402</td>
<td>401</td>
<td>397</td>
<td>393</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses
** The higher the mean score the more favourable the responses

Table 5.5: Mean Scores for Each of Four Dependent Variables, in the Original and Alternate Versions of Fascination
6.2 The Gender Factor

There was a significant main effect for gender on reactions to the visuals (F=4.681, df=1/647, and p=.031). (See Table 5.2.) There were no main effects for gender on any of the other dependent variables (see Tables 5.1, 5.3 and 5.4). A comparison of mean scores for male and female subjects reveals that reactions to the visuals were more favourable for male than for female subjects (see Table 5.6). Owing to the fact that the advertised product was a female cosmetic item, it may be that female subjects were less convinced than male subjects by the marketing strategy utilised in the visuals to promote the product.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Male Subjects</th>
<th>Female Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Visuals*</td>
<td>2.87</td>
<td>2.99</td>
</tr>
<tr>
<td>Mean score</td>
<td>312</td>
<td>402</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.6: Mean Scores by Gender for the Dependent Variable, Reactions to the Visuals, in Fascination
6.2.1 The Effects on Responses of the Two-Way Interaction between Version and Gender

The two-way interaction between version and gender reached significance for reactions to the music ($F=7.625$, $df=1/648$, $p=.006$) but was not significant for any of the other dependent variables (see Tables 5.1-5.4). Results of a Tukey HSD multiple comparison test reveal that reactions to the music were more favourable in the original than in the alternate version for both genders. However, the difference between versions in favourability was more polarised for female than for male subjects. Female subjects liked the music in the original version more than male subjects, but liked the music in the alternate version less than male subjects (see Table 5.7).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reaction to the Music*</th>
<th>Male Subjects</th>
<th>Female Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original Version</td>
<td>2.71</td>
<td>2.47</td>
<td></td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>126</td>
<td>188</td>
<td></td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>3.37</td>
<td>3.66</td>
<td></td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>187</td>
<td>215</td>
<td></td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.7: Mean Scores by Gender for the Dependent Variable, Reactions to the Music, in the Original and Alternate Versions of Fascination
6.3 The Age Factor

There was a significant main effect for age on all four dependent variables. These were reactions to the music (F=63.655, df=2/648, p<.001), reactions to the visuals (F=21.680, df=2/647, p<.001), desire for the product (F=14.122, df=2/628, p<.001) and intent to purchase (F=10.177, df=2/622, p<.001). (See Tables 5.1-5.4.) A comparison of mean scores for the three age groups reveals that, for all four dependent variables, the least favourable responses were by younger subjects and the most favourable by older subjects (see Table 5.8). This response trend may have occurred because younger subjects were the target market, and therefore held higher expectations of the television commercial than either mature or older subjects.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reactions to the Music*</th>
<th>Reactions to the Visuals*</th>
<th>Desire for the Product*</th>
<th>Intent to Purchase**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Younger Subjects</td>
<td>3.55</td>
<td>3.17</td>
<td>3.78</td>
<td>1.75</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>334</td>
<td>334</td>
<td>325</td>
<td>328</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mature Subjects</td>
<td>2.74</td>
<td>2.76</td>
<td>3.05</td>
<td>1.86</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>177</td>
<td>177</td>
<td>171</td>
<td>167</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Older Subjects</td>
<td>2.51</td>
<td>2.51</td>
<td>2.89</td>
<td>2.08</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>204</td>
<td>202</td>
<td>197</td>
<td>194</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses
** The higher the mean score the more favourable the responses

Table 5.8: Mean Scores by Age for Each of Four Dependent Variables, in Fascination

6.3.1 The Effects on Responses of the Two-Way Interaction between Version and Age

The two-way interaction between version and age reached significance for reactions to the music (F=3.260, df=2/648, p=.039) desire for the product (F=4.734, df=2/647, p=.009) and intent to purchase (F=4.709, df=2/622, p=.009), but was not
significant for reactions to the visuals (see Tables 5.1-5.4). The significant interactions are described below.

6.3.1.1 The Effects of the Version by Age Interaction on Reactions to the Music

Results of a Tukey HSD multiple comparison test reveal that, for each of the younger and mature age categories, there was a significant difference between versions in reactions to the music. For each age band, the music in the original version was preferred to the music in the alternate version (see Table 5.9).

![Table 5.9: Mean Scores by Age for the Dependent Variable, Reactions to the Music, in the Original and Alternate Versions of Fascination](image)

There were further significant results. In the alternate version, the least favourable reactions to the music occurred for younger subjects and the most favourable for older subjects. The difference in liking for the music was significant between each age group in this version. Reactions to the music by the younger age group in the alternate version were significantly less favourable than for any other group, in either version.

In the original version, the least favourable reactions to the music were also by younger subjects. The difference in liking for the music was significant between younger and mature subjects, and between younger and older subjects, but not between mature and older subjects.
6.3.1.2 The Effects of the Version by Age Interaction on Desire for the Product

Results of a Tukey HSD multiple comparison test reveal significant differences between versions in desire for the product for each of the three age categories. Desire for the product was stronger in the original than in the alternate version for each age band (see Table 5.10).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Younger Subjects</th>
<th>Mature Subjects</th>
<th>Older Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original Version</td>
<td>2.84</td>
<td>2.81</td>
<td>2.75</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>140</td>
<td>80</td>
<td>77</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>3.72</td>
<td>3.30</td>
<td>3.03</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>185</td>
<td>91</td>
<td>120</td>
</tr>
</tbody>
</table>

Table 5.10: Mean Scores by Age for the Dependent Variable, Desire for the Product, in the Original and Alternate Versions of Fascination

There were further significant results. In the alternate version, desire for the product was the weakest for younger subjects and the strongest for older subjects. In the alternate version, the difference in favourability was significant between younger and mature subjects. A similar but weaker response trend was also evident in the original version.

Desire for the product by the younger group in the alternate version was significantly less favourable than for any other group, in either version. The effects of the two-way interaction between version and age on desire for the product were similar to the effects of the same interaction on reactions to the music, discussed earlier.
6.3.1.3 The Effects of the Version by Age Interaction on Intent to Purchase

Results of a Tukey HSD multiple comparison test reveal significant differences between versions in intent to purchase for younger subjects only. For younger subjects, intent to purchase was stronger in the original than in the alternate version (see Table 5.11).

<table>
<thead>
<tr>
<th>Dependent Variable Intent to Purchase**</th>
<th>Younger Subjects</th>
<th>Mature Subjects</th>
<th>Older Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score Original Version</td>
<td>1.99</td>
<td>1.95</td>
<td>2.11</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>146</td>
<td>75</td>
<td>76</td>
</tr>
<tr>
<td>Mean Score Alternate Version</td>
<td>1.55</td>
<td>1.78</td>
<td>1.96</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>182</td>
<td>92</td>
<td>118</td>
</tr>
</tbody>
</table>

** The higher the means score the more favourable the responses

Table 5.11: Mean Scores by Age for the Dependent Variable, Intent to Purchase, in the Original and Alternate versions of Fascination

There were further significant results. In the alternate version, intent to purchase was the weakest among younger subjects and the strongest among older subjects. The difference between younger and older subjects in intent to purchase was significant in this version. A similar response trend was not evident in the original version.

The lowest mean score (representing the least favourable responses) occurred for the younger age group in the alternate version. Intent to purchase by this group was significantly weaker than for the older age group in the same version, and for any of the three age groups in the original version.
6.4 The Education Factor

The education factor did not show a significant main effect on responses to any of the four dependent variables (see Tables 5.1-5.4).

6.4.1 The Effects on Responses of the Two-Way Interaction between Version and Education

The interaction between version and education was not significant for any of the four dependent variables (see Tables 5.1-5.4).

6.5 Other Significant Interactions

None of the three-way interactions was significant for any of the four dependent variables (see Tables 5.1-5.4). The four-way interaction between version, gender, age and education reached significance for reactions to the music (F=2.713, df=8/648, p=.006). (See Table 5.1.) However, because of the absence of any significant three-way interactions, the one significant four-way interaction for the dependent variable reactions to the music was not considered to be of sufficient importance to warrant further investigation.

7. Summary of the Television Commercial Fascination

In sum, for Fascination, the main effect of a change in the music was a significant difference between versions in responses to all four dependent variables. The original version was the preferred version for all four dependent variables.

The effects of a change in the music (version) were also significant for subjects of different age. Younger subjects showed a significant preference for the original version in reactions to the music, desire for the product and intent to
purchase. Mature subjects showed a significant preference for the original version in reactions to the music and desire for the product. Older subjects showed a significant preference for the original version in desire for the product. Desire for the product was therefore affected significantly by a change in the music, regardless of the age factor.

There was evidence of a trend in responses which showed that younger subjects responded less favourably than older subjects. This trend was stronger in the alternate than in the original version.

For reactions to the music, desire for the product and intent to purchase, the least favourable responses were by the younger age group in the alternate version. For this age group in particular, the results suggest that dislike for the music in a television commercial is associated with dislike for the commercial.

The education factor was not significant for this commercial. There was a significant difference, however, in reactions to the music for subjects of different gender. Female subjects liked the music in the original version more than male subjects, but liked the music in the alternate version less than male subjects.

The evidence shows that, at first viewing, the alternate music was less successful than the original music in promoting the product to the target market. Therefore, for Fascination, the null hypothesis asserting no significant difference between groups is rejected for all four dependent variables.
8. Hypotheses: *Bright Lites*

8.1 **Hypothesis 5**

There is no significant difference between subject groups in reactions to the music, in *Bright Lites*.

8.2 **Hypothesis 6**

There is no significant difference between subject groups in reactions to the visuals, in *Bright Lites*.

8.3 **Hypothesis 7**

There is no significant difference between subject groups in desire for the product, in *Bright Lites*.

8.4 **Hypothesis 8**

There is no significant difference between subject groups in intent to purchase, in *Bright Lites*. 
9. Hypothesis 5

There is no significant difference between subject groups in reactions to the music, in *Bright Lites*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>6.532</td>
<td>1</td>
<td>6.532</td>
<td>3.611</td>
<td>.058</td>
</tr>
<tr>
<td>Gender</td>
<td>.821</td>
<td>1</td>
<td>.821</td>
<td>.454</td>
<td>.501</td>
</tr>
<tr>
<td>Age</td>
<td>59.729</td>
<td>2</td>
<td>29.865</td>
<td>16.511</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>36.934</td>
<td>4</td>
<td>9.234</td>
<td>5.105</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.427</td>
<td>1</td>
<td>.427</td>
<td>.236</td>
<td>.627</td>
</tr>
<tr>
<td>Version by Age</td>
<td>.079</td>
<td>2</td>
<td>.040</td>
<td>.022</td>
<td>.978</td>
</tr>
<tr>
<td>Version by Education</td>
<td>4.676</td>
<td>4</td>
<td>1.169</td>
<td>.646</td>
<td>.630</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>.440</td>
<td>2</td>
<td>.220</td>
<td>.122</td>
<td>.886</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>16.191</td>
<td>4</td>
<td>4.048</td>
<td>2.238</td>
<td>.063</td>
</tr>
<tr>
<td>Age by Education</td>
<td>19.823</td>
<td>8</td>
<td>2.478</td>
<td>1.370</td>
<td>.206</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>12.373</td>
<td>2</td>
<td>6.187</td>
<td>3.420</td>
<td>.033</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>9.045</td>
<td>4</td>
<td>2.261</td>
<td>1.250</td>
<td>.288</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>8.075</td>
<td>8</td>
<td>1.009</td>
<td>.558</td>
<td>.813</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>7.958</td>
<td>8</td>
<td>.995</td>
<td>.550</td>
<td>.819</td>
</tr>
</tbody>
</table>

Table 5.12: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Music, in *Bright Lites*

852 cases were processed.
62 cases (7.3 pct) were missing.
10. Hypothesis 6

There is no significant difference between subject groups in reactions to the visuals, in *Bright Lites*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>.740</td>
<td>1</td>
<td>.740</td>
<td>.501</td>
<td>.479</td>
</tr>
<tr>
<td>Gender</td>
<td>10.691</td>
<td>1</td>
<td>10.691</td>
<td>7.237</td>
<td>.007</td>
</tr>
<tr>
<td>Age</td>
<td>30.273</td>
<td>2</td>
<td>15.136</td>
<td>10.247</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>18.649</td>
<td>4</td>
<td>4.662</td>
<td>3.156</td>
<td>.014</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>2.760</td>
<td>1</td>
<td>2.760</td>
<td>1.869</td>
<td>.172</td>
</tr>
<tr>
<td>Version by Age</td>
<td>1.731</td>
<td>2</td>
<td>.865</td>
<td>.586</td>
<td>.557</td>
</tr>
<tr>
<td>Version by Education</td>
<td>5.834</td>
<td>4</td>
<td>1.459</td>
<td>.987</td>
<td>.414</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>.247</td>
<td>2</td>
<td>.123</td>
<td>.083</td>
<td>.920</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>14.558</td>
<td>4</td>
<td>3.639</td>
<td>2.464</td>
<td>.044</td>
</tr>
<tr>
<td>Age by Education</td>
<td>28.239</td>
<td>8</td>
<td>3.530</td>
<td>2.390</td>
<td>.015</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>12.901</td>
<td>2</td>
<td>6.450</td>
<td>4.367</td>
<td>.013</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>4.823</td>
<td>4</td>
<td>1.206</td>
<td>.816</td>
<td>.515</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>6.962</td>
<td>8</td>
<td>.870</td>
<td>.589</td>
<td>.787</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>2.893</td>
<td>8</td>
<td>.362</td>
<td>.245</td>
<td>.982</td>
</tr>
<tr>
<td>Version by Gender by Age by</td>
<td>18.494</td>
<td>8</td>
<td>2.312</td>
<td>1.565</td>
<td>.132</td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Residual</td>
<td>1085.691</td>
<td>735</td>
<td>1.477</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1248.365</td>
<td>794</td>
<td>1.572</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

852 cases were processed.
57 cases (6.7 pct) were missing.

*Table 5.13: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Visuals, in *Bright Lites*.*
11. Hypothesis 7

There is no significant difference between subject groups in desire for the product, in *Bright Lites*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>3.664</td>
<td>1</td>
<td>3.664</td>
<td>3.286</td>
<td>.070</td>
</tr>
<tr>
<td>Gender</td>
<td>2.223</td>
<td>1</td>
<td>2.223</td>
<td>1.993</td>
<td>.158</td>
</tr>
<tr>
<td>Age</td>
<td>24.809</td>
<td>2</td>
<td>12.405</td>
<td>11.122</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>15.354</td>
<td>4</td>
<td>3.839</td>
<td>3.442</td>
<td>.008</td>
</tr>
<tr>
<td>Version by Sex</td>
<td>.026</td>
<td>1</td>
<td>.026</td>
<td>.023</td>
<td>.878</td>
</tr>
<tr>
<td>Version by Age</td>
<td>1.459</td>
<td>2</td>
<td>.729</td>
<td>.654</td>
<td>.520</td>
</tr>
<tr>
<td>Version by Education</td>
<td>11.796</td>
<td>4</td>
<td>2.949</td>
<td>2.644</td>
<td>.033</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>.438</td>
<td>2</td>
<td>.219</td>
<td>.196</td>
<td>.822</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>9.802</td>
<td>4</td>
<td>2.450</td>
<td>2.197</td>
<td>.068</td>
</tr>
<tr>
<td>Age by Education</td>
<td>9.546</td>
<td>8</td>
<td>1.193</td>
<td>1.070</td>
<td>.382</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>6.848</td>
<td>2</td>
<td>3.424</td>
<td>3.070</td>
<td>.047</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>2.550</td>
<td>4</td>
<td>.637</td>
<td>.572</td>
<td>.683</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>5.816</td>
<td>8</td>
<td>.727</td>
<td>.652</td>
<td>.734</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>4.926</td>
<td>8</td>
<td>.616</td>
<td>.552</td>
<td>.817</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td>11.556</td>
<td>8</td>
<td>1.444</td>
<td>1.295</td>
<td>.243</td>
</tr>
</tbody>
</table>

| Residual                | 795.191        | 713| 1.115       |
| Total                   | 914.277        | 772| 1.184       |

852 cases were processed.
79 cases (9.3 pct) were missing.

Table 5.14: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Desire for the Product, in *Bright Lites*
12. Hypothesis 8

There is no significant difference between subject groups in intent to purchase the product, in *Bright Lites*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>.022</td>
<td>1</td>
<td>.022</td>
<td>.037</td>
<td>.848</td>
</tr>
<tr>
<td>Gender</td>
<td>2.168</td>
<td>1</td>
<td>2.168</td>
<td>3.617</td>
<td>.058</td>
</tr>
<tr>
<td>Age</td>
<td>29.260</td>
<td>2</td>
<td>14.630</td>
<td>24.407</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>9.256</td>
<td>4</td>
<td>2.314</td>
<td>3.860</td>
<td>.004</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.128</td>
<td>1</td>
<td>.128</td>
<td>.213</td>
<td>.644</td>
</tr>
<tr>
<td>Version by Age</td>
<td>.290</td>
<td>2</td>
<td>.145</td>
<td>.242</td>
<td>.786</td>
</tr>
<tr>
<td>Version by Education</td>
<td>3.486</td>
<td>4</td>
<td>.871</td>
<td>1.454</td>
<td>.215</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>.310</td>
<td>2</td>
<td>.155</td>
<td>.258</td>
<td>.772</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>1.143</td>
<td>4</td>
<td>.286</td>
<td>.477</td>
<td>.753</td>
</tr>
<tr>
<td>Age by Education</td>
<td>3.132</td>
<td>8</td>
<td>.391</td>
<td>.653</td>
<td>.733</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>.642</td>
<td>2</td>
<td>.321</td>
<td>.536</td>
<td>.585</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>.861</td>
<td>4</td>
<td>.215</td>
<td>.359</td>
<td>.838</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>6.293</td>
<td>8</td>
<td>.787</td>
<td>1.312</td>
<td>.234</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>2.011</td>
<td>8</td>
<td>.251</td>
<td>.419</td>
<td>.910</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Residual</td>
<td>426.191</td>
<td>711</td>
<td>.599</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>492.366</td>
<td>770</td>
<td>.639</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

852 cases were processed.
81 cases (9.5 pct) were missing.

Table 5.15: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Intent to Purchase, in *Bright Lites*
13. Discussion: Bright Lites

13.1 The Version Factor

For Bright Lites, the results of the four factor analysis of variance tests show that a change in the music did not produce a significant main effect on responses to any of four dependent variables, although it approached significance in two cases. (See Tables 5.12-5.15.)

13.2. The Gender Factor

There was a significant main effect for gender on reactions to the visuals (F=7.237, df=1/735, p=.007). (See Table 5.13.) There were no main effects for gender on any of the other dependent variables (see Tables 5.12, 5.14 and 5.15). A comparison of mean scores for male and female subjects reveals that reactions to the visuals were more favourable by male than by female subjects (see Table 5.16). Like the preceding commercial Fascination, it may be that the marketing strategy utilised in the visuals of Bright Lites was less successful in convincing female subjects than male subjects of the product's appeal.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Male Subjects</th>
<th>Female Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reaction to the Visuals*</td>
<td>3.02</td>
<td>3.23</td>
</tr>
<tr>
<td>Mean Score</td>
<td>345</td>
<td>452</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses

Table 5.16: Mean Scores by Gender for the Dependent Variable, Reactions to the Visuals, in Bright Lites

13.2.1 The Effects on Responses of the Two-Way Interaction between Version and Gender

The two-way interaction between version and gender was not significant for any of the four dependent variables (see Tables 5.12-5.15).
13.3 **The Age Factor**

There was a significant main effect for age on responses to all four dependent variables. These were reactions to the music \((F=16.511, \text{df}=2/730, p<.001)\), reactions to the visuals \((F=10.247, \text{df}=2/735, p<.001)\), desire for the product \((F=11.112, \text{df}=2/713, P<.001)\) and intent to purchase \((F=24.407, \text{df}=2/711, p<.001)\). (See Tables 5.12-5.15.) A comparison of mean scores for the three age groups reveals that, for all four dependent variables, the least favourable responses were by younger subjects and the most favourable by older subjects (see Table 5.17). This response trend in *Bright Lites* for subjects of different age is the same as occurred in *Fascination*. Like *Fascination*, the presence of such a response trend in *Bright Lites* may be due to the fact that younger subjects held higher expectations of the television commercial than either mature or older subjects, because they were the target market for the advertised product.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reactions to the Music*</th>
<th>Reactions to the Visuals*</th>
<th>Desire for the Product*</th>
<th>Intent to Purchase**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Younger Subjects</td>
<td>3.43</td>
<td>3.43</td>
<td>3.47</td>
<td>1.56</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>348</td>
<td>350</td>
<td>338</td>
<td>345</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mature Subjects</td>
<td>2.74</td>
<td>2.83</td>
<td>3.12</td>
<td>1.83</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>226</td>
<td>228</td>
<td>225</td>
<td>218</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Older Subjects</td>
<td>2.51</td>
<td>2.73</td>
<td>3.02</td>
<td>2.02</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>216</td>
<td>218</td>
<td>213</td>
<td>209</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.
** The higher the mean score the more favourable the responses.

**Table 5.17:** Mean Scores by Age for Each of Four Dependent Variables, in *Bright Lites*

13.3.1 **The Effects on Responses of the Two-Way Interaction between Version and Age**

The two-way interaction between version and age was not significant for any of the four dependent variables (see Tables 5.12-5.15).
13.4 The Education Factor

There was a significant main effect for education on responses to all four dependent variables. These were reactions to the music \((F=5.105, \text{ df}=4/730, p<.001)\), reactions to the visuals \((F=3.156, \text{ df}=4/735, p=.014)\), desire for the product \((F=3.442, \text{ df}=4/713, p=.008)\), and intent to purchase \((F=3.860, \text{ df}=4/711, p=.004)\). (See Tables 5.12-5.15). A comparison of mean scores for the five education levels reveals that, for all four dependent variables, the least favourable responses occurred for subjects with the highest levels of education (Leaving or Higher School Certificate, and university education). (See Table 5.18).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reactions to the Music*</th>
<th>Reactions to the Visuals*</th>
<th>Desire for the Product*</th>
<th>Intent to Purchase**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary or less</td>
<td>3.03</td>
<td>3.09</td>
<td>3.11</td>
<td>1.77</td>
</tr>
<tr>
<td>Number of Subject</td>
<td>63</td>
<td>66</td>
<td>63</td>
<td>64</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Certificate</td>
<td>2.86</td>
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<td>3.14</td>
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</tr>
<tr>
<td>number of subjects</td>
<td>164</td>
<td>164</td>
<td>159</td>
<td>159</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech. Cert. or Dip.</td>
<td>2.75</td>
<td>2.90</td>
<td>3.02</td>
<td>1.92</td>
</tr>
<tr>
<td>number of subjects</td>
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<td>166</td>
<td>162</td>
<td>158</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaving Cert or HSC</td>
<td>3.15</td>
<td>3.10</td>
<td>3.36</td>
<td>1.71</td>
</tr>
<tr>
<td>number of subjects</td>
<td>172</td>
<td>173</td>
<td>170</td>
<td>170</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>3.39</td>
<td>3.36</td>
<td>3.43</td>
<td>1.59</td>
</tr>
<tr>
<td>number of subjects</td>
<td>225</td>
<td>225</td>
<td>219</td>
<td>219</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses
** The higher the mean score the more favourable the responses

Table 5.18: Mean Scores by Education for Each of Four Dependent Variables, in Bright Lites
13.4.1 *The Effects on Responses of the Two-Way Interaction between Version and Education*

The two-way interaction between version and education reached significance for desire for the product \((F=.023, \text{ df}=4/713, p=.033)\) but was not significant for any of the other dependent variables. (See Tables 5.12-5.15.) Results of a Tukey HSD multiple comparison test reveal a significant difference between versions in desire for the product for subjects with the least amount of education (secondary or less). (See Table 5.19.) For this subject category the original version was the preferred version. Subjects with the least amount of education were the only education category to show a significant difference between versions in responses to any of the four dependent variables.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Original Version</th>
<th>Alternate Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary or Less</td>
<td>2.71</td>
<td>3.61</td>
</tr>
<tr>
<td>number of subjects</td>
<td>35</td>
<td>28</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Certificate</td>
<td>3.12</td>
<td>3.15</td>
</tr>
<tr>
<td>number of subjects</td>
<td>75</td>
<td>84</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech Cert or Dip</td>
<td>2.97</td>
<td>3.06</td>
</tr>
<tr>
<td>number of subjects</td>
<td>77</td>
<td>85</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaving or HSC</td>
<td>3.22</td>
<td>3.52</td>
</tr>
<tr>
<td>number of subjects</td>
<td>87</td>
<td>83</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>3.45</td>
<td>3.41</td>
</tr>
<tr>
<td>number of subjects</td>
<td>119</td>
<td>100</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses

**Table 5.19:** Mean Scores by Education for the Dependent Variable, Desire for the Product, in the Original and Alternate Versions of *Bright Lites*

There were further significant results. Desire for the product by subjects from group 1 (those with the least amount of education who responded in the original version) was significantly stronger than occurred for group 8 subjects (those with Leaving or Higher
School Certificate who responded in the alternate version) or for subjects from groups 9 and 10 (those with university education who responded in the original and alternate versions respectively). In addition, desire for the product by Group 3 subjects (those with a diploma or technical certificate who responded in the original version) was significantly stronger than occurred for group 8 subjects (those with Leaving or Higher School Certificate in the alternate version).
13.4.2 *Other Significant Two-Way Interactions with the Education Factor*

Two other factorial interactions with education reached significance for the dependent variable, reactions to the visuals. These were the interaction between education and gender \((F=2.464, \text{ df}=4/735, \text{ p}=.044)\) and the interaction between education and age \((F=2.390, \text{ df}=8/735, \text{ p}=.013)\). (See Table 5.13.)

For the two-way interaction between education and gender, results of a Tukey HSD multiple comparison test reveal that reactions to the visuals among female subjects from education level 5 (university education) were significantly less favourable than occurred for male and female subjects from education level 3 (diploma or technical certificate) or for male subjects from education level 4 (Leaving or Higher School Certificate). (See Table 5.20.)

<table>
<thead>
<tr>
<th>Dependent Variable Reaction to the Visuals*</th>
<th>Male Subjects</th>
<th>Female Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary or Less</td>
<td>3.24</td>
<td>2.97</td>
</tr>
<tr>
<td>number of subjects</td>
<td>29</td>
<td>37</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Certificate</td>
<td>3.04</td>
<td>3.19</td>
</tr>
<tr>
<td>number of subjects</td>
<td>56</td>
<td>108</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech Cert or Dip</td>
<td>2.94</td>
<td>2.86</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>78</td>
<td>88</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaving or HSC</td>
<td>2.89</td>
<td>3.31</td>
</tr>
<tr>
<td>number of subjects</td>
<td>75</td>
<td>98</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>3.10</td>
<td>3.60</td>
</tr>
<tr>
<td>number of subjects</td>
<td>105</td>
<td>110</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses

Table 5.20: Mean Scores for the Groupings of Education and Gender, for the Dependent Variable, Reactions to the Visuals, in *Bright Lites*
For the two-way interaction between education and age, results of a Tukey HSD multiple comparison test reveal that reactions to the visuals among older subjects from education level 3 (technical certificate or diploma) were significantly more favourable than occurred for older subjects from education levels 2 and 5, or younger subjects from education levels 1, 3, 4 and 5 (See Table 5.21).

<table>
<thead>
<tr>
<th>Dependent Variable Reactions to the Visuals*</th>
<th>Younger Subjects</th>
<th>Mature Subjects</th>
<th>Older Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score Secondary or Less</td>
<td>3.79</td>
<td>2.77</td>
<td>2.82</td>
</tr>
<tr>
<td>number of subjects</td>
<td>19</td>
<td>13</td>
<td>34</td>
</tr>
<tr>
<td>Mean Score School Certificate</td>
<td>3.06</td>
<td>3.12</td>
<td>3.20</td>
</tr>
<tr>
<td>number of subjects</td>
<td>49</td>
<td>49</td>
<td>66</td>
</tr>
<tr>
<td>Mean Score Tech Cert or Dip</td>
<td>3.19</td>
<td>2.94</td>
<td>232</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>72</td>
<td>53</td>
<td>41</td>
</tr>
<tr>
<td>Mean Score Leaving or HSC</td>
<td>3.31</td>
<td>2.68</td>
<td>3.28</td>
</tr>
<tr>
<td>number of subjects</td>
<td>95</td>
<td>47</td>
<td>31</td>
</tr>
<tr>
<td>Mean Score University</td>
<td>3.60</td>
<td>3.03</td>
<td>3.22</td>
</tr>
<tr>
<td>number of subjects</td>
<td>105</td>
<td>64</td>
<td>46</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.21: Mean Scores for the Groupings of Education and Age, for the Dependent Variable, Reactions to the Visuals, in Bright Lites

The results of the significant two-way interactions between education and gender and between education and age show that the least favourable reactions to the visuals were by subjects with the highest levels of education.

13.5 Three-Way Interactions

The three-way interaction between version, age and gender reached significance for three of the four dependent variables. These were reactions to the music (F=3.420, df=2/730, p=.033)
reactions to the visuals ($F = 4.367$, $df = 2/735$, $p = .013$) and desire for the product ($F = 3.070$, $df = 2/713$, $p = .047$). (See Tables 5.12-5.15.) The significant interactions are described below.

13.5.1 *The Effects of the Three-Way Interaction on Reactions to the Music*

Results of a Tukey HSD multiple comparison test reveal that reactions to the music by younger female subjects in the alternate version were significantly less favourable than occurred for mature female subjects in the same version, or for mature male and female, and older female subjects in the original version. In addition, reactions to the music by younger male subjects in both versions were significantly less favourable than occurred for mature male and older female subjects in the original version. (See Table 5.22.) However, reactions to the music were not significantly different between versions for any of the six subject categories.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Original Version</th>
<th>Alternate Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Music*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mean Score Younger Males</td>
<td>3.51</td>
<td>3.41</td>
</tr>
<tr>
<td>number of subjects</td>
<td>73</td>
<td>83</td>
</tr>
<tr>
<td>Mean Score Younger Females</td>
<td>3.24</td>
<td>3.56</td>
</tr>
<tr>
<td>number of subjects</td>
<td>93</td>
<td>99</td>
</tr>
<tr>
<td>Mean Score Mature Males</td>
<td>2.60</td>
<td>3.26</td>
</tr>
<tr>
<td>number of subjects</td>
<td>52</td>
<td>39</td>
</tr>
<tr>
<td>Mean Score Mature Females</td>
<td>2.84</td>
<td>2.74</td>
</tr>
<tr>
<td>number of subjects</td>
<td>73</td>
<td>62</td>
</tr>
<tr>
<td>Mean Score Older Males</td>
<td>2.87</td>
<td>2.81</td>
</tr>
<tr>
<td>number of subjects</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>Mean Score Older Females</td>
<td>2.58</td>
<td>2.91</td>
</tr>
<tr>
<td>number of subjects</td>
<td>60</td>
<td>64</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.22: Mean Scores for the Groupings of Version, Gender and Age, for the Dependent Variable, Reactions to the Music, in *Bright Lites*
13.5.2 *The Effects of the Three-Way Interaction on Reactions to the Visuals*

Results of a Tukey HSD multiple comparison test reveal that reactions to the visuals by younger female subjects in the alternate version were significantly less favourable than occurred for mature male or female subjects in the original version, or for mature female subjects or younger and older male subjects in the alternate version. (See Table 5.23.) However, reactions to the visuals were not significantly different between versions for any of the six subject categories.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Original Version</th>
<th>Alternate Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score Younger Males</td>
<td>3.37</td>
<td>3.06</td>
</tr>
<tr>
<td>number of subjects</td>
<td>73</td>
<td>84</td>
</tr>
<tr>
<td>Mean Score Younger Females</td>
<td>3.29</td>
<td>3.71</td>
</tr>
<tr>
<td>number of subjects</td>
<td>93</td>
<td>100</td>
</tr>
<tr>
<td>Mean Score Mature Males</td>
<td>2.68</td>
<td>3.13</td>
</tr>
<tr>
<td>number of subjects</td>
<td>53</td>
<td>40</td>
</tr>
<tr>
<td>Mean Score Mature Females</td>
<td>3.08</td>
<td>2.93</td>
</tr>
<tr>
<td>number of subjects</td>
<td>73</td>
<td>62</td>
</tr>
<tr>
<td>Mean Score Older Males</td>
<td>3.00</td>
<td>2.74</td>
</tr>
<tr>
<td>number of subjects</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>Mean Score Older Females</td>
<td>3.07</td>
<td>3.09</td>
</tr>
<tr>
<td>number of subjects</td>
<td>61</td>
<td>64</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

**Table 5.23:** Mean Scores for the Groupings of Version, Gender and Age, for the Dependent Variable, Reactions to the Visuals, in *Bright Lites*
12.5.3 *The Effects of the Three-Way Interaction on Desire for the Product*

Results of a Tukey HSD multiple comparison test reveal that desire for the product by younger female subjects in the alternate version was significantly weaker than occurred among mature and older male subjects and older female subjects in the original version, or among mature female and older male subjects in the alternate version. (See Table 5.24.) However, desire for the product was not significantly different between versions for any of the six subject categories.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Original Version</th>
<th>Alternate Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>Younger Males</td>
<td>3.31</td>
<td>3.44</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>71</td>
<td>80</td>
</tr>
<tr>
<td>Younger Females</td>
<td>3.39</td>
<td>3.69</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>92</td>
<td>95</td>
</tr>
<tr>
<td>Mature Males</td>
<td>2.94</td>
<td>3.33</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>54</td>
<td>42</td>
</tr>
<tr>
<td>Mature Females</td>
<td>3.23</td>
<td>2.99</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>70</td>
<td>59</td>
</tr>
<tr>
<td>Older Males</td>
<td>3.02</td>
<td>2.89</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>48</td>
<td>47</td>
</tr>
<tr>
<td>Older Females</td>
<td>2.97</td>
<td>3.17</td>
</tr>
<tr>
<td>Number of subjects</td>
<td>60</td>
<td>58</td>
</tr>
</tbody>
</table>

*The higher the mean score the less favourable the responses.

Table 5.24: Mean Scores for the Groupings of Version, Gender and Age, for the Dependent Variable, Desire for the Product, in *Bright Lites*

The results of the significant three-way interactions show that, for reactions to the music, reactions to the visuals and desire for the product, the least favourable responses were among the younger female group in the alternate version.
14. Summary of the Television Commercial *Bright Lites*

In sum, for *Bright Lites*, the main effects of a change in the music were not significant for any of the four dependent variables. The gender variable showed a significant main effect on reactions to the visuals, with the more favourable responses occurring among male than among female subjects. This result was not unexpected, given that the visuals presented a scantily clad young female as the main focus of the advertisement. However, the responses of subjects of different gender were not significantly different between versions for any of the four dependent variables.

The age variable also showed a significant main effect on responses to all four dependent variables. There was evidence of a trend, for all four dependent variables, which showed that favourability increased with age. The responses of subjects from each of the three age categories, however, were not significantly different between versions.

The effects of a change in the music did produce significant differences between versions in the responses of some of the age groups. For reactions to the music, reactions to the visuals and desire for the product, the responses of younger female subjects in the alternate version were significantly less favourable than among mature and older subject groups in each of the two versions. However, responses to these three dependent variables were not significantly different between versions for the younger female subject category.

The education variable showed a significant main effect on responses to all four dependent variables. There was a trend in responses which showed that the least favourable responses were by subjects with the highest levels of education (Leaving or Higher School Certificate and university education). It may be that the marketing strategy adopted in *Bright Lites* was not considered convincing by the more highly educated subjects, and
therefore a change in the music had little if any effect for the more highly educated subject categories.

A change in the music also resulted in a significant difference between versions in desire for the product for subjects with the least amount of education (secondary education or less). Desire for the product by this subject category was stronger in the original than in the alternate version. However, subjects with the least amount of education were the only education category to show a significant difference between versions in responses to any of the four dependent variables.

With the exception of desire for the product for subjects with the least amount of education, differences between versions in responses were not significant for any of the subject categories. Therefore, for Bright Lites, there is insufficient evidence to reject the null hypothesis for any of the four dependent variables.
15. Hypotheses: *Hi-C*

15.1 Hypothesis 9

There is no significant difference between subject groups in reactions to the music, in *Hi-C*.

15.2 Hypothesis 10

There is no significant difference between subject groups in reactions to the visuals, in *Hi-C*.

15.3 Hypothesis 11

There is no significant difference between subject groups in desire for the product, in *Hi-C*.

15.4 Hypothesis 12

There is no significant difference between subject groups in intent to purchase, in *Hi-C*. 
16. Hypothesis 9

There is no significant difference between subject groups in reactions to the music, in Hi-C.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>.691</td>
<td>1</td>
<td>.691</td>
<td>.303</td>
<td>.582</td>
</tr>
<tr>
<td>Gender</td>
<td>.851</td>
<td>1</td>
<td>.851</td>
<td>.373</td>
<td>.541</td>
</tr>
<tr>
<td>Age</td>
<td>39.001</td>
<td>2</td>
<td>19.500</td>
<td>8.558</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>1.383</td>
<td>4</td>
<td>.346</td>
<td>.152</td>
<td>.962</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>6.206</td>
<td>1</td>
<td>6.206</td>
<td>2.723</td>
<td>.099</td>
</tr>
<tr>
<td>Version by Age</td>
<td>10.718</td>
<td>2</td>
<td>5.359</td>
<td>2.352</td>
<td>.096</td>
</tr>
<tr>
<td>Version by Education</td>
<td>3.252</td>
<td>4</td>
<td>.813</td>
<td>.357</td>
<td>.839</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>3.703</td>
<td>2</td>
<td>1.851</td>
<td>.812</td>
<td>.444</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>1.751</td>
<td>4</td>
<td>.438</td>
<td>.192</td>
<td>.943</td>
</tr>
<tr>
<td>Age by Education</td>
<td>14.101</td>
<td>8</td>
<td>1.763</td>
<td>.774</td>
<td>.626</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>5.804</td>
<td>2</td>
<td>2.902</td>
<td>1.274</td>
<td>.280</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>10.659</td>
<td>4</td>
<td>2.665</td>
<td>1.169</td>
<td>.323</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>19.740</td>
<td>8</td>
<td>2.468</td>
<td>1.083</td>
<td>.373</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>22.014</td>
<td>8</td>
<td>2.752</td>
<td>1.208</td>
<td>.291</td>
</tr>
<tr>
<td>Version by Gender by Age  by Education</td>
<td>24.952</td>
<td>7*</td>
<td>3.565</td>
<td>1.564</td>
<td>.143</td>
</tr>
<tr>
<td>Residual</td>
<td>1693.064</td>
<td>743</td>
<td>2.279</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1848.005</td>
<td>801</td>
<td>2.307</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

825 cases were processed.
23 cases (2.8 pct) were missing

* In Hi-C, for all four dependent variables, the four-way interaction between version, gender, age and education shows only seven degrees of freedom. This is because there were no responses in one of the subject groupings. The subject group without responses was that of mature aged female subjects, with secondary education or less, in the alternate version of the commercial.

Table 5.25: A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Music, in Hi-C
17. **Hypothesis 10**

There is no significant difference between subject groups in reactions to the visuals, in *Hi-C*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>.076</td>
<td>1</td>
<td>.076</td>
<td>.046</td>
<td>.831</td>
</tr>
<tr>
<td>Gender</td>
<td>46.971</td>
<td>1</td>
<td>46.971</td>
<td>28.468</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Age</td>
<td>11.265</td>
<td>2</td>
<td>5.633</td>
<td>3.414</td>
<td>.033</td>
</tr>
<tr>
<td>Education</td>
<td>11.838</td>
<td>4</td>
<td>2.960</td>
<td>1.794</td>
<td>.128</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>2.490</td>
<td>1</td>
<td>2.490</td>
<td>1.509</td>
<td>.220</td>
</tr>
<tr>
<td>Version by Age</td>
<td>1.025</td>
<td>2</td>
<td>.512</td>
<td>.311</td>
<td>.733</td>
</tr>
<tr>
<td>Version by Education</td>
<td>1.292</td>
<td>4</td>
<td>.323</td>
<td>.196</td>
<td>.941</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>20.353</td>
<td>2</td>
<td>10.176</td>
<td>6.168</td>
<td>.002</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>6.281</td>
<td>4</td>
<td>1.570</td>
<td>.952</td>
<td>.433</td>
</tr>
<tr>
<td>Age by Education</td>
<td>6.790</td>
<td>8</td>
<td>.849</td>
<td>.514</td>
<td>.846</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>1.034</td>
<td>2</td>
<td>.517</td>
<td>.313</td>
<td>.731</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>11.333</td>
<td>4</td>
<td>2.833</td>
<td>1.717</td>
<td>.144</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>7.731</td>
<td>8</td>
<td>.966</td>
<td>.586</td>
<td>.790</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>12.290</td>
<td>8</td>
<td>1.536</td>
<td>.931</td>
<td>.490</td>
</tr>
<tr>
<td>Version by Gender by Age by Education</td>
<td>6.625</td>
<td>7</td>
<td>.946</td>
<td>.574</td>
<td>.778</td>
</tr>
</tbody>
</table>

| Residual             | 1219.304       | 739 | 1.650       |     |          |
| Total                | 1365.305       | 797 | 1.713       |     |          |

825 cases were processed.
27 cases (3.3 pct) were missing.

**Table 5.26:** A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Reactions to the Visuals, in *Hi-C*
18. Hypothesis 11

There is no significant difference between subject groups in desire for the product, in Hi-C.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>.856</td>
<td>1</td>
<td>.856</td>
<td>.801</td>
<td>.371</td>
</tr>
<tr>
<td>Gender</td>
<td>6.473</td>
<td>1</td>
<td>6.473</td>
<td>6.059</td>
<td>.014</td>
</tr>
<tr>
<td>Age</td>
<td>5.066</td>
<td>2</td>
<td>2.533</td>
<td>2.371</td>
<td>.094</td>
</tr>
<tr>
<td>Education</td>
<td>2.306</td>
<td>4</td>
<td>.576</td>
<td>.539</td>
<td>.707</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.574</td>
<td>1</td>
<td>.574</td>
<td>.538</td>
<td>.464</td>
</tr>
<tr>
<td>Version by Age</td>
<td>2.015</td>
<td>2</td>
<td>1.008</td>
<td>.943</td>
<td>.390</td>
</tr>
<tr>
<td>Version by Education</td>
<td>2.356</td>
<td>4</td>
<td>.589</td>
<td>.551</td>
<td>.698</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>1.380</td>
<td>2</td>
<td>.690</td>
<td>.646</td>
<td>.525</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>2.516</td>
<td>4</td>
<td>.629</td>
<td>.589</td>
<td>.671</td>
</tr>
<tr>
<td>Age by Education</td>
<td>14.293</td>
<td>8</td>
<td>1.787</td>
<td>1.672</td>
<td>.102</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>1.731</td>
<td>2</td>
<td>.865</td>
<td>.810</td>
<td>.445</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>1.968</td>
<td>4</td>
<td>.492</td>
<td>.461</td>
<td>.765</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>3.841</td>
<td>8</td>
<td>.480</td>
<td>.449</td>
<td>.891</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>8.072</td>
<td>8</td>
<td>1.009</td>
<td>.944</td>
<td>.479</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>6.676</td>
<td>7</td>
<td>.954</td>
<td>.893</td>
<td>.512</td>
</tr>
</tbody>
</table>

**Table 5.27:** A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Desire for the Product, in Hi-C

825 cases were processed.
46 cases (5.6 pct) were missing.
19. **Hypothesis 12**

There is no significant difference between subject groups in intent to purchase the product, in *Hi-C*.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>DF</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Version</td>
<td>1.902</td>
<td>1</td>
<td>1.902</td>
<td>1.095</td>
<td>.296</td>
</tr>
<tr>
<td>Gender</td>
<td>.008</td>
<td>1</td>
<td>.008</td>
<td>.005</td>
<td>.946</td>
</tr>
<tr>
<td>Age</td>
<td>72.456</td>
<td>2</td>
<td>36.228</td>
<td>20.853</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Education</td>
<td>3.940</td>
<td>4</td>
<td>.985</td>
<td>.567</td>
<td>.687</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.181</td>
<td>1</td>
<td>.181</td>
<td>.104</td>
<td>.747</td>
</tr>
<tr>
<td>Version by Age</td>
<td>15.237</td>
<td>2</td>
<td>7.618</td>
<td>4.385</td>
<td>.013</td>
</tr>
<tr>
<td>Version by Education</td>
<td>9.179</td>
<td>4</td>
<td>2.295</td>
<td>1.321</td>
<td>.261</td>
</tr>
<tr>
<td>Gender by Age</td>
<td>9.926</td>
<td>2</td>
<td>4.963</td>
<td>2.857</td>
<td>.058</td>
</tr>
<tr>
<td>Gender by Education</td>
<td>15.857</td>
<td>4</td>
<td>3.964</td>
<td>2.282</td>
<td>.059</td>
</tr>
<tr>
<td>Age by Education</td>
<td>11.273</td>
<td>8</td>
<td>1.409</td>
<td>.811</td>
<td>.593</td>
</tr>
<tr>
<td>Version by Gender by Age</td>
<td>1.464</td>
<td>2</td>
<td>.732</td>
<td>.421</td>
<td>.656</td>
</tr>
<tr>
<td>Version by Gender by Educ.</td>
<td>24.659</td>
<td>4</td>
<td>6.165</td>
<td>3.549</td>
<td>.007</td>
</tr>
<tr>
<td>Version by Age by Education</td>
<td>11.701</td>
<td>8</td>
<td>1.463</td>
<td>.842</td>
<td>.566</td>
</tr>
<tr>
<td>Gender by Age by Education</td>
<td>16.290</td>
<td>8</td>
<td>2.036</td>
<td>1.172</td>
<td>.313</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Version by Gender by Age by Education</th>
<th>5.063</th>
<th>7</th>
<th>.723</th>
<th>.416</th>
<th>.892</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residual</td>
<td>1275.158</td>
<td>734</td>
<td>1.737</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1490.741</td>
<td>792</td>
<td>1.882</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

825 cases were processed.
32 cases (3.9 pct) were missing.

**Table 5.28:** A Four-Factor Analysis of Variance Showing Main Effects and Interactions for the Dependent Variable, Intent to Purchase, in *Hi-C*
20. Discussion: *Hi-C*

20.1 The Version Factor

For *Hi-C*, the results of the four factor analysis of variance tests show that a change in the music did not produce a significant main effect on responses to any of four dependent variables (see Tables 5.25-5.28).

20.2 The Gender Factor

There was a significant main effect for gender on reactions to the visuals (F=28.468, df=1/739, and p=<.001) and desire for the product (F=6.059, df=1/720, p=.014). (See Tables 5.27 and 5.28.) There were no main effects for gender on reactions to the music or intent to purchase (see Tables 5.26 and 5.29). A comparison of mean scores for male and female subjects reveals that, for both reactions to the visuals and desire for the product, responses were more favourable for male than for female subjects (see Table 5.29).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Male Subjects</th>
<th>Female Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reaction to the Visuals*</td>
<td>2.47</td>
<td>2.92</td>
</tr>
<tr>
<td>Mean Score</td>
<td>358</td>
<td>445</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>3.07</td>
<td>3.24</td>
</tr>
<tr>
<td>Desire for the Product*</td>
<td>353</td>
<td>432</td>
</tr>
<tr>
<td>Mean Score</td>
<td>2.47</td>
<td>2.92</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>3.07</td>
<td>3.24</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>358</td>
<td>445</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.29: Mean Scores by Gender for the Dependent Variables, Reactions to the Visuals and Desire for the Product, in *Hi-C*

The result for reactions to the visuals may have occurred because of the content of the visuals, which showed a female in a bathing suit being admired by a male. Because of this marketing strategy, it is reasonable to assume that male subjects found the visuals more appealing than female subjects. A similar trend in
the responses of male and female subjects for the dependent variable desire for the product suggests that responses to this variable may have been affected by reactions to the visuals.

20.2.1 *The Effects on Responses of the Two-Way Interaction between Version and Gender*

The interaction between version and gender was not significant for any of the four dependent variables (see Tables 5.25-5.28).
20.3 **The Age Factor**

There was a significant main effect for age on three of the four dependent variables. These were reactions to the music (F=8.558, df=2/743, p=<.001), reactions to the visuals (F=3.414, df=2/739, p=.033), and intent to purchase (F=20.853, df=2/734, p=<.001). (See Tables 5.26, 5.27 and 5.29.) A comparison of mean scores for the three age groups reveals that, for all three significantly affected dependent variables, favourable responses increased with age (see Table 5.30). The least favourable responses were among younger subjects. It may be that younger subjects found comparisons unavoidable between the low-budget animatics version of *Hi-C* and more recent high production cost television commercials advertising non-alcoholic beverages for this age group.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Reactions to the Music*</th>
<th>Reactions to the Visuals*</th>
<th>Intent to Purchase**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Younger Subjects</td>
<td>3.28</td>
<td>2.86</td>
<td>2.49</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>360</td>
<td>359</td>
<td>354</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mature Subjects</td>
<td>2.71</td>
<td>2.55</td>
<td>2.92</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>214</td>
<td>214</td>
<td>209</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Older Subjects</td>
<td>2.92</td>
<td>2.65</td>
<td>3.21</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>231</td>
<td>228</td>
<td>230</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.  
** The higher the mean score the more favourable the responses.

**Table 5.30**: Mean Scores by Age for the Dependent Variables, Reactions to the Music, Reactions to the Visuals and Intent to Purchase, in *Hi-C*
20.3.1 The Effects on Responses of the Two-Way Interaction between Version and Age

The two-way interactions between version and age reached significance for intent to purchase ($F=4.385$, $df=2/734$, $p=.013$), but was not significant for any of the other dependent variables. (See Tables 5.25-5.28.) Results of a Tukey multiple comparison test reveal that intent to purchase among the younger subject groups in each of the original and alternate versions was significantly weaker than occurred for mature and older subjects in the original version, or older subjects in the alternate version (see Table 5.31).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Younger Subjects</th>
<th>Mature Subjects</th>
<th>Older Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intent to Purchase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original Version</td>
<td>2.32</td>
<td>2.99</td>
<td>3.38</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>148</td>
<td>111</td>
<td>95</td>
</tr>
<tr>
<td><strong>Mean Score</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>2.62</td>
<td>2.85</td>
<td>3.09</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>206</td>
<td>98</td>
<td>135</td>
</tr>
</tbody>
</table>

Table 5.31: Mean Scores by Age for the Dependent Variable, Intent to Purchase, in the Original and Alternate Versions of Hi-C

There was one further significant result. Intent to purchase by mature subjects in the alternate version was significantly less favourable than occurred for older subjects in the original version. Intent to purchase, however, was not significantly different between versions for any of the age categories.

20.4 The Education Factor

The education factor did not show a significant main effect on responses, for any of the four dependent variables (see Tables 5.25-5.28).
20.4.1 The Effects on Responses of the Two-Way Interaction between Version and Education

The interaction between version and education was not significant for any of the four dependent variables (see Tables 5.25-5.28).

20.5 Other Significant Two-Way Interactions

The two-way interaction between gender and age reached significance for the dependent variable, reactions to the visuals (F=6.186, df=2/739, p=.002). Results of a Tukey multiple comparison test reveal that reactions to the visuals by younger female subjects were significantly less favourable than occurred for all other subject groups (see Table 5.32). Younger female subjects may have taken exception to the marketing strategy in this commercial which utilised the sex appeal of a young female in a swimsuit to promote a fruit-juice drink.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Younger Subjects</th>
<th>Mature Subjects</th>
<th>Older Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Visuals*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male Subjects</td>
<td>2.42</td>
<td>2.39</td>
<td>2.67</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>165</td>
<td>97</td>
<td>95</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female Subjects</td>
<td>3.22</td>
<td>2.74</td>
<td>2.73</td>
</tr>
<tr>
<td>No. of Subjects</td>
<td>194</td>
<td>117</td>
<td>133</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.32: Mean Scores for the Groupings of Gender and Age, for the Dependent Variable, Reactions to the Visuals, in Hi-C
20.6 Significant Three-Way Interactions

The three-way interaction between version, gender and education reached significance for the dependent variable intent to purchase (F=3.549, df=4/734, p=.007). (See Table 5.31.) Results of a Tukey HSD multiple comparison test reveal that intent to purchase by female subjects with secondary education or less was significantly stronger in the original version than occurred for female subjects with university education who responded in the original version, or male subjects with university education who responded in the alternate version (see Table 5.33).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Males</th>
<th>Males</th>
<th>Females</th>
<th>Females</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score Secondary or Less</td>
<td>2.56</td>
<td>2.43</td>
<td>3.95</td>
<td>3.05</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>13</td>
<td>13</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td>Mean Score School Certificate</td>
<td>2.39</td>
<td>3.06</td>
<td>3.18</td>
<td>3.12</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>21</td>
<td>28</td>
<td>28</td>
<td>50</td>
</tr>
<tr>
<td>Mean Score Tech Cert or Dip</td>
<td>2.97</td>
<td>2.85</td>
<td>3.28</td>
<td>2.73</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>29</td>
<td>42</td>
<td>21</td>
<td>40</td>
</tr>
<tr>
<td>Mean Score Leaving or HSC</td>
<td>3.16</td>
<td>2.59</td>
<td>2.82</td>
<td>2.68</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>24</td>
<td>30</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td>Mean Score University</td>
<td>3.17</td>
<td>2.68</td>
<td>2.66</td>
<td>2.73</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>38</td>
<td>50</td>
<td>44</td>
<td>63</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 5.33: Mean Scores for the Groupings of Version, Gender and Education, for the Dependent Variable, Reactions to the Visuals, in Hi-C

There was one further significant result. Intent to purchase by female subjects with university education in the original version was significantly weaker than occurred for male subjects with university education in the same version. Intent to purchase, however, was not significantly different between versions for any of the gender by age subject categories.
21. Summary

In sum, for Hi-C, the main effects of a change in the music were not significant for any of the four dependent variables. The gender variable had a significant main effect on reactions to the visuals and desire for the product. Responses to these two dependent variables were more favourable among male than among female subjects. The responses of male and female subjects, however, were not significantly different between versions.

The age variable showed a significant main effect on reactions to the music, reactions to the visuals and intent to purchase. The response trend for Hi-C revealed that the least favourable responses were among younger subjects. A change in the music did result in a significant difference between versions in intent to purchase for some of the age groups. For example, intent to purchase among the younger age groups in the original and alternate versions was significantly weaker than occurred for mature and older subjects in the original version, or for older subjects in the alternate version. Intent to purchase, however, was not significantly different between versions for any of three the age categories.

The education variable had no significant main effect on responses to any of the four dependent variables. There was a significant three-way interaction between version, gender and education, for intent to purchase. However, responses to this dependent variable were not significantly different between versions for any of the gender by education categories.

Therefore, for Hi-C, there is insufficient evidence to reject the null hypothesis for any of the four dependent variables.
22. Response Intensity

One fundamental difference between the two music versions of each of the three test commercials was that the alternate music versions were composed and arranged with the specific objective of increasing stimulation. In the alternate music versions, the activity of the music variables was increased at the climax point(s) of the commercials, in order to increase the music's potential for stimulation. The alternate music versions, therefore, were deemed to contain more musical stimulation than the original versions. Given music's contextual effects in television commercials, it was postulated that increased musical stimulation may also increase attention to the commercials, and ultimately affect purchase intentions.

A comparison was made of the intensity of the subjects' responses to three of the dependent variables, in each music version of the test commercials. These three dependent variables were reactions to the music, reactions to the visuals, and desire for the product. (As explained in the preceding chapter, the fourth dependent variable, intent to purchase, did not have an 'unchanged' response option, in order to encourage more definite purchase intentions.)

In order to compare the extent of 'commercial stimulation' in the original and alternate versions, the data was collapsed into two parts. These two parts contrasted 'neutral' and 'non-neutral' responses. Neutral responses were those subjects who were 'unaffected' or 'unchanged' by the effects of the commercials. Non-neutral responses were all other responses, regardless of the direction of favourability. An increase in stimulation, therefore, was reflected in a significant difference between versions in the proportions of neutral and non-neutral responses.
22.1 Hypothesis 13

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product in *Fascination*.

22.2 Hypothesis 14

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product in *Bright Lites*.

22.3 Hypothesis 15

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product in *Hi-C*.

The data is presented first for *Fascination* and then for *Bright Lites* and *Hi-C*.
23. Hypothesis 13

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product, in *Fascination*.

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>315</td>
<td>73</td>
<td>242</td>
</tr>
<tr>
<td>Row %</td>
<td>315.00</td>
<td>23.2%</td>
<td>76.8%</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>402</td>
<td>80</td>
<td>322</td>
</tr>
<tr>
<td>Row %</td>
<td>402.00</td>
<td>19.9%</td>
<td>80.1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi-Square Pearson Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.12790</td>
<td>1</td>
<td>.28822</td>
</tr>
</tbody>
</table>

*Table 5.34: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Music, in the Original and Alternate Versions of *Fascination*.*

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>314</td>
<td>92</td>
<td>222</td>
</tr>
<tr>
<td>Row %</td>
<td>314.00</td>
<td>29.3%</td>
<td>70.7%</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>401</td>
<td>110</td>
<td>291</td>
</tr>
<tr>
<td>Row %</td>
<td>401.00</td>
<td>27.4%</td>
<td>72.6%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi-Square Pearson Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>.30314</td>
<td>1</td>
<td>.58192</td>
</tr>
</tbody>
</table>

*Table 5.35: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Visuals, in the Original and Alternate Versions of *Fascination*.*
<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>298</td>
<td>156</td>
<td>142</td>
</tr>
<tr>
<td>Row %</td>
<td>52.3%</td>
<td>47.7%</td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>397</td>
<td>178</td>
<td>219</td>
</tr>
<tr>
<td>Row %</td>
<td>44.8%</td>
<td>55.2%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi-Square Pearson</th>
<th>Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3.84886</td>
<td>1</td>
<td>0.04978</td>
</tr>
</tbody>
</table>

Table 5.36: A Chi-Square Test on the Intensity of the Subjects' Desire for the Product, in the Original and Alternate Versions of Fascination

24. Discussion: **Fascination**

In *Fascination*, proportionally fewer subjects were 'unaffected' in the alternate than in the original version, for all three dependent variables. The proportional difference between versions was significant for desire for the product ($X^2=3.849$, $df=1$, $p=0.0498$). (See Tables 5.34-5.36.)
25. Hypothesis 14

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product, in *Bright Lites*.

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>397</td>
<td>87</td>
<td>310</td>
</tr>
<tr>
<td>Row %</td>
<td>21.9%</td>
<td></td>
<td>78.1%</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>394</td>
<td>72</td>
<td>322</td>
</tr>
<tr>
<td>Row %</td>
<td>18.3%</td>
<td></td>
<td>81.7%</td>
</tr>
</tbody>
</table>

| Chi-Square Value      | 1.63157               | 1                   | .20148           |

Table 5.37: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Music, in the Original and Alternate Versions of *Bright Lites*

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>400</td>
<td>121</td>
<td>279</td>
</tr>
<tr>
<td>Row %</td>
<td>30.3%</td>
<td></td>
<td>69.7%</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>397</td>
<td>83</td>
<td>314</td>
</tr>
<tr>
<td>Row %</td>
<td>20.9%</td>
<td></td>
<td>79.1%</td>
</tr>
</tbody>
</table>

| Chi-Square Value      | 9.13303               | 1                   | .00251           |

Table 5.38: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Visuals, in the Original and Alternate Versions of *Bright Lites*
<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>395</td>
<td>190</td>
<td>205</td>
</tr>
<tr>
<td>Row %</td>
<td>48.1%</td>
<td>51.9%</td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>381</td>
<td>123</td>
<td>258</td>
</tr>
<tr>
<td>Row %</td>
<td>32.3%</td>
<td>67.7%</td>
<td></td>
</tr>
</tbody>
</table>

Chi-Square Pearson Value 20.16279 DF 1 Significance .00001

Table 5.39: A Chi-Square Test on the Intensity of the Subjects' Desire for the Product, in the Original and Alternate Versions of Bright Lites

26. Discussion: Bright Lites

In Bright Lites, proportionally fewer subjects were 'unaffected' in the alternate than in the original version, for all three dependent variables. The proportional difference between versions was significant for reactions to the visuals ($X^2=9.133$, df=1, $p=0.0025$) and desire for the product ($X^2=20.1628$, df=1, $p=0.0001$). (See Tables 5.37-5.39.)
27. Hypothesis 15

There is no significant difference between subject groups in the intensity of the responses to any of the three dependent variables, reactions to the music, reactions to the visuals and desire for the product, in *Hi-C*.

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>360</td>
<td>66</td>
<td>294</td>
</tr>
<tr>
<td>Row %</td>
<td>18.3%</td>
<td>81.7%</td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>447</td>
<td>44</td>
<td>403</td>
</tr>
<tr>
<td>Row %</td>
<td>9.8%</td>
<td>90.1%</td>
<td></td>
</tr>
</tbody>
</table>

**Chi-Square**

<table>
<thead>
<tr>
<th>Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.20862</td>
<td>1</td>
<td>.00048</td>
</tr>
</tbody>
</table>

**Table 5.40**: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Music, in the Original and Alternate Versions of *Hi-C*

<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects Unaffected</th>
<th>Subjects Affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Version</td>
<td>359</td>
<td>83</td>
<td>276</td>
</tr>
<tr>
<td>Row %</td>
<td>23.1%</td>
<td>76.9%</td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>444</td>
<td>124</td>
<td>320</td>
</tr>
<tr>
<td>Row %</td>
<td>27.9%</td>
<td>72.1%</td>
<td></td>
</tr>
</tbody>
</table>

**Chi-Square**

<table>
<thead>
<tr>
<th>Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.39846</td>
<td>1</td>
<td>.12145</td>
</tr>
</tbody>
</table>

**Table 5.41**: A Chi-Square Test on the Intensity of the Subjects' Reactions to the Visuals, in the Original and Alternate Versions of *Hi-C*
<table>
<thead>
<tr>
<th>Version of Commercial</th>
<th>Total No. of Subjects</th>
<th>Subjects</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Unaffected</td>
<td>Affected</td>
</tr>
<tr>
<td>Original Version</td>
<td>353</td>
<td>186</td>
<td>167</td>
</tr>
<tr>
<td>Row %</td>
<td>52.7%</td>
<td>47.3%</td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>432</td>
<td>196</td>
<td>236</td>
</tr>
<tr>
<td>Row %</td>
<td>45.4%</td>
<td>54.6%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi-Square</th>
<th>Value</th>
<th>DF</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson</td>
<td>4.16756</td>
<td>1</td>
<td>.04121</td>
</tr>
</tbody>
</table>

Table 5.42: A Chi-Square Test on the Intensity of the Subjects' Desire for the Product, in the Original and Alternate Versions of Hi-C

28. Discussion: Hi-C

In Hi-C, proportionally fewer subjects were 'unaffected' in the alternate than in the original version, for all three dependent variables. The proportional difference between versions was significant for reactions to the music ($X^2=12.2086$, df=1, $p=.0005$) and desire for the product ($X^2=4.1676$, df=1, $p=0.0412$). (See Tables 5.40-5.42.)

29. Summary

In sum, in all three commercials, some responses were significantly more intense in the alternate than in the original music versions. In Fascination, there were more intense responses in the alternate version for the subjects' desire for the product. In Bright Lites, there were more intense responses in the alternate version for the subjects' reactions to the visuals and desire for the product. In Hi-C, there were more intense responses in the alternate version for the subjects' reactions to the music and desire for the product. Desire for the product was therefore significantly more intense in the alternate than in the original version in all three commercials.
The results also show that, where the difference between versions in response intensity was not significant, responses were nevertheless more intense in the alternate than in the original versions, in all three commercials. These findings suggest that an increase in musical stimulation can affect significantly the intensity of responses to the commercial *in toto*.

Therefore, each of the null hypotheses 13, 14 and 15 is rejected for at least one of the dependent variables.
30. Additional Data

The ASI standard test enabled additional data to be obtained, to be used as a cross-check for the results of the statistical analyses. There are three forms of additional data identified as Adjective Descriptors, Interest Dial Responses, and Music Comments. This data follows, and where deemed appropriate, is also analysed statistically.

30.1 Adjective Descriptors

Question two of the test questionnaire listed positive and negative adjective descriptors in random order. Each subject group was asked to select from the list those adjectives which best described the effects of the commercial being viewed. The following tables present a summary of the frequency with which each of the positive and negative adjectives was selected, in the original and alternate versions of each of the three test commercials.

The data is presented first for Fascination and then for Bright Lites and Hi-C.
### Table 5.43: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Positive Adjective Descriptors, in the Original and Alternate Versions of Fascination

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Original Version</th>
<th>Alternate Version</th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Subjects: 321</td>
<td>Total Subjects: 416</td>
<td></td>
</tr>
<tr>
<td>Appealing</td>
<td>77</td>
<td>48</td>
<td>11.5</td>
</tr>
<tr>
<td>Clever</td>
<td>40</td>
<td>23</td>
<td>5.5</td>
</tr>
<tr>
<td>Convincing</td>
<td>12</td>
<td>6</td>
<td>1.4</td>
</tr>
<tr>
<td>Different</td>
<td>36</td>
<td>49</td>
<td>11.8</td>
</tr>
<tr>
<td>Effective</td>
<td>66</td>
<td>34</td>
<td>8.2</td>
</tr>
<tr>
<td>Entertaining</td>
<td>53</td>
<td>24</td>
<td>5.8</td>
</tr>
<tr>
<td>Fast-moving</td>
<td>42</td>
<td>27</td>
<td>6.5</td>
</tr>
<tr>
<td>Genuine</td>
<td>12</td>
<td>5</td>
<td>1.2</td>
</tr>
<tr>
<td>Imaginative</td>
<td>60</td>
<td>56</td>
<td>13.5</td>
</tr>
<tr>
<td>Informative</td>
<td>21</td>
<td>21</td>
<td>5.0</td>
</tr>
<tr>
<td>Interesting</td>
<td>46</td>
<td>26</td>
<td>6.3</td>
</tr>
<tr>
<td>Original</td>
<td>36</td>
<td>24</td>
<td>5.8</td>
</tr>
<tr>
<td>Realistic</td>
<td>8</td>
<td>7</td>
<td>1.7</td>
</tr>
<tr>
<td>Relevant</td>
<td>9</td>
<td>15</td>
<td>3.5</td>
</tr>
</tbody>
</table>

### Table 5.44: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Negative Adjective Descriptors, in the Original and Alternate Versions of Fascination

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Original Version</th>
<th>Alternate Version</th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Subjects: 321</td>
<td>Total Subjects: 416</td>
<td></td>
</tr>
<tr>
<td>Amateurish</td>
<td>41</td>
<td>114</td>
<td>27.4</td>
</tr>
<tr>
<td>Dull</td>
<td>81</td>
<td>203</td>
<td>48.8</td>
</tr>
<tr>
<td>Irritating</td>
<td>39</td>
<td>136</td>
<td>32.7</td>
</tr>
<tr>
<td>Repetitious</td>
<td>32</td>
<td>129</td>
<td>31.0</td>
</tr>
<tr>
<td>Run-of-Mill</td>
<td>93</td>
<td>143</td>
<td>34.4</td>
</tr>
<tr>
<td>Silly</td>
<td>37</td>
<td>93</td>
<td>22.4</td>
</tr>
<tr>
<td>Slow</td>
<td>35</td>
<td>111</td>
<td>26.7</td>
</tr>
<tr>
<td>Unbelievable</td>
<td>18</td>
<td>50</td>
<td>12.0</td>
</tr>
<tr>
<td>Unclear</td>
<td>26</td>
<td>56</td>
<td>13.5</td>
</tr>
<tr>
<td>Unimportant</td>
<td>54</td>
<td>131</td>
<td>31.5</td>
</tr>
</tbody>
</table>
### Table 5.45: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Positive Adjective Descriptors, in the Original and Alternate Versions of Bright Lites

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Total Subjects: 321</th>
<th></th>
<th>Total Subjects: 416</th>
<th></th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. of Subjects</td>
<td>Percentage</td>
<td>No. of Subjects</td>
<td>Percentage</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>of Total Subjects</td>
<td></td>
<td>of Total Subjects</td>
<td></td>
</tr>
<tr>
<td>Appealing</td>
<td>63</td>
<td>14.4</td>
<td>82</td>
<td>19.8</td>
<td>.038</td>
</tr>
<tr>
<td>Clever</td>
<td>33</td>
<td>7.6</td>
<td>37</td>
<td>8.9</td>
<td>.469</td>
</tr>
<tr>
<td>Convincing</td>
<td>12</td>
<td>2.7</td>
<td>14</td>
<td>3.4</td>
<td>.595</td>
</tr>
<tr>
<td>Different</td>
<td>26</td>
<td>5.9</td>
<td>42</td>
<td>10.1</td>
<td>.025</td>
</tr>
<tr>
<td>Effective</td>
<td>68</td>
<td>15.6</td>
<td>61</td>
<td>14.7</td>
<td>.726</td>
</tr>
<tr>
<td>Entertaining</td>
<td>39</td>
<td>8.9</td>
<td>62</td>
<td>14.9</td>
<td>.007</td>
</tr>
<tr>
<td>Fast-moving</td>
<td>83</td>
<td>19.0</td>
<td>113</td>
<td>27.2</td>
<td>.004</td>
</tr>
<tr>
<td>Genuine</td>
<td>6</td>
<td>1.4</td>
<td>7</td>
<td>1.7</td>
<td>.709</td>
</tr>
<tr>
<td>Imaginative</td>
<td>46</td>
<td>10.5</td>
<td>60</td>
<td>14.5</td>
<td>.082</td>
</tr>
<tr>
<td>Informative</td>
<td>16</td>
<td>3.7</td>
<td>15</td>
<td>3.6</td>
<td>.971</td>
</tr>
<tr>
<td>Interesting</td>
<td>33</td>
<td>7.6</td>
<td>39</td>
<td>9.4</td>
<td>.333</td>
</tr>
<tr>
<td>Original</td>
<td>34</td>
<td>7.8</td>
<td>42</td>
<td>10.1</td>
<td>.231</td>
</tr>
<tr>
<td>Realistic</td>
<td>7</td>
<td>1.6</td>
<td>8</td>
<td>1.9</td>
<td>.718</td>
</tr>
<tr>
<td>Relevant</td>
<td>18</td>
<td>4.1</td>
<td>13</td>
<td>3.1</td>
<td>.442</td>
</tr>
</tbody>
</table>

### Table 5.46: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Negative Adjective Descriptors, in the Original and Alternate Versions of Bright Lites

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Total Subjects: 437</th>
<th></th>
<th>Total Subjects: 415</th>
<th></th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. of Subjects</td>
<td>Percentage</td>
<td>No. of Subjects</td>
<td>Percentage</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>of Total Subjects</td>
<td></td>
<td>of Total Subjects</td>
<td></td>
</tr>
<tr>
<td>Amateurish</td>
<td>99</td>
<td>22.7</td>
<td>123</td>
<td>29.6</td>
<td>.020</td>
</tr>
<tr>
<td>Dull</td>
<td>130</td>
<td>29.7</td>
<td>132</td>
<td>31.8</td>
<td>.515</td>
</tr>
<tr>
<td>Irritating</td>
<td>106</td>
<td>24.3</td>
<td>151</td>
<td>36.4</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Repetitious</td>
<td>62</td>
<td>14.2</td>
<td>109</td>
<td>26.3</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Run-of-Mill</td>
<td>146</td>
<td>33.4</td>
<td>104</td>
<td>25.1</td>
<td>.008</td>
</tr>
<tr>
<td>Silly</td>
<td>92</td>
<td>21.1</td>
<td>131</td>
<td>31.6</td>
<td>.001</td>
</tr>
<tr>
<td>Unbelievable</td>
<td>61</td>
<td>14.0</td>
<td>68</td>
<td>16.4</td>
<td>.324</td>
</tr>
<tr>
<td>Unclear</td>
<td>30</td>
<td>6.9</td>
<td>45</td>
<td>10.8</td>
<td>.041</td>
</tr>
<tr>
<td>Unimportant</td>
<td>111</td>
<td>25.4</td>
<td>99</td>
<td>23.9</td>
<td>.601</td>
</tr>
</tbody>
</table>
### Table 5.47: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Positive Adjective Descriptors, in the Original and Alternate Versions of Hi-C

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Original Version</th>
<th>Alternate Version</th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Subjects: 366</td>
<td>Total Subjects: 459</td>
<td></td>
</tr>
<tr>
<td>Appealing</td>
<td>89 (24.3%)</td>
<td>113 (24.6%)</td>
<td>.920</td>
</tr>
<tr>
<td>Clever</td>
<td>24 (6.6%)</td>
<td>108 (23.5%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Convincing</td>
<td>14 (3.8%)</td>
<td>24 (5.2%)</td>
<td>.340</td>
</tr>
<tr>
<td>Different</td>
<td>31 (8.5%)</td>
<td>117 (25.5%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Effective</td>
<td>56 (15.3%)</td>
<td>100 (21.8%)</td>
<td>.018</td>
</tr>
<tr>
<td>Entertaining</td>
<td>61 (16.7%)</td>
<td>150 (32.7%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Fast-moving</td>
<td>3 (0.8%)</td>
<td>33 (7.2%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Genuine</td>
<td>6 (1.6%)</td>
<td>16 (3.5%)</td>
<td>.102</td>
</tr>
<tr>
<td>Imaginative</td>
<td>44 (12.0%)</td>
<td>104 (22.7%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Informative</td>
<td>10 (2.7%)</td>
<td>27 (5.9%)</td>
<td>.030</td>
</tr>
<tr>
<td>Interesting</td>
<td>34 (9.3%)</td>
<td>65 (14.2%)</td>
<td>.033</td>
</tr>
<tr>
<td>Original</td>
<td>25 (6.8%)</td>
<td>117 (25.5%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Relevant</td>
<td>10 (2.7%)</td>
<td>23 (5.0%)</td>
<td>.097</td>
</tr>
</tbody>
</table>

Table 5.48: Results of Chi-Square Tests on the Equality of the Proportions of Subjects Selecting Each of the Negative Adjective Descriptors, in the Original and Alternate Versions of Hi-C

<table>
<thead>
<tr>
<th>Adjective Descriptor</th>
<th>Original Version</th>
<th>Alternate Version</th>
<th>Level of Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Subjects: 366</td>
<td>Total Subjects: 459</td>
<td></td>
</tr>
<tr>
<td>Amateurish</td>
<td>43 (11.7%)</td>
<td>129 (28.1%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Dull</td>
<td>96 (26.2%)</td>
<td>106 (23.1%)</td>
<td>.298</td>
</tr>
<tr>
<td>Irritating</td>
<td>97 (26.5%)</td>
<td>160 (34.9%)</td>
<td>.010</td>
</tr>
<tr>
<td>Repetitious</td>
<td>79 (21.6%)</td>
<td>137 (29.8%)</td>
<td>.007</td>
</tr>
<tr>
<td>Run-of-Mill</td>
<td>98 (26.8%)</td>
<td>76 (16.6%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Silly</td>
<td>77 (21.0%)</td>
<td>166 (36.2%)</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Unbelievable</td>
<td>39 (10.7%)</td>
<td>67 (14.6%)</td>
<td>.093</td>
</tr>
<tr>
<td>Unclear</td>
<td>13 (3.6%)</td>
<td>24 (5.2%)</td>
<td>.248</td>
</tr>
<tr>
<td>Unimportant</td>
<td>53 (14.5%)</td>
<td>87 (19.0%)</td>
<td>.089</td>
</tr>
</tbody>
</table>
30.1.1 **Discussion: Adjective Descriptors**

There were significant differences between the original and alternate music versions of each of *Fascination, Bright Lites* and *Hi-C* in the proportions of some of the adjectives selected to describe the effects of the commercials. (See Tables 5.43-5.48.) A change in the music therefore resulted in changes in affective responses, in each of the three test commercials.

In *Fascination*, subjects found the original version more 'appealing', 'clever', 'convincing', 'effective', 'entertaining', 'fast-moving', 'genuine', 'imaginative', 'interesting', and 'original'. The alternate version was more 'amateurish', 'dull', 'irritating', 'repetitious', 'silly/ridiculous', 'slow', 'unbelievable', 'unclear/confusing', and 'unimportant'. (See Tables 5.43 and 5.44.)

In *Fascination*, the original version was clearly the preferred version. This finding is consistent with the findings from Experiment 1, and provides further evidence that dislike for the music is reflected in dislike for the commercial.

In *Bright Lites*, subjects found the original version more 'run-of-the-mill'. The alternate version was more 'appealing', 'different', 'entertaining', and 'fast-moving'. However, the alternate version was also more 'amateurish', 'irritating', 'repetitious', 'silly/ridiculous', 'slow', 'unbelievable', and 'unclear/confusing'. (See Tables 5.45 and 5.46.)

In *Bright Lites*, the evidence suggests that the responses were more polarised in the alternate than in the original version. This finding is consistent with the findings from Experiment 1, which showed more intense responses in the alternate than in the original version.

In *Hi-C*, subjects found the original version more 'run-of-the-mill' and 'slow'. The alternate version was more 'clever', 'different', 'effective', 'entertaining', 'fast-moving', 'imaginative', 'informative', 'interesting', and 'original'. However, the alternate
version was also found to be more 'amateurish', 'irritating', 'repetitious', and 'silly/ridiculous'. (See Tables 5.47 and 5.48.)

Like *Bright Lites*, the evidence in *Hi-C* suggests that the responses were more polarised in the alternate than in the original version. This finding is consistent with the findings from Experiment 1, which showed more intense responses in the alternate than in the original version.

It is noteworthy that, in each version of all three commercials, the percentage of subjects who considered the commercials to be 'genuine', 'realistic', 'relevant' and 'convincing', was very low. These results may explain why the test commercials in animatics form were not developed further to final production stage.
30.2. Interest Dial Responses Showing Affective Responses to Fascination, Bright Lites and Hi-C

A further component of the ASI standard test was the measurement of affective responses to the commercials by means of second-by-second interest response dials. The following tables present mean scores for subjects of different age subdivided by gender. The median is 500. Mean scores greater than the median represent favourable responses, while mean scores lesser than 500 represent unfavourable responses.

For logistic reasons, the audience was divided into two testing sessions of approximately two hundred each. Owing to the fact that there was a limited number of hand-held dials, there are less subject responses for this test than for the questionnaire.

The raw data is presented first for Fascination, and then for Bright Lites and Hi-C.

<table>
<thead>
<tr>
<th>Session One</th>
<th>Session Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Subjects: 128</td>
<td>Total Subjects: 144</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean of Scores</th>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean of Scores</th>
<th>Average Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 Younger Females</td>
<td>486</td>
<td>39 Younger Females</td>
<td>488</td>
<td>487.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 Younger Males</td>
<td>492</td>
<td>31 Younger Males</td>
<td>500</td>
<td>496.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Mature Females</td>
<td>525</td>
<td>25 Mature Females</td>
<td>494</td>
<td>509.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 Mature Males</td>
<td>498</td>
<td>19 Mature Males</td>
<td>504</td>
<td>501.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Older Females</td>
<td>543</td>
<td>20 Older Females</td>
<td>522</td>
<td>532.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Older Males</td>
<td>498</td>
<td>12 Older Males</td>
<td>529</td>
<td>531.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.49: Dial Response Mean Scores in the Original Version of Fascination
### Table 5.50: Dial Response Mean Scores in the Alternate Version of Fascination

<table>
<thead>
<tr>
<th>Session One</th>
<th>Session Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Subjects: 128</td>
<td>Total Subjects: 152</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Average Mean.</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Younger Females</td>
<td>355</td>
<td>32</td>
<td>Younger Females</td>
<td>411</td>
<td>383.0</td>
</tr>
<tr>
<td>27</td>
<td>Younger Males</td>
<td>397</td>
<td>27</td>
<td>Younger Males</td>
<td>429</td>
<td>413.0</td>
</tr>
<tr>
<td>18</td>
<td>Mature Females</td>
<td>422</td>
<td>24</td>
<td>Mature Females</td>
<td>425</td>
<td>423.5</td>
</tr>
<tr>
<td>15</td>
<td>Mature Males</td>
<td>433</td>
<td>19</td>
<td>Mature Males</td>
<td>502</td>
<td>467.5</td>
</tr>
<tr>
<td>20</td>
<td>Older Females</td>
<td>471</td>
<td>23</td>
<td>Older Females</td>
<td>534</td>
<td>502.5</td>
</tr>
<tr>
<td>20</td>
<td>Older Males</td>
<td>487</td>
<td>21</td>
<td>Older Males</td>
<td>496</td>
<td>491.5</td>
</tr>
</tbody>
</table>

### Table 5.51: Dial Response Mean Scores in the Original Version of Bright Lites

<table>
<thead>
<tr>
<th>Session One</th>
<th>Session Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Subjects: 131</td>
<td>Total Subjects: 132</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Average Mean.</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Younger Females</td>
<td>484</td>
<td>29</td>
<td>Younger Females</td>
<td>439</td>
<td>461.5</td>
</tr>
<tr>
<td>23</td>
<td>Younger Males</td>
<td>473</td>
<td>30</td>
<td>Younger Males</td>
<td>526</td>
<td>499.5</td>
</tr>
<tr>
<td>24</td>
<td>Mature Females</td>
<td>428</td>
<td>24</td>
<td>Mature Females</td>
<td>512</td>
<td>470.0</td>
</tr>
<tr>
<td>30</td>
<td>Mature Males</td>
<td>530</td>
<td>14</td>
<td>Mature Males</td>
<td>526</td>
<td>528.0</td>
</tr>
<tr>
<td>19</td>
<td>Older Females</td>
<td>501</td>
<td>17</td>
<td>Older Females</td>
<td>497</td>
<td>499.0</td>
</tr>
<tr>
<td>14</td>
<td>Older Males</td>
<td>499</td>
<td>18</td>
<td>Older Males</td>
<td>537</td>
<td>518.0</td>
</tr>
</tbody>
</table>

### Table 5.52: Dial Response Mean Scores in the Alternate Version of Bright Lites

<table>
<thead>
<tr>
<th>Session One</th>
<th>Session Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Subjects: 135</td>
<td>Total Subjects: 126</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Number of Subjects</th>
<th>Type of Subjects</th>
<th>Mean Scores</th>
<th>Average Mean.</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Younger Females</td>
<td>460</td>
<td>25</td>
<td>Younger Females</td>
<td>426</td>
<td>443.0</td>
</tr>
<tr>
<td>29</td>
<td>Younger Males</td>
<td>466</td>
<td>24</td>
<td>Younger Males</td>
<td>501</td>
<td>483.5</td>
</tr>
<tr>
<td>22</td>
<td>Mature Females</td>
<td>529</td>
<td>23</td>
<td>Mature Females</td>
<td>526</td>
<td>527.5</td>
</tr>
<tr>
<td>15</td>
<td>Mature Males</td>
<td>455</td>
<td>21</td>
<td>Mature Males</td>
<td>556</td>
<td>505.5</td>
</tr>
<tr>
<td>22</td>
<td>Older Females</td>
<td>463</td>
<td>19</td>
<td>Older Females</td>
<td>505</td>
<td>484.0</td>
</tr>
<tr>
<td>25</td>
<td>Older Males</td>
<td>499</td>
<td>13</td>
<td>Older Males</td>
<td>494</td>
<td>496.5</td>
</tr>
</tbody>
</table>
30.2.1 Discussion: Interest Dial Responses

In Fascination, the mean scores of the interest dial responses show that the original version was the preferred version for all subject groups. In each version, favourable responses increased with age. The least favourable responses were among younger subjects in the alternate version. (See Tables 5.49-5.50.) These response trends are consistent with statistical findings.

In Bright Lites, the mean scores show that the least positive responses were among younger subjects (particularly the feminine gender) in the alternate version. This result is consistent with statistical findings. In the original version, the most positive responses occurred for mature and older male subjects, while in the alternate version, the most positive
responses occurred for mature male and mature female subjects. (See Tables 5.51-5.52.)

In Hi-C, the averaged mean scores of younger subjects (the target market) were almost the same in the two versions. This result is consistent with statistical findings, which showed no significant difference between versions in responses to any of the four dependent variables for the younger subject category.

In the original version of Hi-C, the most positive responses occurred for mature male, and older male and older female subjects, while in the alternate version, the most positive responses occurred for mature male subjects. (See Tables 5.53-5.54.) The statistical findings from Experiment 1 revealed that the least favourable responses were among younger subjects. The dial response averaged mean scores, however, do not show clear evidence of such a response trend, in either version.

30.3. Music Comments

Question three was an open-ended question in which subjects were asked to record their likes and dislikes about the test commercials (see Appendix M for a summary of the positive and negative music comments). In order to avoid musically biased responses, detailed comments about the music were not requested in the test questionnaire. Therefore, responses which mentioned music were general rather than musically specific. Nevertheless, the comments about the music further qualify the findings in relation to the appeal of the music in the two different versions of each of the three test commercials.

30.3.1 Music Comments: Fascination

In Fascination, positive comments about the music were more frequent in the original than in the alternate version, while negative comments were more frequent in the alternate than in
the original version. In both versions, but most notably in the alternate version, the negative comments were the most frequent by younger subjects, and the least frequent by older subjects. This pattern is consistent with statistical findings with regard to the age variable.

Younger subjects clearly did not like the music in the alternate version of *Fascination*. More specifically, younger subjects disliked the singer's voice, particularly its high pitch. The melody was voiced in the middle to upper register as a means of arresting attention. This compositional technique was consistent with the approach of the award-winning composers. It appears, however, that the appealing qualities of the soloist's voice have been compromised by so doing. The singing may have lost its 'fascinating' sound. Furthermore, voicing the melody in this register has most probably denied the audience the chance to readily 'sing along'.

A few of the younger subjects found the alternate music version of *Fascination* dated. Younger subjects may have associated the appeal of the music more closely with the appeal of the product than either mature or older subjects. Perhaps the relevance of 'musical fashion' as a marketing consideration was underestimated when composing the music, given that the advertised products targeted the younger age group (Frith, 1985:192). The comments about the music in *Fascination* provide further evidence that liking for the music is associated with liking for the commercial.

30.3.2 *Music Comments: Bright Lites*

There was a similarity in reactions to the music in the two versions of *Bright Lites*. The main difference between versions was that there were proportionally fewer negative comments about the music in the original than in the alternate version. In the original version of *Bright Lites*, positive comments about the music were more frequent than negative comments, while in the
alternate version, the frequency of positive and negative comments about the music was similar. In both versions of the commercial, the positive comments about the music included a liking for the beat, and finding the tune 'catchy'. In addition, in the alternate version, adjectives such as 'bright', 'snappy' and 'bouncy' were used to describe the music.

In both music versions of Bright Lites, the negative comments about the music were that it was 'irritating', and 'repetitious' and did not complement the visuals. In both versions, subjects expressed a disliking for the female soloist's voice. In the original version, comments to describe the music included 'annoying', 'crass', and 'unimaginative'. One young male subject wrote that the music did not suit the product. In the alternate version, comments to describe the music included 'quite boring', 'silly', and 'pathetic'. One older male subject wrote that the music did not complement the visuals.

The similarity in the two versions in responses to the music coincides with statistical results which show no main effects of a change in the music for any of the four dependent variables. Subject comments which mention the music do not reflect a strong appeal for either version.

30.3.3 Music Comments: Hi-C

Although there were similarities in reactions to the music in the original and alternate versions of Hi-C, the differences in responses are also apparent. In the original music version of Hi-C, the positive comments about the music included finding the tune 'catchy'. Some subjects mentioned that they liked the singing. In the alternate music version, the positive comments about the music also included finding the tune 'catchy', and in addition, finding the music 'fun', 'original' and 'entertaining'. Subjects liked the vocal harmonies, and also the ending of the music, where the Hi-C product name corresponded with a very
high-pitched concluding note, which some thought was pitched at 'high C'.

In the original version, the dislikes included finding the music 'irritating', 'boring', 'tedious' and 'slow'. In addition, there were a few subjects who said that the music did not suit the lyrics. The singers' voices were also 'irritating' to some. In the alternate version, the dislikes included finding the music 'irritating' and 'repetitious'. There were many subjects who did not like the singing.

In the original version of Hi-C, for younger subjects, there were more negative than positive comments about the music, while for mature and older subjects, the frequency of positive and negative responses was similar. In the alternate version, for younger subjects, there were more negative than positive comments about the music, while for mature and older subjects, there were more positive than negative comments. The fact that, in each version, the negative comments about the music were more frequent by younger than by mature or older subjects, reflects statistical findings with regard to the age variable.
CHAPTER 6

DESIGN OF THE STUDY: EXPERIMENT 2

1. Repeated Exposure Tests

Owing to the fact that repeated exposure is an integral part of the marketing process in television commercials, a second experiment was designed to determine whether the repetition of the three test commercials produced significant differences between the two music versions in reactions to the music, reactions to the visuals, desire for the product and intent to purchase. It was hypothesised that, given music's contextual effects in television commercials, liking for the music may change after repetitions, and thereby affect purchase intentions.

Data from Experiment 2 was also needed in order to evaluate the effects after repetition of increased musical stimulation in the alternate music versions. The strategy adopted in the composition of the alternate music versions was to increase the activity of the music's variables at the musical (and visual) climax point(s) of the commercials. However, to increase the activity of the music's variables is also to increase the music's complexity. The findings of the literature relating to musical complexity suggest that more complex music is able to withstand more repetition, and that liking for more complex music increases with repetition. Thus it was postulated that, because the alternate music versions of the three test commercials were deemed to be more complex than the original music versions, increased liking for the alternate music versions may occur with repetition, resulting in a modification of purchase intentions as a result. The data from Experiment 2 was required in order to support or reject this notion.
2. The Sample

The subjects were fifty-three students, in two discrete groups, from two campuses of the University of Western Sydney. All subjects were of the younger age category as defined in Experiment 1, and therefore represented the target market for the products advertised in each of the three test commercials.

All subjects were taking a level one course in Media Studies, which, due to demand, was duplicated by the same lecturing staff on two campuses. Twenty-eight students (ten males and eighteen females) were tested at one campus, while twenty-five students (eight males and seventeen females) were tested at another campus.

Students taking the Media Studies course were invited to participate in Experiment 2 because the duplication of the same course by the same lecturing staff on two different campuses provided a unique opportunity to present the original and alternate music versions separately, without either group becoming aware of the musical focus of the study. Furthermore, because financial remuneration for participation was not possible, students of media were considered the most likely subject group to participate, in view of the nature of the experiment.

3. Independent Variables

The independent variable of most interest was the version of the commercial. This was the same as for Experiment 1. All subjects were from the younger age group (under thirty years), and in the highest of the education categories as defined in Experiment 1. Age and education were therefore not included as factors in the experiment. There were, however, sufficient numbers of male and female subjects to measure the effects of gender on responses.
4. Dependent Variables

The dependent variables were the subjects' reactions to the music, reactions to the visuals, desire for the product and intent to purchase. These were the same as for Experiment 1.

5. The Test Materials

The test questionnaire for Experiment 2 was the same as for Experiment 1. In addition to the test questionnaire, an 'Ad Recall' sheet was included for students to recall the product-related advertising information that was presented in each of the test commercials. (see Appendix N for the Ad Recall sheet).

6. Test Procedure

The tests were administered five times, once each week, for five consecutive weeks, at the conclusion of a weekly lecture in Media Studies. At the first campus only the original (control) music versions of the three commercials were shown, while at the second campus only the alternate (experimental) versions were shown.

All subjects were told that the purpose of the study was to measure on a weekly basis their extent of recall of product-related information observed in the test commercials, and also the extent to which the recalled information was consistent from one week to the next. Subjects were further advised that the questionnaire was necessary in order to standardise the method of focusing attention on specific information contained within the commercials. At no stage were students aware of the real purpose of the study, nor of the fact that two different music versions of the same television commercials were being tested.

Before the commencement of the first viewing sessions, the subjects were told that the television commercials to be viewed were in demonstration form only, and not of the high quality of
production expected of a television commercial in its final production stage.

The commercials were shown via television monitors situated in a lecture room at each of the two campuses. The procedure adopted in Experiment 2 in relation to the viewing and evaluation of the test commercials was the same as for Experiment 1. After viewing the first of the three test commercials (original versions only at one campus and alternate versions only at the other), the subjects immediately answered the test questionnaire. This procedure was repeated for the remaining two test commercials. The order in which the three commercials was shown was changed for each viewing session. The volume (loudness) at which the commercials were played remained constant for each viewing session.

From week two on, before the commencement of the viewing session, an Ad Recall sheet was issued for students to write down product-related advertising details recalled from the first viewings in week one.¹ This procedure was continued for each subsequent repetition. There was some student absenteeism during the fifth test session, due to a media excursion. Therefore, to maintain test reliability, only data for the first four consecutive repetitions was accepted.

7. Statistical Tests

For each test commercial a Repeated Measures Analysis of Variance (ANOVA) was applied to the raw data to determine whether, after repetition, changes in responses to any of the four dependent variables were significantly different between the two music versions. The separate responses of male and female subjects were also measured. The design of the experiment was therefore a 2 (the original versus the alternate music version) by

¹ The information given by the students in the Ad Recall sheet was never intended for inclusion in the data for Experiment 2. The Ad Recall Sheet was included in the test procedure as a strategy to disguise the real purpose of the repeated exposure test.
2 (the separate responses of male and female subjects) by 4 (the number of viewings) factorial, with the viewings being repeated measures. The significance level adopted for the ANOVA tests was 0.05.

Where significant results occurred, t-tests were used to compare responses between the original and alternate versions at each of the four viewing bands. The significance level for the t-tests was 0.0125. The lower significance level for the t-tests was adopted to reduce the risk of making at least one Type 1 error. Results of the tests and discussions of significant findings for Experiment 2 are given in Chapter 7 following.

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1 Tukey's HSD follow-up tests were not used in Experiment 2, because the multiple comparison of mean scores was not required, there being only one comparison.
CHAPTER 7

ANALYSIS OF DATA: EXPERIMENT 2

The hypotheses, raw data and analysis for Fascination will be presented first, followed by Bright Lites and Hi-C.

1. Hypotheses: Fascination

1.1 Hypothesis 16

Four viewings of Fascination do not result in a significant difference between subject groups in reactions to the music.

1.2 Hypothesis 17

Four viewings of Fascination do not result in a significant difference between subject groups in reactions to the visuals.

1.3 Hypothesis 18

Four viewings of Fascination do not result in a significant difference between subject groups in desire for the product.

1.4 Hypothesis 19

Four viewings of Fascination do not result in a significant difference between subject groups in intent to purchase.
2. Fascination

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Sum of Squares</th>
<th>Degrees of Freedom</th>
<th>F</th>
<th>Sig. of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>11.00</td>
<td>1/41</td>
<td>3.08</td>
<td>.087</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>3.29</td>
<td>3/123</td>
<td>1.77</td>
<td>.157</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.04</td>
<td>1/41</td>
<td>.01</td>
<td>.933</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>.48</td>
<td>3/123</td>
<td>.26</td>
<td>.854</td>
</tr>
<tr>
<td>Reactions to the Visuals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.03</td>
<td>1/40</td>
<td>.01</td>
<td>.922</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>.68</td>
<td>3/123</td>
<td>.39</td>
<td>.760</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.00</td>
<td>1/40</td>
<td>.00</td>
<td>.987</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>.31</td>
<td>3/123</td>
<td>.18</td>
<td>.910</td>
</tr>
<tr>
<td>Desire for the Product</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.09</td>
<td>1/30</td>
<td>.08</td>
<td>.783</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>1.15</td>
<td>3/90</td>
<td>.90</td>
<td>.443</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.09</td>
<td>1/30</td>
<td>.08</td>
<td>.783</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>.43</td>
<td>3/90</td>
<td>.33</td>
<td>.801</td>
</tr>
<tr>
<td>Intent to Purchase</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.85</td>
<td>1/41</td>
<td>.31</td>
<td>.581</td>
</tr>
<tr>
<td>Version by Viewing</td>
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<td>3/123</td>
<td>1.30</td>
<td>.278</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>2.48</td>
<td>1/41</td>
<td>.90</td>
<td>.348</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>2.89</td>
<td>3/123</td>
<td>1.05</td>
<td>.374</td>
</tr>
</tbody>
</table>

Table 7.01: Results of Repeated Measures Analyses of Variance, Showing the Effects of Four Viewings of Each of the Original and Alternate Versions of Fascination on the Responses of Subject Groups to Four Dependent Variables

3. Discussion: Fascination

3.1 The Version Factor

For Fascination, the results of the repeated measures analysis of variance show that a change in the music did not produce a significant main effect on responses to any of the four dependent variables (see Table 7.01).
3.1.1 The Effects on Responses of the Two-Way Interaction between Version and Viewing

The two-way interaction between version and viewing did not reach significance for any of the four dependent variables (see Table 7.01).

3.1.2 The Effects on Responses of the Two-Way Interaction between Version and Gender

The two-way interaction between version and gender did not reach significance for any of the four dependent variables (see Table 7.01).

3.1.3 The Effects on Responses of the Three-Way Interaction between Version, Viewing and Gender

The three-way interaction between version, viewing and gender did not reach significance for any of the four dependent variable (see Table 7.01).

4. Summary of the Television Commercial: Fascination

In sum, four viewings of the original and alternate music versions of Fascination did not result in significant differences between versions in the responses of younger subjects with university education to any of four dependent variables. Nor were there any significant differences at any of the four viewings, for any of the four dependent variables. These results are markedly different from the results obtained in Experiment 1, where subjects from the younger age category showed a significant preference for the original version for reactions to the music, desire for the product and intent to purchase at the first viewing.
The effects of a change in the music on responses were clearly more subtle in Experiment 2 than in Experiment 1. Perhaps the environment in which the tests were conducted for Experiment 2 may have been less conducive to a relaxed assessment of the effects of the test commercials than the test environment for Experiment 1.

Therefore, for *Fascination*, there is insufficient evidence to reject the null hypotheses for any of the four dependent variables.
5. Hypotheses: Bright Lites

5.1 Hypothesis 20

Four viewings of Bright Lites do not result in a significant difference between subject groups in reactions to the music.

5.2 Hypothesis 21

Four viewings of Bright Lites do not result in a significant difference between subject groups in reactions to the visuals.

5.3 Hypothesis 22

Four viewings of Bright Lites do not result in a significant difference between subject groups in desire for the product.

5.4 Hypothesis 23

Four viewings of Bright Lites do not result in a significant difference between subject groups in intent to purchase.
6. **Bright Lites**

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Sum of Squares</th>
<th>Degrees of Freedom</th>
<th>F Value</th>
<th>Sig. of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>9.15</td>
<td>1/45</td>
<td>2.25</td>
<td>.140</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>8.93</td>
<td>3/135</td>
<td>5.65</td>
<td>.001</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.26</td>
<td>1/45</td>
<td>.06</td>
<td>.882</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>4.33</td>
<td>3/135</td>
<td>2.74</td>
<td>.046</td>
</tr>
<tr>
<td>Reactions to the Visuals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.27</td>
<td>1/45</td>
<td>.08</td>
<td>.779</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>2.80</td>
<td>3/135</td>
<td>1.45</td>
<td>.231</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.37</td>
<td>1/45</td>
<td>.11</td>
<td>.742</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>1.65</td>
<td>3/135</td>
<td>.85</td>
<td>.468</td>
</tr>
<tr>
<td>Desire for the Product</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.03</td>
<td>1/34</td>
<td>.01</td>
<td>.916</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>3.52</td>
<td>3/102</td>
<td>2.14</td>
<td>.100</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.53</td>
<td>1/34</td>
<td>.23</td>
<td>.631</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>2.00</td>
<td>3/102</td>
<td>1.22</td>
<td>.306</td>
</tr>
<tr>
<td>Intent to Purchase</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>.21</td>
<td>1/46</td>
<td>.06</td>
<td>.803</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>8.02</td>
<td>3/138</td>
<td>2.71</td>
<td>.048</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.00</td>
<td>1/46</td>
<td>.00</td>
<td>.989</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>6.48</td>
<td>3/138</td>
<td>2.19</td>
<td>.092</td>
</tr>
</tbody>
</table>

**Table 7.02:** Results of Repeated Measures Analyses of Variance, Showing the Effects of Four Viewings of Each of the Original and Alternate Versions of *Bright Lites* on the Responses of Subject Groups to Four Dependent Variables

7. **Discussion: Bright Lites**

For *Bright Lites*, the results of the repeated measure analysis of variance tests show that a change in the music did not produce a significant main effect on responses to any of the four dependent variables (see Table 7.02). These results are consistent with the results obtained from Experiment 1.
7.1 The Effects on Responses of the Two-Way Interaction between Version and Viewing

The version by viewing interaction reached significance for two of the dependent variables. These were reactions to the music \((F=5.65, \text{df}=3/135, p=.001)\) and intent to purchase \((F=2.71, \text{df}=3/138, p=.048)\). (See Table 7.02.)

7.1.1 Reactions to the Music

Results of pooled t-tests reveal that reactions to the music were significantly different between versions at the first viewing, with the more favourable responses occurring in the original version. However, reactions to the music were not significantly different at any of the second, third or fourth viewing bands (see Table 7.03).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Viewing One</th>
<th>Viewing Two</th>
<th>Viewing Three</th>
<th>Viewing Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reaction to the Music*</td>
<td>2.55</td>
<td>3.07</td>
<td>3.14</td>
<td>3.00</td>
</tr>
<tr>
<td>Mean score</td>
<td>2.9</td>
<td>2.7</td>
<td>2.9</td>
<td>3.0</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>3.58</td>
<td>3.16</td>
<td>3.52</td>
<td>3.52</td>
</tr>
<tr>
<td>Mean Score</td>
<td>2.4</td>
<td>2.5</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>t Value</td>
<td>-3.54</td>
<td>-2.25</td>
<td>-1.15</td>
<td>-1.47</td>
</tr>
<tr>
<td>p Value</td>
<td>.001</td>
<td>.807</td>
<td>.257</td>
<td>.145</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 7.03: Results of Pooled T-Tests Showing Mean Scores for the Version by Viewing Interaction for the Dependent Variable, Reactions to the Music, in

Bright Lites
7.1.2 Intent to Purchase

Results of pooled t-tests reveal that intent to purchase was not significantly different between versions at any of the four viewing bands (see Table 7.04). The significant interaction between version and viewing for intent to purchase can be explained by the different response trends evident in the two versions after four viewings. The mean scores indicate a stronger intent to purchase in the original than in the alternate version at the first viewing, but a stronger intent to purchase in the alternate than in the original version at the second, third and fourth viewings (see Table 7.04).

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Viewing One</th>
<th>Viewing Two</th>
<th>Viewing Three</th>
<th>Viewing Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intent to Purchase</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mean Score Original Version</td>
<td>3.17</td>
<td>2.07</td>
<td>2.13</td>
<td>1.53</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Mean Score Alternate Version</td>
<td>2.80</td>
<td>2.52</td>
<td>2.17</td>
<td>1.87</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>24</td>
<td>25</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>t Value</td>
<td>.84</td>
<td>-1.23</td>
<td>-.13</td>
<td>-1.77</td>
</tr>
<tr>
<td>p Value</td>
<td>.406</td>
<td>.226</td>
<td>.897</td>
<td>.083</td>
</tr>
</tbody>
</table>

** The higher the mean score the more favorable the responses.

Table 7.04: Results of Pooled T-Tests Showing Mean Scores for the Version by Viewing interaction for the Dependent Variable, Intent to Purchase, in Bright Lites

7.2 The Effects on Responses of the Two-Way Interaction between Version and Gender

The version by gender interaction did not reach significance for any of the four dependent variables (see Table 7.02).
7.3 The Effects on Responses of the Three-Way Interaction between Version, Viewing and Gender

The three-way interaction between version, gender and viewing reached significance for reactions to the music (F=2.74, df=3/135, p=.046) but was not significant for any of the other dependent variables (see Table 7.02). Results of pooled t-tests reveal a significant difference between versions at the first viewing for male subjects (t=-3.29, df=13, p=.006). (See Table 7.05.) However, for male subjects, reactions to the music were not significantly differently between versions at any of the second, third or fourth viewing bands. For female subjects, reactions to the music were not significantly different between versions at any of the four viewing bands (although the result at the first viewing band approached significance at p=0.032). (See Table 7.06.)

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Viewing One</th>
<th>Viewing Two</th>
<th>Viewing Three</th>
<th>Viewing Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Music*</td>
<td>Original Version</td>
<td>2.33</td>
<td>3.00</td>
<td>3.11</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
</tbody>
</table>

| Mean Score | Alternate Version | 4.00 | 2.29 | 3.14 | 3.00 |
| Number of Subjects | 6 | 7 | 7 | 7 |

| t Value | -.329 | 1.05 | -.05 | -1.06 |
| p Value | .006 | .311 | .960 | .309 |

* The higher the mean score the less favourable the responses

Table 7.05: Results of Pooled T-Tests for Male Subjects for the Version by Viewing Interaction for the Dependent Variable, Reactions to the Music, in Bright Lites
Dependent Variable
Reactions to the Music

<table>
<thead>
<tr>
<th>Viewing</th>
<th>One</th>
<th>Two</th>
<th>Three</th>
<th>Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original</td>
<td>2.65</td>
<td>3.11</td>
<td>3.15</td>
<td>3.29</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>20</td>
<td>18</td>
<td>20</td>
<td>21</td>
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<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>3.44</td>
<td>3.50</td>
<td>3.67</td>
<td>3.72</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>t Value</td>
<td>-2.24</td>
<td>-1.00</td>
<td>-1.29</td>
<td>-1.07</td>
</tr>
<tr>
<td>p Value</td>
<td>.032+</td>
<td>.324</td>
<td>.205</td>
<td>.292</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.
+ Not significant at p<0.0125

Table 7.06: Results of Pooled T-Tests for Female Subjects for the Version by Viewing Interaction for the Dependent Variable, Reactions to the Music, in Bright Lites

8. Summary of the Television Commercial: Bright Lites

In sum, four viewings of the original and alternate music versions of Bright Lites did not result in significant differences between versions in the responses of younger subjects with university education to any of four dependent variables. Although there was a significant preference for the music in the original version by male subjects at the first viewing, preferences for the music in either version were not significantly different between versions at the second, third or fourth viewings.

Therefore, for Bright Lites, there is insufficient evidence to reject the null hypotheses for any of the four dependent variables.
9. Hypotheses: *Hi-C*

9.1 **Hypothesis 24**

Four viewings of *Hi-C* do not result in a significant difference between subject groups in reactions to the music.

9.2 **Hypothesis 25**

Four viewings of *Hi-C* do not result in a significant difference between subject groups in reactions to the visuals.

9.3 **Hypothesis 26**

Four viewings of *Hi-C* do not result in a significant difference between subject groups in desire for the product.

9.4 **Hypothesis 27**

Four viewings of *Hi-C* do not result in a significant difference between subject groups in intent to purchase.
10. **Hi-C**

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Sum of Squares</th>
<th>Degrees of Freedom</th>
<th>F Value</th>
<th>Sig. of F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Music*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>1.87</td>
<td>1/45</td>
<td>.35</td>
<td>.559</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>2.76</td>
<td>3/135</td>
<td>1.02</td>
<td>.386</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.00</td>
<td>1/45</td>
<td>.00</td>
<td>.985</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>1.26</td>
<td>3/135</td>
<td>.46</td>
<td>.708</td>
</tr>
<tr>
<td>Reactions to the Visuals*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>5.71</td>
<td>1/45</td>
<td>1.30</td>
<td>.260</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>6.19</td>
<td>3/135</td>
<td>3.51</td>
<td>.017</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.13</td>
<td>1/45</td>
<td>.03</td>
<td>.865</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>1.04</td>
<td>3/35</td>
<td>.59</td>
<td>.624</td>
</tr>
<tr>
<td>Desire for the Product**</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>2.23</td>
<td>1/33</td>
<td>.66</td>
<td>.421</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>.208</td>
<td>3/99</td>
<td>1.31</td>
<td>.275</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.35</td>
<td>1/33</td>
<td>.10</td>
<td>.749</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>.48</td>
<td>3/99</td>
<td>.30</td>
<td>.824</td>
</tr>
<tr>
<td>Intent to Purchase**</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Version</td>
<td>4.75</td>
<td>1/41</td>
<td>1.95</td>
<td>.171</td>
</tr>
<tr>
<td>Version by Viewing</td>
<td>4.27</td>
<td>3/123</td>
<td>3.04</td>
<td>.032</td>
</tr>
<tr>
<td>Version by Gender</td>
<td>.22</td>
<td>1/41</td>
<td>.09</td>
<td>.768</td>
</tr>
<tr>
<td>Version by Viewing by Gender</td>
<td>2.14</td>
<td>3/123</td>
<td>1.53</td>
<td>.211</td>
</tr>
</tbody>
</table>

*The higher the mean score the less favourable the responses
**The higher the mean score the more favourable the responses

Table 7.08: Results of Repeated Measures Analyses of Variance, Showing the Effects of Four Viewings of Each of the Original and Alternate Versions of Hi-C on the Responses of Subject Groups to Four Dependent Variables

11. **Discussion: Hi-C**

For Hi-C, the results of the repeated measure analysis of variance tests show that a change in the music did not produce a significant main effect on responses to any of the four dependent variables (see Table 7.08). These results are consistent with the results obtained from Experiment 1.
11.1 The Effects on Responses of the Two-Way Interaction between Version and Viewing

The version by viewing interaction reached significance for two of the dependent variables. These were reactions to the visuals (F=3.51, df=3/135, p=.017) and intent to purchase (F=3.04, df=3/123, p=.032). (See Table 7.08.)

11.1.1 Reactions to the Visuals

Results of pooled t-tests reveal that reactions to the visuals were not significantly stronger in either version at any of the four viewing bands (see Table 7.09). The significant interaction can be explained by the response trends occurring in the two versions. The mean scores show that reactions to the visuals declined in favourability more in the original than in the alternate version. In the alternate version, reactions to the visuals were even more favourable at the fourth viewing than at the first viewing. (See Table 7.09.) In view of the fact that the only difference between versions was the music, the results lend support to the notion that reactions to the visuals can be affected by reactions to the music.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Viewing One</th>
<th>Viewing Two</th>
<th>Viewing Three</th>
<th>Viewing Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions to the Visuals*</td>
<td>2.76</td>
<td>2.96</td>
<td>3.43</td>
<td>3.14</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original Version</td>
<td>2.9</td>
<td>2.7</td>
<td>2.8</td>
<td>2.9</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>29</td>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>Mean Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Version</td>
<td>2.83</td>
<td>2.58</td>
<td>2.64</td>
<td>2.76</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>24</td>
<td>24</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>t Value</td>
<td>-.25</td>
<td>1.16</td>
<td>2.34</td>
<td>1.02</td>
</tr>
<tr>
<td>p Value</td>
<td>.805</td>
<td>.252</td>
<td>.023</td>
<td>.313</td>
</tr>
</tbody>
</table>

* The higher the mean score the less favourable the responses.

Table 7.09: Results of Pooled T-Tests Showing Mean Scores for the Version by Viewing Interaction for the Dependent Variable, Reactions to the Visuals, in Hi-C
11.1.2 Intent to Purchase

Results of pooled t-tests reveal that intent to purchase was significantly stronger in the alternate than in the original version at the third and fourth viewing bands, which was not the case at either the first or second viewing bands (see Table 7.10). This is an important finding. In view of the fact that the only difference between versions was the music, the results lend support to the notion that purchase intentions can be affected by reactions to the music.

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>Viewing One</th>
<th>Viewing Two</th>
<th>Viewing Three</th>
<th>Viewing Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intent to Purchase</td>
<td>2.67</td>
<td>2.28</td>
<td>1.80</td>
<td>1.79</td>
</tr>
<tr>
<td>Mean Score</td>
<td>27</td>
<td>25</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>Alternate Version</td>
<td>2.88</td>
<td>2.38</td>
<td>2.58</td>
<td>2.38</td>
</tr>
<tr>
<td>Number of Subjects</td>
<td>24</td>
<td>23</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>t Value</td>
<td>-.65</td>
<td>-.22</td>
<td>-2.61</td>
<td>-2.73</td>
</tr>
<tr>
<td>p Value</td>
<td>.521</td>
<td>.823</td>
<td>.009</td>
<td>.012</td>
</tr>
</tbody>
</table>

** The higher the mean score the more favourable the responses.

Table 7.10: Results of Pooled T-Tests Showing Mean Scores for the Version by Viewing Interaction for the Dependent Variable, Intent to Purchase, in Hi-C

11.2 The Effects on Responses of the Two-Way Interaction between Version and Gender

The version by gender interaction did not reach significance for any of the four dependent variables (see Table 7.08).

11.3 The Effects on Responses of the Three-Way Interaction between Version, Viewing and Gender

The version by viewing by gender interaction did not reach significance for any of the four dependent variables (see Table 7.08).
12. Summary of the Television Commercial: *Hi-C*

Four viewings of the original and alternate music version of *Hi-C* had a significant effect on intent to purchase for younger subjects with university education. The results show that, with repeated viewings, intent to purchase declined more in the original than in the alternate version. This trend in responses was also evident in reactions to the visuals. In the alternate version, reactions to the visuals were even more favourable at the fourth than at the first viewing. Owing to the fact that the only difference between the two versions was the music, the findings lend some support to the notion that, with repeat viewings, responses to a television commercial, including purchase intentions, can change significantly as a result of the music.

Therefore, for *Hi-C*, there is sufficient evidence to reject the null hypothesis for the dependent variable, intent to purchase.
CHAPTER 8

PRINCIPAL FINDINGS AND CONCLUSIONS

The main objective of this study was to determine whether responses to four dependent variables, in each of three television commercials, were affected by a change in the music. The four dependent variables were the subjects' reactions to the music, reactions to the visuals, desire for the product and intent to purchase. The three television commercials were identified as Fascination, Bright Lites and Hi-C.

To evaluate the effects of a change in the music, two different music versions were utilised for each of the three test commercials. Thus, each test commercial had an original (control) and an alternate (experimental) music version. A further difference between the two music versions was that the alternate versions of each of the three test commercials were deemed to be more musically stimulating than the original versions. The approach to music composition, featured in the alternate music versions, was developed after analysing award-winning music, composed specifically for television commercials from 1975 to 1986. The essence of this compositional approach was that the activity of the music variables was increased at the climax point(s) of the commercials, as a means of building the impact on subject responses of the alternate versions of the three test commercials.

This study was also designed to measure the level of significance of gender, age, and level of education as factors mediating responses, in each of the test commercials. Owing to the fact that, in all three commercials, the advertised products targeted the younger age group, the effects of the age variable were of particular interest.

The final objective was to determine whether responses to the original and alternate versions of the three commercials were affected by repeated viewings of the commercials. It was
hypothesised that the more stimulating (complex) music in the alternate music versions may delay 'commercial wearout', and that significant differences between versions in responses may occur as a result.

1. The Effects of a Change in the Music on Responses

There was sufficient evidence to conclude that responses to television commercials can be affected by the music. The effects of the music in each of the three test television commercials were shown to be contextual, in that liking for the music was associated with liking for the commercial.

1.1 Responses to Fascination

The most evidence of this notion occurred in the commercial Fascination. In this commercial, a change in the music had a significant effect on responses, particularly among the younger age subjects. The results suggest that dislike for the music in the alternate version was associated with dislike for the commercial.

In Fascination, younger subjects showed a significant difference between versions in reactions to the music, desire for the product and intent to purchase. For mature subjects there was a significant difference between versions in reactions to the music and desire for the product, while older subjects showed a significant difference between versions in desire for the product. In all cases, the original version was the preferred version. Arguably the most important result was that, as a result of a change in the music, younger age subjects showed a significantly stronger intent to purchase in the original than in the alternate version.

In Fascination, there was also evidence of a trend which showed that favourable responses to the commercial increased with age. This response trend was stronger in the alternate than in the original version. Thus the age variable had a significant effect on results in this commercial.
The effects of the education variable were not significant in Fascination. For the gender variable, the only significant difference in the responses of subjects of different gender occurred in reactions to the music. In the original version, reactions to the music were more favourable by female than by male subjects, while in the alternate version, reactions to the music were more favourable by male than by female subjects.

1.1.1 Affective Responses

Affective responses to Fascination were significantly different between versions as a result of a change in the music. The adjectives selected to describe the effects of each version of the commercial were much less favourable in the alternate than in the original version. Of the two music versions, the original version was found to be the more 'appealing', 'effective', 'entertaining' and 'interesting', while the alternate version was the more 'dull', 'irritating' and 'repetitious'.

1.1.2 Interest Dial Responses

For Fascination, the results of the interest dial responses also show that the original version was the preferred version for all three age categories. The least favourable mean scores occurred for the younger age subjects, particularly younger females.

1.1.3 Music Comments

Subject comments which mentioned the effects of the music in each version of Fascination suggest that the lack of appeal of the alternate version of Fascination can be attributed in part to specific musical factors. Several of the subjects found the female soloist's voice unattractive. This may have occurred because of the pitch of the melody, which may have been too high for the voice to sound 'fascinating'. The melody was voiced at a higher pitch to
arrest attention. However, by so doing, the opportunity for the listener to easily sing along may have been compromised. Several of the subjects also found the music dated.

1.1.4 \textit{Response Intensity}

In \textit{Fascination}, the approach to music composition, incorporated into the alternate version, resulted in more intense responses in the alternate than in the original version, particularly for the dependent variable, desire for the product. The objective of increasing musical stimulation was to increase the impact of the commercial. This was achieved. However, an increase in response stimulation was associated with a decrease in liking for the music and a corresponding decrease in liking for the commercial.

1.2. \textit{Responses to Bright Lites}

In \textit{Bright Lites}, there was less evidence that a change in the music resulted in significant differences between versions in responses. There were, however, significant results for some subject groups. Subjects with the least amount of education (secondary or less) showed a significantly stronger desire for the product in the original than in the alternate version. This was the only subject category that showed a significant difference between versions in responses to any of the four dependent variables.

In \textit{Bright Lites}, the responses of some of the subject groups were significantly different between versions to the responses of other subject groups. One important finding was that reactions to the music, reactions to the visuals, and desire for the product were the least favourable among the younger female subject group in the alternate version.

There was also evidence of a trend in \textit{Bright Lites} which showed that favourable responses to the commercial increased with age. This response trend, however, was similar in the two music
versions, and did not significantly interact with the version variable. The effects of the gender variable were not significantly different between versions.

1.2.1 Affective Responses

Affective responses to Bright Lites were significantly different between versions as a result of a change in the music. The adjectives selected to describe the effects of each version of the commercial were more polarised in the alternate than in the original version. Of the two music versions, the original version was found to be the more 'run-of-the-mill'. The alternate version was found to be more 'appealing', 'different' and 'entertaining', but also more 'repetitious', 'silly', and 'irritating'.

1.2.2 Interest Dial Responses

For Bright Lites, the results of the interest dial responses support the statistical findings. The lowest mean scores occurred among younger female subjects in both versions, but particularly in the alternate version.

1.2.3 Music Comments

Subject comments which mentioned the effects of the music in each version reflect more polarised responses to the music in the alternate version than to the music in the original music version. The music in the alternate version was found to be the more 'bright', 'snappy' and 'bouncy', but also more 'irritating' and 'repetitious'. There were also comments that neither music version complemented the visual content.
1.2.4 **Response Intensity**

In *Bright Lites*, the approach to music composition, incorporated into the alternate version, resulted in more intense responses in the alternate than in the original version, particularly in reactions to the visuals and desire for the product. It can therefore be argued that, in the alternate version, the impact of the commercial was increased. The increased stimulation resulted in more polarised responses in the alternate than in the original version. None of the subject categories, however, preferred either version to the other.

1.3 **Responses to Hi-C**

In *Hi-C*, there was less evidence that a change in the music resulted in significant differences between versions in responses. There were, however, significant results for some subject groups. There was evidence of a response trend which showed that the least favourable responses were among the younger age category. In *Hi-C*, this response trend had a significant effect on intent to purchase for some subject groups. Intent to purchase among the younger age groups in the original and alternate versions was significantly weaker than among mature and older subjects in the original version, or among older subjects in the alternate version. Intent to purchase, however, was not significantly different between versions for any of the three age categories.

The above results reflect the effects on responses of the age variable, in *Hi-C*. The effects on responses of each of the gender and education variables, however, were not significantly different between versions.

1.3.1 **Affective Responses**

Affective responses to *Hi-C* were significantly different between versions as a result of a change in the music. In *Hi-C*, the adjectives selected to describe the effects of each version of the
commercial were more polarised in the alternate than in the original version. Of the two music versions, the original version was found to be the more 'run-of-the-mill' and 'slow'. The alternate version was found to be the more 'clever', 'different', 'entertaining', 'fast-moving' and 'original', but also the more 'amateurish', 'silly' and 'irritating'.

1.3.2 Interest Dial Responses

For Hi-C, results of the interest dial mean scores did not show a clear response trend in either version for subjects of different age. In this regard the results differ from statistical findings.

1.3.3 Music Comments

Subject comments which mentioned the effects of the music in each version reflect more polarised responses to the music in the alternate version than to the music in the original music version. Comments about the music in the original version were that it was 'irritating', 'boring', 'tedious' and 'slow'. A few subjects commented that the music did not suit the lyrics. Some also found the singers' voices 'irritating'.

There were more complimentary comments about the music in the alternate version. Subjects enjoyed the vocal harmonies, and found the ending of the commercial 'appealing'. A few subjects, however, found the music 'irritating' and 'repetitious'. There were also comments that neither music version complemented the visual content. In both versions, for younger subjects, negative comments about the music were more frequent than positive comments.

1.3.4 Response Intensity

In Hi-C, the approach to music composition, incorporated into the alternate version, resulted in more intense responses in the
alternate than in the original version, particularly in reactions to the music and desire for the product. It can therefore be argued that the impact of the commercial was greater in the alternate than in the original version. The increased stimulation in the alternate version resulted in more polarised responses than occurred in the original version. For the target market, however, this increased stimulation did not effect significant differences between versions in responses to any of the four dependent variables.

1.4. Summary

In all three commercials, an increase in musical stimulation resulted in an increase in the intensity with which subjects responded to the commercials *in toto*. Thus, all three commercials show evidence of the contextual effects of the music. In all three commercials, the least favourable responses occurred for younger subjects. For this age category in particular, the results in *Fascination* revealed that increased dislike for the music was associated with increased dislike for the commercials. This notion is consistent with the findings of Simpkins and Smith (1974), Seidman (1981) and Stout and Leckenby (1988).

Thus, in *Fascination*, an increase in musical stimulation was associated with a decrease in liking for the commercial, while in *Bright Lites* and *Hi-C*, an increase in musical stimulation was associated with more polarised responses to the commercials.

The purpose of increasing musical stimulation was not so much to increase musical awareness, but rather to increase the impact of the commercials, and by so doing, raise awareness of the content of the advertisement. The approach to music composition, incorporated into the alternate music versions of *Fascination*, *Bright Lites* and *Hi-C*, achieved this objective, although the outcome of increased attention was more often than not in the direction of less favourable rather than more favourable responses to the commercials.
There are several possible explanations for this result. The most obvious explanation is that the alternate music was less appealing than the original music, at least at initial exposure. This was undoubtedly the case in Fascination. An alternative explanation is that increased attention to the commercials in the alternate versions also increased awareness of the advertised products and the product messages. (This concept was advanced by Stewart, Farmer and Stannard in 1990.) Owing to the fact that the emotionally-based appeals of the test commercials used very little product-specific information, the less favourable responses may have occurred because of an increased awareness of the rather weak arguments contained in the advertising messages (Wright, 1973). Moreover, as a result of increased attention to the commercials, subjects may have become more convinced that the advertised products were inappropriate for their needs (Petty and Cacioppo, 1979).

Yet another factor which may have contributed to the less favourable responses is the extent to which the alternate music versions were successfully integrated into the advertising concepts. It was argued in the literature review that an effective integration of the music and the advertising concept was a prerequisite for the development of a positive attitude to the advertised product (Park and Young, 1986). In the case of Fascination, perhaps the mood elicited by the alternate music version was less successful than the original music version in reflecting the mood of the visuals.

The original music versions also had the advantage of better technical integration, because the visuals were edited to the music. In the alternate versions, the music was edited to the visuals. When editing music to visuals, it is far more difficult to synchronise the rhythm of the music with the already established 'rhythm' of the visual edits.
2. Repeated Viewing Test Results

With one exception, repeat viewings of the original and alternate versions of each of the three test commercials did not result in significant differences between versions in responses to the commercials. The exception occurred in Hi-C, where there was a significant difference between the original and alternate versions in intent to purchase at the third and fourth viewings, with the alternate version the preferred version. Differences between versions in intent to purchase were not significant at either the first or second viewings. In Hi-C, there was also a decline in the appeal of the visuals after four viewings of the original version, while in the alternate version, reactions to the visuals showed a small increase in appeal after four viewings.

In view of the fact that the only difference between versions was the music, the above findings lend some support to the notion that more complex (more stimulating) music may delay commercial wearout better than less complex music (Sluckin, Hargreaves & Coleman, 1982). The results in Hi-C suggest that a slower decline in commercial wearout after repetition can have a significant effect on purchase intentions.

3. Conclusions

In television commercials, liking for the music is reflected in liking for the commercials. The association between liking for the music and liking for the commercial has the potential to affect significantly a consumer's attitude to an advertising message, including desire for and intent to purchase the advertised product. An increase in musical stimulation has been shown to increase the intensity of responses, not only to the music, but to the commercial in toto. While increased response intensity may have a positive effect on product desire and purchase intentions if the music is liked, the opposite result is true if the music is unliked.

Where the advertised products target the younger age group, the need for the music to be fashionable would appear to be a
prerequisite for liking, especially when the music is presented in song form. Younger subjects are generally more aware of the most current musical fashions (Schuessler, 1948), (Frith 1983), and may therefore associate the attraction of the advertised product more strongly with the music than other age groups.

The music compositional approach, deemed to be associated with stimulation, has merit as a method of increasing response intensity. This finding has relevance for the advertising industry, because attention to a commercial can be increased musically, by a compositional approach which does not rely on increasing decibel levels. However, there are two risk factors associated with increasing viewers' attention to a commercial. The first risk is that the more attention-grabbing music can itself be disliked. The second and more subtle risk is that the more attention-grabbing music will serve to alert viewers to the inadequacies of the visuals or the marketing strategy. Thus, the challenge to the composer of music for television commercials is to create music which achieves a balance between musical appeal and musical complexity, and which is also effectively integrated into the marketing concept, so that musical stimulation is more likely to have favourable rather than unfavourable effects on responses.
BIBLIOGRAPHY


Cooper, A. 1985. "Adrian Lyne: To Him, Commercials are 'Minifilms'." *Advertising Age,* 56 (59):5,53.


Hummler, R. 1981. "Figure Plugs are B.O. Boom Factor." *Variety*, 303 (3):111,122.


THE 89 FACTS AWARDS

1989
FACTS AWARDS

THE FOURTEENTH ANNUAL FESTIVAL
In this country we have unique problems and opportunities that don't necessarily exist overseas. Therefore, it is important to evaluate our own work through our own eyes. That is why FACTS awards are important awards. They recognise excellence in Australian television commercials. They also recognise the people who created these commercials. It is important to the industry that we have awards. They educate our young; give them something to shoot for. They keep us up to date on what's happening in the industry throughout the country. We welcome the participation of our colleagues in New Zealand again this year. Their commercials will be judged alongside Australian entries and for the Television New Zealand Award.

IN PRAISE OF EXCELLENCE
The FACTS Awards Festival is a night on which the Australian advertising industry recognises its best. It's a night of old mates and new acquaintances. Celebration and disappointment. It's for you, the commercial makers!

AWARDS
To qualify, an entry must attain a minimum average score of at least 7 in the finals. The commercial with the highest score is the winner. However, judges reserve the right to withhold a FACTS Award unless the commercial, in their opinion, is of sufficient merit. Whether or not a FACTS Award is given in any category, the top three commercials in each category are honoured in the following ways:

BEST OF CATEGORY CERTIFICATES
The highest scoring commercial in each category, where a FACTS Award is not given, will be awarded a Best of Category certificate.

HIGHLY COMMENDED CERTIFICATES
Commercials ranked second and third in each category may be awarded Highly Commended certificates at the judges' discretion. FACTS Awards and Best of Category certificates are presented at the Festival. Highly Commended certificates are distributed following the festival. Extra copies of trophies and certificates are available, at cost, to winners.

PERSONAL COMMENDATION CERTIFICATES
Personal Commendation certificates will be awarded only to persons who are nominated by the entrant on the official entry form as having worked on a winning commercial. No additions or amendments to entry forms will be permitted after the closing date for entries. Certificates will only be available for three months after the judges' decisions have been announced at the festival.
THE CALL FOR ENTRIES

The FACTS Awards have grown into Australia’s premier awards for television commercials. You all deserve one. But can you win one? We hope that you will participate in this year’s FACTS Awards.

 THE FESTIVAL

Winners will be announced and awards presented at the Fourteenth Annual FACTS Awards Festival taking place at the Hyatt on Collins Hotel Ballroom, Melbourne, July 13th, 1989.

ENTRY INFORMATION

Information as to where the 'master tape' is held must be given. The declaration on the entry form must be completed and signed.

SINGLE ENTRIES – PRODUCT OR CRAFT

$120 each.
Each commercial entered for a Product or Craft category must be submitted on separate cassettes (one cassette – one commercial only). Product awards are given to the organisation or person entering the commercial. Craft awards are given to individual craft persons. Entries for the craft categories will be accepted from agencies, production houses and other organisations; however, the name of the individual nominated must accompany the entry.

DUAL ENTRIES

$170 each.
You may enter one commercial into a Product and Craft category. In this case, you need only one cassette containing the one commercial. This is considered a Dual entry.

MULTIPLE ENTRIES

$60 each.
Must be in conjunction with a Dual entry. A Multiple entry is a dual entry (with payment of dual entry fee of $170) plus as many Craft categories as you wish to compete in. Each additional Craft category entered will only cost you $60 each.

For example: You may wish to enter the same commercial for Product category 11, 'Household Products', and for Craft categories 20, Animation and 26, Music and Soundtracks. Simply complete the entry form for Multiple entry and enclose cheque for $170 base charge (Dual entry fee, covering category 11 and category 20) plus $60 for one additional Craft category (category 26) – Total $230.

SERIES ENTRIES

$160 each.
A minimum of 2 and maximum of 3 commercials for one advertiser may be entered and judged as a campaign in category 17. In this case, up to 3 commercials can be submitted on one cassette.

RETURNS

Entries can be returned only if a return is requested when submitted. An additional $15 is included for postage and handling for each cassette to be returned. No other material can be returned.

ENTRY FEES

1. Single entries — Product or Craft category $120 each.
2. Series entries $160.
3. Dual entries (1 Product and 1 Craft) $170.
4. Multiple entries $60 each (must be in conjunction with a Dual entry).
Entry fees must be enclosed with entry, and cheques made payable to Television Bureau of Advertising.

ADDRESS FOR ENTRIES

Television Bureau of Advertising Australia
1st floor; 447 Kent Street,
Sydney NSW 2000.
### Categories

<table>
<thead>
<tr>
<th>Category Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AUTOMOTIVE.</td>
<td>Motor vehicles: cars, trucks, etc.</td>
</tr>
<tr>
<td>2. BEVERAGES.</td>
<td>Accessories: batteries, tyres, petrol, lubricants, etc.</td>
</tr>
<tr>
<td>4. BEVERAGES.</td>
<td>Non-alcoholic: coffee, tea, soft drinks etc.</td>
</tr>
<tr>
<td>5. CLOTHING.</td>
<td>Men's and women's fashions: underwear, outerwear, shoes, etc.</td>
</tr>
<tr>
<td>6. CORPORATE.</td>
<td>'Image' advertising &amp; political</td>
</tr>
<tr>
<td>7. COSMETICS.</td>
<td>Toiletries &amp; pharmaceuticals: toothpaste, soaps, deodorants, etc.</td>
</tr>
<tr>
<td>8. FOODS.</td>
<td>Confectionery: ice cream, sweets, biscuits, etc.</td>
</tr>
<tr>
<td>9. FOODS.</td>
<td>General: dairy products, frozen foods, canned goods, etc.</td>
</tr>
<tr>
<td>10. HOME/OFFICE FURNISHINGS AND MAINTENANCE.</td>
<td>Appliances, furniture, carpets, etc.</td>
</tr>
<tr>
<td>11. HOUSEHOLD PRODUCTS.</td>
<td>Polishes, detergents, paper/foil products, pet foods and accessories, insecticides, etc.</td>
</tr>
<tr>
<td>12. BUSINESS TO BUSINESS.</td>
<td>Agricultural, industrial, office electronics etc.</td>
</tr>
<tr>
<td>13. PERSONAL ITEMS.</td>
<td>Personal appliances, jewellery, accessories, photographic, smoking accessories, hobby products, etc.</td>
</tr>
<tr>
<td>14. RECREATION.</td>
<td>Books, sporting goods, toys and games, records, cassettes, movies and stage shows.</td>
</tr>
<tr>
<td>15. SERVICES.</td>
<td>Transport, travel, hotels and tours.</td>
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<td>16. SERVICES.</td>
<td>Banks, building societies, insurance, etc.</td>
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<tr>
<td>17. SERIES.</td>
<td>Any category Maximum of three commercials.</td>
</tr>
<tr>
<td>18. MEDIA.</td>
<td>Magazines, newspapers, radio, TV station promotions.</td>
</tr>
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<td>19. GOVERNMENT/PUBLIC SERVICES ETC.</td>
<td>Charities, community service, etc. – paid announcements only.</td>
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### THE CRAFT CATEGORIES

(Awards are given to individual Craft persons, who must be nominated with entry.)

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<td>22. DIRECTION.</td>
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<td>23. EDITING.</td>
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</tr>
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<td>24. VISUAL EFFECTS &amp; COMPUTER ANIMATION.</td>
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</tr>
<tr>
<td>25. SET DESIGN.</td>
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<tr>
<td>26. MUSIC AND SOUNDTRACKS.</td>
<td>Includes 'sound effects'. Music tracks must be original Australian scoring and/or lyrics.</td>
</tr>
</tbody>
</table>
ENTRY FORM

CLOSE OF ENTRIES: MARCH 3, 1989

All commercials should be submitted on U-matic (¾") or VHS cassettes and must be a first generation copy with colour bars, countdown, and 15 seconds black at the end (must be recorded black). The audio should be laid down on both tracks.

Title of commercial ___________________________________________ Length ____________ seconds

Product category entered: No. ___________ Craft category entered: No. ___________ Dual/Multiple category entered: No. ___________

Category numbers. For full descriptions of all categories see reverse of this form.

Disposal of entry cassettes: Cassettes will not be held by TVB after 30th July, 1989. Where instructions have not been received they will be disposed of at our discretion.

Please return our cassette(s) freight on after completion of processing ☐ Please dispose of our cassette(s) ☐ Please tick appropriate box

Details of Commercial. We want to give full & proper credits. Please take care

Product/Service

Entered by Phone

Address Phone

Corporate name of Advertiser

Advertising Manager

Address

Advertising Agency

Address

Agency Producer Creative Director

Writer/Art Director Production Company

Director Cameraman

Music Composer/Arranger Editor

Production House Producer Other

Person nominated to collect Award Title

Company

For a Craft Entry: Nominate Recipient

Master Tape held at

Address

DECLARATION AND INDEMNITY AUTHORISATION

I declare that this commercial complies with all the rules and conditions governing the competition, that a valid FACTS commercial clearance number was in force for the above qualifying period and has not been withdrawn, and all details supplied by me are true and correct. This entry of the commercial automatically authorises the organiser to make use of this commercial for the Awards Festival, telecasting and for the subsequent public or private use of TVB.

I agree to abide by the rules governing the FACTS Awards.

I further declare that I am authorized by all persons with any relevant interest in the commercial to enter the commercial in the Award and permit its subsequent use. I and any company or firm I represent will indemnify and keep indemnified TVB and its members. FACTS and its members and all organiser and officials of the competition against any costs of any nature or damages which may be incurred by or awarded against them or any of them as a result of any legal proceedings which may take place as a result of the entry of the commercial in the competition or the subsequent use of the commercial by the persons or organisations authorized by this entry to use the commercial as set out herein.

Signed Title Date

ENTRY FEES. Please use one form only, to consolidate entry fees for all entries from your organisation

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of single category entries</td>
<td>$120 ea – $</td>
</tr>
<tr>
<td>Number of dual entries (one Product &amp; one Craft)</td>
<td>$170 ea – $</td>
</tr>
<tr>
<td>Number of multiple Craft entries (In conjunction with dual)</td>
<td>$60 ea – $</td>
</tr>
<tr>
<td>Number of Series entries</td>
<td>$160 ea – $</td>
</tr>
<tr>
<td>Payment for return of cassettes</td>
<td>$15 ea – $</td>
</tr>
</tbody>
</table>

Photo copies of this form are acceptable. Total Entry Fees $________
THE FESTIVAL

AWARDS FESTIVAL DINNER TICKETS

The FACTS Awards will be presented at the Hyatt on Collins Hotel, Melbourne, Thursday, July 13, 1989.

TvB reserves the right to assign tickets so that as many companies as possible can be represented at the Festival.

A seat request does not automatically guarantee issue of tickets.

Tickets for the Awards Festival dinner will again be at a premium.

It is recommended that ticket requests be made early.

To avoid disappointment, we urge you to let us know, as soon as possible, your requirements.

Tickets for the 89 FACTS Awards Festival dinner (Aust.) $130 single.

CANCELLATION POLICY

Because TvB is required to make hotel commitments, we are unable to refund the cost of Festival dinner tickets for cancellations received on or after June 16, 1989.

Cancellations received before June 16, 1989 will be honoured in full after the Festival dinner.

I.D. TABLE PENNANTS

By special arrangement, parties of ten or more may have their table identified by a pennant. Supply of the pennant is the responsibility of the Company making the reservation.

Non-Standard Pennants will not be placed on tables.

Delivery: I.D. Pennants should be delivered to:

The FACTS Awards Co-ordinator

C/A Banqueting Dept Hyatt on Collins

Collins Street Melbourne Vic 3000.

Time: By noon on Wednesday, July 12, 1989.

THE WINNERS AT WORK

The publication of the ‘Winners at Work’ has been widely praised as an important product of the FACTS Awards. We will again compile credits for the 1989 book which will contain full details of those involved in making the winning commercials, together with campaign summary information. An order form for the book and reel is included overleaf.
RESERVATIONS

TICKET REQUEST

Kindly complete this request form and send to:
Television Bureau of Advertising Australia
FACTS Awards Co-ordinator
1st Floor 447 Kent Street Sydney Australia 2000
Telephone (02) 264 7011

My cheque, value (Aust)$ is attached to cover the cost of Awards Festival Dinner Tickets.

Yes we will supply a table pennant.

Please send all confirmations and tickets to:

Name

Position

Company

Address

Country

Postcode

Telephone

Signature

Date

TvB reserves the right to assign tickets so that as many companies as possible can be represented at the Festival. A seat request does not automatically guarantee issue of tickets.

WINNERS AT WORK RESERVATION

1st Floor 447 Kent Street Sydney New South Wales 2000 Australia
Telephone (02) 264 7011 Fax (02) 261 4086

Enclosed is my cheque for $225 in advance payment of 'The Winners at Work' package for 1989 which includes the video tape and the book.

I would like my tape on □ 3/4 U-matic □ Betamax □ VHS

Name

Company

Address
THE RULES

RULE ONE
Award winners will be announced at the Festival.

RULE TWO
Entries must conform to all laws, regulations, codes and standards relating to advertisements which may be transmitted by an Australian commercial television station and which applied between 1 January, 1988 and 3 March, 1989.

RULE THREE
A current and valid FACTS commercial clearance number must be in force for all commercials which have been entered (other than station promotions) as at the time of the announcement of the winners of awards at the Festival. In the event that the commercial clearance number for any commercial which has been entered is withdrawn for any reason whatsoever and has not been restored as at the time of the announcement of the winners of awards at the Festival and notwithstanding that an appeal against the withdrawal of such commercial acceptance number has been lodged but not determined, the entry will be automatically disqualified from the competition, and the entry fee refunded. In the event that a commercial clearance number for any entry which has been withdrawn is restored on or prior to the seventh day before the announcement of winners of awards at the Festival, the entry will be reinstated in the competition provided that a fresh entry fee is paid.

RULE FOUR
The right is reserved by TVB to reject or refuse to accept any entry in the competition without specifying any reason for such rejection or refusal to accept provided that in the event of rejection the entry fee shall be refunded.

RULE FIVE

RULE SIX
Entries must be commercials which have been produced and which have appeared on a licensed television station between January 1, 1988 and March 3, 1989.

RULE SEVEN
Entries must be 'original' Australian productions. Local 'remakes' of overseas commercials are not eligible.

RULE EIGHT
Commercials entered into previous FACTS Awards are no longer eligible.

RULE NINE
Entries must be submitted in the form of a first-generation dub on U-Matic (3M") or VHS cassette with colour bars, countdown, and 15 seconds of black at the end. (Must be recorded black.) Each entry must be on a separate cassette (six entries, six cassettes), and the audio should be laid down on both tracks.

RULE TEN
Commercials presented in any other manner will not be eligible.

RULE ELEVEN
A separate entry form must be completed for each Product or Craft category entry and placed in the cassette. Note: If you want to use more than one entry form, photocopies are acceptable.

RULE TWELVE
Should the judges deem an entry belongs in a category other than the one stated on the entry form, the right is reserved to place that entry in that category.
The FACTS Awards exist to recognise professional excellence in television advertising. They are awarded by advertising professionals to advertising professionals. To ensure the Awards themselves reflect this objective, each year we invite a creative advisory panel of industry leaders to discuss with them the development and growth of the Awards. This principle is basic to our desire to understand and reflect the views of the commercial-making fraternity.

They nominate the judges, for the product advertising categories, from all areas of our business. Marketing and advertising people from client companies. Creative people from the agencies. And specialists from the production companies. This year’s judges will comprise two advertising agency chief executives, five agency senior creatives, four production company specialists, and four senior client marketing executives.

A President is elected before commencement of proceedings who is present at all judging sessions.

Judging occurs in two phases. Phase one is the assessment of each commercial for entry into the finals. The judging criteria considered are effectiveness, truthfulness, originality and, particularly in the Craft Awards, the professional excellence of the entries. No commercial is accepted into the finals unless a majority of judges votes in its favour. Computerised judging methods are employed at this stage. Phase two is the finals. Judges score each finalist in the range of 1-10. The commercial with the highest average score over seven is considered for a FACTS Award.

To qualify for a FACTS Award an entry must attain a minimum average score of at least 7 in the finals. However, judges reserve the right to withhold a FACTS Award unless the commercial, in their opinion, is of sufficient merit.

Special panels of judges, drawn from the crafts themselves, are formed to judge the Craft Awards. These specialist practitioners are best qualified to appreciate, and be critical of, the work in these areas. A commercial director is invited to chair these panels.
APPENDIX B

A VIDEOTAPE OF
THIRTY-THREE FACTS AWARD-WINNING TELEVISION
COMMERCIALS, AND ORIGINAL AND ALTERNATE MUSIC
VERSIONS OF THE THREE TEST COMMERCIALS IDENTIFIED
AS FASCINATION, BRIGHT LITES AND HI-C

(REFER VOLUME 3)
APPENDIX C

MUSIC TRANSCRIPTIONS OF THIRTY-THREE AWARD-WINNING MUSIC TRACKS
gone from the streets in the street but lost, they someone you like 'til the bar
Hebrew's it's gonna be for sure. Sit up the band and we're on our way. But we
INTRODUCTION

How do you feel,

A D E A

A Lead Vocal

Chorus

Acoustic Gtr.

Drums

Electric Bass
How do you feel,
Male Lead Vocal
Female Backing Vocal
Acoustic Guitar
Synthesized Drums
Drums
Bass

3

G C G Am F C G

And I love this place.
Let's all climb that mountain.

Let's all stand up.

Have a go.
Get out in the sunshine, I'm good for your eyes.
De the right thing

When you're out,
Tell me with your lips.
MUSIC NOTATION PAGE

FLU

MLU

T/S

L/G

R/G

H/C

Dr.

Pno.

E/B

D7 A7 D7

Drip-pin' in the deep.

A7 D7 A7
TITLE: Too much to congratulate
LEADER OF COMMERCIAL: str.

Mute Lead Vocal

Female backup vocal

Acoustic Gtr.

Drums

Piano

Electric Bass

M U

F B U

A/G

Dr.

Pno.

E/B

M U

F B U

A/G

Dr.

Pno.

E/B
How do you feel,
TITLE: World Series Cricket

LENGTH OF COMMERCIAL: 30 sec.

Male Lead Vocal

Lead gtr.

Rhythm gtr.

Percussion

Drum

Electric Bass

Three international teams,

It's one-day cricket.
Three International Learns...
TITLE: Take Me Away
LENGTH OF COMMERICAL: 60 sec.
TITLE: Le Specc
LENGTH OF COMMERCIAL: 30 sec.

Female Lead Vocal

Male Voice-over

Drums

Piano

Electric Bass

Ladina

J = 132

Le formable

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TONE: Morning
LENGTH OF COMMERCIAL: 40 sec.

Sound Effects

Synthesizer

Sgn. Door-dub

Drums

Electric Keyboard

Electric Bass

**Signal Sound**

Sgn.

SOB

Dr.

E/K

E/B

S/E
TITLE: 324
LENGTH OF COMMEICAL: 60 sec.

J = 100

Female Lead Vocal

Female Backing Vocal

Voice-over

Synthesizer

Drums

Piano

Electric Bass

FLU

FBU

U/S

Syn.

2T

Pno.

E/B
when we win... The New South Wales... It's the end...
TITLE: The Bible
LENGTH OF COMMERCIAL: 60 sec.

Male Lead Vocal

Female B/U

Male B/U

Alto Sax

Elec. Str. O/D

Electric gtr.

Drums O/D

Drums

Electric Bass

M.U

F.B.U

R.B.U

N/S

B/S D/B

E/G

Dr./D/B

Dr.

E/B

Don't get a taste...

Drum Rolls

On On F On F On
...and help people work together in harmony. In fact, by working with VANG, your entire company can perform brilliantly.
Voice over

From the land where music...

Shakuhachi

Koto

Synth. Lead

Synth. counter-sol.

Synth. Harmony

Synth. Drums

Rhythmic Effects

U/D

Sh.

Eo.

S/L

SCH

S/H

S/D

K/E
As usual this summer...

Tom-tom (tuned)
APPENDIX D

AN ANALYSIS OF THE MARKETING STRATEGY AND THE COMPOSITIONAL APPROACH TO THE MUSIC VARIABLES, IN EACH OF THIRTY-THREE AWARD-WINNING TELEVISION COMMERCIALS
SCENARIO ONE

Identification

Product: Amoco Petrol
Title of Commercial: 'Nice 'n 'Clean'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Amoco petrol is the best petrol for automobile engines because of its cleanliness. The marketing strategy is to present a young, middle class white collar worker relaxing at the weekend, and taking his girlfriend for a drive in the country. Before beginning his outing he fills up his early model Rolls Royce convertible with Amoco petrol. The lyrics repeat the hook "Amoco nice 'n' clean" as the young man and his girlfriend drive along a tree-studded country road on a bright sunny day. The target market for this automobile product is the consumer who takes pride in maintaining a motor vehicle.

Music Track

A transcription of the music track follows.

Style: Folk/Easy listening
Tonality: Major
Tempo: 4/4 = 100 The equation is 100/4, or 25 bars in 60 seconds.
Rhythm: Rhythmic dynamics in the verse are achieved by the placement of an accent on the fourth quarter note beat in each bar, changing to an eighth note articulation in the chorus, with accents on beats 2 and 4. This development in complexity builds the music's momentum. A drum fill
occurs in the bar preceding the chorus, and also in the last bar of the turnaround.

**Melody:** The melody is based on two motifs. Motive 1 (bar 2) occurs throughout section A. It is identified by the use of non-diatonic neighbouring tones. Motive 2 (bar 15) occurs throughout section B. It is identified by the use of repeated notes. The melodic tessitura is higher in section B than it is in section A. The highest note of section A occurs at bar 12 and is sustained through bar 13.

**Harmony:** Chord progressions for sections A and B are based on the Ionian mode. Chord progressions for section C are based on the Mixolydian mode. Root progressions move predominantly by fifths. The repetition of chord progressions is a feature of this arrangement. In section A bars 1 to 4 are repeated from bars 5 to 8. In section C bars 15 to 18 are a turnaround, and repeat to fade. Section B is identified by the use of a one chord, a C chord, for five bars.

**Form:**

\[
\text{Introduction} + \quad A \quad + \quad B \\
1 \quad + \quad 8 \ (4 + 4) \ + \quad 5 \quad + \quad 4 + 4 \quad \text{to fade}
\]

Total bars: 22

Sections A is the verse. Section B is the chorus. The distinction between the first eight bars and the five bars which follow is a change in tonality to a C pedal chord. The melodic style remains the same. Section B repeats the hook until fade.

**Instrumentation:** Acoustic piano, bass, drums, acoustic guitar, strings, male vocal lead, back-up vocals.

**Texture:** Verse: sparse until bar 9, building to dense from Section B to the end.

**Intensity:** Verse: moderately loud building to loud for the chorus section. A crescendo anticipates the chorus.

**Mood:** Bright and happy

**Sound Effects:** Nil

**Voice Over:** Nil

**Song Lyrics:** A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice.
City livin' catches up with you.
You gotta work 'n' sleep 'n' socialise too,
No time to think in this human zoo.

Verse 2: Weekend's up and you shine the car,
Listen to the radio, you're favourite pop star.
Must escape from the sheep in the street, baal baa!
Find someone you like 'n' hit the tar.

Bridge: Hey, babe, it's a beautiful day,
Fill up the tank and we're on our way.
Gotta look out for this escape machine,
So we go for the petrol that's nice 'n' clean.

Chorus: Amoco, nice 'n' clean,
Amoco, in your machine.
Amoco, nice motor,
So you know it's nice, clean petrol.

Amoco, nice 'n' clean,
Amoco, in your machine.
Amoco, nice motor,
So you know it's nice, clean petrol.

Repeat to fade.

The Dynamics of the Music Track

The climax occurs at the beginning of Section C (bar 15) and is identified by: an increase in intensity and instrumentation the addition of an extra bar to break the symmetry of the four-bar phrase; the use of a repeated C chord for five bars to build the expectation for the entry of the chorus.

Other Significant Compositional Techniques

(i) The noise of roadworks and the bustle of a busy working life are sound effects added to remind the listener of the irritations of a busy working life. The weekend's drive is therefore made more appealing by escaping from these daily irritations.
(ii) The rhythm instruments use a motown pattern to accompany the chorus section. This rhythmic pattern was used extensively in the early 1970's and is therefore appropriate in helping to make the music contemporary.

(iii) The lyrics in the verse paint a picture of working life, with some colourful and descriptive phrases such as "no time to think in this human zoo"... and "escape from the sheep in the street baa, baa".

(iv) The lyrics in the chorus are mixed into the total sound moreso than in the verse. While this builds the texture, it is believed that an error in the mixing exists, because the words in bars 3 and 4 of the chorus are particularly difficult to distinguish clearly.)

The music to this commercial received the award of Trophy in 1976.
SCENARIO TWO

Identification

Product: Rosella Foods
Title of Commercial: Rosella Foods
Length of Commercial: 90 seconds

Marketing Strategy

The concept of this commercial is that Rosella foods stand for quality. The marketing strategy is to present Rosella as a successful company, achieved from humble beginnings by the quality of its service to the Australian public. The target market for this food product is the community.

Music Track

A transcription of the music track follows.

Style: Ballad
Tonality: Major
Tempo: \[ \frac{80}{4} \] or 20 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by an increase in complexity and intensity as the music develops. The rhythm in the verse is only lightly defined by the hi-hat, until the drum fill in the bar preceding the chorus. The chorus articulates eighth notes with accents on beats 2 and 4.
Melody: The melody is based on two motives. Motive 1 (bars 1 and 2) is identified by the syncopation of beat 3 and movement by small leaps and steps in sixteenth notes. Motive 2 (bars 10 and 11) is identified by the syncopation of beat 4, movement in eighth notes, leaps of a fourth and stepwise movement. The tessitura is higher in section B than it is
in section A. The melody is harmonised, predominantly in thirds through section B. A counter melody is introduced when the melody repeats at bar 20.

Harmony: Chord progressions are based on the ionian mode. The last four bars modulate to the dominant key. The pivot chord is chromatic to both keys. The same four-bar chord progressions repeat for the entire chorus.

Form:

\[
A + A(V1) + B + B(V1) \\
4 + 5.5 + 8 + 1 + 8 + 2
\]

Total bars: 28.5

Section A is the verse in which the history of Rosella's growth and the reason for its success are given. The repeat features an extended bar before the entry of the chorus section. Section B features an extended bar at bar 9, before its repeat. There are two extended bars at the end of the commercial, to build the climax of the final cadence.

Instrumentation: Acoustic guitar, electric bass, drums, oboe, violins, glockenspiel, male lead vocal, chorus of male and female singers.

Texture: Sparse at the beginning and builds throughout the song, ending in a dense texture.

Intensity: Verse: sparse, steadily building throughout the song to dense for the final chorus.


Sound-effects: Nil

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice and mixed chorus.

Verse: We started when this land was new,
Six people that was all.
The things we had we cared about,
'N' soon we were'nt so small.
Across the years we've grown because
We care for what we do.
And still today we promise this,
To bring the best to you.
Chorus: Gather it in, bring it on home,
Only the best to you from Rosella. (Rosella)
Rosella knows, Rosella cares,
Only the best to you from Rosella.
(Rosella, Rosella's got the best!)

Gather it in, bring it on home,
Only the best to you from Rosella. (Rosella)
Rosella knows, Rosella cares,
Only the best to you from Rosella. (Rosella, Rosella's got the best!)

The Dynamics of the Music Track

The climax occurs at the end of the piece, and is identified by: an increase in intensity, instrumentation, texture, melodic counterpoint and a strong cadential resolution.

Other Significant Compositional Techniques

(i) The most striking feature of this commercial is that the visuals have been cut to the music. The commercial begins with each visual lasting four beats. From the first chorus this is changed to one visual every two beats, and for the final chorus each visual lasts only one beat. A build in the dynamics and texture of the music accompanies the increasing visual stimulation.

(ii) A vocal chorus is used to answer the male vocal lead. This question and answer style creates additional musical interest when the chorus repeats.

(iii) There is double-tracking of the voices, used to build the texture of the vocal line. This technique is used effectively in section A at bars 8 and 9 to emphasise the words "to bring the best to you", which is the commercial's marketing strategy.

(iv) The ballad song is expansive in style, and effectively parallels the growth and expansion of the Rosella company.
The music to this commercial received the award of Trophy in 1977.
SCENARIO THREE

Identification

Product: Beverages-Alcoholic - Tooheys Ltd.
Title of Commercial: 'Sailing'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Tooheys beer is the ideal drink for sportsmen celebrating their competition victories. The marketing strategy is to present Tooheys beer as a reward for the victors of a competitive yacht race. The camaraderie of the winners is a significant aspect of the strategy. The target market for this alcoholic beverage is the male who enjoys participating in (or watching) competitive sport.

Music Track

A transcription of the music follows.

Style: Folk/Rock/Sing-along
Tonality: Major
Tempo: =112 The equation is 112/4 = 28 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the delayed introduction of the drums until bar 7; the accenting of the second eighth-note of each beat; the use of a sixteenth-note drum pattern; and the introduction of a motown rhythmic pattern at the chorus.
Melody: The melody is based on three motifs. Motive 1 (bar 1) is identified by a sixteenth-note pattern. Motive 2 (bars 2 and 3) is a descending answer phrase to motive 1, and is identified by its rhythmic variety. These two motives, with variants, constitute the verse. Motive 3 (bar 19)
begins section B and is identified by a syncopated rhythm ending with a scotch snap. Motive 3 is repeated at a higher register each time it is restated, building the melodic dynamics. The tessitura is higher in section B than it is in section A. The highest note of section A is the last note, building the melodic dynamics before the entry of the chorus.

Harmony: The chord progressions are all based on the Ionian mode. Root progressions by fifths in the chorus build the music's momentum.

Form:

\[
\begin{align*}
A & \quad + \\
12 (3 + 3 + 3 + 3) + 5.5 & \quad + \\
B & \quad 4 + 4
\end{align*}
\]

Total bars: 25.5

Section A is the verse and section B is the chorus. The melody in section A contains a three-bar phrase repeated four times. The chorus contains a four-bar phrase repeated twice. A 2/4 bar at bar 17 disturbs the symmetry and builds interest before the entry of the chorus.

Instrumentation: Acoustic guitar, drums, electric bass, male vocal lead and male chorus.


Intensity: Verse: moderately loud, building to loud for the chorus by the addition of crowd cheering and boat horns.


Sound-effects: Winner's gun, boat horns, crowds cheering.

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male baritone voice.

Verse: How do ya feel? Three days at the wheel, takin' on the sea 'n' sun. How do ya feel? Workin' ropes 'n' steel, 'n' there's no rest for anyone. How do ya feel? When they're right on your keel as if the race had just begun. How do ya feel? When the spinnaker fills 'n' you're flyin' high on a winning run. How do ya feel? How do ya feel?
Chorus: I feel like a Tooheys, I feel like a Tooheys,  
I feel like a Tooheys or two.  
I feel like a Tooheys, I feel like a Tooheys,  
I feel like a Tooheys draft brew!

The Dynamics of the Music Track

The climax occurs at the last bar of the verse (bar 18) and is identified by: a rest bar, with only the hi-hat keeping time, effectively delaying the entry of the chorus for one bar, and building the anticipation for its entry.

Other Significant Compositional Techniques

(i) The delayed entry of the electric bass and drums at the end of bar 6 adds momentum to the music.

(ii) The motown rhythm in the drums provides a strongly rhythmic basis for the chorus which is enhanced by the one bar of drum improvisation at bar 22 before the repeat of the chorus section.

(iii) The all-male chorus singing the melody in octaves adds strength to the vocal line. (The lower octave is frequently used in commercials to make the music sound more 'masculine' or 'macho'). The lyrics ask the question "how do you feel?" in the verse, and answer "I feel like a Tooheys" in the chorus. This simplicity of structure and lyric content, combined with the repetition, serves to reinforce the marketing strategy.

The music to this commercial received the award of Highly Commended in 1977.
SCENARIO FOUR

Identification

Product: Air Travel - Air New Zealand
Title of Commercial: 'Pacific's No. 1'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Air New Zealand is the best airline to fly passengers across the Pacific ocean, because it travels to more destinations in the region than any other airline. The marketing strategy is to present visuals of the aircraft in flight, interspersed with visuals of a selection of attractive tourist destinations. The target market for this transport service is the Australian holiday-maker, planning to travel to New Zealand and the Pacific Region.

Music Track

A transcription of the music track follows.

Style: Soft Rock
Tonality: Major
Tempo: \( = 132 \) The equation is 132/4, or 33 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the emphasis of beats 2 and 4 in the drum accompaniment; the syncopated vocal, piano and synthesizer parts; and the dotted rhythmic figure played by the bass.
Melody: The melody is based on three motives. Motive 1 (bar 1) is a syncopated three-note figure, repeated with upward rising variants. Motive 2 (bar 5) is contrasted by longer note values and movement by step. Motive 3 (bar 19) is
identified by a highly syncopated figure upon which section B is based. It moves predominantly by step.
Harmony: Chord progressions are based on the ionian mode. Primary chords predominate.
Form:

\[
\text{Introduction } + \text{ A } + \text{ A (V1) } + \text{ B } + \text{ B (V1)}
\]

\[
1 \quad + \quad 8 \quad + \quad 9 \quad 7 \quad + \quad 7
\]
Total bars: 32
Section A is the verse, section B is the chorus.
Instrumentation: Acoustic piano, electric bass, drums, acoustic guitar, violins, synthesizer, male solo voice, chorus of mixed voices.
Intensity: Moderately loud
Mood: Graceful
Sound-effects: Nil
Voice-over: A transcription of the copy follows. It is spoken by a male light baritone voice.

Air New Zealand can fly you to more places in the Pacific than any other airline. Simply call Air New Zealand or your travel agent, and fly the Pacific's Number One.

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice and a mixed chorus.

Verse: With the green of the sea and the blue of the sky, Air New Zealand goes soaring.
With the big DC10's, clean and quiet as they fly, Air New Zealand, we're soaring!

Chorus: We're the Pacific's number one, We're the new birds of the sun, The Pacific's number one... We're the Pacific's number one!
The Dynamics of the Music Track

The climax occurs at the beginning of the chorus (bar 18), and is identified by: an increase in texture; the introduction of vocal harmony; the introduction of an extended bar preceding the entry of the chorus builds the anticipation for its entry; and the upward rising melodic figure played by unison violins.

Other Significant Compositional Techniques

(i) The treatment of the voice tracks at letter A, bars 15, 16 and 17, is ingenious. The melody rises in pitch as the words "we're soaring" are sung. This is achieved by using female voices in place of the male solo, which concludes at letter A, bar 14. Female voices sound one octave higher than male voices, so the melody can therefore continue to rise in pitch by introducing female voices at this juncture. In addition to this effect, the composer uses whole-notes for the word 'soaring' and sustains the sound for bars 15, 16 and 17. To avoid sustaining voices, singing 'ah', the 'ing' vowel is faded down, whole the 'ah' vowel is faded up, sustaining the melody note for bars 16 and 17 on a much more attractive vocal sound. This is indeed a clever device, which enhances the impact and appeal of the melodic line.

(ii) The chorus is sung by mixed voices doubled at the octave, with the male voices adding an inner harmony part in the high register. The voices are not 'voiced' in block harmony. There is 'space' between the upper male voices and the female voices, which is consistent with the textural approach of the entire arrangement.

(iii) The use of the synthesizer in the register of the scale G6 to G7 creates a pitch range for the entire piece of seven octaves. This gives the music its 'soaring' quality.
(iv) The register of motive 3 falls into the 'gap' created by the upper and lower melodic limits of motive 1. The significance of this compositional technique is that the register of the chorus is preserved for its entry.

The music to this commercial received the award of Best of Category in 1979.
SCENARIO FIVE

Identification

Production: Community Service
Title of Commercial: Have A Go Australia'
Length of Commercial: 90 seconds

Marketing Strategy

The concept of this commercial is that are Australians willing to work harder to maintain our country's prosperity, in order to avoid a drop in living standards. The marketing strategy is to present a combination of song lyrics and visual images which encapsulate a contemporary Australian lifestyle, in order to remind the viewer of the legacy left to all Australians by soldiers from the World Wars. The target market for this community service appeal is the working class Australian.

Music Track

A transcription of the music track follows.

Style: Folk/ Sing-Along
Tonality: Major
Tempo: There are two different tempos in this commercial. Tempo 1 =96. The equation is 96/4 or 24 bars in 60 seconds. (The 8 bars of this section therefore last for 20 seconds). Tempo 2 is =138. The equation is 138/4 or 38.5 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: accents on beats 2 and 4 played by guitar and drums; the use of stopped tempo; and altered rhythmic patterns in the chorus.
Melody: The melody is based on two motives. Motive 1 (bars 1 and 2) is identified by descending stepwise movement, commencing on the third note of the scale. It incorporates a dotted rhythm and syncopation for the entry of the voice at bar 9. Motive 2 (bars 25 and 26) is identified by its dotted rhythm, and changing direction, which descends and then rises. The remainder of section B features a variant of motive 1. The melody attains its highest point in section B (bar 28). However, the range of the entire melody is small (from G2 to B4). Vocal harmony is added from the beginning of section B to the end.

Harmony: Chord progressions are based on the ionian mode. A brief modulation to the dominant occurs in section B. Root progression by fifths predominates.

Form:

\[
\text{Anacrusis} + A + A (V1) + A (V2) + B + B (V1) \\
0.25 + 8 + 8 + 10 + 8 + 4
\]

Total bars: 46

Section B contains the hook phrase, "Have a go, we can do it."

Instrumentation: Acoustic piano, electric bass, drums, acoustic guitar, male solo vocal, chorus of mixed voices.

Texture: Moderately dense

Intensity: Moderately loud incorporating a crescendo at bars 33 and 34

Mood: Restless and sobering

Sound-Effects: Guns shooting, marching troops

Voice-Over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male baritone voice.

Verse 1: It's a typical Aussie morning on a typical Aussie day, And I love this place I was born in, in a typical Aussie way.

Verse 2: And I'd sure hate to lose our sunshine, But I can feel it slippin' away, And we're gonna have to wake up sometime, That everything is not okay.
Chorus: Have a go, we can do it,  
Have a go, we'll come through it,  
That's how we got the country started,  
Boots 'n' all and not half-hearted.

Verse 3: Let's all climb that mountain,  
That's what mountains are for,  
Let's all stand up for the countin'  
Where we can be is worth workin' for.

Chorus: Have a go, you can do it,  
Have a go, we can do it!

**The Dynamics of the Music Track**

The climax occurs at the end of the chorus section (bars 34 and 35) and is identified by: a melodic sequence which is repeated at a higher pitch than at bars 30 and 31; end of a six-bar phrase, while all other phrases have been four bars in length; the absence of a harmonic accompaniment by bass and guitar; and drums fills to build the music's momentum.

**Other Significant Compositional Techniques**

(i) The opening 8 bars are played rubato by a solo acoustic guitar. This style complements the visuals which present people beginning work during the early hours of a "typical Aussie day".

(ii) A two-bar addition to section B, incorporating a snare-drum marching rhythm, complements the visuals of soldiers marching.

(iii) The use of a heavily accented off-beat, combined with syncopation in the melody line, generates the song's momentum.

(iv) The chorus of mixed voices is introduced from verse 2, singing alternate phrases with the male solo voice, highlighting key phrases of the lyrics.
The music to this commercial received the award of Highly Commended in 1979.
SCENARIO SIX

Identification

Product: 'Moove' Flavoured Milk. Dairy Promotions Council
Title of Commercial: 'Moove Rock & Roll'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that 'Moove flavoured milk as the drink enjoyed by young people. The marketing strategy is to present a group of teenagers on the beach on a sunny day, having fun, and drinking 'Moove' milk. The setting is not without sensuality. The target market for this non-alcoholic beverage is the teenager in his or her formative years who are beginning to relate to the opposite sex.

Music Track

A transcription of the music follows.

Style: Rock/Blues
Tonality: Major
Tempo: = 132 The equation is 132/4 or 33 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the bass guitar playing only on beats 2 and 4 in Section A; the syncopated rhythmic figures at bars 7 to 10; and a heavily accented back-beat combined with a dotted rhythm swing feel.
Melody: The melody is based on three motives. Motive 1 (bar 2) is identified by the flattened 7th and the interval of a descending fourth. Motive 2 (bar 9) is identified by a rising three-note syncopated figure. Motive 3 (bars 14 and 15), the first two bars of section B is identified by movement by small leaps.
Harmony: Chord progressions are based on the ionian mode. Section B employs chromatic chordal harmony leading up to the chorus.

Form: 

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
<td>4</td>
<td>20</td>
</tr>
</tbody>
</table>

Total bars: 32

Sections A and B constitute the verse. Section C is the chorus. The beginning of section B is identified by the entry of additional voices and a gradual build in dynamics. Section C is comprised of a four-bar phrase repeated five times to fade. It contains the hook phrase "Moove it baby, Moove it, Moove your body to it".

Instrumentation: Acoustic piano, electric bass, drums, electric guitar, alto saxophone, tambourine, male and female solo vocals, mixed backing vocals.


Intensity: Moderately loud at Section A building to very loud at Section B.


Sound-Effects: Nil

Voice-Over: A transcription of the copy follows. It is spoken by a male baritone voice near the end of the commercial.  

"Moove flavoured milk."

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light tenor voice and a female soprano voice.

Verse: When things are lazy, you can make 'em crazy baby,  
Moove it! (Moove it!)  
Hey little raver, simply name your flavour baby,  
Moove it!

Chocolate Moovel (Moove it on, strawberry!)  
Moovel! (Moove it, iced coffee)  
Moovel! (Moove it on!)  
Banana Moovel! (All the time!)

Chorus: Moove it, baby, Moove it,  
Moove your body to it.  
Moove it baby, Moove it,  
Keep it Moovin' on!
Moove it, baby, Moove it,
Moove it, you can do it,
Moove it baby, Moove it,
'Til the day is gone!
Moove it, baby, Moove it,
Yeh, there's nothin' to it,
Moove it baby, Moove it,
Moove it right along!

Repeat to fade.

The Dynamics of the Music Track

The climax occurs at the beginning of the chorus (bar 13) and is identified by: an exciting build-up from bar 9 of intensity, rhythmic complexity in the form of syncopation and counterpoint, pitch range, and upward moving melodic lines.

Other Significant Compositional Techniques

(i) The entry of the bass at bar 1 on the off-beats immediately provides the music's 'bounce'. Additional instruments are then introduced at bars 1, 3 and 7. At the same time the music increases in dynamics. The combined effect is a dramatic increase in excitement and momentum.

(ii) The use of the chromatic scale to raise the pitch at bars 9 and 10 also contributes to the excitement. The piano plays rapid glissandos, and the singers shout the lyrics, both devices adding to the frenzy of the bars preceding the entry of the chorus. The singers are voiced in their top register in the chorus, while the soloists improvise vocal cliches as overdubs. The effect is of controlled frenzy and certainly generates a wildness which becomes associated with the product.

(iii) Melodic dynamics are obtained in section A by the alternation of the male and female soloists. This technique not only provides contrast, but also varies the tessitura of the melody.
(iv) Melodic dynamics are obtained in section B by the addition of the vocal chorus, and the overdubbed screaming male high tenor voice.

The music to this commercial received the award of Highly Commended in 1979.
Identify the Product: World Series Cricket
Title of Commercial: 'Come On Aussie'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Australians will want to attend the World Series Cricket Competition, in order to support and encourage Australian cricketers to play well. The marketing strategy is to present each of the cricketers with a mannerism or quality that can be easily remembered, and which can also serve to endear each player to the public. As the song lyrics unfold the visuals capture the mannerisms and qualities of each player in turn. The targeted audience, in addition to cricket enthusiasts, includes the general public.

Music Track

A transcription of the music follows.

Style:
Tonality: Major
Tempo: = 132. The equation is 132/4 = 33 bars in 60 seconds.
Form:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Verse</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 + 4</td>
<td>16 (8 + 8)</td>
<td>8 (2 X 4)</td>
</tr>
</tbody>
</table>

Total bars: 32
The introduction is sung ad libitum. It consists of short phrases, as much spoken as sung, and lasts for 15 seconds. It is termed a 'parallel' because the message of the lyrics is the same as the verse, but
the lyrics themselves differ. The verse begins in tempo, and consists of a repeated 8 bar format. The chorus is a 2 bar hook, which is sung four times.

**Style:** Country

**Dynamics:** mp to mf

**Harmony:** Ionian and Mixolydian modes

**Instrumentation:** Piano, electric bass, drums, electric and acoustic guitars, lead male vocal, male and female backing voices

**Texture:** Thin to moderate

**Mood:** Bright

**Voice-Over:** Nil

**Sound-Effects:** Crowd cheering and applauding, shouts of 'come on', hand-clapping.

**The Dynamics of the Music Track**

The climax occurs at the beginning of the chorus section. The tempo commences when the cricketers are shown in action, which serves to build excitement. With the addition of backing voices added to the cheering crowds, the chorus continues to build the excitement. By doubling the melody in octaves, the melodic contour is strengthened and therefore becomes easier to remember.

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO EIGHT

Identification

Product: Vitamins. A Community Service
Title of Commercial: 'Vitamins'
Length of Commercial: 60 seconds.

Marketing Strategy

The concept of this commercial is that vitamins are beneficial to a healthy lifestyle. The marketing strategy is to present each vitamin as a cartoon character, contrasted in colour, voice quality, and personality. The target market for this community service commercial is the child.

Music Track

A transcription of the music score follows.

Style: Novelty
Tonality: Major
Tempo: $=102$ (Alla breve) The equation is $102/2$ or 51 bars in 60 seconds.

Rhythm: The rhythmic dynamics are achieved by: the dotted rhythm accompaniment; the syncopated melody; and the use of four contrasting motives in a complex form.

Melody: The melody is based on four motives. Motive 1 (bars 1 to 3) is identified by the inclusion of non-diatonic neighbouring tones, the syncopation of the third beat in the bar, and a dotted rhythmic figure. Its direction is upwards and it is harmonised in thirds. Motive 2 (bars 8 and 9) is identified by its syncopated rhythmic figure and commencement on the second eighth-note of the bar. Motive 3 (bar 16 and 17) is identified by the syncopation
of beat four in the bar, a dotted rhythmic figure and by wide leaps of fifths and sixths. Motive 4 (bars 25 to 28) is sung entirely on one note and is contrasted by avoiding syncopation.

Harmony: Chord progressions are based on the ionian mode for sections A and B. Chord progressions for section C and section C variant 1 are based on the upper tetrachord of the aeolian mode. The 2 bar chord progression at bars 1 and 2 of B is unusual, in that chord V (dominant 7th) resolves onto the sub-dominant, instead of the tonic. The tag is noteworthy because of its modulation to the sub-dominant key.

Form:
A (parallel) + B + C + B (V1) + C (V1) + A (V1) + D (Tag) 8 + 16 + 5 + 8 + 4 + 4 + 4 to fade*
* 4 = 2 bars repeated to fade
Total bars: 51

Section B is distinguished by the repetition of a two-bar chord sequence, while section C uses chords on the flattened sixth and seventh.

Instrumentation: Electric bass, drums, acoustic guitar, tone blocks, male 'character' voices.

Texture: Moderate
Intensity: Moderately loud
Mood: Whimsical
Sound Effects: Vocal screams recorded at fast speed.
Voice-Over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by male 'character' voices.

Introduction:
Vitamins and minerals can help you on your way,
The're in vegetables, dairy foods, meat and fruit,
So ask your mum today!

Verses: I'm vitamin A, ooh, I'll help you see,
Yes I'll help you grow, germs don't like me.
Oh, I'm vitamin B, oh,
So if you're feelin' low, no energy,
Look for our famous grade, oh,
Go to vitamin B.
I'm vitamin C, I fight colds and deseases,
They never have a chance when you take a lot of 'meezes'.
Get out in the sunshine and get vitamin D,
I'm good for your eyes, I'm good for your bones.
Here's vitamin E. (Thank you very much vitamin D.)
I'm vitamin E, I'm good for your corpuscles,
Take a lot of me and I'll get into your muscles.

Conclusion:
We're in vegetables, dairy foods, meat and fruit,
Just ask your mum today!
A! B! C! D! E!

The Dynamics of the Music Track

The climax occurs at the tag, and is identified by: the unexpected modulation; the introduction of a new motive for the ending; melodic harmony in thirds; and 'stab chords' by the guitar.

Other Significant Compositional Techniques

(i) The association of 'character' voices with different vitamins builds the melodic interest.

(ii) The voices used for back-up singers in the visuals for vitamin B are singing with an exaggerated vibrato, and are recorded in close harmony, creating a comical effect.

(iii) The music transcription reveals the absence of drums after section A, the beat being maintained by an intoned sound effect. Drums return at section CV1. This contrast adds stimulation.

(iv) The bass is absent until section B and then plays a repeated riff every second bar. The harmonic continuity is maintained by the acoustic guitar.

(v) The exceptionally light musical accompaniment serves to highlight the 'character' voices, and in turn, the message of the lyrics.
The music to this commercial was awarded Highly Commended in 1981.
SCENARIO NINE

Identification:

Product: Pollution Control Commission of New South Wales
Title of Commercial: 'Do the Right Thing'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that, by raising public awareness about keeping Australia beautiful, Australians will avoid littering. The marketing strategy is to embarrass littering offenders to such an extent that they are motivated to dispose of their rubbish into the receptacles provided. The target market for this commercial is the community.

Music Track

A transcription of the music follows.

Style: Rock/Sing-along
Tonality: Major
Tempo: =132  The equation is 132/4 or 33 bars of music in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: a heavy backbeat; syncopated piano chords; changes to the main rhythmic pattern (bar 12-bar 16, note 5 ); and change of accents.
Melody: The melody is based on two motives. Motive 1 (bars 1 and 2) is identified by leaps of a third and movement by step. Motive 2 (bar 5) is identified by a quarter note triplet figure. The mordent (bar 4) is also a feature of the melody.
Harmony: Chord progressions are based on the ionian mode. Primary chords only are used.
Form:

\[
\text{Introduction + A + A (V1) + A (V2) + A (V3) + 1 + 6 + 8 + 6 + 10}
\]

Total bars: 31

The hook "Do the right thing" occurs in each section A. A (V3) is distinguishable by a key change (up one tone from C to D)

Instrumentation: Acoustic piano, bass, drums, synthesizer and children's voices.

Texture: Moderately dense

Intensity: Moderately loud to loud

Mood: Bright and happy

Sound Effects: Nil

Voice-Over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light tenor voice.

Verse 1: When you're out, when you're about, With everything you bring, Do the right thing! Change your way, have a better day, Come on everybody sing, Do the right thing, do the right thing!

Verse 2: Do it right, keep it out of sight, Drop it in a bin, do the right thing. Just stop and think before that can goes clink! Everything you bring, do the right thing, Do the right thing, do the right thing, Do the right thing!

The Dynamics of the Music Track

The climax occurs at bar 56 and is identified by: the introduction of sixteenth notes played by the drums and synthesizer; and the children's voices singing a long sustained note, which is the highest note of the melody.
Other Significant Compositional Techniques

(i) The entry of the hook phrase is highlighted each time by a stopped tempo.

(ii) The acoustic piano has a syncopated rhythm against the straight four beat repeated notes in the bass guitar, which builds the song’s momentum.

(iii) The acoustic piano and the drums play in sixteenths after 4 bars of section AV1 and AV 3, which also builds the momentum.

(iv) The synthesizer figure which joins section A to section A1 is distinctive, and arrests the attention before the re-entry of the voice. The same figure is used to link section A2 to section A3, and also to accommodate the change of key.

(v) Children’s voices join the male lead in A1 and A3 to sing the hook phrase. The use of children’s voices builds the appeal of the message.

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO TEN

Identification

Product: Faberge Australia (Brut 33)
Title of Commercial: 'Parachute'
Length of Commercial: 30 seconds.

Marketing Strategy

The concept of this commercial is that Brut 33 is the after-shave used by 'macho' men. The marketing strategy is to present a man about to skydive out of an aircraft. As he plumets towards the ground, the visuals show Brut 33 being splashed onto a hairy-chested male torso. A deep and husky male voice-over again identifies the product as the commercial concludes. The target market for this toiletries product is the male who identifies with the image of manhood represented in the visuals.

Music Track

A transcription of the music follows.

Style: Instrumental/mood music
Tonality: Minor
Tempo: = 84 The equation is 84/4. This is 21 bars in 60 seconds, or 10.5 bars in 30 seconds (a total of 42 beats).
Rhythm: Rhythmic dynamics are achieved by changes between 6/8, 9/8 and 12/8, which occur to accommodate entries of the melodic motive.
Melody: The melody is based on one motive. Motive 1 (bars 1 and 2) is a triplet figure stepping up and down the notes of the C minor triad. Its first entry is played by the bass guitar. All subsequent entries are played by the electric guitar.
Harmony: Chord progressions are based on the upper tetrachord of the aeolian mode.

Form:

\[
\text{Introduction} + A + B \\
2 + 8 + 4
\]

Total beats: 40

Beats have been used rather than bars to indicate the equation, owing to the number of tempo changes in the music. In this example, the division into A and B is arbitrary. A clear change in musical content does not occur in such a short piece of music. Section B has been so named because there is a different bass note used at bar 9 to the preceding bars which are written over the same bass note. In addition, section B does not repeat the motive which is first heard in the introduction, and is repeated frequently throughout section A. Section B is primarily cadential material.

Instrumentation: Electric bass, drums, electric guitar, synthesizer.

Texture: Sparse to moderate

Intensity: Moderately loud

Mood: Somewhat dramatic

Sound Effects: Nil

Voice-Over: A transcription of the copy follows. It is spoken by a male batitone voice.

"Brut 33 splash on...by Faberge."

Song Lyrics: Nil

The Dynamics of the Music Track

The climax occurs at the penultimate bar and is identified by: the cadence point; a crash cymbal; an upward moving bass; and synthesizer arpeggio.
Other Significant Compositional Techniques:

(i) The throbbing repeated bass notes add a dramatic element to the music.

(ii) It can be seen in the music transcription that the guitar melodic motive is played six times, each repetition being separated from its predecessor by progressively fewer beats. The resultant cumulative effect builds a climax in the music at the end of bar 8. (The music may generate even more momentum if the guitar motive were to be continued for the remaining three bars).

(iii) The rhythmic changes in tempo build the rhythmic dynamics of the music track.

(iv) The addition of the whirring helicopter rotar sound effect enhances the dramatic quality of the music.

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO ELEVEN

Identification

Product: HSV 7's Big League Football Replay
Title of Commercial: "Up There Cazaly"
Length of Commercial: 80 seconds

Marketing Strategy

The concept of this commercial is that attendance at an Australian Rules football match is an exciting experience. The marketing strategy is to present the 'spills and thrills' of the big games, and the cheering and enthusiasm of the crowd as a goal is kicked. The target market for this recreational product is the sporting enthusiast.

Music Track

A transcription of the music follows.

Style: Folk/Rock/Sing-along
Tonality: Major
Tempo: Verse: =104. Chorus: =88. The equations are: 104/4 or 26 bars in 60 seconds; 88/4 or 22 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the heavy backbeat in the chorus; a slower tempo and broader phrasing in the chorus section to that of the verse; and sixteenth notes played on a tambourine for the repeat of the chorus section.
Melody: The melody is based on two motives. Motive 1 (bar 1) is identified by the use of repeated notes and the inclusion of neighbouring tones. Motive 2 (bar 11), section B, is identified by the syncopation of beat two and a descending pattern, with movement predominantly by step. The vocal
register is higher in section B than in section A. Section B is harmonised in thirds.

Harmony: Chord progressions in section A are based on the ionian mode. There is a key change from D to F for the chorus. The pivot chord is the flattened 7th of D, which becomes the dominant of F.

Form:

\[ A + B + B (V1) + \text{Tag} \]
\[ 10 + 8 + 8 + 4 \]

Total: 30 bars

Section A is the verse and Section B is the chorus. Section A, including a rallentando, runs twenty-five seconds and Section B for fifty-five seconds.

Instrumentation: Acoustic piano, electric bass, drums, acoustic guitar, electric guitar, synthesizer, tympani, tambourine, ratchet, male solo, back-up male singers.


Intensity: Verse: moderately loud. Crescendo at bars 9 and 10, building to very loud for the chorus.

Mood: Verse: bright. Chorus: exhilarating

Sound Effects: Crowd Cheering

Voice-Over: Nil.

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice and a male chorus.

Verse:

Work to earn a living but on weekends comes the time,
You can do whatever turns you on, get out and clear your mind.
Me, I like football, but there's a lot of things around,
When you line 'em up together, the footy wins hands down.

Chorus:

Up there cazaly, up there and fight,
Out there and at 'em, show 'em you're might,
Up there cazaly, don't let 'em win.
Fly like an eagle, you're out there to win!

Up there cazaly, you're out there to win,
Up there and at 'em, don't let 'em in.
Up there cazaly, show 'em your highs,
Fight like the devil, the crowd's on your side.
The crowd's on your side!
The Dynamics of the Music Track

There are two climaxes. The first occurs at the beginning of the chorus (bar 11) and is identified by an increase in intensity, instrumentation and texture. This increased level of intensity is maintained throughout the chorus. The second climax occurs at the end of the piece, and is identified by the highest note and longest note values of the melody; an increase in texture; and the addition of vocal harmony.

Other Significant Compositional Techniques

(i) The increase in texture achieved by the addition of instruments at bars 9 and 10, combined with a rallentando and a crescendo, dramatise the music and herald the entry of the chorus.

(ii) There is a very heavy off-beat in the first entry of the chorus, section B, bars 1 to 8, which enhances the music's impact.

(iii) The tambourine begins to play in sixteenths from bar 9 of section B (the repeat of the melody). This simple addition to the rhythm contributes considerably to the music's momentum.

(iv) The boisterous singing, combined with a plentiful supply of echo, achieves the effect of a vast expanse of sound, which complements the visuals of shouting and cheering for football supporters at the game.

The music to this commercial received the award of Highly Commended in 1980.
Identification

Product: Dairy Promotions Council
Title of Commercial: 'Fantasy Island'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Moove flavoured milk is the drink enjoyed by young people when playing water sport 'activities' at secluded beach locations. The marketing strategy is to present a beautiful girl clad in a scant bikini rolling in the water. An eager young male is shown diving into the waves (obviously to cool his ardour). Later, both subjects are shown swimming underwater. The target market for this dairy product is the teenager.

Music Track

A transcription of the music follows.

Style: Soft Rock/Blues
Tonality: Major
Tempo: = 104 The equation is 104/4 = 26 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the placement of the guitar chords on the 2nd, 4th, 6th and 8th notes in each bar; the accented backbeat of the drums; and the syncopated bass part.
Melody: The melody is based on two motives. Motive 1, which is associated with section A, does not appear until section A repeats (bar 13) because the first verse is whispered rather than sung. It is identified by repeated sixteenth notes and one wide leap of a seventh. Motive 2 (bars 9 and
section B, is identified by repeated sixteenth notes and one upward leap of a minor third. Both motives are syncopated, motive 2 moreso that motive 1. The melody uses the blues mode.

**Harmony:** The chord progressions are based on a blues scale, with tonal centre of D. The focus of the tonal centre vacillates between A and D, achieved by the predominance of unresolved dominant 7th chords.

**Form:**

\[ A + B + A (V1) + B (V1) \]
\[ (4 + 4) + 4 + (4 + 4) + 5 \]

Total bars: 25

The form is simple and uncomplicated. The additional bar in the repeated section B merely accommodates the final chord.

**Instruments:** Piano, bass, drums, electric guitar, tenor saxophone, solo.

**Texture:** Sparse at the beginning and medium from letter B2 to the end.

**Intensity:** Moderately soft at the beginning, growing to loud at the end.

**Mood:** Yearning and passionate

**Sound-Effects:** Nil

**Voice-Over:** Nil

**Song Lyrics:** A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice and a female soprano voice.

**Verse 1:** Take me to a place where I can feel the wind blow,
Shower me in all the flavours of a rainbow,
Moove me!
Tell me with your lips the things I'm gonna taste now,
Take me to the stars, so shoot me into space now,
Moove me!
(Aahl)

**Chorus:** Aahl! (aahl) baby won't you moove me, (moove me!)
Baby won't you moove me, (moove me!)
Baby won't you moove me, aah!
Verse 2: Open me with passion cool me with a shower, 
Take me down to find an underwater flower, 
Moove me! 
Aah! 
Drippin' in the deep where all the little fish play, 
Swimmin' in the sweet warm ripples of a mermaid, 
Moove me! 
(Ooh! ooh!)

Chorus: Aah! (aahl) baby won't you moove me (moove mel) 
Baby won't you moove me (moove mel) 
Baby won't you moove me, moove me!

The Dynamics of the Music Track

The climax occurs at the last note of the piece, identified by: a build-up of intensity occurs in the drums, guitar, and voices; and a stab chord from the electric guitar; and an increase in texture and intensity towards the final cadence.

Other Significant Compositional Techniques

(i) The close-miked, half-whispered, sensual delivery of the solo singers immediately establishes the commercial's intent. This delivery is enhanced by a phasing effect of the female voice at its initial entry.

(ii) The sensuality of the visuals is captured by the singers' style of delivery. To make absolutely sure that the viewer is in no doubt about the commercial's intent, the singers engage in suggestive moanings, while they sing "baby won't you move me" (spelt 'Moove').

(iii) The electric guitar is also a distinctive contributor to the musical style and mood. The rhythm guitar plays incessant high-pitched chords, with eighth note off-beats in each bar, creating the music's 'throb', while the solo electric guitar wails away with vibrato 'cries'. 
(iv) The swapping of the roles of the male and female solo voices contrasts the melodic tessitura and builds the melodic dynamics.

The music to this commercial received the award of Trophy in 1981.
SCENARIO THIRTEEN

Identification

Product: Vegetable Oils Pty. Ltd.
Title of Commercial: 'You Ought To Be Congratulated'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is to associate Meadowlea margarine with a mother's culinary expertise and the approbation she receives from her family at the dinner table. The marketing strategy is to present the mother of the household serving an appetising menu to her extremely appreciative family. A number of tasty dishes are shown with plentiful supplies of margarine dobbed on top. The roles of mother, grandmother and wife, are each presented in turn, producing various dishes to their respective families, amidst approving smiles and displays of gratitude. The viewer is reminded in the hook phrase that 'you' (the woman serving the food) 'ought to be congratulated'. The target market for this dairy product is the housewife.

Music Track

A transcription of the music follows.

Style: Folk/Easy Listening (MOR)
Tonality: Major
Tempo: $= 152$ The equation is $152/4 = 38$ bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by: the stopped tempos at bars 8, 9, 10, 11, 18, 19, 20 and 22 add to the rhythmic dynamics; and the melodic syncopation.
Melody: The melody is based on three motives. Motive 1 (bars 2 and 3) is identified by the inclusion of non-diatonic...
neighbouring tones, a dotted rhythmic figure and a final interval of a third. Motive 2 (bars 10 and 11) is a variant of motive 1 but has two features which make it distinguishable. Firstly, it does not employ non-diatonic neighbouring tones, and secondly, it covers a much wider range of notes. Its final interval still employs the third, though it descends rather than ascends. Motive 3 (bars 10 and 11) is identified by a descending movement by step.

Harmony: Chord progressions are based on the Ionian mode. Primary chords predominate. Imperfect cadences conclude sections A and A variant 1, forming perfect cadences with the start of each new section. This device builds the music's momentum.

Form:

Introduction + A + A (V1) + B

1 + 10 + 12 + 11

Total bars: 34

Instrumentation: Electric bass, drums, acoustic guitar, male vocal solo, female back-up singers.

Texture: Sparse to moderate

Intensity: Moderately loud

Mood: Playful and happy

Sound-Effects: Nil

Voice-Over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male baritone voice.

Verse: Heap it on an Idaho potato...(Meadow Lea)
Smooth it on steaming beans and marrow...(Meadow Lea)
Dob it on a cob of golden yellow,
Walt until they taste it,
You oughta be congratulated.

Pile it on a piping hot muffin....(Meadow Lea)
Spread it on bread before you put the other stuff in.
Melt it in a jaffle, hey that's somethin',
Walt until they taste it,
You oughta be congratulated,
You oughta be congratulated.
Chorus: Give em good and give em plenty,
Spread it round and don't spare any,
Give em good and give em plenty,
Meadow Lea,
You oughta be congratulated.
Wait until they taste it!

The Dynamics of the Music Track

The climax occurs at bar 31, and is identified by: the highest melody note; a sustained note of comparatively longer value; harmony from the backing vocals; and an increase in intensity.

Other Significant Compositional Techniques

(i) It is noteworthy that this commercial uses two hook phrases ("wait until they taste it" and "you ought to be congratulated"), both of which are given equal exposure throughout the commercial.

(ii) The hook phrases of the commercial are highlighted by the use of stopped tempos.

(iii) The dotted rhythm creates an 'easy listening' style.

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO FOURTEEN

Identification

Product: Beverages-Alcoholic - Tooheys Ltd.
Title of Commercial: 'Surfboat'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Tooheys beer is the ideal drink for sportsmen celebrating their competition victories. The marketing strategy is to present Tooheys beer as a reward for the victors of a competitive surfboat race. The camaraderie of the winners is a significant aspect of the strategy. The target market for this alcoholic beverage is the male who enjoys participating in (or watching) competitive sport.

Music Track

The music in this commercial is exactly the same as the music in the commercial entitled 'Sailing' (Scenario Three)

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO FIFTEEN

Identification

Product: Benson and Hedges World Series Cricket
Title of Commercial: Australia versus New Zealand; Australia versus India
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Australian spectators are enthusiastic supporters of Australian cricketers, in the World Series Cricket competition. The marketing strategy is to present crowds of spectators cheering 'Aussie' players in action on the playing field. The target market for this recreation product is the sporting enthusiast.

Music Track

A transcription of the music follows.

Style: Folk/Sing-along
Tonality: Major
Tempo: =138 The equation is 138/4 or 34.5 bars in 60 seconds.

Rhythm: Rhythmic dynamics are achieved by a strong back beat and the drum fill (bar 22) before the entry of the chorus.

Melody: The melody is based on one motive. Motive 1 (bar 27) is identified by a descending phrase predominantly moving by step, except for the last interval of a fifth. This motive does not appear until section B because section A is spoken verse rather than sung verse.
Harmony: Chord progressions are based on the Ionian mode with one exception. One non-diatonic chord occurs on the flattened 7th, at letter A (bar 9).

Form:

\[ \text{Introduction} + A + A (V1) + A (V2) + B \]
\[ 8 + 8 + 8 + 8 + 6 \]

Total bars: 32

Instrumentation: Electric bass, drums, electric guitar, hand-clapping, solo male voice, male back-up singers.

Texture: Moderate

Intensity: Moderately loud to loud

Mood: Section A: playful. Section B: vigorous

Sound-effects: Nil

Sound-effects: Crowds noises and cheering, gun shots.

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. It is sung by a male baritone voice.

Verse 1: The gentlemen of the A.C.B. cordially invite you all to tea. Three international teams, resplendent in their creams, exchanging well-chosen pleasantries.

Verse 2: It's one-day cricket, cricket at its best, about four days faster than your average test. There's no such word as block, when you play against the clock, it's shape up or ship out more or less.

Verse 3: There's India, New Zealand or there's us, Only one can win, the rest will bust. The B. & H. are putting up the World Series Cup You'll be there to cheer the lads along, I trust.

Chorus: Come on Aussie, come on, come on, Come on Aussie, come on, come on, Come on Aussie, come on.
The Dynamics of the Music Track

The climax occurs at the beginning of the chorus (bar 19) identified by the addition of voices; an increase in intensity; and an increase in texture. The climax is maintained by the repetition of the two-bar chorus phrase.

Other Significant Compositional Techniques:

(i) The imperfect cadence (Bb7-5) formed at the end of each A section resolves as a perfect cadence at the commencement of the repeat. This builds the music's momentum.

(ii) The use of a narrative style of delivery in the verse, together with an 'English upper-class' speech affectation, is contrasted with 'Aussie' colloquialism in the chorus.

(iii) The building of texture by a large group of back-up vocalists, and the cheering of the crowd, builds the music's dynamics. The large group of voices is most appropriate for the crowd scene presented in the visuals.

(iv) The chant-like sing-along chorus is made more dynamic because of the preceding narrated verses.

The music to this commercial received the award of Highly Commended in 1981.
SCENARIO SIXTEEN

Identification

Product: Dairy Promotions Council
Title of Commercial: 'Tropical Milk'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is to associate Moove flavoured milk with the feeling that young people experience when they are sensually aroused. The marketing strategy is to present a bikini-clad teenage girl, slowly rolling over on the sand at the water's edge. The young man is shown diving into the water. This is a variation of Scenario Twenty-Four (entitled 'Fantasy Island'). The magnificent visual effects are very much a part of the total concept and approach. The target market for this dairy product is the youth.

Music Track

A transcription of the music follows.

Style: Soft Rock/Blues
Tonality: Major
Tempo: \( \frac{138}{4} \) = 34.5 bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by the incorporation of eighth notes in the accompaniment pattern of the guitar, and by the delaying of the entry of the bass and drums until bars 5 and 9 respectively.
Melody: The music is based on two motives. Motive 1 (bar 1) is identified by repeated notes and a gradually descending phrase, concluding with the interval of a third. Motive 2
(bars 8 and 9) is identified by the syncopation of beats 1 and 3. It also features repeated notes and a widening interval with each repetition.

**Harmony:** Section A employs primary chords based on the Ionian mode. Section B employs chord progressions based on the upper tetrachord of the Aeolian mode.

**Form:**

\[
\text{A} + \text{B} + \text{A} (V1) + \text{B} (V1) \\
8 + 9 + 8 + 9
\]

Total bars: 34
The ninth bar in each section B is an extension bar.

**Instrumentation:** Electric piano, electric bass, drums, electric guitar, acoustic guitar, solo male and female voices.

**Texture:** Sparse

**Intensity:** Soft, with one short crescendo at the end.

**Mood:** Yearning and passionate

**Sound-effects:** Nil

**Voice-over:** Nil

**Song Lyrics:** A transcription of the song lyrics follows. The lyrics are sung by a male light baritone voice and a female soprano voice.

**Verse 1:**

Close your sleepy eyes, put a smile upon your face now,  
Try to visualise the most amazing place now,  
Moove mel (aahl) Moove with me to the island. (aahl)  
On the perfect day, (won't you Moove me)  
While the palm trees sway, (won't you Moove me)  
And the mermaids play, (won't you Moove me)  
Where I need to stay.

**Verse 2:**

Soarin' through the year and slidin' down a rainbow,  
Baby if you dare, it's time to let the milk flow,  
Moove mel (mm!) Moove with me to the island. (aahl)  
There are golden suns (mm...won't you Moove me)  
Come and live for fun, (baby, won't you Moove me)  
We're the only ones (baby, won't you Moove me)  
Now the dream's begun,  
M-M-Moove!
Dynamics of the Music Track

The climax occurs at the last bar and is identified by: a sudden crescendo from soft to loud; an upward rising male voice, which saves its highest note for last; and the accentuated and detached final note by all voices and instruments combined.

Other Significant Compositional Techniques

(i) The final abrupt ending contrasts with the sustained and legato accompaniment and vocal style employed throughout.

(ii) The light textural accompaniment, while still maintaining the music's momentum, allows the soft and intimate vocal delivery to predominate.

(iii) The repeated bass notes at section B, combined with the entry of the drums, creates the 'throbbing' rhythmic effect that is evident in the 'Fantasy Island' version.

(iv) The use of the electric guitar to play the quaver movement figure at the beginning of AV1 builds interest, because this function was supplied by the acoustic guitar in section A.

(v) The delayed entry of the bass and drums to section B builds the music's momentum.

(v) The sectional repetition provided by the form strengthens the music's impact.

(vi) The question-answer style of the solo vocalists, however, which is the central focus of the music. There is an interplay between the voices, and a number of sighs and moanings, which leave little to the imagination regarding the commercial's message.
The music to this commercial received the award of Trophy in 1982.
SCENARIO SEVENTEEN

Identification

Product: Bonds Coates Patons
Title of Commercial: 'Colours'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that 'Gotcha' T-shirts possess the style that young adults find appealing. The marketing strategy is to present young adults in colourful surroundings relaxing, playing sports, or having fun. All are wearing colourful T-shirts. The target market for this clothing product is the fashion-conscious young adult.

Music Track

A transcription of the music follows.

Style: Rock/Blues
Tonality: Minor
Tempo: =126 The equation is 126/4 = 31.5 in 60 seconds (15.75 bars in 30 seconds)
Rhythm: The rhythmic dynamics are achieved by the anticipation of the first and third beats of the bar in the melody, combined with the anticipation of the first beat in the bar in the bass, against the syncopated and heavily accepted back-beat of the drums.
Melody: The melody is based on one motive. Motive 1 (bars 1 and 2) is identified by the interval of a minor third, the use of repeated notes, and the syncopation of beats 1 and 3.
Harmony: The chord sequence is arranged in a repeated four-bar pattern, identified as a turnaround. The interrupted
cadence at the end of section A variant 1 (bar 8) is different to the perfect cadences which conclude section A and section A variant 2. This change avoids the monotony of harmonic repetition.

Form:

Introduction + A + A (V1) + A (V2) + Tag

1 + 4 + 4 + 4 + 2

Total bars: 15

Instrumentation: Electric piano, electric bass, drums, electric guitar, male and female solo voices, back-up singers.

Texture: Moderate

Intensity: Moderately loud to loud

Mood: Vigorous and emphatic

Sound-effects: Nil

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male tenor voice and female soprano voice with the addition of a male backing vocal at the cadence points.

Verse 1: Gotcha words, gotcha song, gotcha man, gotcha girl, Gotcha friends, gotcha wheels, gotcha day and night.

Verse 2: Gotcha work, gotcha play, gotcha smiles, gotcha time, Gotcha style, gotcha colour, your shade and light.

Verse 3: Gotcha life, gotcha love, gotcha flair, gotcha fun, Gotcha scene, gotcha some, and you feel alright.

Tag: Gotcha style, gotcha thongs, gotcha T-shirts!

Dynamics of the Music Track

The climax occurs at the end of the music track, and is identified by a shift in the scansion of the words "Gotcha T-shirts". The emphasis on the word "shirts" falls on the first beat of the bar, in contrast with the scansion of the preceding words, which were sung as anticipations of beats one and three. The sharp staccato attack of the final chord also adds to the impact of the climax.
Other Significant Compositional Techniques

(i) The whispering of the product's name "Gotcha" over a trilling two note accompaniment played by the electric guitar in the opening bars arrests the attention.

(ii) The bass part plays a syncopated eight to the bar changing pattern, that drives the music forward. This works in counterpoint with the drums, which are also playing eight to the bar, with a heavy back beat.

(iii) The solo male lead sings A1, and the solo female lead sings A2. At A3 the voices alternate, singing phrases in turn. Both voices sing the tag together, harmonising in thirds. A chorus also sings the cadences of A1, A2 and A3. The swapping of the voices enhances the aural interest, building the music's impact.

The music to this commercial received the award of Highly Commended in 1982.
SCENARIO EIGHTEEN

Identification

Product: P & O Cruises
Title of Commercial: 'Take Me Away'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that P & O Cruises are the means by which people can enjoy themselves and escape the mundane routine of their daily lives. The marketing strategy is to present people of all ages relaxing and having fun on board a P & O cruise ship. Exotic ports of call are interspersed throughout the commercial. The target market for this recreation product is the adult community.

Music Track

A transcription of the music follows.

Style: Pop/Rock
Tonality: Major
Tempo:  = 76  The equation is 76/4 = 19 bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by: the delaying of the accompaniment by acoustic guitar and drums until bar 5; the jagged electric guitar riff at bar 8 which heralds the chorus; the dramatic contrasts in intensity, texture and mood between sections A and C and section B.
Melody: The melody is based on two motives. Motive 1 (bars 1 & 2) is identified by repeated notes, movement by step. Its melodic range is restricted to three notes. Motive 2 (bars 9 &10) is identified by longer note values and the scotch snap. It is a descending phrase.
Harmony: Chord progressions follow the Ionian mode. Primary triads predominate.

Form:

\[
\begin{align*}
A & + A(V1) + B + C \\
4 & + 4 + 6 + 4
\end{align*}
\]

Total bars: 18

Ternary form. Section C employs the same sparse accompaniment style as section A.

Instrumentation: Electric bass, drums, electric guitar, acoustic guitar, male and female solo voices, back-up vocals.

Texture: Sections A and C: sparse. Section B: dense.

Intensity: Section A: soft. Section B: very loud. Section C: soft.

Mood: Yearning

Sound Effects: Nil

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male baritone voice and a female soprano voice, recorded in multiple harmonies.

Verse:
Take me away lovely lady, oh yes, yes,
Take me away from all of this.
Take me away officer, kind sir,
There's nothin' much back home I'm gonna miss.

Chorus:
Take...take...take me away,
Please...please...please P. and O.
Take...take...take me away-ay-ay,
"Take me away, oh take me away,
Please P. and O."

Dynamics of the Music Track

The climax occurs at bar 11, section B, identified by: the music reaching its loudest intensity; most dense texture; and highest melody note.

Other Significant Compositional Techniques

(i) The 'chocked' guitar effect before section B parallels the Maori war dance in the visuals.
(ii) The complete contrast in musical impact effected by section B to the music which precedes and follows it, accentuates the yearning mood created in the A sections.

(iii) Musical impact in section B is achieved by the stacking of the same two solo voices, to create up to five-note chords with an identical timbre. The homophonic structure of the arrangement serves to support these vocally striking chords, which sing out the hook-phrase 'Take Me Away'.

(iv) The soft yearning mood is again used to finish the commercial. Its sparse accompaniment means that the listener's attention is focused on the singer's plea for P & O to 'solve life's problems'.

The music to this commercial received the award of Highly Commended in 1982.
SCENARIO NINETEEN

Identification

Product: Taronga Park Zoo
Title of Commercial: 'You Belong In The Zoo'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that visiting Taronga Park Zoo is an enjoyable experience for everyone. The marketing strategy is to present the animals singing an invitation to each viewer to visit them. The target market for this recreation product is the community.

Music Track

A transcription of the music follows.

Style: Novelty
Tonality: Major
Tempo: = 80  The equation is 80/4 = 20 bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: the repetition of a two-bar turnaround pattern for the entire music track; the repeated two-bar bass ostinato; and the texture of the male solo vocal which contrasts with other male and female voices respectively.
Melody: The melody is based on two motives. Motive 1 (bars 2 to 4) is identified by movement in step and leaps of a fifth. Motive 2 (bars 6 and 7) is identified by repeated triplet quarter notes and a final interval of a descending third.
Harmony: Chord progressions follow the Ionian mode. A two bar chord progression, identified as a turnaround, is repeated eight times. It employs chords 1, 6, 2 and 5 respectively.
Form:

- **Introduction** + A + A
- **Ad libitum** + 8 + 9

**Total bars**: 19

**Instrumentation**: Acoustic piano, electric bass, drums, electric guitar, male vocal solo, sung 'character' voices

**Texture**: Moderate

**Intensity**: Moderately loud

**Mood**: Whimsical

**Sound-effects**: Audience applause and whistling (at the end of the commercial)

**Voice-over**: Nil

**Song Lyrics**: A transcription of the song lyrics follows. The lyrics are sung by a male baritone voice with the addition of character voices.

**Verse 1**: You a-ooh, you belong in the zoo, yea!
You belong in the zoo!
You belong in the...

**Verse 2**: ...zoo! (You belong...you belong...you belong)
You belong in the zoo! (You belong...you belong...you belong)
You belong in the zoo! (You belong...you belong...you belong)
You belong in the zoo! (You belong...you belong...you belong)
You belong in the zoo!

**Dynamics of the Music Track**

The climax occurs at bar 11, identified by: a key change; and the introduction of high soprano notes sung as a rhythmic riff in answer to the vocal melody.
Other Significant Compositional Techniques

(i) The 'character' voices at the introduction parallel the visuals of a number of animals, and appear to the viewer as if the animals are making the sounds. This 'animal characterisation' continues throughout the commercial, with different animals 'singing' the hook "you belong". The voices are imaginative and humorous, and help to create a thoroughly delightful commercial.

(ii) The 12/8 rhythmic setting serves to accentuate a readily identifiable riff, played by the bass throughout the commercial. The key change provides a timely musical lift.

The music to this commercial received the award of Trophy in 1983.
SCENARIO TWENTY

Identification

Product: Le Specs Sunglasses
Title of Commercial: 'Le Specs'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that Le Specs sunglasses are both fashionable and unbreakable. The marketing strategy is to present young fashion-conscious men and women wearing Le Specs. The sunglasses are also shown to withstand rough treatment. The target market for this personal item includes both the fashion-conscious and the general community.

Music Track

A transcription of the music follows.

Style: Bounced Vamp
Tonality: Minor.
Tempo: =132 The equation is 132/4 = 33 bars in 60 seconds, or16.5 bars in 30 seconds.
Rhythm: Rhythmic dynamics are achieved by: a heavy back beat in the drums; a sixteenth note anacrusis in piano, bass and vocal melody before the first beat of almost every bar; the use of rests to accentuate the use of the bass; and the momentary change in time-signature at bar 15.
Melody: The melody is based on two motives. Motive 1 (bars 2 and 3) is a two-note pattern, identified by an anacrusis. The repetition of the two-note motive features diminishing intervals. Motive 2 (bar 15), identified as a variant of
Offenbach's *Can-Can*, is stated only once, and is both rhythmically and melodically a total contrast to motive 1.

**Harmony:** The chord progressions, combined with the melody and base notes are based on the Dorian mode. A repeated sequence of four chords is the basis of this composition.

**Form:**

\[
\text{Introduction} + A + A + A + B + A \ (V1) \\
1 \quad + 4 \quad + 4 \quad + 4 \quad + 1 \quad + 2
\]

Total bars: 16

Section B has been isolated because of the totally different thematic content.

**Instrumentation:** Acoustic piano, electric bass, drums, female voices, finger-clicks.

**Texture:** Sparse

**Intensity:** Moderately loud

**Mood:** Restless and playful

**Sound effects:** Nil

**Voice-over:** A transcription of the copy follows. It is spoken by a male baritone voice.

le formidable...le fashionable...le flexible...le tough!
le noticeable...le incredible...le flexible...le tough!
unmistakable...le remarkable...le flexible...le tough!

**Song Lyrics:** A transcription of the song lyrics follows. The lyrics are sung by two female soprano voices in unison.

Le Specs...Le Specs...Le Specs...Le Specs!
Le Specs...Le Specs...Le Specs...Le Specs!
Le Specs...Le Specs...Le Specs...Le Specs!
Le tough!

**Dynamics of the Music Track**

The climax occurs at the final bar and is achieved by: a diminution of the four-bar turn around into a two-bar pattern; an upward rising final cadence; a change in the rhythmic pattern of the last three chords.
Other Significant Compositional Techniques

(i) The inclusion of the two-four bar at section B, combined with an unexpected entry of an unusual second motive, is aurally stimulating immediately prior to the final two-bar pattern.

(ii) The stopped tempos at the end of each four bar phrase focus attention on the message of the script, namely "le tough."

The music to this commercial received the award of Highly Commended in 1983.
SCENARIO TWENTY-ONE

Identification

Product: State Rail Authority
Title of Commercial: 'Morning'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that peak hour travel to work by train is an appealing alternative to commuting by car. The marketing strategy is to present a male white collar worker sitting comfortably in a train reading the newspaper. Against this theme, visuals of motor vehicles in congested peak hour traffic are interspersed. The target market for this transport service product is the working community.

Music Track

A transcription of the music follows.

Style: Instrumental/Mood music
Tonality: Minor, then major
Tempo: $= 144$ The equation is $144/4 = 36$ bars in 60 seconds.
Rhythm: Rhythmic dynamics are achieved by: a triplet eighth note pattern on the hi-hat; a syncopated melody; and answering phrases in triplets played by the synthesizer.
Melody: The melody is based on two motives. Motive 1 (bars 2 to 5) is identified by a dotted rhythm, syncopation of beats 4 and 1 across the bar, and movement by leaps in an ascending and descending pattern outlining chordal notes. Motive 2 (bars 10 and 11) is identified by syncopation of beats 2 and 3, smaller intervals and a longer sustained note.
Harmony: Only five chords are used in the commercial not including the introduction. Four of the chords derive from the upper tetrachord of the aeolian mode. The fifth chord is the tonic major.

Form:

Introduction + A + A (V1) + A (V2)
Ad lib + 12 + 12 + 8
Total bars: 32
At $= 144$, the ad libitum introduction lasts for approximately 3 bars duration.

Instrumentation: Synthesizers
Texture: Sparse
Intensity: Soft to moderately soft
Mood: Light and sprightly
Sound-Effects: Synthesized sound of electric engines warming up sounds of escaping steam.

Voice-over: There are two voice-over messages in this commercial. A transcription of the copy follows. It is spoken by two male baritone voices.

Voice-over 1:
If you take a train to work you'll find we've been to work on the trains. You'll find new computers that help them run on time...

Voice-over 2:
It's definitely not a good day on Sydney's roads.

Voice-over 1:
New tracks that can handle more trains. You'll find electronic signalling that's more efficient...parking stations that are free...stations that have been rejuvenated, and new trains that are comfortable. Take a train and you'll find what thousands of new passengers have already found. At the State Rail Authority we're not just building new trains, we're building a whole new railway.

Song Lyrics: Nil

Dynamics of the Music Track

The climax occurs at bar 26, and is achieved by the change in tonality from minor to major, constituting a significant change in mood. This climax point corresponds precisely with the
message in the voice-over that invites us to "take a train". The corresponding visual presents the male commuter relaxing with his paper. The voice-over delivery is calmer and lower in pitch than the preceding delivery.

**Other Significant Compositional Techniques**

(i) The 12/8 rhythm played on the hi-hat for the motion of the train; the unusual synthesized bass sound which adds interest to the music track.

(ii) The high F#, section AV1, bar15, which is used to coincide with a button being pressed and lighting up on a panel in the control room.

The music to this commercial received the award of Highly Commended in 1983.
SCENARIO TWENTY-TWO

Identification

Product: BP Australia
Title of Commercial: 'Diver'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that BP Australia is a corporation in the forefront of the development of Australia's natural resources. This promotional commercial aims to raise public awareness of the contribution made by this multi-national corporation to the nation's growth. The marketing strategy is to present divers at work laying underwater pipeline. The visuals are at all times accompanied by a quietly-spoken resonant male voice-over artist, who informs the viewer of the challenge faced by BP in accomplishing this difficult feat. The target market for this corporate product is the community.

Music Track

A transcription of the music follows.

Style: Instrumental/Mood music
Tonality: Minor
Tempo: Section A: = 96. Section B = ad libitum. Section C = 104.
Rhythm: Rhythmic dynamics are achieved by: the changes in style between Sections A, B and C; and the absence of bass instruments in Section B, making the return of the bass at C more noticeable.
Melody: The melody is based on three motives. Motive 1 (bars 1 to 4) is identified by movement by step and by leaps, with the interval of a fourth prominent. There is a variant of
this motive beginning at section C (bar 10). Motive 2 (bars 3 and 4) is identified by a dotted rhythmic figure. This motive also moves by step and by leaps. Motive 3 (bar 6) is identified by sixteenth note movement in an ascending then descending scale pattern.

Harmony: The tonal centre of the music is the A note. The melodic progression is based on the dorian mode. Sections A and C each have a distinctive melody. However, section B features notes of the entire scale in repetition rather than defining a melodic contour.

Form:

\[ A + B + C \]
\[ 4.5 + \text{free time} + 6 \]

It is more appropriate to calculate the number of seconds in each section rather than estimating the total bars, because of the absence of a tempo in section B. Section A lasts for 18 seconds, section B for 31 seconds, and section C for 9 seconds. Section C contains the hook or logo phrase which is used in all BP advertising and promotions.

Instrumentation: Strings, oboe, french horns, celeste, synthesized voices

Texture: Sparse

Intensity: Moderately soft


Sound-effects: Section A: wind and waves. Section B: deep-sea diver breathing under water.

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice.

If you were looking for the biggest natural gas field in the country, you would first have to travel to a remote spot on Australia's north-west coast. You would then have to travel another 120 metres under the sea. Beneath here you'll find the real wealth of the north-west shelf; gas they call thelonellest gas in the world: gas that BP and its partners in the shelf project are determined to develop. A course has been carefully surveyed where the massive underwater pipeline is being laid; a pipeline designed to bring the precious gas out of the ocean and onto dry land. This gas will bring to the country a new supply of energy for home and abroad, and one day natural gas could rank with wheat, wool and coal as one of our major exports. The work is hard, but the rewards could be great for Australia. BP Australia - the quiet achiever.
Song Lyrics: Nil

**Dynamics of the Music Track**

The climax occurs at the beginning of section C (bar 15), identified by the return of the music's tempo, (faster than for section A), which follows the ad libitum of section B. The music does not achieve a substantial climax point. This reserved approach is consistent with the BP logo of 'The Quiet Achiever'.

**Other Significant Compositional Techniques**

(i) The slow melody played on the low strings creates the expansive, sweeping melody that aptly suits the visuals of the ocean.

(ii) By omitting an harmonic foundation to the repeated scale notes in section B, the music sounds 'suspended'. This mood is extremely appropriate to the visuals of under-water activities.

The music to this commercial received the award of Highly Commended in 1983.
SCENARIO TWENTY-THREE

**Identification**

Product: Richardson Vicks-Climacel  
Title of Commercial: 'Faces'  
Length of Commercial: 60 seconds

**Marketing Strategy**

The concept of this commercial is that Climacel face moisturising cream contains the ingredients which can enhance a woman's facial beauty. The marketing strategy is to present, in succession, and in slow motion, the faces of nine beautiful women, all adopting an attitude of serene contentment. Against this visual backdrop the value of Climacel in helping women to remain youthful-looking is promoted by the message of the advertising copy. The music track that accompanies the visuals is appropriately entitled *The First Time Ever I Saw Your Face* and is a clever device to assist brand recall. The target market for this toiletries product is the woman.

**Music Track**

A transcription of the music track follows.

*Style:* Slow Ballad  
*Tonality:* Major  
*Tempo:* 66  
*The equation is 66/4 = 16.5 bars in 60 seconds*  
*Rhythm:* Rhythmic dynamics in this music track are noteworthy for their subtlety and understatement.  
*Melody:* The melody is based on one motive. Motive 1 (bars 1 to 4) is identified by movement by step and by leaps. The prominent intervals are fourths and fifths. It is an edited
version of the song *The First Time Ever I Saw Your Face* written and sung by Roberta Flack.

**Harmony:** Chord progressions are based on ionian mode, employing a mixolydian mode (flattened 7th chord) near the end.

**Form:**

\[
A + A (V1)\\ 
9 + 7.5
\]

Total bars: 16.5

This song is a continuous melody, so the divisions suggested above refer to the songs melodic construction. It should be noted that an edit has been made in the music track at bar 9, in order to accommodate both the beginning and ending of the original song in the sixty second commercial.

**Instrumentation:** Piano, acoustic bass, drums played with brushes, acoustic guitar

**Texture:** Sparse

**Intensity:** Soft to moderately loud

**Mood:** Melancholy

**Sound-effects:** Nil

**Voice-over:** A transcription of the copy follows. It appears in caption form throughout the commercial. Voice-over enters and duplicates the last sentence. It is spoken by a male baritone voice.

Your face is the first thing most people notice about you. Unfortunately it is also the first part of you to show the damaging effects of Australia's harsh climate. But now there's a protective moisturiser that's been especially developed for Australian conditions. It's called Climacel. The remarkable moisturising properties of Climacel make your face look younger from the moment you start using it, and its invisible screening system helps shield you face from the long-term effects of the environment. So it helps you look young for your age year after year. Climacel protective moisturising cream...now your face can enjoy living in Australia as much as you do.

**Song Lyrics:** A transcription of the song lyrics follows. The lyrics are sung by a female contralto voice.
Verse 1: The first time ever I saw your face,
I thought the sun rose in your eyes,
The first time every I saw your face...
Your face...your face.

**Dynamics of the Music Track**

The climax occurs at bar 7, identified by: the melody attaining its highest note in this bar; and the melismatic melodic movement doubled in thirds by the piano. This climax point is extremely subtle.

**Other Significant Compositional Techniques**

(i) The impact of this commercial is due in no small part to the appropriateness of the original ballad for the commercial's marketing strategy. This song, which was a number one 'hit' in 1970, also helps to define the age group of the targeted market, because it is assumed that women over thirty would readily recall it.

The music to this commercial received this award of Commercial of the Year in 1983.
SCENARIO TWENTY-FOUR

Identification

Product: New South Wales State Lotteries
Title of Commercial: 'Rio'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that people can realise their dreams after winning the New South Wales State Lottery. The marketing strategy is to present three working women quitting their jobs, paying off the house overdraft, travelling in a chauffeur-driven limousine, flying off to Rio, and taking a sea trip on a private luxury cruiser. The target market for this recreation product is the working woman and housewife.

Music Track

A transcription of the music follows.

Style: Novelty/Pop
Tonality: Major
Tempo: $= 120$. The equation is $120/4 = 30$ bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by: the repeated eighth note accompaniment pattern sung by the female backing vocals; the change in drum pattern at bar 10 to include sixteenth notes; and the pause at bar 24 and resumption of tempo at bar 25.
Melody: The melody is based on two motives. Motive 1 (bars 3 and 4) is identified by its repeated notes, its syncopation of beats 3 and 1 across the bar and its leap of a fifth. Motive 2 (bars 5 and 6) is considered a derivative of motive 1, particularly the final syncopated figure.
However, it differs from motive 1 because of the different placement in the bar of the three-note figure, and also because it moves by step. There are rhythmic and melodic variants of these motives throughout the music but no significantly different motivic material is introduced.

Harmony: Chord progressions are based on the ionian mode, incorporating secondary dominant seventh chords for harmonic relief. The chord progression pattern of the circle of fifths is frequently utilised.

Form:

```
Introduction + A + A (VI) + B
2 + 8 + 8 + 10
```

Total bars: 28

A pause occurs at bar 22, preceded by a rallentando, which accounts for an additional two seconds.

Instrumentation: Piano, electric bass, drums, acoustic guitar, synthesized bassoon effect, solo female voice, female backing vocals

Texture: Moderate

Intensity: Loud

Mood: Bright and happy

Sound Effects: Nil

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice at the end of the commercial. "...It's the one for your money!" A logo and caption appears at the bottom of the final visual. It reads "Guaranteed by the N.S.W. State Government."

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a female soprano voice and female chorus.

Verse 1: We'll role up late one morning,  
Making sure the boss can see,  
And then say ta-ta and roar off in our car,  
When we win the lottery.

Verse 2: We might fly down to Rio,  
Enjoy a little luxury,  
Or pay off the loan on the children's new home,  
When we will the lottery.
Chorus: When we win the lottery,  
When we win the lottery,  
It's a better bet,  
'cause we know how much we'll get,  
When we win the lottery,  
The N.S.W. lottery!

**Dynamics of the Music Track**

The climax occurs at the pause of bar 24 and is achieved by: an increase in intensity; a rallantando; an upward rising melody; and a crash of cymbals.

**Other Significant Compositional Techniques**

(i) The solo female voice is strong and raunchy and captures the spirit of abandonment of the commercial.

(ii) The opening female backing voices help to establish the spirit of fun by singing staccato eighth notes to the consonants 'dt'.

(iii) There are three separate tracks of female voices which comprise the lead vocal, the harmony with the lead vocal, and the chordal foundation and rhythmic pulse of the music. This extensive use of female voices creates a unity of timbre, against which the content of the lyrics is clearly audible, and leaving no doubt as to the sex of the market at which the commercial is aimed.

The music to this commercial received the award of Trophy in 1984.
SCENARIO TWENTY-FIVE

Identification

Product: Tia Maria- United Rum Merchants
Title of Commercial: ‘Tia Maria’
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that women who drink Tia Maria liqueur are interesting and attractive to men. The marketing strategy is to present a seductively dressed young woman being served a Tia Maria liqueur, which is identified by its gold and brown label. The men in the visuals are of Caribbean descent and their skin colour is related to the gold and brown colour of the Tia Maria label. The target market for this alcoholic beverage is the young woman.

Music Track

A transcription of the music follows.

Style: Reggae
Tonality: Major
Tempo: = 88 The equation is 88/2 (The music is in cut-common time) = 44 bars in 60 seconds.
Rhythm: Rhythmic dynamics are enhanced by the reggae rhythm, established between the drums, bass and electric guitar, the steel drum fill (bars 9, 10 and 11) and later from bars 41 to 45.
Melody: The melody is based on four motives. Motive 1 (bars 1 and 2) is identified by its rhythmic figure, syncopation of beat 1 across the bar, and movement by wide leaps. Motive two (bars 3 and 4) is identified by its stepwise
movement and repeated notes. Motive 3 (bars 6 and 7) is identified by its syncopation of every beat of the bar, by its descending stepwise movement, and its final interval of a fourth. Motive 4 (bars 8 and 9) is identified by its four quarter notes moving by step. Its conclusion utilises the syncopated rhythmic figure that ends motive 3 (bar 7).

Harmony: Almost entirely in ionian mode, but the tonality shifts from major to minor throughout. Section D introduces an E flat chord (a flattened 7th note) for three bars.

Form:

Anacrusis + A + B + C + D + C to fade

1 + 18 + 5 + 8 + 3 + 8

Total bars: 43

The bridge section is identified by a shift in tonality from F to C, the pivot chord being D minor at bar 20. Section D is an instrumental interlude in E flat major. The chorus variation features a four-bar turnaround which repeats to fade.

Instrumentation: Electric bass, electric guitar, drums, organ, male lead vocal, female back-up singers

Texture: Moderate

Intensity: Moderately loud to loud

Mood: Fanciful

Sound-effects: Nil

Voice-over: Nil

Song Lyrics: A transcription of the song's lyrics follows. The lyrics are sung by a male baritone voice and mixed chorus.

Verse: She walk on by, of gold and brown.
She's got a taste for do gold and brown,
Menfolks wonder where she's bound.
She make men stop and look around
Lookin' for de gold and brown,
It's de best drink she's found.

Bridge: Drink it when de sun goes down,
soft and smooth, gold and brown.
Chorus: Jamaica's going round and round, round and round, round and round, drink it when the sun goes down, Tia Maria gold and brown, drink it when the sun goes down. yeah, yeah!
Tia Marla gold and brown, drink it when the sun goes down, Tia Marla gold and brown, drink it when the sun goes down.

Dynamics of the Music Track

The climax of this commercial occurs at bar 46 and is identified by: the repetition of the melody in its highest tessitura; the thick texture of the block harmony achieved by the backing vocals; and the build up of dynamics by the drums and alto saxophone in the preceding bars.

Other Significant Compositional Techniques

(i) The loping rhythm established by the bass and guitar immediately serves to stylise the music as Reggae influenced. The imitation of the steel drums sound reminds the listener of the music of Trinidad.

(ii) Bars 15 to 17 feature the melody doubled at the lower octave. This effect is reminiscent of a 'hit' song entitled Dreadlock Holiday, which was a particularly successful reggae song in 1980.

(iii) The extended bar before the entry of the chorus avoids any symmetry of repetition, the impact of which is delayed until the repetitions of the 'hook' phrase at the end of the music.

(iv) The addition of female voices at the chorus gives emphasis to the lyrics.
(v) The 'raspy' saxophone solo at bars 9 to 11 of section B enhances the mood.

(vi) Other effects such as distortion and vibrato by the guitar, and the electronic hammond organ sound, are tastefully used to colour the instrumental palette.

(vii) The extensively varied motivic content builds the melodic dynamics of the music.

The music to this commercial received the award of Highly Commended in 1984.
SCENARIO TWENTY-SIX

Identification:

Product: Palings Music
Title of Commercial: 'Palings Music'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that young people will enjoy playing musical instruments, all of which can be obtained from the Palings music store. The marketing strategy is to present teenage students playing music from classical to rock, with flutes, trumpets, horns, keyboards, guitars and drums. The target market for this recreation product is the young musician.

Music Track

A transcription of the music follows.

Style: Classical to Rock
Tonality: Major
Tempo: = 84  The equation is 84/4 = 21 bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by the stylistic contrasts in accompaniment patterns which occur approximately every four bars while the same tempo is maintained throughout.

Melody: The melody is based on three motives. Motive one (bars 1 and 2) is identified by stepwise movement ascending by three notes in the first bar and descending by two notes in the second bar. Motive 2 (bars 6) is identified by arpeggio-style movement in sixteenth notes. Motive 3 (bars 9 to 11) is identified by movement by thirds, and a dotted rhythmic figure.
Harmony: Chord progressions are based on the ionian mode. The music modulates to the key of D for section B, to the key of A for Section C, returning to the key of G for Section B variant 1, and reverts back to the original key for section A variant 1.

Form:

\[
\begin{align*}
A & + B + C + B(V1) + A(V1) \\
4 & + 3 + 4 + 3 + 5
\end{align*}
\]

Total bars: 19

There is a rallentando for during the last two bars, which accounts for an additional bar in strict tempo. The music is arranged in arch form. The same music concludes the piece as commences it. Section B corresponds with a change in style from classical to rock. Section C heralds the return to the classical style, which continues to the end.

Instrumentation: The musical arrangement features the following instruments in order of appearance: Piano, flute, violin, french horn, triangle, trumpet, keyboard, synthesizer, electric guitar, drums, electric bass

Texture: Sparse to moderate

Intensity: Soft the moderately loud

Mood: Bright

Sound-effects: Nil

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice at three different places during the commercial. The first message, "from Classical to Rock" is spoken just before the entry of section B. The second message, "from Rock right through to Classical", is spoken at the beginning of section C to correspond with the return of the Classical music style. The third message, "instruments.sheet music.records.and tuition.Palings' new music store.music in all its forms." is spoken during the last three bars of the final section A.

Song Lyrics: Nil
The Dynamics of the Music Track

The climax occurs at bar 9 and is identified by: an increase in intensity of the drums and electric guitar; a heavy backbeat; and a repeated and syncopated harmonic progression played by piano and electric guitar.

Other Significant Compositional Techniques

(i) The music has been arranged in order to highlight each instrument in a style of playing with which it is frequently identified. A solo piano playing in Mozartian style is featured, as are French horns in close harmony, and a trumpet playing a Purcell-type motive. Two electric guitars are heard, one using distortion, and the other playing a 'wild' solo.

(ii) The most arresting musical effect, however, is derived from the form in which the music has been structured. The music begins quietly, featuring traditional instrumentation, then builds in dynamics, changing style for the rock instrumentation. It concludes by returning to traditional instruments once more, playing the same or similar music to the beginning. Furthermore, after section C, the instruments are presented visually and aurally in reverse order to their original appearance, which enhances the compactness of the total presentation of the commercial.

The music to this commercial received the award of Highly Commended in 1984.
SCENARIO TWENTY-SEVEN

Identification

Product: Cadbury Creme Eggs
Title of Commercial: 'Cadbury Creme Eggs'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that Cadbury Creme Eggs are so irresistible that people will eat them whether or not the time and place is appropriate. The marketing strategy is to present two small school children who are caught out by the classroom teacher when they are in the process of consuming Cadbury Creme Eggs. The teacher is then caught out by the headmaster when about to devour one of the confiscated chocolates. The excuse for eating the chocolates anytime and anywhere is that they are simply irresistible. The target market for this confectionery product is anyone who likes chocolates.

Music Track

A transcription of the music follows.

Style: Novelty
Tonality: Vacillates between major and minor.
Tempo: = 88 The equation is 88/4, or 22 bars in 60 seconds, (11 bars in 30 seconds)
Rhythm: Rhythmic dynamics are achieved by: the quarter note accents which correspond with the words "don't get caught!"; and by the contrast of the eighth note rhythmic pattern at bar 2 followed by the quarter note rhythmic pattern at bar 3 (occurring in bars 4 and 5 and again in part in bars 8 and 9).
Melody: The melody is based on two motives. Motive 1 (bars 2 and 3) is identified by a wide leap of a sixth at the beginning, repeated notes, the scotch snap, and three quarter notes moving by step in bar 3. Motive 2 (bar 5 and 6) is identified by an ascending rhythmic figure which syncopates beats 1, 2 and 3.

Harmony: Chord progressions are based on the melodic minor scale. There is a constant fluctuation from major to minor tonality throughout the commercial.

Form:

\[
\text{Introduction + A + B + A (V1)}
\]

\[
1 \quad 4 (2+2) \quad 2 \quad 3
\]

Total bars: 10

Section A is identified by a repeated two-bar call and response style. The two-bar section B accommodates the voice-over, and uses a chord progression different to A. The variant of A delays the entry of the tune until the second of the three bars. The ending of the A variant is in the minor mode, whereas the original section A end is in the major.

Instrumentation: Piano, drums, electric guitar, synthesizer, male vocal lead, female backing vocals

Texture: Sparse to moderately dense

Intensity: Moderately soft to very loud

Mood: Whimsical, impetuous

Sound-effects: Nil

Voice-over: A transcription of the copy and the song lyrics follows. The song lyrics have been included because the voice-over message commences by carrying on an incomplete sentence, started by the voices. The voice-over is spoken by a male baritone.

Entry 1:
..the smooth show of Cadbury Dairy Milk Chocolate, that irresistible creamy flowing yolk that will give them away ultimately...

Entry 2:
Don't get caught!

The last line of copy sung by the singers also appears on the screen during the final visuals.
Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a male light tenor voice and mixed chorus.

Verse: This little angle has a secret love, (don't get caught!) Such a devious boy, heavens above, (don't get caught!) And she simply can't resist...

(Voice-over)

Chorus: Don't get caught with egg on your face, Can't resist them.... Cadbury Creme Eggs.

(Voice-over)

The Dynamics of the Music Track

The climax occurs in the final bar (bar 10) of the music and corresponds with the words "Cadbury Creme Eggs". The climax is achieved by: an increase in intensity; an increase in texture; a slight rallantando; the use of minor tonality; a widening pitch range. the combining of the soloist with the backing singers for the final statement of the product's name.

Other Significant Compositional Techniques

(i) The opening augmented chords in the upper register create anticipation. (Augmented chords have historically been used by many film music composers to build anticipation).

(ii) The call-and-response style is used effectively to highlight the choir of voices as they issue the ultimatum with the response "don't get caught!"

(iii) The 'produced' voice of the high soprano singing the top note of the response chords, enhances the image of a scolding school teacher. The vocal group also serves to contrast dynamically and texturally with the opening solo voice.
(iv) The punctuated chords played by the backing track reinforce the ultimatum motive.

(v) The concept of beginning a sentence of the copy with the voices, and continuing with the voice-over, permits the latter to enter into the 'message sell' inconspicuously.

(vi) The musical interest in the B (voice-over) section is maintained by the addition of a synthesizer motive in the upper register, well above that of the speaking voice.

(vii) The A variant is clever, because the opening bar of this final section (bar 7) uses the same music as the original A, but without the melody, which enters at the beginning of bar 8. The ear expects the melody, which doesn't arrive until the following bar. This delayed entry of the expected melody is attention-gaining.

(viii) The ending is noteworthy, firstly because of its minor tonality, which is an unusual musical approach for selling a confectionery item, and secondly because it ends on the fourth beat of the bar.

The music to this commercial received the award of Highly Commended in 1984.
SCENARIO TWENTY-EIGHT

Identification

Product: B.M.W. automobiles
Title of Commercial: 'Train'
Length of Commercial: 120 seconds

Marketing Strategy

The concept of this commercial is that B.M.W. cars have superior motoring reliability, comfort, and road-handling qualities. The marketing strategy is to present the driver of a B.M.W. in a chase with a locomotive passenger train. The driver of the B.M.W. needs to arrive at a pre-determined destination ahead of the train, in order to meet his female companion and holiday with her. A large passenger boat, soon to depart, awaits the arrival of the train for connecting passengers. His female companion is a passenger on the train. The route travelled by the train is direct, but the B.M.W. needs to negotiate many hills and turns on the roadway in order to arrive at the same destination. The B.M.W. is shown to be equal to the challenge, and arrives on time. The target market for this automobile product is the wealthy car owner.

Music Track

A transcription of the music follows.

Style: Orchestral/symphonic poem
Tonality: Minor
Tempo: = 120. The equation is 120/4 = 60 bars of music in 120 seconds
Rhythm: Rhythmic dynamics are achieved by: the sixteenth note pattern in the string section at bar 7, against which the rhythmic motive played by the tympany and double bass is
set; changes in the form; and an increase in rhythmic counterpoint as the music develops.

Melody: There are five motives in this music. Motive one (bars 2 and 3) is marked cantabile, and is played by the piano. Motive two (bars 7, 8 and 9) is a rhythmic two note motive played by tympany and double bass. Motive three (bars 12 to 15) is a broad theme played by french horns. Motive four (bars 16, 17 and 18) is an ascending legato counter melody played by the oboe. Motive five (bars 19, 20 and 21) is a legato dotted melody played by the string section.

Harmony: Chord progressions are based on the aeolian mode. Begins in B flat minor, modulates to E flat minor at bar 22, returns to B flat minor at bar 30, modulates to E flat minor at bar 55, and remains in this key to the end.

Form: 

\[ A + B + C + A + B + A \]
\[ 6 + 12 + 3 + 10 + 12 + 17 \]

Total bars: 58

There is a two bar overlap from the end of the second section A to the beginning of section B, which accounts for the apparent discrepancy in the above total.

Instrumentation: Orchestral

Texture: Moderate to dense

Intensity: Moderately soft to moderately loud

Mood: Robust

Sound-Effects: Steam engine, train whistle, passenger whistle, puffing smoke, wheels on track

Voice-Over: Nil

Song Lyrics: Nil

The Dynamics of the Music Track

The climax occurs in the final bars of the piece due to an increase in thematic counterpoint, upward moving passages on the strings and piano, high octave leaps played by the flute and the passing of thematic material between woodwinds, horns and piano.
Other Significant Compositional Techniques

(i) The opening cantabile solo theme, played at bar 2 by the piano, is gentle and pensive in mood. It is associated with the female companion in the visuals, and highlights her disappointment when not being joined by her male friend for the train ride.

(ii) The thematic material at letter B, consisting of the string section playing semiquavers against a rhythmic figure in the tympani, correspond with the motion of the train and the late arrival of the B.M.W., respectively.

(iii) Bars 19 to 21, identified as C, provide a relief to the minor tonality. This brighter mood, based on a Bb7 chord for three bars, correlates with quick visual cuts back and forth from train to B.M.W., and suggests that a race to the predetermined destination is on.

(iv) The A theme reappears at bar 21 and corresponds with the female companion looking forlornly out the window. The same effect is achieved at bar 42, when the tune is again restated.

(v) The sound effect of the locomotive’s whistle, combined with the visual of the steam from the locomotive’s engine, is a striking conclusion to the commercial. The steam clears to reveal a surprised look on the woman’s face as she sees her male companion standing by the door of his car. The B.M.W. logo appears superimposed on the final visual, together with the words,"THE ULTIMATE DRIVING MACHINE".

(vi) Each time the cantabile theme recurs, it is orchestrated differently. At bar 2 the theme is played on the piano, with an accompaniment by low strings. At bar 22 the flute plays the theme, accompanied by the full string section. At bar 42 the theme reappears in the piano accompanied by strings, with a counter-melody played by flute and oboe. These
latter instruments continue the melody, and the French horn also takes up the motive. There is more orchestral 'conversation' during the final bars than at other times in the score. In sum, the orchestration builds in complexity each time the cantabile theme is heard, and contributes to a gradual build-up of the mood's intensity throughout.

The music to this commercial received the award of Trophy in 1985.
SCENARIO TWENTY-NINE

Identification

Product: Wang Computer
Title of Commercial: Opera
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Wang computers provide the means by which a large creative operatic production can be coordinated. The marketing strategy is to present a performance of the opera 'Carmen' in its final stages of rehearsal. The computer is being used to co-ordinate the sound, lighting, and staging. The Wang computer is shown to be instrumental in the success of the performance as it reaches its finale. "Wang, putting people before machines" is a clever hook phrase with more than one interpretation when related to the visuals. The target market of this electronics product is the business community.

Music Track

A transcription of the music follows.

Style: Operatic and orchestral
Tonality: Minor
Tempo: Section A = 72. Section B is ad lib under voice-over.
    Section C = 132. The equation for section A is 72/4 = 18 bars in 60 seconds. Section A lasts for 35 seconds. The calculation equals 10.5 bars of music. The tempo, however, is not precise in this section. Section B is 9 seconds in length, and is played ad libitum. The equation
for section B is \( \frac{132}{4} = 33 \) bars in 60 seconds. In 16 seconds there are 9 bars.

Rhythm: Rhythmic dynamics are achieved by: the changes in form and tempo between the three sections; and the strongly rhythmical accompaniment to the melody in Section C.

Melody: The melody is based on three motives. They derive from the opera *Carmen* by Bizet. Motive 1 (bars 1 and 2) is identified as the 'Fate' motive. Motive 2 (bars 6 and 7) and motive 3 (bar 14) are identified as the 'Toreador' song.

Harmony: Chord progressions are based on the F sharp minor scale. The music passes through the keys of A major and G major before reinforcing the tonic key with a perfect cadence at the end.

The same as the score of Toreador's Song from *Carmen* by Bizet.

Form:

\[
A + B + C
11 + ad libitum + 8.25
\]

Total bars: 17.25

Section B lasts for approximately 10 seconds.

Instrumentation: The musical arrangement features the following instruments in order of appearance: french horns, solo violins, castanets, tympani, soprano voice, flute, spanish dancing, tenor voice, snare drum and flamenco guitar, then full orchestra.

Texture: Section A: sparse. Section B: sparse. Section C: moderate to dense

Intensity: Moderately loud to loud

Mood: Sections A and B: restless anticipation. Section C: exhilarated.

Sound effects: Background voices (discussing aspects of the production to build the atmosphere of a rehearsal).

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice.

Voice 1: ....Standing by...places please...okay.
Voice 2: Conducting business with Wang, can improve the performance of individuals, and help people work together in harmony. In fact by working with Wang your entire company can perform brilliantly. Wang! We put people in front of computers.

Song Lyrics: Nil.

The Dynamics of the Music Track

The climax occurs in the last bar, due to upward rising melody, the triplet figure and the heavily accented quarter notes.

Other Significant Compositional Techniques

(i) The music to 'Carmen' has wide public appeal, and the Toreador song is particularly spirited, providing opportunities in the visuals for colour, stage movement and dancing.

(ii) Sections A and B create the atmosphere of a final rehearsal before opening night. The tuning up and last minute practice by various instruments, synchronised with the visuals, builds the dynamics, culminating in the lively tempo and full orchestral performance of Toreador at section C.

This commercial received the award of Highly Commended in 1985.
**SCENARIO THIRTY**

**Identification**

Product: Subaru Australia  
Title of Commercial: 'Hi-Tech'  
Length of Commercial: 60 seconds

**Marketing Strategy**

The concept of this commercial is that Subaru four-wheel drive automobiles possess the latest in technological advances. The marketing strategy is to intersperse particular design features of the Subaru with ultra modern features of Japanese technology. By association, the Subaru is shown to be extremely contemporary and desirable. The target market of this automotive product is the up-market business person.

**Music Track**

A transcription of the music follows.  

Style: Japanese  
Tonality: Minor  
Tempo: Section A: ad libitum, for 20 seconds. Section B =176. The equation for section B is 176/4 = 44 bars in 60 seconds, or 29.3 bars in 40 seconds.  
Rhythm: Rhythmic dynamics are achieved by: the drum pattern established at bar 8; and by the syncopated counter melody played on the synthesizer.  
Melody: The melody is based on two motives. Motive 1 (bars 1 to 3) is identified by movement by step and leaps, an opening interval of a fifth, repeated notes, and the inclusion of diatonic neighbouring tones. Motive 2 (bars 5 and 6) is identified by extremely wide leaps between chordal notes.
Harmony: Chord progressions and melodic direction are based on the aeolian mode. Single line melody notes predominate in section A, in keeping with the style of traditional Japanese music. A chordal accompaniment is used for the harmonic foundation in section B. The tonal centre vacillates between C and G, finishing in the latter.

Form:

\[ A + B \]
\[ 6 + 27 \]

Total bars: 33

Instrumentation: The synthesiser is used exclusively in this commercial. Instruments imitated by synthesizer are the shakuhachi, the koto, snare drum played with brushes and modulated tone-blocks.

Texture: Sparse

Intensity: Moderately soft to moderately loud

Mood: Light and playful

Sound effects: Digital delay, reverberation, white noise, tuned percussion sounds, used to punctuate the rhythm, glissandos used to highlight particular visuals.

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice.

From the land where music plays underwater ... where girls have wings ... where trains are as fast as aircraft ... where ears have graphic equalizers ... where buildings look like spacecraft ... and where there's a new range of cars with four-wheel drive to give them twice the grip of a normal car ... the faster, roomier, more luxurious new Subaru four-wheel drives, from the land where tomorrow has already arrived."

Song Lyrics: Nil

The Dynamics of the Music Track

The climax occurs in the final bar of the music and is identified by: a ritardando; a crescendo on the final chord; and a widening of the pitch range with the introduction of the bass note G1.
Other Significant Compositional Techniques

(i) The solo Japanese flute, along with the opening visual, instantly identifies the music as oriental.

(ii) The electronic notes in bar 6 correspond precisely with the finger-touch controls of the instrument panel, which 'come to life' as various buttons are pushed.

(iii) The glissando at bar 10 corresponds precisely with the finger-touch control of a graphic equalizer on a pair of headphones.

(iv) The white noise that fades in and out, parallels the movement of two Subaru vehicles as they drive past. The glissandos and effects at bars 16 and 17 correspond with the sun roof of the car as it slides open.

(v) The total effect of this music is that it achieves the objective of 'hi-tech', and at the same time effectively complements the remarkable visuals of this commercial.

This commercial received the award of Highly Commended in 1985.
SCENARIO THIRTY-ONE

Identification

Product: Office for Youth Affairs
Title of Commercial: 'Priority One'
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that future employment opportunities of Australia's youth are a priority concern of the Australian Labor Party. The marketing strategy is to present an invitation to the youth of Australia to ring the Prime Minister and speak to him personally about their plans for the future. The motivation to ring the Prime Minister is the strength of the strategy. In counterpoint to this, the visuals present a number of youths singing and playing a contemporary rock music arrangement to the lyrics 'we are priority one'. The target market for this community service commercial is the youth of Australia.

Music Track

A transcription of the music track follows.

Style: Art/Rock
Tonality: Blues scale
Tempo: = 120 The equation is 120/4 = 30 bars in 60 seconds
Rhythm: Rhythmic dynamics are achieved by: the constantly changing and highly syncopated rhythmic patterns that are employed throughout the music; and by frequent contrasts in timbre and pitch range and register.
Melody: The melody is based on five motives. Motive 1 (bars 1 and 2) is identified by widening leaps and a dotted
rhythmic figure. Motive 2 (bars 4 and 5) is in call-and-response format, and is identified by a highly syncopated melodic riff in the electric bass, followed by a descending blues scale improvisation played by the alto saxophone. Motive 3 (bars 10 and 11), also in call-and-response format, is identified by a descending two-bar riff in the electric bass. Motive 4 (bar 16) is identified by the entry of the electric bass playing a rhythmic ostinato over which the alto saxophone and electric guitar improvise. (The motive at bar 21 is a derivative of this ostinato.) Motive 5 (bars 28 and 29) is identified by ascending stepwise movement and triplet quarter notes.

Harmony: Section A consists of six two-bar groupings, clearly indicated by one instrument answering another in call-and-response style. There are shifts of tonality throughout section A, most frequently by descending minor thirds. The tonality centres around B flat for sections B and C. The final progression of F7 to G is an interrupted cadence in B flat, but with chord 6 in the major.

Form:
Introduction + A + B + C fade ending
3 + 12 (6 X 2) + 10 (4 + 6) + 5
Total bars: 30

Instrumentation: Synthesizer, electric bass, drums, electric guitar, alto saxophone, harmonica, male and female voices

Texture: Moderate to dense

Intensity: Moderately loud to very loud

Mood: Agitated, exciting and restless

Sound-Effects: Ringing telephone

Voice-Over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a mixed chorus.

Section B:
Number one, number one, number one, number one,
Number one, number one, number one, number one,
Number one, number one, number one, number one,
Number one, number one, number one, number one!
We are...we are...we are...we are...
Priority one!
The Dynamics of the Music Track

The climax occurs at bar 29 and is identified by: an unexpected harmonic resolution; a complete contrast in style to the first twenty-seven bars which are heavily syncopated and/or accented; the gradual crescendo from bar 21 where the voices enter and repeat the words 'number one'; the repetition of the words "we are", each time increasing in speed; and the throbbing electric bass ostinato that commences at bar 16 and continues until bar 28.

Other Significant Compositional Techniques

(i) Rhythmic complexity is substantial, and is built-up by the use of cross-rhythms in section A which do not sort themselves out until letter B.

(ii) The dynamics of the music are enhanced by: changing solos every two or three bars in sections A and B; a melodically busy bass part; syncopated accents on the snare drum in section A, occurring on the second and sixth quavers of the bar, followed by the first quaver of the successive bar, effectively delaying any regular meter until letter B; the additional harmonic tension created by the inclusion of an E flat note against the Bb bass pedal note throughout section B, where a B flat chordal tonality prevails; and the totally unexpected resolution to the G tonality at the music's end. (The ringing telephone also reminds the viewer of the line of communication directly to the Prime Minister.)

The music to this commercial received the award of Trophy in 1986.
SCENARIO THIRTY-TWO

Identification

Product: Dairy Promotion Council
Title of Commercial: 'FM'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that a newly marketed flavoured milk is appealing to beach-loving young adults. The marketing strategy is to present two beautiful women lying on the beach, being admired by two handsome men. As the commercial progresses, the four subjects are shown together, smiling and drinking FM milk. The target market for this dairy product is the young adult.

Music Track

A transcription of the music follows.

Style: Blues/Pop
Tonality: Major
Tempo: \(= 78\) The equation is 78/4, or 19.5 bars in 60 seconds
(9.75 bars in 30 seconds)
Rhythm: Rhythmic dynamics are achieved by subtle rhythmic counterpoint between the cabasa, the wood-block and the tom-tom.
Melody: The melody is based on one motive. Motive 1 (bars 2 and 3) is identified by stepwise movement encompassing the interval of a third. All following melodic entries are related to these two factors.
Harmony: Chord progressions are based on the mixolydian mode. The tonal centre of D is somewhat compromised by the last two bars of C major 7.

Form:

\[
\begin{align*}
A & \\
9 & \\
\end{align*}
\]
Total bars: 9.25

Instrumentation: Synthesizer, tuned drum, claves, maracas, solo female voice

Texture: Sparse

Intensity: Moderately soft to moderately loud

Mood: Dreamy, tranquil

Sound effects: Nil

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice.

As usual this summer, Australia's beaches will be a hive of frantic activity. So when the pace gets too hot, cool things down with new FM, in chocolate and strawberry.

Song Lyrics: Nil

The Dynamics of the Music Track

The climax occurs at bar 7 due to the melody attaining its highest point, and root progression by fifths. This climax point is arbitrary, because the objective of the music track has been to create a tranquil mood, not one with dynamic impact.

Other Significant Compositional Techniques

(i) The music is in 12/8 time, and played at a slow tempo. The compound time is used to obtain rhythmic subtlety.

(ii) The use of major 7ths and major 9ths in closed position within the supporting harmony, adds 'warmth'.

(iii) The delaying of the 'feel of the pulse' until clarified by the entry of the maracas at bar 4, builds the rhythmic complexity.

(iv) The use of the voice as an instrument without lyrics fulfils the role that is frequently played by an alto saxophone, in adding the improvised, sensual quality to the music. (This sensual, improvised music is also very music in evidence as one of the styles of music played on Sydney's commercial FM radio stations.)

(v) The use of a synthesized voice works to good effect as a counter-melody to the solo female voice, in bars 5 and 6.

(vi) The absence of bass and electric guitar and conventional drums is noteworthy, because these instruments are almost always used in the making of music tracks for commercials.

The music to this commercial received the award of Highly Commended in 1986.
Identification

Product: Blues Union Jeans and Garments  
Title of Commercial: 'Birth of the Blues'  
Length of Commercial: 60 seconds

Marketing Strategy

The concept of this commercial is that Blues Union jeans and tops are the choice of clothing for young adults. The marketing strategy is to present a rock band consisting of male musicians and female singers playing the song *Birth of the Blues*. All of the band members are dressed in Blues Union garments. The association of the product name with the song title is a clever device to assist brand recall. The target market for this clothing commercial is the young adult.

Music Track

A transcription of the music follows.

Style: Jazz/Blues/Rock  
Tonality: Major  
Tempo: 92  
The equation is \( \frac{92}{4} = 23 \) bars in 60 seconds  
Rhythm: Rhythmic dynamics are achieved by: the delayed introduction of the drums; the accented and syncopated triplet figures at bar 13 played by the electric guitar, bass and drums; the increase in intensity of the drum pattern; the accepted and repeated bass triplet pattern from bar 15; and the combined vocal and keyboard riffs.  
Melody: The melody is based on two motives. Motive 1 (bars 1 and 2) is identified by stepwise movement and descending
intervals of a third and fifth. The melody is based on the Blues scale. Motive 2 (bars 5 and 6) is identified by descending stepwise movement encompassing the range of a third.

Harmony: Chord progressions are based on the ionian mode. The melody uses the blues scale. Two chords are distinctive, and occur in the corresponding bars of section A and section A variant. The first of these two chords is an extension of the dominant chord with added flattened 9th and 13th notes. The second chord, the last chord in the piece, is an A flat major 7. The resolution to the C tonality is left to the trumpet, which does not present a problem, as the upper three notes of A flat major 7 form a C minor chord.

Form:

    Introduction + A + A (V1) + Tag
    4 + 9.5 + 7 + 2

Total bars: 20.5

The trumpet introduction is played ad libitum. The last bar of the introduction section is underpinned by the commencement of the tempo for section A, effectively reducing the total bars of these two sections by one bar. The section A variant and tag sections are treated similarly, reducing the number of bars from eight to seven.

The introduction and tag are played rubato, their length in seconds being pre-determined when designing the overall form of the music.

Instrumentation: Synthesizer, electric bass, drums, electric guitar, solo male lead vocal, back-up female vocals

Texture: Sparse to dense

Intensity: Moderately soft to loud

Mood: Doleful

Sound Effects: Nil

Voice-over: Nil

Song Lyrics: A transcription of the song lyrics follows. The lyrics are sung by a rough-textured male baritone voice.
They heard the breeze in the trees  
Singin' strange melodies,  
And they made that the start of the Blues.  
Then from a jail came a wall  
Of a down-hearted frail,  
And they named that the start of the Blues.

**The Dynamics of the Music Track**

The climax occurs at the final bar, and is identified by an upward-rising solo trumpet melody.

**Other Significant Compositional Techniques**

(i) The solo improvised trumpet playing the introduction immediately sets the style of the music as Jazz/Blues.

(ii) The vocal burr of the lead singer adds a roughness to the texture, which is consistent with many contemporary Rock singers. This serves to further stylise the music, and to target the intended audience with more clarity.

(iii) The musical arrangement is strengthened by the incorporation of riffs, drum fills, and punctuated chords by the backing vocalists.

(iv) The bass line during the A section plays a C pedal note, which builds the musical interest. During the A variation section, the bass plays a repeated triplet figure, again establishing a C pedal note, and contributing significantly to the music's momentum.

(v) The heavily accented triplet riff played by all instruments at bar 10 of section A builds the aggressive quality of the music.
APPENDIX E

AN ANALYSIS OF THE MARKETING STRATEGY AND THE COMPOSITIONAL APPROACH TO THE MUSIC VARIABLES, IN EACH OF THE THREE ORIGINAL AND ALTERNATE VERSIONS OF FASCINATION, BRIGHT LITES AND HI-C
Identification

Product: Cologne Body Spray
Title of Commercial: 'Fascination'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that a woman who uses Fascination body cologne will always be able to attract a man. The marketing strategy is to present a woman extending her arm towards a man who is walking by. The man succumbs to the perfumed cologne on her arm, and finds the woman irresistible.

A Description of the Visuals

A close-up is presented of the face of a young woman, followed by a long shot of a young man walking towards the camera. The cologne is then presented. The woman's arm extends outwards towards the man, with a beckoning gesture. The final visual presents the man holding the woman. The target market for this product is the single woman. (The visuals in Fascination present a more feminine image of womanhood than the visuals in 'Bright Lites').

The Original Music Version

Style: Soft rock
Tonality: Major
Tempo: =120 The equation is 120/4, or 15 bars in 30 seconds.
Rhythm: The rhythmic dynamics are achieved by: delaying the entry of the drums until bar 4, and using a two bar repeated pattern; the repeated rhythm of the bass part; the counterpoint between the synthesizer melody and the rhythm of the marimba effect.
Melody: There are two melodic motives in the music. Motive 1 (bar 2) is played by the synthesizer, and is identified by a syncopated descending interval of a third. Motive 2 (bars 5, 6 and 6) is sung by the solo female vocal, and is identified by a syncopated rhythm, and a rising and falling melodic line.

Harmony: The music is set in the aeolian mode. The music establishes the C minor key centre, but modulates from C minor to F major final bar. The chord Progressions follow a four bar pattern which is repeated twice.

Form:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>A</th>
<th>A variant</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 beat</td>
<td>4</td>
<td>4</td>
<td>6</td>
</tr>
</tbody>
</table>

Total bars: 14.25

There are also pauses in the last two bars of the music.

Instrumentation: Bass, drums, guitar, synthesizer, solo female voice.

Texture: Sparse

Intensity: Moderately soft.

Mood: Romantic.

Voice-over: A transcription of the copy follows. It is spoken by a male baritone voice

*Fascination*, the new cologne body spray, with the reassurance of a deodorant. In four sensational fragrances - that's *Fascination*.

Sound effects: Nil

---

**The Dynamics of the Music Track**

The statistical climax occurs at the last chord. The effect is almost an anti-climax, because the major chord is a resolution of the tension set up between the final melody note sung by the solo female vocal, against sustained chord by the synthesizer. The major chord also comes as a surprise, because it is a modulation from the C minor tonality established throughout the piece.
Identification

Product: Cologne Body Spray
Title of Commercial: 'Fascination'
Length of Commercial: 30 seconds

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The Alternate Music Version

The approach to music composition, in the alternate version of Fascination, was to increase or change the activity of the music variables, particularly at the climax points of the commercial. The climax points of this music version occurred at bar 11, and at the final bar.
Style: The content of the visuals, including the actions of the principal characters, suggested a romantic style of popular music.

Tonality: To achieve a 'bright' and 'happy' sound, the music was set in a major tonality.

Tempo: A tempo of =128 was selected. The equation was 128/4, or 16 bars in 30 seconds. A faster tempo would have been more stimulating, but inconsistent with a tempo associated with romance. A rallentando was included at the end, to provide contrast to the regular pulse.

Rhythm: A latin rhythm (meringue style) was used, because of the rhythmic complexity provided by its layered contrapuntal rhythms.

Melody: Three melodic motives were used in the melody. To provide further contrast, variants of the motives were also used. Motive 1 (bar 1), an upward rising motive, was the vehicle for the product brand name. It featured the interval of a third. Motive 2 (bars 2 and 3) was a descending answering phrase, which moved predominantly by step. The first variant of motive 1 occurred at bars 5 and 6. A variant of motive 2 occurred at bars 6, 7 and 8. The third motive (bars 9 to 12) was an upward moving phrase answered by a downward moving phrase. Both phrases moved mostly by step, and outlined the interval of a fifth. (Motive 3 provided a background for the voice-over message). The third variant of motive 1 (bars 12 and 13) featured a different melodic direction to the opening statement of motive 1. Its rhythmic placement within the bar was also different. A feature of the third variant was the upward-moving sequence of the repeat phrase, which was an attempt to maintain melodic interest to the final bar.

In addition to the vocal melody, the alto saxophone played a lyrical counter-melody, which was a further variant of motive 1. The counter-point was an additional means of increasing melodic stimulation.

Harmony: Chord progressions followed the Aeolian mode. The approach to harmonic progression was based on the theory
of Reed and Sidnell (1980), who argue that root progressions moving by 5ths provide the most momentum, while root progressions by 2nds provide the most 'colour' (1980:99). The chord progressions for this music version were composed to balance the music's 'colour' ('romantic' quality), and momentum. Reed and Sidnell also assert that root progression by 3rds provide the least amount of tonal direction. "Music of this type substitutes the strong orientation around the tonic for colour" (1980:106). Root progression by 3rds was therefore employed for the last two bars, in order to avoid predictability of resolution. Chords of the 6th, 7th and 9th were employed to increase textural density. Modulations were included, to provide further musical change. The music modulated from C to G (at bar 5), then back to C (at bar 9), then once more to G (at bar 13) and concluded in C.

Form:

\[
\begin{array}{|c|c|c|c|}
\hline
& A & A_1 & B & A_2 \\
4 & 4 & 4 & 3 \\
\hline
\end{array}
\]

The form of this piece has been separated into components by analysing the chord progressions. The 4 bar progression of section A is repeated at bar 9. The final A variant is shorter in length.

Instrumentation: Keyboard, bass, drums, alto saxophone, female lead vocal (with some vocal harmony). The saxophone was used to provide sensuality.

Texture: Sparse to moderate. The textural density of the music was consistent with the textural density of the visuals.

Intensity: Soft.

Mood: Romantic.

Voice-over: A transcription of the copy follows. It is spoken intimately by a male voice, baritone tessitura. 

*Fascination*, the new cologne body spray, with the reassurance of a deodorant. In four sensational fragrances - that's *Fascination*.

Sound effects: Nil.
The Dynamics of the Music Track

The melody attained its highest pitch, and was also harmonised at bar 11, in preparation for the final vocal entry of the product brand name. The rhythmic counterpoint provided by the meringue rhythm was subtle but complex. The counterpoint between the solo female voice and the alto saxophone served to increase the melodic complexity. The shifting of the tonal centre between the tonic and the dominant provided further stimulation. The use of root progression by 3rds, to the penultimate bar, and the final bar, added an element of surprise because it avoided predictability. It was therefore believed that the combined effect of these compositional techniques provided the alternate music version of Fascination with more musical complexity and more stimulation than was evident in the original music version.
I dentification
Product Category: Cosmetics, Toiletries, Pharmaceuticals.
Product: Cologne Body Spray
Title of Commercial: 'Bright Lites'
Length of Commercial: 30 seconds

M arketing S trategy

The concept of this commercial is that a young woman can seduce a young man if she uses Bright Lites body spray. The marketing strategy is to present a young woman applying 'Bright Lites' body cologne. The cologne is shown to radiate from her person to such an extent that a male suitor is instantly attracted to her. Thus, the 'Bright Lites' cologne is presented as the method by which she is able to lure her 'catch'.

A Description of the Visuals

A young man is presented in long shot walking towards the camera. As he draws closer, he shades his eyes from the glare of a radiant light, which is shown to emanate from a young woman. She is then shown in close-up, spraying cologne onto her body. The final visuals, presented in long-shot, show the young woman clutching the male to her, while looking contentedly over his shoulder in the direction of the camera. The targeted market of this commercial is the teenage woman.

The Original Music Version

Style: Rock
Tonality: Minor
Tempo: = 132. The equation is 132/4, or 14.5 bars in 30 seconds.
Rhythm: Rhythmic dynamics are achieved by a back-beat in the drums, an eighth note pattern in the accompaniment which
is interrupted by rests, and a slightly syncopated melodic line.

**Melody:** Two melodic motives were used in the melody. Motive 1 (bars 1 and 2), played by the synthesizer, features intervallic movement centred around the A minor tonal centre. The principle melody is mono-thematic. The essential identifying characteristics of this motive (bars 3 and 4) are the interval of a minor third, and the syncopation by anticipation of a primary beat. Two bar variants of the principle motive occur throughout the music.

**Harmony:** The chord progressions are all based on the harmonic minor scale, and consist of a four bar pattern (bars 3 to 6) is repeated for bars 7 to 10, and 13 to 16. A two bar reduction of the progression occurs for bars 11 and 12.

**Form:**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>A variant 1</th>
<th>A variant 2</th>
<th>A variant 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

Total bars: 16

**Instrumentation:** Drums, synthesizers, female solo vocal.

**Texture:** Sparse

**Intensity:** Moderate

**Mood:** Seductive

**Voice-over:** The voice-over was delivered by a male, with a baritone tessitura. The style of delivery was intimate.

*Bright Lites*, the new cologne body spray with the reassurance of a deodorant. *Bright Lites*, in four brilliant fragrances. Before you go out, put on your *Bright Lites*!

**Sound Effects:** Nil.

**The Dynamics of the Commercial**

The statistical climax occurs at beat 1 bar 13 and the second occurs at the last two beats of the music. The first climax is identified by a combination of the voice attaining its highest register and the recommencement of the drum beat (which is preceded by a drum fill on beat four of bar 12). The final two
quarter notes also achieve a minor climax, due to their emphasis, and the change from eighth notes to quarter notes.
Identification
Product Category: Cosmetics, Toiletries, Pharmaceuticals.
Product: Cologne Body Spray
Title of Commercial: 'Bright Lites'
Length of Commercial: 30 seconds

Marketing Strategy

The concept of this commercial is that a young woman can seduce a young man if she uses Bright Lites body spray. The marketing strategy is to present a young woman applying 'Bright Lites' body cologne. The cologne is shown to radiate from her person to such an extent that a male suitor is instantly attracted to her. Thus, the 'Bright Lites' cologne is presented as the method by which she is able to lure her 'catch'.

A Description of the Visuals

A young man is presented in long shot walking towards the camera. As he draws closer, he shades his eyes from the glare of a radiant light, which is shown to emanate from a young woman. She is then shown in close-up, spraying cologne onto her body. The final visuals, presented in long-shot, show the young woman clutching the male to her, while looking contentedly over his shoulder in the direction of the camera. The targeted market of this commercial is the teenage woman.

The Alternate Music Version

The approach to music composition, in the alternate version of Bright Lites, was to increase or change the activity of the music variables at the climax of the commercial. The climax points of this music track occurred at bar 14, and at the end.
Style: The content of the visuals, including the actions of the principal characters, suggested a style of popular music with a strong 'backbeat' for dancing, and an emotive female vocal style, which would reflect the sexual connotations of the marketing strategy. The product's brand name also suggested bright sounding music. It was therefore decided to use music with a dance rhythm, a blues melody and a boogie bass.

Tonality: A minor tonality was chosen in order to accentuate the blues-sounding melody.

Tempo: A tempo of \( \frac{144}{4} = 29 \) bars in 30 seconds. The tempo needed to be sufficiently bright for dancing.

Rhythm: To increase rhythmic stimulation, the following compositional techniques were employed: the 3rd and 7th quavers of each bar were accented with a snare drum beat; the 6th, 7th and 8th quavers of bars 3, 7, 13, and 17 were accented (with toms) to highlight the entry of each new phrase; the final bar employed a stopped tempo, and ended with a 'stab' chord on beat 4, both devices serving to highlight the final statement of the product brand name; the placement of the accompanying chords (played by the keyboard) on the 3rd and 6th quavers of almost every bar, served as additional rhythmic counterpoint.

Melody: Three melodic motives were used in the melody. All motives utilised the interval of a minor 3rd. The first motive (bar 1), a two-note theme, was the vehicle for the product brand name. It employed the interval of a descending minor 3rd. Melodic variation was created by the restatement of this motive on different beats in consecutive bars. (Due to the fact that the music began without an introduction, the delaying of the first motive until the second beat of the bar was desirable, in order to ensure that the product brand name was clearly understood). The second motive (bars 2 and 3) coincided with the words "Put on your Lites, Bright Lites". It was an answering phrase to motive 1, but began higher in pitch, in order to build melodic tension. At bar 4 there was a
further pitch rise for the re-entry of the first motive. The third motive (bar 10), was the vehicle for the female vocalist's sensual, breathy, exclamation "oh, oh, oh." This motive featured ascending 3rds, each ending with a vocal fall-off. Next, variants of motive 2 occurred at bars 12 and 13. These variants, which again featured the product brand name, were harmonised in 3rds for extra density and emphasis. The final entry of the voice was a restatement of the first motive, with harmony added above and below the melody notes, again for extra emphasis.

**Harmony:** Chord progressions followed the Aeolian mode. Only three chords were used (chords, 1, 2, and 5). Extended chords of the 7th were used because of the added texture they provided, and also because of their extensive use in the contemporary pop/rock dance music, the sounds of which it was assumed would be familiar to the target audience. Harmonic dynamics were achieved by the inclusion of a suspended chord in the penultimate bar, and also by the placement of the final chord at pitch extremes. The F#7-9 was used to add tension as the music built towards its climax in the final bar. Harmony was added to the vocal solo voice in order to highlight the musical climax, emphasise the product's name, and enhance the dynamics of the ending.

**Form:**

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A(variant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 (3+4+2)</td>
<td>4 (2+2)</td>
<td>B</td>
</tr>
</tbody>
</table>
```

Uneven phrase lengths were used in the A section to avoid predictability. The boogie bass part of the musical arrangement moved up and down in wave formation, and reached its 'wave crest' at bar 6, beat 4, and later at bar 13, beat 1 (the first climax point). These high points of the bass movement also served to prepare cadence points for the entry of new sections.

**Instrumentation:** Keyboard, bass, drums, synthesizer, female vocal lead. The selection of this instrumentation was influenced by stylistic demands. A colourful synthesizer
sound was added in a high pitch register to imitate 'bright lights.'

Texture: Sparse to moderate. The selection of this texture was consistent with the texture presented in the visuals.

Intensity: At the A and A variant sections the music was moderately loud, and built to loud at section B.

Mood: Intriguing

Voice-over: The voice-over was delivered by a male, with a baritone tessitura. The style of delivery was intimate.

*Bright Lites*, the new cologne body spray with the reassurance of a deodorant. *Bright Lites*, in four brilliant fragrances. Before you go out, put on your *Bright Lites*!

Sound Effects: Nil.

**The Dynamics of the Commercial**

The climax (beat 1 of bar 13) coincided with the melody at its highest pitch. The cadence point at the beginning of bar 14 was preceded by two bars of the dominant chord, incorporating a change from minor to major tonality to provide contrast. The F#7-9 chord at bar 11 added the harmonic tension and the strong momentum due to its root progression by 5ths to the dominant chord. The synthesizer sound contributed to the image of the product's name, because the sound created was bright and sparkling. The vocal fall-offs employed by the female solo voice created the desired sensuality. The harmonised vocal lead and the final stab chord in the last bar added texture and accentuation at the end. It was therefore believed that the combined effect of these compositional techniques provided the alternate music version of *Bright Lites* with more musical complexity and more stimulation than was evident in the original music version.
Identification
Product Category: Beverages (non-alcoholic).
Product: Hi-C Fruit Juice
Title of Commercial: 'Hi-C'
Length of Commercial: 60 seconds

Marketing Strategy
The concept of this commercial is that young adults drinks Hi-C fruit juice when on the beach relaxing in the sun. The marketing strategy is to present a young man in swimwear, sitting in a deck chair and sipping a carton of Hi-C fruit juice. He is admiring a young woman, also in swimwear, as she walks past.

A Description of the Visuals
A young man is presented at the beach, sitting in a deck chair, sipping Hi-C fruit juice. He admires a young woman in her swimsuit as she walks past. There are visuals of the beach and the sea. The young woman is also shown sipping Hi-C fruit juice.

The Original Music Version
Style: Soft rock
Tonality: Major
Tempo: =116. The equation is 116/4, =29 bars in 60 seconds.
Rhythm: The rhythm is unaccented throughout. The momentum is maintained by the use of 8th notes in the guitar accompaniment, and by the addition of the cabasa, also playing 8th notes, from bar 11.
Melody: The melody is based on four motives. Motive 1 (bars 3 and 4) features intervals of a 4th and a 3rd. Motive 2 (bars 5 and 6) is identified by its predominantly stepwise movement. Motive 3 (bars 11 and 12) features a syncopated rhythm and outlines the interval of a 3rd.
Motive 4 (bars 14 and 15) is a descending motive. It outlines the interval of a tritone.

Harmony: Chord progressions follow the Ionian mode. There is one chromatic chord on the flatted 6th, at bar 22. This is the climax of the music.

Form:

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>C (variant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>8 (4+4)</td>
<td>5</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

Uneven phrase lengths occur at section B.

Instrumentation: Keyboard, electric bass, acoustic guitar, lead male vocal, lead female vocal, synthesised piccolo, bongos, cabasa, splash cymbal.

Texture: Sparse

Intensity: Moderately soft.

Mood: Sensuous

Voice-over: Nil

Sound Effects: Sounds of the sea.

The Dynamics of the Commercial

The climax occurs at bar 22. At this bar the music is sustained on the unrelated Fmaj7 chord. Apart from this unexpected chord, the stimulation comes from the vocal delivery style of the male and female singers.
Identification
Product Category: Beverages (non-alcoholic).
Product: Hi-C Fruit Juice
Title of Commercial: 'Hi-C'
Length of Commercial: 60 seconds

Marketing Strategy
The concept of this commercial is that young adults drinks Hi-C fruit juice when on the beach relaxing in the sun. The marketing strategy is to present a young man in swimwear, sitting in a deck chair and sipping a carton of Hi-C fruit juice. He is admiring a young woman, also in swimwear, as she walks past.

A Description of the Visuals
A young man is presented at the beach, sitting in a deck chair, sipping Hi-C fruit juice. He admires a young woman in her swimsuit as she walks past. There are visuals of the beach and the sea. The young woman is also shown sipping Hi-C fruit juice.

The Alternate Music Version
The approach to music composition, in the alternate version of Bright Lites, was to increase or change the activity of the music variables at the climax of the commercial. The climax points of this music track occurred at bar 12, and at the end.

Style: The content of the visuals, including the actions of the principal characters, suggested a style of popular music identified with the Beach Boys. This popular song style would provide the fun element, instead of the sensual approach which was evident in the original music version.
Tonality: To achieve a 'bright' and 'happy' sound, the music was set in a major tonality.
Tempo: A tempo of 124 was selected. The equation was 124/4, = 31 bars in 60 seconds. The tempo needed to be sufficiently bright to maintain the 'fun' mood.

Rhythm: At the A section, rhythmic counterpoint was provided by the different rhythms occurring in the lead vocal and bass vocal parts to those occurring in the inner vocal parts. Further rhythmic contrast occurred at section B, where there was a change in rhythmic 'feel', in both the singing and the cabasa accompaniment.

Melody: Four melodic motives were used in the melody. Motive 1 (bars 1 to 4), occurred in the vocal lead, and featured long sustained notes, followed by movement by leaps. Motive 2 (bars 5 and 6) featured syncopation and movement by thirds. Motive 3 (bars 7 and 8), the answering phrase, featured more stepwise movement. Motive 3 (bars 17 and 18) also featured stepwise movement, and a descending third. There was some melodic counterpoint at section C, where the accompanying vocal parts moved in contrary motion.

Harmony: Chord progressions followed the ionian mode. The chord of E was one unrelated chord. The song modulated from the key of C to Eb at bar 17, and returned to C at bar 25. There were more chord changes in the C section, to compensate for the lesser movement in the lead melody.

Form:

\[
\begin{align*}
A \text{(intro)} & \quad | \quad B & \quad | \quad C & \quad | \quad A \text{(variant)} & \quad | \quad B \\
4 & \quad | \quad 8 \ (4+4) & \quad | \quad 8 \ (4+4) & \quad | \quad 4 & \quad | \quad 5(4+1).
\end{align*}
\]

Uneven phrase lengths occur in the final section, because of the closing bar. This final bar features contrary motion, with the lead vocal ending on its highest note.

Instrumentation: Lead male vocal, male quartet, cabasa.

Texture: Sparse to moderate. The selection of this texture was consistent with the texture presented in the visuals.

Intensity: Moderately soft.

Mood: Fun
Voice-over: The voice-over was delivered by a male, with a baritone tessitura. The style of delivery was friendly.

HI-C Juice!

Sound Effects: Nil.

The Dynamics of the Commercial

The climax occurs at the final note in bar 30. This coincided with the melody at its highest pitch. The cadence point was preceded by contrary motion in the vocal harmony, incorporating several chord changes. The rhythmic counterpoint occurring between the vocal lead and the vocal harmony provides stimulation. The falsetto voice is featured at a high pitch throughout. The cabasa provides a change in 'colour' to the 'sound' of the voices. It was therefore believed that the combined effect of these compositional techniques provided the alternate music version of Hi-C with more musical complexity and more stimulation than was evident in the original music version.
APPENDIX F

MUSIC TRANSCRIPTIONS OF THE ORIGINAL AND ALTERNATE MUSIC TRACKS OF FASCINATION, BRIGHT LITES AND HI-C
FLU

It "t·

S2

S1

A/B

S1.

Dr.

E/B

Em9  Cm  Abmaj7

FLU

Fas-

S2

S1

A/B

S1.

Dr.

E/B

Fm  Eb  Fm  Eb  Eb  F
APPENDIX F

MUSIC TRANSCRIPTIONS OF THE ORIGINAL AND ALTERNATE MUSIC TRACKS OF *FASCINATION, BRIGHT LITES AND HI-C*
Title: Hi-C John
Length of Commercial: min.

Mute Lead Vocal
Female Lead Vocal
Synth. Piccolo
Acoustic Str.
Electric Str.
Splash Cymbal
Gobase
Sough
Keyboard

FLU
M/JO
S/P
4/S
8/S
8/C
Cm.
Bb.
Ebd.
APPENDIX G

ASI STANDARD TEST FORMAT
FRIDAY MAY 5 1989

SESSION 1284

SPECIAL NOTES FOR MODERATOR, COMPUTER OPERATOR AND USHERS

PLEASE NOTE CAREFULLY THE CONTENTS OF TONIGHT'S SESSION

1. Classification and Pre-Door prize are standard.

2. Magoo as usual.

3. First program is a standard screening of "THE RETURN OF SHELLEY"
   Episode 1. Dials are to be recorded for 3 minutes only. Questions on
   front of green page only.

4. Blue booklet is standard test of 4 TV commercials but note special intro
   to C3 and C4 which are storyboard commercials.

5. Second programme is standard screening of "AFTER HENRY". Dials are to
   be recorded for 3 minutes only. Questions on front of yellow page only.

6. There is NO post door prize.

7. Critic Cartoon WILL be shown.

8. There IS a recall questionnaire.

9. Refocus tonight is COMSCAN/RADIOSCAN 97. It consists of 6 TVCs ("X"
    then "A" to "E") and one radio commercial ("F") which is a composite of
    four radio ads with 1 sec. black gap between each. Play all 4 radio
    parts through without stopping.

10. Collect pencils/folders and issue door prizes.
**THEATRE SCHEDULE**

* OPSI Vision Centre Recruitment 0999
* Liked/Disliked Commercials 0999
* Tim

<table>
<thead>
<tr>
<th>ITEM</th>
<th>LENGTH</th>
<th>ORIENTATION</th>
<th>GRAPHS</th>
<th>JOB NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>PG1</td>
<td>6 MINS. VT.</td>
<td>STANDARD VT COLOUR</td>
<td>YES</td>
<td>3561</td>
</tr>
<tr>
<td>PG2</td>
<td>24 MINS VT</td>
<td>STANDARD VT INTRO</td>
<td>YES 3 MIN ONLY</td>
<td>3561</td>
</tr>
<tr>
<td>CI</td>
<td>15 SEC VT</td>
<td>STANDARD VT INTRO</td>
<td>YES</td>
<td>3561</td>
</tr>
<tr>
<td>C2</td>
<td>60 SEC VT</td>
<td>STANDARD VT INTRO</td>
<td>YES</td>
<td>3561</td>
</tr>
<tr>
<td>C3</td>
<td>60 SEC VT</td>
<td>SPECIAL ANIMATIC INTRO</td>
<td>YES</td>
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<tr>
<td>C4</td>
<td>30 SEC VT</td>
<td>SPECIAL ANIMATIC INTRO</td>
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<tr>
<td>MG</td>
<td>24 MINS VT</td>
<td>STANDARD VT INTRO</td>
<td>YES 3 MINS ONLY</td>
<td>3561</td>
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<tr>
<td>CR</td>
<td>4 MINS VT</td>
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<td>3560</td>
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<tr>
<td>RCS</td>
<td>5x15 sec vt</td>
<td>STANDARD CONSCAN INTRO</td>
<td>NO</td>
<td>3560</td>
</tr>
<tr>
<td>RCS</td>
<td>1 composite of 4 ads played back to back without intro</td>
<td>SPECIAL INTO</td>
<td>NO</td>
<td>3560</td>
</tr>
</tbody>
</table>

VISITORS: Ms Lyndall Crisp (The Bulletin)
Mr Steve Watson (MacArthur Institute)
MODERATOR’S GUIDE

INTRODUCTION

Ladies and Gentlemen, before we begin, I’d just like to mention that seven door prizes are to be won this evening and lucky door prize winners will be drawn and announced at the end of the show.

MODERATOR: SEATS 1 TO 160 HAVE DIALS

INTRODUCTION

FOLLOW SCRIPT.

Two final points before we start. Our computer people backstage would like to separate responses from men and women and younger and older people who will be using the dials. At this point, of course, the computer cannot tell us the sex of the person or which of the people using the dials are young and which are not so young, or should I say ..... a bit more mature. So what we have to do is to send
a few signals to the computer and these signals will be stored in its memory. All women in the audience please turn their dials to 'very good' and all men to 'very dull' position. Let me repeat - women to 'very good' and men to 'very dull'. As soon as you are ready we are going to record this information on the computer, so please make sure that your dials are now in the position I mentioned. Everybody ready? "NOV"

And the next sorting is all persons by age. Would all persons 18-24 years in the dial seats turn the pointer to the 'very dull' position and all persons 40-65 years to the 'very good' position, while persons 25 to 39 years set their dials on 'normal'. Have you turned the dials? Everybody ready? OK.

-----------------------------------------------
PAUSE TO LET COMPUTER OPERATOR GET ORGANISED - COLLECT ORIGINAL WHITE AND PINK QUESTIONNAIRES.
-----------------------------------------------
Alright, so that we can show you our first film, which is a very brief cartoon, may we ask all of you with dials to set the pointer straight up and down so that it's pointing right at the word NORMAL.

(WHEN SIGNAL RECEIVED)  Right, here is our first film.

(MAGOO SCREENED)

(AT END OF MAGOO). Those of you with dials did a fine job of talking to us that time, and that's exactly what we'd like you to do as you watch these new television programmes this evening. Talk to us with your dials, and tell us the parts of these shows that you like and the parts that you don't like.
Ladies and gentlemen, the first programme we would like to screen this evening, is the first half-hour episode of a new comedy show. It is a rough videotape copy made in the TV station laboratory for tonight's screening. The picture and sound may not be as perfect as the quality of reproduction you are used to seeing on your own TV set at home. We would like you to disregard any such imperfections when giving us your reactions to the show.

Incidentally, there will be a short break halfway through the programme where commercials are normally placed. However, we have taken the commercials out. What we would ask those of you with the dials to do is NOT TO MOVE THE DIALS AT ALL when the break comes on. Please just leave your dials exactly where they are pointing during the break and then when the film resumes, you can start using your dials again.

So sit back and enjoy the show.
AFTER SCREENING  -

Ladies and gentlemen, we are now issuing a brief green questionnaire about the programme and we would appreciate your assistance by answering questions 1 to 6 on the front of the green page in as much detail as possible.

---------------------
PUT NUMBER AT TOP OF PAGE
---------------------

WHEN QUESTIONNAIRES HAVE BEEN PASSED OUT ..... 

May I see the hand please of any one who has not received one of these GREEN QUESTIONNAIRES.  THANK YOU.
Before showing you our second programme this evening, which is a half-hour episode of another new comedy programme, there is something that we'd like you to do. As you may recall, there were no commercials during the first programme that we screened for you, nor will there be any commercials in our second show, which we'll screen for you in just a few moments. However, at this time we would like to get your reactions to a few brief advertisements. And we'd like to do this in the same way that we got your reaction to the first programme. In just a moment, we're going to pass out a BLUE questionnaire booklet that will have some questions in it about these test items. However, when you receive your booklet, may we ask you not to open it until we ask you to do so. You won't be able to answer the questions anyway until after you've seen the test material.

CONTINUE WITH STANDARD INTRO.

i.e. - Commercials shorter in duration
- Commercials not as interesting as TV shows.

(NOW PASS OUT BOOKLET IF NOT ALREADY DONE)

- Respond even if seen before.
Our next commercial is a commercial in its very roughest form. It’s know in the television and advertising trade as a Storyboard commercial. Now, if this storyboard commercial is ever completed and does go on the air, it will be as technically perfect as the commercial you have just seen. But what you’re going to see tonight will be a series of still photographs and rough drawings representing what the commercial will show when it is finally finished. However, what you’ll be hearing is actually what will be heard in the commercial when it is finished, although the ultimate product will of course be of better quality.

What we would ask you to is to use your imagination to visualise what this commercial will be like in its final version. We would ask you to look at this film, imagining that it’s a completely finished commercial and tell us with your dials how interesting you find this commercial to be compared with all other commercials that you have ever seen before. Also keep these points in mind as you answer the questions pertaining to it afterwards. During this
commercial, the picture may appear to be either a little
too dark or a little too light. If so, please don't let
this darkness or lightness affect your judgement of the
commercial. But instead, rate it only on how interesting
you find its contents to be compared with all other
commercials you have ever seen in the past.

Now, one final thing. Please do not rate this commercial
on the technical quality, either on the photographs,
drawings or the very rough filming, because as I said, this
is a cartoon commercial in its very roughest form. So just
use your imagination to visualise this as a completely
finished commercial, and as of just as high quality,
technically as other commercials you have seen before.

CALLS DIALS

-----------------------------------------------------------------------

AFTER SCREENING, STRESS that we would like the audience to
answer the questions as fully as possible (front and back)
on the page headed "Now that you have seen the third TV
storyboard commercial".

-----------------------------------------------------------------------
4. Colour VT Storyboard, Special Intro

The next commercial is also a rough TV storyboard and, as before, we would ask you to use your imagination visualising it as a completely finished and professionally produced commercial.

CALL DIALS (Questions on front and back).

SECOND PROGRAMME

STANDARD INTRODUCTION.

Ladies and gentlemen, the second TV programme this evening is a videotape copy of another new half hour comedy show. As before, we would ask you to disregard any imperfections in the picture or sound when giving your reactions to the pilot episode. Also, there will be a short break halfway through this programme, just as there was in the first programme. Please don't move your dials at all during the break - just leave them where they are. When the film resumes, you can start using your dials again. So that we can show you the second programme, please place your dials into the normal or start position.

THANK YOU.
Ladies and gentlemen, we are now issuing a brief yellow questionnaire about the programme and we would appreciate your assistance by answering questions 1 to 5 on the front of the page in as much detail as possible.

**CRITIC**

Follow script

i.e. You have been playing the role of the critic. We would like to show you one famous comedians view of the role of the critic.

**CALL DIALS**

Follow script

i.e. We are now going to pass out a pink questionnaire as a sort of a memory test. What we would ask you to do, if you would please, is to think back to the commercials that you saw earlier, between the programs. And, we would ask you to write on this pink questionnaire the brand names, the products, everything you can remember that was said, or shown to you in each of the commercials you've seen. Once
again we would ask you not to discuss your answers with your neighbours please, because we'd like to find out just what you and you alone remember about those commercials.

(WHEN MANY PEOPLE HAVE OBVIOUSLY FINISHED THEIR RECALL QUESTIONNAIRE, INSERT FOLLOWING)

When you have finished with this questionnaire, would you write your number in the upper right hand corner please, and then would you place it inside your folder along with the others that you already have there.

(WHEN SUFFICIENT TIMES HAS ELAPSED AND CROWD NOISE LEVEL HAS REACHED AN INDICATIVE LEVEL, CONTINUE AS FOLLOWS)

May I see the hands now of those who would like a little more time with this questionnaire.

Ladies and gentlemen, in a few moments time we will announce the prize winners for tonight, but before I call out the winning numbers, may I ask you to assist us with one last section here tonight.
We would like to find out how familiar people are with some of the commercials that may have appeared on television in recent months.

Our usherettes are now distributing a pink questionnaire. When you receive your questionnaire, please put your folder number in the top right hand corner.

We would like to get your impressions in the following ways:

We will show you a few small segments of the TV commercials, altogether about 10-15 seconds long. It will include the opening sequence, the middle sequence and possibly the final part of the commercial. You will see only the visual part of it, not the sound, and you will find that any references to brand or packaging which would identify the product are carefully concealed or obliterated.

We do not want you to use the recorder dials in this part of the screening, but only ask you to pay attention to the segments of commercials that you will see on the monitors around the auditorium.
After screening each commercial, we will ask you four very brief questions about it and so that you become familiar with these questions and the way to answer them, we would like to play for you an example which is for illustration purposes only. After playing this first commercial I will then go through the four questions with you and ask you to answer them for me.

Right, here is the example for you to look at.

LIGHTS DOWN. SCREEN EXAMPLE
LIGHTS ON, AND CONTINUE

Ladies and gentlemen, will you please turn to the page in your booklet which includes the four questions. In the middle of the page is a framed panel, where it says "Example" and in that part, we would like you to give us your answers to the segments of the commercial you have just seen. Let me read Question 1 (READ ALOUD)

"Have you seen this advertisement before tonight?"
Many times........................................ Code 1
3 - 4 times...................................... Code 2
Once or twice..................................... Code 3
Not sure if seen this ad....................... Code 4
Not seen before................................. Code 5
Now, all we want you to do is to circle one number in the example panel in the left hand column which best describes your familiarity with this commercial. Please give us your answer now by circling one number. (PAUSE) If you have seen the commercial before we will ask you to answer Questions 2, 3 and 4.

If, however, you have not seen the commercial before, just sit back, but please listen to what I will say so that you can give us the right answers to the other commercials later on.

**QUESTION 2 READS**

"What is the brand name advertised in this ad?"

Let me briefly explain it to you, but don’t write anything down as yet. In the second column under Q. 2. in the heavily framed panel on line "X", we want you to write the brand of the product or service featured in the commercial you’ve just seen. If you do not know the brand name, write "D/K" as on this example here. Do not leave the line blank, if possible please. Right. Please write the brand name of the product or service featured in this "example" commercial, on line "X" below question 2.
(PAUSE). Let me help you this time - the brand name is "DINE". But if you don't know the brand that was featured in the ad, you should write the letters "D/K".

One more important thing, please do not discuss your answers with your neighbours because this would make your information incorrect and worthless!!!

LET ME READ QUESTION 3.

"What effect did the ad have on your interest in the product or service advertised?" I don't mean the abbreviated film you just saw, but rather all the exposures to the commercial prior to coming here tonight. OK, let me read the statements ......

It made me want to buy or continue buying the product or service...................... Code 1

It had no effect on me one way or another.. Code 2

It tended to put me off wanting to try or buy the product or service...................... Code 3

Now please circle one of the three codes in the panel.
Let me repeat, that only if you have seen the commercial before should you give us your answer to Question 3. If you have not seen the commercial before you should not attempt to answer this question, or the next.

Finally, let me read Question 4 and again ask you to give us your answer by circling one of the numbers in the example.

"What statement best describes your impression about this advertisement?

I enjoy it.................................. Code 1
I don't mind this ad, it's OK........ Code 2
It's been around too long, I am getting tired of it.......................... Code 3
I find this advertisement irritating, annoying.............................. Code 4

Please circle one code on the example panel below. We want you to select only one of the four answers that best reflect your impressions about the commercial. Right, I hope that by now you can see how simple the procedure is and we would like, without wasting any more of your time, to show you segments of a few commercials and ask you to answer either one or all four questions after each one.
We will now show you commercial "A".

LIGHTS ON AFTER SCREENING

Please answer questions for Commercial "A" and please may I ask you again not to discuss your answers with your neighbours!

After 30-seconds, ask "do you need any more time?"

THEN CONTINUE -

We will now show you commercial "B".

LIGHTS ON. Would you please answer the next line for TV commercial "B".

THEN CONTINUE -

We will now show you commercial "C"

LIGHTS ON. Would you please answer the next line for commercial "C"

THEN CONTINUE -
We will now show you commercial 'D'

LIGHTS ONE - Would you please answer the next line for Commercial 'D'

THEN CONTINUE -

We will now show you commercial 'E'

LIGHTS ON - Would you please answer the next line for commercial 'E'

THEN CONTINUE--

Ladies and gentlemen, the last item is a radio campaign. This radio campaign consists of several different commercials that have been played on radio in recent months. We will play each of the ads one after the other without stopping. There will be a one second interval between each one so you know when each different commercial starts.

If you have heard any one or more of these ads before, you will qualify as having heard the campaign and should therefore circle codes 1, 2 or 3 in Q1. You would then answer questions 2, 3 and 4.

We will now play you radio campaign 'F'.
Please answer the bottom line for campaign 'F'. But please note that the first question should read "Have you heard this radio campaign before tonight" - And remember, if you have heard any one or more of the ads before, you should circle codes 1, 2 or 3 on A1.

---

MODERATOR: COLLECT FOLDERS AND PENCILS BEFORE DOOR
PRIZES ARE ISSUED BUT REMIND AUDIENCE TO REMEMBER THEIR FOLDER NUMBERS FOR THE PRIZE DRAW.

---

Before you leave, would you please pass your folders and pencils to your right and the ushers will collect them at the end of the aisles.

Right, and now here are the prize winners for tonight.

THANK YOU.

PRIZE WINNERS TO SEE USHERS AT DESK AT FRONT OF THEATRE
APPENDIX H

SUPPLEMENTARY BACKGROUND INFORMATION ON AUDIENCE STUDIES INC. AUSTRALIA PTY. LTD., INCLUDING INFORMATION ON THE ASI STANDARD COMMERCIAL ASSESSMENT TEST
BACKGROUND ON AUDIENCE STUDIES

SEPTEMBER, 1987

AUDIENCE STUDIES INC. AUSTRALIA PTY. LTD.
Background.

Audience Studies Inc. Australia Pty. Ltd. (ASI) is the leading market research company in Australia, specializing in advertising and broadcasting areas. It also conducts research into a wide range of other subjects relating to the marketing of products and services.

ASI has been active in Australia since 1966 when the U.S. based Audience Studies Inc. established a subsidiary company in Sydney and introduced the ASI method of testing television and radio commercials and television programs. Currently the ASI testing system is used by many leading marketing companies in the United States, the European Common Market countries, Japan and Australia.

Control of ASI passed from American to Australian ownership in 1971, but the company has since maintained a close relationship with ASI companies in The United States and Japan in servicing international clients. New technology and research techniques developed by ASI in Australia are now used by ASI Japan.

In June, 1985, The Roy Morgan Research Centre acquired a majority interest in ASI Australia. The Roy Morgan Group is the largest Australian-owned consumer research organisation.

Since 1966 Audience Studies has serviced the communication research requirements of Australian agencies, advertisers and media. During this time it has pioneered new techniques, refined its testing systems and built up the most significant data banks of comparative performance scores available in the country.

This document summarises some of the current ASI services and highlights the latest innovations and additions.
The Preview Theatre.

The 'heart' of the ASI system is its ability to attract weekly samples of 200 people to the Preview Theatre. There the audience systematically responds to various topics - to programs and commercials, personalities and symbols, products and services - in a unique way. Results allow clients to better understand their markets and how best to communicate with them. Each week's sample is broadly representative of the Sydney Metropolitan population aged 18-65 and, because it is matched to all previous test samples, it is used not only for 'one off' surveys, but also for continuous studies and comparative longitudinal projects at different points in time.

More than a thousand theatre sessions involving a quarter million respondents is the starting off point for ASI's involvement in marketing and communication enquiries.

Range of ASI Services.

1. 'Standard' ASI Pretesting System

Applicable to all forms of communication in all media; TV programs, TV, cinema, radio and print advertisements; at the concept, early developmental (rough layouts, animatics, etc.), or finished stage. Reports are evaluative as well as diagnostic, based on meaningful numbers. Results are presented against a background of normative data of competitive performance in more than 70 product and sub-sample categories.

2. Clutter Breaker Plus Pretesting System

Applicable specifically to TV commercials. The focus is on measuring the ability of commercials to 'break through' on-air clutter in a meaningful and relevant way. Animatic and finished commercials accommodated. Results are presented against a background of normative data of competitive performance.
3. **CONSCAN**

A unique system that measures on a one-off or continuous basis the performance of specific TV commercials and/or campaigns after going to air. Test commercials are 'edited back' to 12 - 15 seconds, minus brand identification and sound. Standard scores include - claimed reach and frequency (recognition based on exposure of the edited commercial), correct/incorrect brand identification, product impression, enjoyment, irritation and wearout. Normative data for all commercials and specific product categories are provided.

4. **RADIOSCAN**

The radio equivalent to the CONSCAN tracking service of television commercials.

5. **Personality Q-Ratings**

An extensive and continuously updated 'library' of scores for well known personalities. Useful when considering celebrity presenters for TV commercials or cast for TV programs. Current and historical data available for trend evaluation. Normative data for male and female personalities are supplied.

6. **Corporate Symbols and Logos**

Useful for marketers interested in knowing consumers' reaction to their corporate symbols and logos. It is a unique, but modestly priced service. Similar to Personality Q-ratings, this is an on-going service, offering a 'library' of measures, current and historical trend comparisons. Various optional 'add-ons' relating to image dimensions of company or product may be incorporated. Normative data available.

7. **New Product Index**

A service designed to evaluate new product launch campaigns. With so many new products coming on to the market, this
service provides a systematic feedback on the initial impact of launch campaigns for new products. It is an 'early warning system' for new product launches where TV is the major advertising medium. Surveys are usually carried out 4 to 6 weeks after launch, providing 7 specific measures of campaign and product performance. Normative data are supplied.

8. **Slogans**

If awareness and ability to correctly associate advertising slogans to brands of products are integral parts of measuring advertising performance, this syndicated service will do that and at the same time provide comparative normative data, too.

9. **Packaging Design Testing**

Virtually every company marketing consumer products is faced with a packaging problem from time to time. Introduction of new products, decision to update an existing pack design, to unify a range of products under one 'umbrella', etc. ASI has developed a unique method of obtaining consumer reactions to packaging, using ASI interest dials to measure instantaneous reactions to videotape images of designs and retrospective impressions in a special ASI questionnaire, supplemented by diagnostic group discussion evaluation.

10. **Top-of-Mind Recall**

Top-of-Mind recall of advertising, companies or brands, is used by some advertisers and agencies as a meaningful yardstick of advertising performance. ASI offers a syndicated top-of-mind recall measurement service, based on surveys included in most ASI sessions scheduled each week. Some 60 different product categories are surveyed at regular intervals, ranging from Anti-dandruff Shampoos and Banks to Washing Powders/Liquids and Wine.

Results are reported for first brand and total brands
mentioned, for total respondents and sub-samples of demographic and target market characteristics.

11. **Qualitative Resource**

In most ASI theatre sessions audiences are invited to leave their names, addresses and phone numbers should they wish to volunteer for participating in future group discussion or other in-depth follow-up research. This procedure provides a ready source of respondents with known demographics and who are not "professional groupies". Experienced moderators conduct all ASI group discussion sessions.

12. **BehaviourScan**

The group discussion technique is one of the most widely used services in market research. While sound group recruitment is the first step in ensuring the quality of group discussions, there are numerous other problems researchers face in group sessions. In practice, a few panelists speak a lot of the time, some speak some of the time and a few speak hardly at all. Again, when a moderator seeks opinions on a specific topic, he is forced to take responses one at a time, because the discussion is being recorded on tape. Opinions of preceding speakers are likely to affect the response of those who follow, both in content as well as the intensity of response.

In the belief that at times there is need for measuring instantaneous and simultaneous responses from all participants in a group discussion, ASI developed BehaviourScan, a system which incorporates the use of the ASI interest dial device in the group discussion environment. Each group participant is given a hand-held dial connected to a computer operated by the moderator.

Reactions of each panellist are recorded second-by-second and displayed instantaneously on the computer in graph and numeric form.
The use of this technique is particularly effective in the development of concepts (product and advertising), reactions to rough advertisements (print layouts, TV storyboards), alternative promotional ideas, product or packaging designs, soundtracks, personalities and non-verbal responses to a wide range of stimuli.

13. **Other services**

These include custom designed, adhoc projects, qualitative and quantitative, industrial and professional surveys, surveys among children (special children's and teens' theatre sessions are held at regular intervals).

Tracking surveys of 'most liked and hated TV commercials' and favourite TV programs are conducted at monthly intervals and special trend tracking reports can be compiled on request.

Tracking surveys of corporate sponsorships of telecasts of major sporting events have been conducted by ASI since the early 1980's, measuring the cumulative patronage level and impressions of the telecast, awareness of sponsors and other advertising featured during the telecast. In some studies, awareness of 'on site' displays is also measured.
SELECTED A.S.I. CLIENT LIST

The following is a selected list of clients who have used A.S.I. services between 1985 and 1987.

Abbott Australasia Pty. Ltd.
Allied Mills Industries Pty. Ltd.
American Express International Inc.
A.P.D. Snack Foods Pty. Ltd.
Arnotts Limited
Australia Post
Australian Broadcasting Corporation
Australian Consolidated Press Limited
Australian Guarantee Corporation Limited
Australian United Foods
Best Foods
The Boots Co. (Aust) Pty. Ltd.
British Paints Australia
Campbell Advertising Pty. Ltd. (New Zealand)
John Cavsey & Co. Pty. Ltd.
Coca-Cola Australia
Communications & Entertainment Ltd. (CEL)
CSR Limited
Cussons Pty. Ltd.
Dairy Promotion Council
Dulux Australia Ltd.
Edgell-Birds Eye (Division of Petersville Industries Ltd.)
E.O.I. Pty. Ltd.
F. H. Faulding & Co. Ltd.
Foote, Cone & Belding Pty. Ltd.
Forbes, Macfie, Hansen Pty. Ltd.
Gillette (Australia) Pty. Ltd.
The Goodyear Tyre & Rubber Co. (Aust.) Ltd.
Government Insurance Office of N.S.W.
Grey Advertising (N.S.W.) Pty. Ltd.
Grundy Television Pty. Ltd.
James Hardie Industries Ltd.
Holt & Associates Pty. Ltd.
Hoover Australia Pty. Ltd.
International Home Products (Aust.) Pty. Ltd.
Johnson & Johnson Australia Pty. Ltd.
S. C. Johnson & Son Pty. Ltd.
Kellogg (Aust.) Pty. Ltd.
Ian Kennon Advertising Pty. Ltd.
Kodak Australasia Pty. Ltd.
Lederle Laboratories Division
LEGO Australia Pty. Ltd.
Leo Burnett Pty. Ltd.
Lever & Kitchen Pty. Ltd.
Lindemans Vines Pty. Ltd.
McKenny, Watson & Spencer Pty. Ltd.
Mills & Boon Pty. Ltd.
MOJO/MDA Australia
Monier Limited
Nabisco Brands Pty. Ltd.
NEC Home Electronics Aust. Pty. Ltd.
Nestle Australia Ltd.
New South Wales Film Corporation
New Zealand Tourist and Publicity Department
Nissan Motor Co. (Australia) Pty. Ltd.
NRMA Insurance Ltd.
OPSM Pty. Ltd.
P.B.L. Marketing Pty. Ltd.
Penfolds Vines Pty. Ltd.
Pfizer Pty. Ltd.
Pilgrim International Ltd.
Plumrose (Australia) Ltd.
Pope & Kiernan & Black Pty. Ltd.
Provincial Traders Foods Pty. Ltd.
Radio Marketing Bureau
Radio 2UE Sydney Pty. Ltd.
Ricegrowers' Co-operative Ltd.
Samuelson Talbot & Partners Pty. Ltd.
Sanitarium Health Food Company
The Shell Company of Australia Ltd.
Shulton (Australia) Pty. Ltd.
Standard Telephones & Cables Pty. Ltd.
State Bank of New South Wales
Thompson White & Partners (Aust) Pty. Ltd.
Union Carbide Australia Ltd.
United Telecasters Sydney Ltd. (Network 10)
USP Needham Sydney Pty. Ltd.
John Walker & Sons Australia Pty. Ltd.
Wellcome Australia Ltd.
John West Australia Limited
Western Australian Tourism Commission
Woolworths Ltd.
World Vision of Australia
Young & Rubicam Sydney Pty. Ltd.
4 in 10 TV ads fail
Is yours one of them?
AUDIENCE STUDIES (ASI) . . . .

ESTABLISHED 1966
Established in Australia in 1966, as a subsidiary of Audience Studies Inc., U.S.A., specialising in advertising and broadcasting research, as well as conducting research into a wide range of subjects relating to the marketing of products and services.

AUSTRALIAN OWNERSHIP 1971
Control of ASI passed from American to Australian ownership in 1971, but the company has since maintained a close relationship with ASS companies in Japan, West Germany and the U.S.A. New technology and research techniques developed by ASI in Australia are now used and marketed by ASI Market Research (Japan) Inc.

UNIQUE PRETESTING SYSTEM
ASI offers a unique system for pretesting television programmes, television commercials, radio and print advertising, billboards, etc. The "heart" of the ASI system is its "Preview Theatre". Each week estimated samples of 200-240 persons, broadly representative of the Sydney population 18-65 years of age, take part in ASI test sessions between 7.45 and 10.15 p.m.

1000 THEATRE SESSIONS
More than a thousand theatre sessions involving a quarter million respondents is the starting off point for ASI's involvement in your marketing/communication inquiries today. . . . ASI offers the most significant data bank of normative data, comparative performance scores available in the country.

TESTING TECHNIQUES
Main ASI testing techniques are based on—
- ASI theatre testing facilities
- central location testing (shopping centres)
- In-home testing, using portable audio-visual equipment

WIDE RANGE OF PRETESTING
ASI offers a wide range of pretesting and tracking services.
- Standard ASI Commercial Assessment Pretests (TV, radio, cinema)
- ASI Clutter Breaker Plus Pretests (TV only)
- COMSCAN tracking (TV commercials)
- RADIOSCANNER tracking (radio commercials)
- Other services include Personality Q-eatings,
  Top-of-mind awareness of advertising and/or brands, New Product Advertising Launch,
  Index Advertising Reach and Impact Checks,
  Packaging Design Tests, Awareness and
  Impressions of Corporate/Brand symbols or logos, Awareness of logos used in
  corporate/brand advertising, monthly checks
  of the most liked and disliked TV commercials
- Qualitative research services (consumer, management/industrial)

A SUBSIDIARY OF ROY MORGAN RESEARCH
A subsidiary company of the Roy Morgan Research Centre since 1986, ASI facilities can now be linked with the wide range of national research services offered by the parent company.
'ailure and gaining competitive advantage . . .

Method and Procedures

- Casual location testing
- Consistent, on-site testing environment
- Reticular: reliable and valid measures
- Repeatable: test/retest scores (within 30 days)
- Choice of single or double exposure tests
- Testing of closed commercials and VT spot/fill-in/tail

3. Controlled Testing Environment

- Audience demographics are not the only element that is controlled.
  The testing methods in commercial and full commercials is executed
  as a test not with test but with the audience, right after right.

4. ASI offers two commercial pretesting S,IZ,;"ICES

- The ASI (Standard TV Advertisement Test, representing a
  comprehensive history of reliable and diagnostic measures, and
  the new ASI service.
- Cluster: Scatter Plus analyses focusing on commercials' visibility and impact

B ASI CLUTTER BREAKER PLUS TEST

The ASI CBP testing technique is a new service introduced in March, 1985. It has been developed on a result of a market testing in TV campaign "visibility" and brand evaluation in 1984, as reflected in OBSOCRAN TV campaign tracking scores. Unlike most existing media

survey, in-home survey or group discussions where pre-testing of advertising is "in isolation" and under insufficiently controlled conditions, all commercials in the ASI CBP system are shown within a TV program format with contextual built-in delay factor for awareness/recall purposes.

The test design includes cluster exposure of seven commercials (3 test commercials and 4 controls) shown to a commercial break in the first program. Later on, the second exposure of the five test commercials occurs halfway through the second program. Separate testing sessions are held on a monthly basis for advertisers/TV stations and for finished commercials.

ASI CBP Measures

After First Screening

- Delayed recall measures (25 minutes after exposure)
- Cluster Brand Recall, Rank Order of Mentions
- Cluster Brand/Product Recall Content
- Cluster Message Recall Content
- Proactive/Extemporaneous Recall ( Modified ASI pre-test based praesence test, administered twice, before and after commercial exposure)
- Group Discussion (optional)

During Second Screening

- Consciousness Reaction Measure (second-by-second "intentions" responses from ASI Recorder data)

After Second Screening

- Double Exposure Message Recall Measure (unprompted)
- Commercial Character Measure (nine pairs of adjectives)
- Likes and Dislikes Measure
- Commercial Credibility/Comprehension Measure
- Optional Diagnosis (routine designed, includes brand perception measures, prompted comprehension questions, etc.)

Speed of Reporting Results

- Top-tier results in 3 working days
- Full reports in 21 working days

Costs

- Clients may purchase the basic test (after first screening) or the full CBP test.
- Basic test . . . . $3,000
- Full CBP test . . . . $3,000
- Optional Diagnosis (as needed)

A special discount is given for testing alternative concepts, associations or competitive commercials. The basic cost of every subsequent alternative/commercial test is $2,000, full CBP test $2,150.
ASI now offers two simple ways of avoiding

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sample</td>
<td></td>
</tr>
<tr>
<td>• 200-250 persons 18 to 65 years, includes approx. 100 “females grocery buyer.”</td>
<td></td>
</tr>
<tr>
<td>• Representative sample of Sydney Metropolitan Area</td>
<td></td>
</tr>
<tr>
<td>• Matched samples to each test session, randomly recruited, (one “friends of friends” professional group/one unrepresentative “shopping center” respondent)</td>
<td></td>
</tr>
</tbody>
</table>

A ASI STANDARD COMMERCIAL ASSESSMENT TEST (TV, RADIO, CINEMA)

Over 3,000 TV and cinema commercials (national commercials and acronyms/estimates) have been evaluated by ASI in Australia to-date. We have an extensive normative data bank, covering over 100 product categories and commercial lengths. The availability of relevant norms places the commercial test results in perspective.

Data consisted in ASI Commercial Assessment tests fall into two categories:

- Evaluative measures which permit making an overall assessment of audience reactions to the commercials against the background of industry survey.
- Diagnostic measures, designed to explain some of the reasons why a commercial performed the way it did.

ASI's seven primary evaluative measures provide information on the commercial's:

- ability to attract attention
  Measured via unique, hand-held dials, providing instantaneous counted-second measures in the form of “intent” curves. With a major technological breakthrough in 1984, ASI now uses a digital computer system with memory which allows for over 50,000 dial readings per session, stored for later cross-analysis with quantitative data.

- ability to communicate
  Measured via completely unstructured open-ended questionnaires administered as a delayed task after respondents have been exposed to a “cluster” of both entertainment material and other commercials.

- ability to influence
  Measured via questionnaire responses which tap the effect commercial exposure has had on previously expressed brand preferences and attitudes.

The seven evaluative measures for which normative comparison is available include:

1. ASI second by second “intent” profile curve score
2. Positive adjective index/negative adjective index
3. Correct brand recall
4. Recall of at least one sales point
5. Recall of multiple sales points
6. Post and post exposure brand selection change score
7. Predicted listeners score

Optional measures include the Commercial Impression Profile (using an seven criteria) probe questions on “like and dislike,” “acceptability/interest/proximity,” “recall,” and involving second exposure of the commercials back-up group discussion (1 hour or 1 hour, “recall plus” 24 hour delayed ad recall and impressions obtained by phone, and other custom-tailored diagnostics.

Speed of Reporting Results

- Test-line results in 5 working days (or earlier, if necessary).
- Full report in 21 working days

Costs

- Client may purchase “the basic” test only, or supplemented by a wide range of options.
  Basic Test . . . $1,200
  Optional Diagnostics . . . $ (as quoted)
HYGIENE AND VALIDATION

Any advertising pretesting system concerned with evaluation of commercials should provide information that is reliable (on an actual test-retest basis) and valid (compared to market place results). It has been a long standing ASI policy to use “control” audio-visual material in each session and to conduct tests — retests of commercials on an on-going basis.

Whilst we do not have systematic evidence of sales performance of products backed by campaigns pre-tested by ASI, we now have a unique validation check against the COMSCAN tracking tests of commercial’s performance after going to air.

- 130 of the 800 plus TV commercials tracked for impact in COMSCAN surveys were pre-tested by ASI and performed in a satisfactory manner. Their average COMSCAN scores are ahead of COMSCAN norms.
- 11 TV commercials pre-tested by ASI failed, but went to air despite this evidence. All have subsequently crashed in COMSCAN tracking surveys.
- The best and worst scoring commercials in COMSCAN tests are systematically included in ASI ‘pre-testing’ sessions for special analysis. This provides ASI with the unique opportunity to study the behaviour of successful and failed campaigns on specific ASI pre-testing measures.

Details of these tests are available on request.

The controlled environment for your pre-testing.

For further information or documentation, please phone (02) 33 647 or write to:
AUDIENCE STUDIES INC. ASIS PTE LTD.
26 COLLINS STREET, SYDNEY, N.S.W. 2000
PHONE (02) 33 647 TELEGRAMS AUDISJUD SYDNEY
AUDIENCE STUDIES INC. AUST. PTY. LTD.
6th Floor, 815 George Street, Sydney 2000
Postal Address: P.O. Box 1507, Haymarket 2000
Phone (02) 281 1099  E-mail: ASFULL@SYDNEY.TELX.AUSTAS.AA 20149  Fax (02) 281 2060

Melbourne:
800 Collins Street, Melbourne, 3000
Phone (03) 9693 2322  Fax (03) 9693 2135

Adelaide:
34 Atholplace, North Adelaide, 5006
Phone (08) 411 3050

Perth:
Suite 23, Paulus House, 490 St Georges Terrace, Perth, WA 6000
Phone (08) 922 4105

Brisbane:
60 attention house, Forth Street, Fortitude Valley, 4005
Phone (07) 921 9535

NEW ADDRESS:
Audience Studies Inc. Australia Pty. Ltd.,
2nd Floor,
232 Sussex Street,
SYDNEY N.S.W. 2000

PHONE: (02) 261.8344
FAX: (02) 261.8512
APPENDIX I

THE TEST QUESTIONNAIRE
This information is needed about you for cross-tabulation purposes. We don't want to know your name, but we would like to know a few facts about you. Please answer the following questions as soon as you are seated.

To answer most questions, all you need to do is circle the appropriate number which describes you, e.g. If you're a male circle 1, if female circle 2.

1. What is your sex? MALE........1
   FEMALE........2

2. What is your age?
   (a) 16 - 17..............1
   (b) 18 - 19..............2
   (c) 20 - 24..............3
   (d) 25 - 29..............4
   (e) 30 - 34..............5
   (f) 35 - 39..............6
   (g) 40 - 44..............7
   (h) 45 - 49..............8
   (i) 50 - 54..............9
   (j) 55 - 59.............10
   (k) 60 AND OVER.........11

3. What level of education have you completed?
   SECONDARY SCHOOL OR LESS...1
   PASSED INTERMEDIATE/SCHOOL CERTIFICATE........2
   COMPLETED TECHNICAL COLLEGE DIPLOMA OR CERTIFICATE...3
   PASSED LEAVING/MATRICULATION EXAMINATION...4
   AT LEAST SOME UNIVERSITY...3

4. Where were you born?
   AUSTRALIA.............1
   OVERSEAS.............2
   If overseas please name the country of your birth

5. What is your marital status?
   MARRIED.............1
   SINGLE..............2
   OTHER............3

6. In what suburb of Sydney do you live?

   Postcode

7. Is there a telephone in the place where you live?
   Yes.............1
   No............2

8. What is your occupation? (Please write in)

9. What is the occupation of the head of your household? (EVERYBODY PLEASE CIRCLE ONE ANSWER BELOW).
   PROFESSIONAL...........1
   MANAGERIAL/EXECUTIVE....2
   CLERICAL/SECRETARIAT.....3
   SALES..................4
   SKILLED TECHNICAL/TRADE....5
   SEMI-SKILLED/UNSKILLED....6
   OWN YOUR OWN BUSINESS...7
   OTHER (PLEASE DESCRIBE)....8

10. Please describe your present home.
    I/WE OWN A PRIVATE HOUSE....1
    I/WE OWN A RENTED OR TENANTED UNIT...2
    I/WE RENT A HOUSE/HOME UNIT/FLAT...4
    I/WE LIVE WITH PARENTS, RELATIVES, ETC........5

11. Do you have any children in each of the following age groups? Please circle the number after each age group of your child(ren).
    IF NO CHILDREN UNDER 20, PLEASE CIRCLE HERE.
    UNDER 6 YEARS........2
    6 - 12 YEARS.........3
    13 - 15 YEARS........4
    16 - 19 YEARS........5

12. Are you the person responsible for buying groceries in your household?
    YES..................1
    NO..................2

13. How many colour TV sets are there in your home in working order?

14. Generally how long do you watch television on an average weekday after 6 p.m.? 
    LESS THAN 1 HOUR........1
    AT LEAST 1 HOUR BUT LESS THAN 2 HOURS........2
    AT LEAST 2 HOURS BUT LESS THAN 3 HOURS........3
    3 TO 4 HOURS............4
    4 TO 5 HOURS............5
    5 HOURS OR MORE.........6

PLEASE TURN OVER.
26. When was the last time you did each of the following things? (Please circle one number for each item)

<table>
<thead>
<tr>
<th>Action Description</th>
<th>In Past 20 Days</th>
<th>1-12 Months Ago</th>
<th>More Than 12 Months Ago</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Began or used a preventative or treatment for worms in children/adults.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>b. Began bread for your household.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>c. Began or renewed about buying a new motor car.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>d. Began hair shampoo or conditioner.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>e. Began a small carton of fruit juice/drink (with a straw to push through the top)</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>f. Began a small carton of fruit juice/drink.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>g. Began a personal body cologne spray.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>h. Began a personal body cologne spray.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

27. Please select one statement that best describes your awareness or patronage of the brands shown below. (Please circle one number for each brand below)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Never Heard</th>
<th>Heard of it, Never Bought or Used</th>
<th>Heard of it, Never Bought or Used But May Buy or Use in the Future</th>
<th>Heard of it, Bought or Used the Product in the Past, But I Am Unlikely to Buy or Use in the Future</th>
<th>Heard of it, Bought or Used the Product, and I Will Probably Buy or Use it Occasionally in the Future</th>
<th>Heard of it, Bought or Used the Product, and I Will Buy or Use it in the Future Quite Often</th>
<th>One of My Favorite Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>I've never heard of this brand until tonight</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>I've heard of it, never bought or used and unlikely to buy or use in the future</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>I've heard of it, never bought or used but may buy or use in the future</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>I've bought or used the product in the past, but I am unlikely to buy or use in the future</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>I've bought or used the product, and I will probably buy or use it occasionally in the future</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>I've bought or used the product, and I will buy or use it in the future quite often</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>It is one of my favorite brands</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>
1. How did this commercial affect your desire for the product that was advertised? (circle the statement (number) that best describes your opinion). Please imagine the commercial in its finished form, professionally produced.

<table>
<thead>
<tr>
<th>MY DESIRE FOR THE PRODUCT</th>
<th>INCREASED VERY MUCH</th>
<th>INCREASED SOMEWHAT</th>
<th>REMAINED UNAFFECTED</th>
<th>DECREASED SOMEWHAT</th>
<th>DECREASED VERY MUCH</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

2. Please circle all the words (numbers) you feel closest to describing the commercial you’ve just seen.

- AMUSING                      1
- APPEALING                    2
- CLEVER                       3
- INSPIRING                    4
- CONVINCING                   5
- DULL                         6
- EFFECTIVE                   7
- ENTERTAINING                8
- FAST-MOVING                 9
- GENUINE                     10
- IMAGINATIVE                11
- INFORMATIVE                12

3. Would you please write down anything that you particularly liked or disliked in this commercial.
   a. LIKED: ________________________________
   b. DISLIKED: ________________________________

4. Please complete the following sentence. Your first impression is what really counts so no matter what it is please write it down.

"Compared with other television advertising for similar fruit juice products that I am aware of, I feel that this commercial (in finished form) ..... "

__________________________________________

__________________________________________

28410  PLEASE TURN OVER ....
5. What is your reaction to the visual parts of the commercial?
(Please circle one answer)

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LIKE THE VISUALS VERY MUCH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I LIKE THE VISUALS MODERATELY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I NEITHER LIKE NOR DISLIKE THE VISUALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DISLIKE THE VISUALS MODERATELY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DISLIKE THE VISUALS VERY MUCH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6. What is your reaction to the music in the commercial?
(Please circle one answer)

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LIKE THE MUSIC VERY MUCH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I LIKE THE MUSIC MODERATELY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I NEITHER LIKE NOR DISLIKE THE MUSIC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DISLIKE THE MUSIC MODERATELY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DISLIKE THE MUSIC VERY MUCH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7. Based on everything you know about fruit juice products and after seeing the commercial, how likely would you say you are to buy this product in the future? Just circle the number next to the phrase that best describes your feelings.

(Circle one number)

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WOULD NOT BUY THIS BRAND UNDER ANY CIRCUMSTANCES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I WOULD ONLY BUY THIS BRAND IF NO OTHER WAS AVAILABLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIS IS, OR IS LIKELY TO BE, ONE OF MY PREFERRED BRANDS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIS IS, OR IS LIKELY TO BE, MY PREFERRED BRAND</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX J

BACKGROUND INFORMATION ON INTEREST RESPONSE DIALS
Attached are examples of second-by-second reactions obtained through ASI's Interest Response Dials (pictured below) to a 30-second commercial. The audience starts responding from the 500 'start' or 'normal' level. Positive reactions move the curve level above the 500 line, overall negative reactions, below the 500 line.

The first graph page shows reactions for Total Audience on the left and the Dispersion Chart on the right. The Dispersion Chart shows the proportion of dials in the 'very good', 'good', 'normal', 'dull' and 'very dull' positions throughout the commercial.

The second graph page shows dial responses to the same commercial by sex and age sub-samples. Graphs for any number of other relevant sub-samples can also be produced.
TOTAL AUDIENCE = 159
AVERAGE = 522

DISPERSION CHART

Very Good
Good
Normal
Dull
Very Dull
AUDIENCE STUDIES INCORPORATED

DIAL CURVES SESSION NUMBER 1276 TESTCODE = C4-A

TOTAL MALES UNDER 25 = 15 TOTAL MALES 25 TO 39 = 24 TOTAL MALES OVER 40 = 29
TOTAL FEMALES UNDER 25 = 24 TOTAL FEMALES 25 TO 39 = 31 TOTAL FEMALES OVER 40 = 33

FEMALES AVERAGE = 541
AGE UNDER 25 = 558
AGE 40 AND OVER = 494
APPENDIX K

INTEREST RESPONSE GRAPHS BY GENDER
SUBDIVIDED BY AGE
MALES UNDER 29 YEARS OF AGE:
NO. OF DIALS = 27
AVERAGE = 492

FASCINATION
ORIGINAL VERSION

FEMALES UNDER 29 YEARS OF AGE:
NO. OF DIALS = 25
AVERAGE = 486
DIAL CUBES SESSION NUMBER 1286 TESTCODE = c4-b

MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 21
AVERAGE = 498

FASCINATION
ORIGINAL VERSION

DIAL CURVES SESSION NUMBER 1286 TESTCODE = c4-b

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 25
AVERAGE = 525
AUDIENCE STUDIES INCORPORATED

DIAL CURVES

SESSION NUMBER a: 1286
TESTCODE = c4-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 12
AVERAGE = 498

FASCINATION
ORIGINAL VERSION

FEMALES 45 - 65 YEARS
NO. OF DIALS = 18
AVERAGE = 543
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 31
AVERAGE = 500

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 39
AVERAGE = 488
Audiology Studies Incorporated

Dial Curves Session Number A: 1297 Testcode = c4-b

Males 30 - 44 Years of Age
No. of Dials = 14
Average = 504

Fascination Original Version

Females 30 - 44 Years of Age
No. of Dials = 25
Average = 494
AUDIENCE STUDIES INCORPORATED

DIAL CURVES SESSION NUMBER a: 1297 TESTCODE = c4-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 12
AVERAGE = 529

FASCINATION
ORIGINAL VERSION

FEMALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 20
AVERAGE = 522
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 27
AVERAGE = 397

FASCINATION
ALTERNATE VERSION

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 28
AVERAGE = 355
AUDIENCE STUDIES INCORPORATED

DIAL CURVES  SESSION NUMBER 1288  TESTCODE = c4-b

MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 15
AVERAGE = 433

FASCINATION
ALTERNATE VERSION

AUDIENCE STUDIES INCORPORATED

DIAL CURVES  SESSION NUMBER 1288  TESTCODE = c4-b

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 18
AVERAGE = 422
AUDIENCE STUDIES INCORPORATED

DIAL CURVES SESSION NUMBER a: 1288 TESTCODE = c4-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 20
AVERAGE = 467

FASCINATION
ALTERNATE VERSION

FEMALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 20
AVERAGE = 471
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 27
AVERAGE = 429

FASCINATION
ALTERNATE VERSION

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 32
AVERAGE = 411
FASCINATION

ALTERNATE VERSION

MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 19
AVERAGE = 502

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 425
AUDIENCE STUDIES INCORPORATED

DIAL CURVES SESSION NUMBER a: 1298 TESTCODE = c4-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 21
AVERAGE = 498

FASCINATION
ALTERNATE VERSION

---

FEMALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 23
AVERAGE = 534
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 23
AVERAGE = 473

FEMALEs UNDER 29 YEARS OF AGE
NO. OF DIALS = 22
AVERAGE = 484
MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 30
AVERAGE = 530

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 428
AUDIENCE STUDIES INCORPORATED

DIAL CURVES

SESSION NUMBER a: 1284
TESTCODE = c4-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 14
AVERAGE = 499

BRIGHT LITES
ORIGINAL VERSION

FEMALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 19
AVERAGE = 501
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 30
AVERAGE = 526

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 29
AVERAGE = 439
A MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 14
AVERAGE = 526

BRIGHT LITES
ORIGINAL VERSION

A FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 512
**AudiencE Studies Incorporated**

**Dial Curves**

**Session Number:** 1289  
**Test Code:** c4-b

**Males 45 - 65 Years of Age**

**No. of Dials:** 18  
**Average:** 537

**Bright Lites**

**Original Version**

---

**AudiencE Studies Incorporated**

**Dial Curves**

**Session Number:** 1289  
**Test Code:** c4-b

**Females 45 - 65 Years of Age**

**No. of Dials:** 17  
**Average:** 497
AUDIENCE STUDIES INCORPORATED

DIAL CURVES

SESSION NUMBER 8: 1285
TESTCODE = c4-b

MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 29
AVERAGE = 466

BRIGHT LITES
ALTERNATE VERSION

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 460
MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 15
AVERAGE = 455

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 22
AVERAGE = 529
**AUDIENCE STUDIES INCORPORATED**

DIAL CURVES SESSION NUMBER 8: 1285 TESTCODE = c4-b

**MALES 45 - 65 YEARS OF AGE**

NO. OF DIALS = 25

AVERAGE = 499

**BRIGHT LITES**

**ALTERNATE VERSION**

![Graph showing dial curve data for males 45-65 years old.]

---

**AUDIENCE STUDIES INCORPORATED**

DIAL CURVES SESSION NUMBER 8: 1285 TESTCODE = c4-b

**FEMALES 45 - 65 YEARS**

NO. OF DIALS = 22

AVERAGE = 463

![Graph showing dial curve data for females 45-65 years old.]

---
AUDIENCE STUDIES INCORPORATED

DIAL CURVES SESSION NUMBER 8: 1200 TESTCODE = c4-b

MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 501

BRIGHT LITES
ALTERNATE VERSION

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 25
AVERAGE = 426
DIAL CURVES
SESSION NUMBER 8: 1290
TESTCODE = c4-b

**MALES 30 - 44 YEARS OF AGE**

- NO. OF DIALS = 21
- AVERAGE = 556

**BRIGHT LITES**

**ALTERNATE VERSION**

---

**FEMALES 30 - 44 YEARS OF AGE**

- NO. OF DIALS = 23
- AVERAGE = 526
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 28
AVERAGE = 499

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 25
AVERAGE = 526
MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 21
AVERAGE = 508

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 25
AVERAGE = 543
AudiencE Studies Incorporated

Dial Curves

Session Number: 1286
Test Code: c3-b

Males 45 - 65 Years of Age
No. of Dials: 12
Average: 557

Original Version

<table>
<thead>
<tr>
<th>Time (Seconds)</th>
<th>0</th>
<th>10</th>
<th>20</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>60</th>
<th>70</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value</td>
<td>300</td>
<td>400</td>
<td>500</td>
<td>600</td>
<td>700</td>
<td>300</td>
<td>400</td>
<td>500</td>
</tr>
</tbody>
</table>

Females 45 - 65 Years
No. of Dials: 18
Average: 512

<table>
<thead>
<tr>
<th>Time (Seconds)</th>
<th>0</th>
<th>10</th>
<th>20</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>60</th>
<th>70</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value</td>
<td>300</td>
<td>400</td>
<td>500</td>
<td>600</td>
<td>700</td>
<td>300</td>
<td>400</td>
<td>500</td>
</tr>
</tbody>
</table>
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 23
AVERAGE = 521

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 22
AVERAGE = 478

HI-C
ORIGINAL VERSION
MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 30
AVERAGE = 539

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 444
MALES 45 - 65 YEARS OF AGE
NO.OF DIALS = 15
AVERAGE = 499

FEMALES 45 - 65 YEARS OF AGE
NO.OF DIALS = 19
AVERAGE = 556
MALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 27
AVERAGE = 530

FEMALES UNDER 29 YEARS OF AGE
NO. OF DIALS = 28
AVERAGE = 514
AUDIENCE STUDIES INCORPORATED

DIAL CURVES  SESSION NUMBER a: 1288  TESTCODE = c3-b

MALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 15
AVERAGE = 568

HI-C
ALTERNATE VERSION

FEMALES 30 - 44 YEARS OF AGE
NO. OF DIALS = 18
AVERAGE = 448
MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 21
AVERAGE = 439

FEMALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 20
AVERAGE = 467
**AUDIENCE STUDIES INCORPORATED**

DIAL CURVES
SESSION NUMBER a: 1285
TESTCODE = c3-b

**MALES UNDER 29 YEARS OF AGE**
NO. OF DIALS = 29
AVERAGE = 488

**HI-C ALTERNATE VERSION**

**FEMALES UNDER 29 YEARS OF AGE**
NO. OF DIALS = 24
AVERAGE = 487
Compare the dial curves for males and females aged 30-44 years. Males had 15 dials with an average of 482, while females had 22 dials with an average of 576. Both sets of curves show similar patterns, indicating consistent behavior among the participants.
AUDIENCE STUDIES INCORPORATED

DIAL CURVES

SESSION NUMBER 2: 1285

TESTCODE = c3-b

MALES 45 - 65 YEARS OF AGE
NO. OF DIALS = 24
AVERAGE = 476

Hi-C
ALTERNATE VERSION

FEMALES 45 - 65 YEARS
NO. OF DIALS = 22
AVERAGE = 520
APPENDIX L

POSITIVE AND NEGATIVE COMMENTS ABOUT THE MUSIC IN THE ORIGINAL AND ALTERNATE VERSIONS OF *FASCINATION, BRIGHT LITES AND HI-C*
MUSIC ONLY
FASCINATION

Scene 286001-286182
Blue Page 286114
(Sound 19.5-29)

185
26 minutes
187

Original Music

FASCINATION

Music
Music good
good
Music
Music
Music
Music
Music
good music
good music
Music is good, goes well with the product sound, pronunciation.
Music
Fabulous music
Music ok
Music
Music
Music
Music
Music
Music
Music

Voiceover likes 6.6
Voiceover
The movie
The way they mentioned the product
**Fascination Music**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Start, song</td>
</tr>
<tr>
<td>25</td>
<td>Music starts, very happy</td>
</tr>
<tr>
<td>36</td>
<td>Music, quiet</td>
</tr>
<tr>
<td>43</td>
<td>Music, lowing</td>
</tr>
<tr>
<td>59</td>
<td>Music</td>
</tr>
<tr>
<td>102</td>
<td>Music, song</td>
</tr>
<tr>
<td>107</td>
<td>Music (and dialogue)</td>
</tr>
<tr>
<td>137</td>
<td>Music</td>
</tr>
<tr>
<td>139</td>
<td>Theme music</td>
</tr>
<tr>
<td>137</td>
<td>Hand to catch lyrics</td>
</tr>
<tr>
<td>141</td>
<td>Product uses accordance to the music</td>
</tr>
<tr>
<td>158</td>
<td>Music too controlled/too high pitched</td>
</tr>
</tbody>
</table>

---

**Voiceover Dialogue**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Voice over, music, soothing (along with people)</td>
</tr>
<tr>
<td>147</td>
<td>Dialogue (and music)</td>
</tr>
</tbody>
</table>
FASCINATION.
MUSIC ONLY.
LIKES.
Sens, 288200 - 288224
2.6.89
Blue 28816

J. Watson Music

<table>
<thead>
<tr>
<th>No.</th>
<th>Music</th>
<th>M3</th>
<th>F2</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td>Music</td>
<td>M3</td>
<td>F2</td>
</tr>
<tr>
<td>59</td>
<td>Music O.K.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>Music not loud or</td>
<td>F2</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>Background music and singing</td>
<td>F3</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>Gold music</td>
<td>F3</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>Tune</td>
<td>F1</td>
<td></td>
</tr>
<tr>
<td>157</td>
<td>Music / Tune</td>
<td>M1</td>
<td></td>
</tr>
<tr>
<td>167</td>
<td>Music</td>
<td>F1</td>
<td></td>
</tr>
<tr>
<td>176</td>
<td>Music / singing voice is good</td>
<td>F1</td>
<td></td>
</tr>
<tr>
<td>194</td>
<td>Best part was probably the</td>
<td>F2</td>
<td></td>
</tr>
<tr>
<td>222</td>
<td>Soundtrack</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

F

MUSIC ONLY
FASCINATION
DISLIKES
Series 288200 - 288224

Shown 2.6.89
Blue 28816

J. Watson Music
The song pitched singing
Music
Song and Singing
Music
Music
Music
Music
Music
Music
Music
Music - Single
Music
Music
Soundtrack
Bad music
Need stronger music
Singer
Music
Singer was not fascinating
Typical music
Soundtrack
Music
Singer
Tight was a hit run of the mill
Music and Singing
Singer a hit repetitious
Soundtrack
Song
Singer too similar to other for name of product
Vocalist - very unfascinating
Sappy music
Pitch was repetitious
Tinny sounding jingle
Music
Music
Music
Music
Music
Music
Music
Music
Music
Music
Music
Music
Music - Tense
Music
Music should be faster and commercial
will run faster - be more appealing
Music - Singer
Soundtrack poor
Music
Uncatchy music
Music
Single
Woman singing
You couldn't understand what she was singing in that high pitched alegato.
Theme song
Song
Song
Music
Music
MUSIC ONLY

FASCINATION

Serves 151-297
(Shown 8-9-39)
Blue 20712

183
16 M

Original Music

FASCINATION LIRKS. Music (6-1)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>M</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The gappy music</td>
<td>F3</td>
<td>F1</td>
</tr>
<tr>
<td>2</td>
<td>Music</td>
<td>F1</td>
<td>F1</td>
</tr>
<tr>
<td>3</td>
<td>Musical background</td>
<td>M1</td>
<td>F1</td>
</tr>
<tr>
<td>4</td>
<td>Music</td>
<td>M3</td>
<td>F3</td>
</tr>
<tr>
<td>5</td>
<td>Soundtrack, all orchestral</td>
<td>M3</td>
<td>F3</td>
</tr>
<tr>
<td>6</td>
<td>Music</td>
<td>F1</td>
<td>F1</td>
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<td>7</td>
<td>Music of &amp;c</td>
<td>M2</td>
<td>F2</td>
</tr>
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<td>8</td>
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<td>10</td>
<td>Soundtrack</td>
<td>F2</td>
<td>F1</td>
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<tr>
<td>11</td>
<td>Song had a little heat</td>
<td>F1</td>
<td>F2</td>
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<tr>
<td>12</td>
<td>Music</td>
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<td>Music</td>
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<td>20</td>
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<td>F1</td>
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<td>21</td>
<td>Good music</td>
<td>F1</td>
<td>F2</td>
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<td>22</td>
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<td>Music</td>
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<td>28</td>
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<td>30</td>
<td>Music</td>
<td>P1</td>
<td>P1</td>
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<td>31</td>
<td>Music</td>
<td>P1</td>
<td>P1</td>
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<tr>
<td>32</td>
<td>Music, captivating</td>
<td>P1</td>
<td>P1</td>
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</table>

Total Votes: 66

<table>
<thead>
<tr>
<th>No.</th>
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<tr>
<td>27</td>
<td>Music</td>
</tr>
<tr>
<td>34</td>
<td>Opening scene</td>
</tr>
<tr>
<td>47</td>
<td>Music, pleasant</td>
</tr>
<tr>
<td>50</td>
<td>Dialogue was good</td>
</tr>
</tbody>
</table>
MUSIC ONLY

FASCINATION

DISMERE

Session 29899-298199

shown 15-9-89

blue 29811

199 M

S. WATSON MUSIC

* Missing 3 Figures: 195, 196, 197
67. Imitating jingle - imitating music.
68. Voice of judge - song.
69. Voice singing too high.
70. Soundtrack sounded from top.
71. Tons of voice were high, irritating.
72. I can't sing the jingle.
73. Tune too monotonous.
74. Music too high.
75. High pitched singing.
76. Music dull.
77. Awful tune.
78. Repetitions song.
79. Music of melody.
80. Soundtrack.
81. Repetition soundtrack - new.
82. Music song and song.
83. Sounding.
84. Particularly the soundtrack.
85. Singer's voice is a bit too high, making it seem a little unnatural.
86. Sound.
87. More repetitions.
88. Song.
89. Whale.

Memo: Desirero 2 (C.5)

161. Song.
162. Song.
163. Mixed with the lady's song.
164. High So's style soundtrack.
165. Sound must last.
166. Lady's content may properly. Talked forefront.
167. Music not particularly modest.
168. Talked music.
169. Soundtrack.
170. Change the song.
171. Whole music needs to be changed to something else.
P.O. BOX 111
SEYMOUR, CT 06483

Fascination

Lyrics

Sung by

Music by

5. WATSON MUSIC

Fascination

Lyrics

Music

Sung by

Music

Music

Music

Music

It was enjoyable, a little dull for me.

I liked the song, I felt it relaxed me.

Singing

Music background

Soundtrack

Sounds interesting

Interesting music - vocal

Pleasant music

Background music

Background of music

Mid melody
MUSIC ONLY - LIKES
BRIGHT LIKES

Senior: 280.00-28%225
Blue Page 284.12
Showm: 5-5-07

225
17 miscopy
208

Original Music

M2 8 Music
F2 10 Music
F1 11 Music
M9 16 Audio
F9 21 Music
F1 22 Music
M2 28 Music only
M9 32 Music
E1 34 Music or
C9 41 Music
F2 42 Music
M2 45 Music
M2 49 Music and Song
M2 52 Music
M9 54 Music
M2 57 Music
F1 72 Music
M2 75 First year boy of the music
F9 85 Tempo music
F1 86 Music
M2 95 Music
F1 111 First impression of music is good,
it has an appealing beat
F2 114 Music
F1 119 Catchy music
F2 120 Opening Score
F1 130 Music
M9 132 Music Background
M2 134 Music
M1 135 Music
M1 136 Catchy music
M1 137 Music
M2 138 Music
M2 139 Music
F2 150 Music
M2 152 Drum beat
F1 162 Music or
F1 193 Music
F1 196 Catchy music
F1 204 Music
F 208 Music
### Music Only Dislikes

**Bright Lites**

- **R3 14**: Has an irritating sound
- **F 222**: Single
- **M 235**: Music
- **M 29**: Commercial became predictable as soon as jingle began
- **F 35**: Music (also on 62)
- **F 136**: Soundtrack
  - Music - use of drum machine on soundtrack
- **M 193**: Sound and music
- **M 193**: Music
- **M 100**: Cory was a bit wide with song 'Bright Lights'
- **M 15**: Irritating song (also on 62)
- **F 116**: Single
- **F 29**: Music was over and catchy
- **M 137**: Music
- **F 166**: Music
- **F 317**: Repetitious: hop-hop-hop: music
- **F 313**: Male female voice: guitarist counts
- **M 313**: Background music
- **M 198**: Soundtrack
- **M 198**: Annoying theme song
- **F 1207**: Singing

### Various (6:5) Dislikes

- 54: Voice was dreadful
- 35: Voice was space-like sound (also on 6:5)
- 58: Couldn't understand the words
- 60: Echo in the store
- 99: Spoken words used in another ad
- 115: Voice was irritating (also on 6:5)
- 130: Voice
- 138: Voice was irritating
- 193: Space-like sound
MUSIC ONLY

BRIGHT LITES

Scene 285001-285043

Blue 28514

Shane 13.5-59

243

S. WATSON MUSIC

F 25 Music
F 240 Loud
F 233 Music (also see 64)
M 231 Terrible music
M 335 Music
M 140 Hard music / song
M 185 Song / music
M 275ingle
F 1101 Music
F 1182 Music
F 2186 Repetitious jingle
F 1110 Music (also see 64)
M 218 Music
F 2119 Especially the singer's voice
F 1121 Music
F 2184 Music
M 3125 Music too loud (also see 64)
M 232 Music
M 218 Soundtrack
M 2184 Music quite boring
F 1160 Music
M 2182 Music
F 1168 Music
M 1185 Vocab
F 1176 Boxing - silly song
M 3178 Trump, chimp, chimp music

M 1239 Music

Vocals [6:2]

23 - Commentary
40 - Overwras dialogue
25 - Opening / dictation / punch
<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>F2.11</td>
<td>True Hercules Music only Likes</td>
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<tr>
<td>M2.13</td>
<td>Music</td>
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<tr>
<td>F1.14</td>
<td>Music</td>
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<tr>
<td>F1.15</td>
<td>Music</td>
</tr>
<tr>
<td>M1.16</td>
<td>Music</td>
</tr>
<tr>
<td>M1.17</td>
<td>Music</td>
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<td>M1.18</td>
<td>Music</td>
</tr>
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<td>F3.22</td>
<td>Music</td>
</tr>
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<td>F3.24</td>
<td>Music</td>
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<tr>
<td>M1.34</td>
<td>Soundtrack</td>
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<td>F2.48</td>
<td>Soundtrack</td>
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<td>M2.69</td>
<td>Soundtrack</td>
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<td>M3.71</td>
<td>Sound</td>
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<tr>
<td>M1.80</td>
<td>Music</td>
</tr>
<tr>
<td>M2.83</td>
<td>Music may be</td>
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<tr>
<td>M3.87</td>
<td>Music very appropriate</td>
</tr>
<tr>
<td>M3.91</td>
<td>Music</td>
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<td>F3.92</td>
<td>Music</td>
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<td>F1.95</td>
<td>Music</td>
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<tr>
<td>F1.96</td>
<td>Music</td>
</tr>
<tr>
<td>M3.103</td>
<td>Girls music good</td>
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<tr>
<td>M2.113</td>
<td>Music</td>
</tr>
<tr>
<td>M2.117</td>
<td>Catchy tune (can also mean)</td>
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<td>F1.119</td>
<td>Music</td>
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<td>M1.122</td>
<td>Music</td>
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<td>F1.123</td>
<td>Music really quite the product</td>
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<tr>
<td>F3.124</td>
<td>Music</td>
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<td>F3.126</td>
<td>Music</td>
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<td>F3.127</td>
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<td>F1.137</td>
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<td>M2.148</td>
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<td>M1.139</td>
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<td>F1.140</td>
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<td>M1.141</td>
<td>Music OK, but nothing exciting</td>
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<td>M3.145</td>
<td>Sound was quite good</td>
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<tr>
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<td>M2.151</td>
<td>Music</td>
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<td>F2.168</td>
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</table>
B. Little Music (5.1)

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>F 2/69</td>
<td>Music</td>
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<tr>
<td>F 3/79</td>
<td>Catchy Tune</td>
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<tr>
<td>M 3/85</td>
<td>Music</td>
</tr>
<tr>
<td>E 3/91</td>
<td>Music</td>
</tr>
<tr>
<td>F 2/92</td>
<td>Music</td>
</tr>
<tr>
<td>M 2/194</td>
<td>Music</td>
</tr>
<tr>
<td>F 3/201</td>
<td>Music good</td>
</tr>
<tr>
<td>F 1/205</td>
<td>Music</td>
</tr>
<tr>
<td>F 2/211</td>
<td>Music</td>
</tr>
<tr>
<td>F 2/212</td>
<td>Music</td>
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</table>

Voices (6:6)

- Speaker good at end
- Music mix
- Good mixture (on lines after 6:1)
<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
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<tbody>
<tr>
<td>F1: 4</td>
<td>Music + lyrics</td>
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<td>M3: 5</td>
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<td>F1: 8</td>
<td>Theme music</td>
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<td>M1: 2</td>
<td>Music</td>
</tr>
<tr>
<td>M2: 3</td>
<td>Music</td>
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<tr>
<td>F2: 7</td>
<td>Music</td>
</tr>
<tr>
<td>M3: 5</td>
<td>Beat of background music</td>
</tr>
<tr>
<td>M1: 8</td>
<td>Music</td>
</tr>
<tr>
<td>F2: 7</td>
<td>Therather funny girls voice</td>
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<tr>
<td>F1: 6</td>
<td>Sound was bad</td>
</tr>
<tr>
<td>M1: 5</td>
<td>Disco sound track</td>
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<tr>
<td>F1: 5</td>
<td>Disco music</td>
</tr>
<tr>
<td>F1: 9</td>
<td>Music + female singing</td>
</tr>
<tr>
<td>F2: 10</td>
<td>Music (and also maintained)</td>
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<tr>
<td>F1: 1</td>
<td>Music</td>
</tr>
<tr>
<td>F2: 4</td>
<td>Girls moving</td>
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<tr>
<td>F1: 7</td>
<td>Theme of music</td>
</tr>
<tr>
<td>M1: 6</td>
<td>Music</td>
</tr>
<tr>
<td>M1: 6</td>
<td>Noise level</td>
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<tr>
<td>F2: 9</td>
<td>Music + singing</td>
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<tr>
<td>M2: 5</td>
<td>Sound is imagination</td>
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<table>
<thead>
<tr>
<th>Varies</th>
<th>B:K Distorted</th>
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<tr>
<td>110</td>
<td>Phased voice over</td>
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<tr>
<td>174</td>
<td>Voice over</td>
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<tr>
<td>203</td>
<td>Man speaking - it sounded like he was talking through a pipe</td>
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</tbody>
</table>
BRIGHT LIVES

SMPs 29001 - 290185

Blue 29012

Shawn 23-6-69

185
12 M

S. Watson Music

8. Lita's Music LIVES (b)

M9 12 Good lyrics
F3 13 Soundtrack music more... bright
F1 14 Music
F2 246 Music, lyrics good
F3 34 Music
F3 34 Catchy beat
F2 36 Music
F3 38 Music
M2 57 Music
F3 61 Snappy Tune
M1 69 Jingle
M2 2 Music
F2 23 Medium tempo music
M1 11 Music began interestingly
F1 184 Catchy tune
F2 43 Bright music
M2 43 Music
F2 44 Music
M1 95 Music
M1 97 I liked the music the most
F1 07 Catchy music
F2 47 Good beat to the music
F1 25 Music - it drew my attention to
what the product was

M2 32 Music
M1 44 Music, OK
M1 145 Music
F1 147 Music
F1 148 Music
M3 140 Bright music
M3 146 Time - music
F1 173 Music - from, 'what a joke ad'
poin of view.
F1 175 Music

Voiceover: Good for a laugh, especially the voice
and slogans which were like a standup.
BRIGHT LITES

DILLINES
Blue 29012
Serial 29001-29015
Shown 23-6-89

181

JW

S. Watson Music

BR Lites Music Dublin (63)

F 11 Soundtrack
M 18. Mainly the soundtrack
F 14 Music
P 11 Music and vocal score
F 14 Music
M 1 Music could be 'heeded up a bit'
M 125 Music
M 340 Music
M 340 Single too sharp almost prittifl sound
F 146 The having patronizing soundtrack
F 154 Music - Varios
M 165 Music

(Choice of commentaries)

F 156 Music
F 157 Music words and melody.
F 168 Single very ordinary
F 175 Music
F 372 Music
F 189 Music
M 197 Sound music in the jingle with the annoying voices
M 213 Tune
M 215 Song
F 156 Music
M 217 Music did not complement the commercials at all - too bouncy
M 129 Music and vocals
F 137 Music
F 162 Music was pathetic

Viacourer (6:8) Dislike

55 Choice of Commentaries - This was great
98 Unoriginal source
**NiC. Queens 10**

*Music*

**LINES**

Since 8/4/01. 8x4.25

Blue News

Shawn 5.5.89

225

17 missing

Original music

<table>
<thead>
<tr>
<th>NiC Lures</th>
<th>All 6.1</th>
<th>B 10</th>
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<tbody>
<tr>
<td>F. 10</td>
<td>Music</td>
<td>✓</td>
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<tr>
<td>F. 11</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>M. 12</td>
<td>Sound</td>
<td>✓</td>
</tr>
<tr>
<td>M. 13</td>
<td>Music</td>
<td>✓</td>
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<tr>
<td>F. 14</td>
<td>Good song</td>
<td>✓</td>
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<tr>
<td>F. 16</td>
<td>Audio</td>
<td>✓</td>
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<tr>
<td>F. 17</td>
<td>Theme music</td>
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<tr>
<td>F. 18</td>
<td>Music. Mondo appealed to me</td>
<td>✓</td>
</tr>
<tr>
<td>M. 25</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>M. 44</td>
<td>Song</td>
<td>✓</td>
</tr>
<tr>
<td>M. 49</td>
<td>Music? song</td>
<td>✓</td>
</tr>
<tr>
<td>F. 66</td>
<td>Good catchy jingle</td>
<td>✓</td>
</tr>
<tr>
<td>M. 71</td>
<td>Music</td>
<td>✓</td>
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<tr>
<td>F. 72</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>F. 82</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>F. 94</td>
<td>Music (minus jingles as directed)</td>
<td>✓</td>
</tr>
<tr>
<td>F. 108</td>
<td>Music if louder off cue (as directed)</td>
<td>✓</td>
</tr>
<tr>
<td>M. 115</td>
<td>Surgeon music and tune</td>
<td>✓</td>
</tr>
<tr>
<td>M. 120</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>M. 129</td>
<td>Sound</td>
<td>✓</td>
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<tr>
<td>F. 130</td>
<td>Sound</td>
<td>✓</td>
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<td>Music</td>
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<td>M. 137</td>
<td>Music</td>
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</tr>
<tr>
<td>F. 165</td>
<td>Girls, maids, maids</td>
<td>✓</td>
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<tr>
<td>M. 194</td>
<td>Music</td>
<td>✓</td>
</tr>
<tr>
<td>M. 198</td>
<td>Good theme song</td>
<td>✓</td>
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</tbody>
</table>
Music

 breaches

 Date 28.4.81 - 28.4.81

 Searce 5.5.81

 Blue 28.4.10

 285

 Original Music

 NCR Dialogo

 11 Words of the song could be written a little differently
 22 Single
 30 Music a bit cliched
 31 Tociko, jingle v music
 33 Copy song
 34 Sound music
 42 Song not effective enough
 50 Words - music
 57 Song a little slow
 58 Words of single
 61 Music does not suit the commercials
 69 Music
 73 Voice of singer
 80 Music
 81 Music too slow for Summer advertising
 Needs to be brighter
 92 Single
 96 Voice of singer
 97 Not too crazy about the song
 93 Music uplifting
 94 Sound good
 101 Single too sexually oriented
 108 Music too slow to hold interest
 111 Soundtrack too plan
 112 Sound quality
 113 Music not impressive
 114 Deep lyrics - music uninteresting
 116 Single - dreadful lyrics
 123 Song - Single
 124 Titles needed


| 192 | Dreadful music | F1 | 3.9 |
| 199 | Lyrics | M1 | 3.9 |
| 205 | Occurring jingle | M1 | 3.9 |
| 207 | Song | F1 | 3.9 |
| 208 | Only didn't want product. It was bad music | F1 | 3.9 |
| 215 | Slow moving - very irritating music | F1 | 3.9 |
| 126 | Singing music | F1 | 12 |
| 131 | Music too slow | F3 | 3.9 |
| 134 | Sound | M2 | 3.9 |
| 135 | Ridiculous lyrics - stupid jingle | M1 | 3.9 |
| 136 | Slow soundtrack | M1 | 14 |
| 137 | Very run-of-mill music | F2 | 6 |
| 161 | Soundtrack | F1 | 3.9 |
| 162 | Song - music made me want to dance | F1 | 3.9 |
| 182 | Songs | F2 | 3.9 |
| 182 | Horrible sounds | F3 | 12 |
| 154 | Music awful | M1 | 3.9 |
### Hi C LIKES (6.1)

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No C likes

123. Vocals
124. Singing (Music sounded like a band)
125. (Also guitar)
126. Melody of music
127. 60's sound of music
128. Tune
129. Tone
130. Harmony, singing
131. Singing
132. Music - all male voices may be liked)
133. Soundtrack
134. Harmony
135. Music
136. Musical background
137. All of music for high C
138. Music at first but it grew irritating
139. Ad put to music
140. Catchy melody
141. Hook song
142. Music
143. Song
144. Singing
145. Sing
146. Setting
147. Setting high C finale
148. Soundtrack compelling effect of
149. Creating humor
150. Harmony
151. Musical theme
152. Music
153. Music, orchestra
154. Music
155. Soundtrack great at first
156. Harmony
157. Music
158. Music OK, more polish it will be a hit
159. Music in America
160. Music - soundtrack
161. Music somewhat interesting - different from others
162. Singing (very unusual)
163. Background song
164. Music - a lot
165. Music
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<td>Highly repeated, hate to move</td>
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F. C. Dislikes (6.5)
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MUSIC ONLY

HI. C.

Scans 286001 - 286122

Shawn 19/5/89

Blue Page 28812.

183

It had a soothing mood to the music

5. Music - words spoken clearly

13. Music - words ..... M1 F3 ✓ ✔

17. Music - words ..... M1 F3 ✓

19. Music - words ..... M3 ✓

21. Music - words ..... M1 ✓

36. Music - words ..... M1 ✓

43. Music - words ..... F1 ✓

44. Music - words ..... F1 ✓

52. Music - words ..... F2 ✓

65. Music - words ..... M2 ✓

66. Music - words ..... M2 ✓

68. Music - words ..... M2 ✓

69. Music - words ..... M2 ✓

80. Song - words ..... M2 ✓

81. Music - words ..... M2 ✓

92. Catchy music score

100. Music - words ..... M1 ✓

104. Music - words ..... M3 ✓

105. Music - words ..... M3 ✓

106. Music - words ..... M3 ✓

125. Music - words ..... M2 ✓

137. Relaxing Holiday music

139. Songs - words

140. Music - words

141. Music - words

154.墨西 atmosphere easy on mind

156. Songs - words

157. Music - words

182. Music - words

33. Music - words to listen to
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<td>Slow tempo song</td>
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<td>Single should improve</td>
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<td>Music, too loud</td>
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<td>23</td>
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<td>3.9</td>
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<td>Disco jingle</td>
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<tr>
<td>29</td>
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<tr>
<td>30</td>
<td>Slow tempo song</td>
<td>3.9</td>
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</tr>
<tr>
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<td>Slow tempo echo</td>
<td>3.9</td>
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</tr>
<tr>
<td>32</td>
<td>Slow tempo song</td>
<td>3.9</td>
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<tr>
<td>40</td>
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*Note: The rating scale ranges from 1 to 6, with 6 being the highest rating.*
Music ONLY

H. C.

L I K E S

Series 288200 - 288224

Blue Page 28814

Shawn 2/6/89


220 & missing

220

S. Watson Music

Hi C. L I K E S M U S I C (6-1)

15. Catchy line - sticks in the mind

16. Melody

17. Melody; F

18. Music

19. Dirty

20. Music

21. Music

22. Music

23. Music

24. Music

25. Music

26. Rhythm of the message

27. Slider tone

28. Music in your mind

29. Song is unusual; compared to most commercials

30. Song

31. Open song

32. Soundtrack

33. Different sound

34. Music

35. Music

36. Music

37. Music

38. Music

39. Music

40. Music

41. Music

42. Music

43. Music

44. Song

45. Song

46. Song

47. Song

48. Song

49. Song

50. Song

51. Song

52. Song

53. Song

54. Song

55. Song

56. Song

57. Song

58. Song

59. Song

60. Song

61. Song

62. Song

63. Song

64. Song

65. Music

66. Music

67. Music

68. Music

69. Music

70. Music

71. Music

72. Music

73. Music

The song started like Led Zeppelin
Music Only
No. 2

Dislikes
Series: 268260 - 268244
Blue Page 26814
Shown: 2/6/89

224
Nothing

S. Watson: Music

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<th>M2</th>
<th>M3</th>
<th>M4</th>
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<tr>
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<td>24. Song</td>
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<tr>
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<td>25. Vokés</td>
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<td>✓</td>
<td>✓</td>
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</tr>
</tbody>
</table>

16.1 Either new/different graphs for signing group or different music/song for original graph(s).
16.2 Theme music is ridiculous.
APPENDIX M

AD RECALL SHEET FOR EXPERIMENT 2
NAME: .................................. 
DATE: .................................. 

AD RECALL

1. PLEASE FILL IN YOUR NAME AND TODAY'S DATE
2. BRIEFLY WRITE DOWN IN POINT FORM YOUR RECOLLECTION OF THE COMMERCIALS VIEWED LAST WEEK.
3. PLEASE EVALUATE THE COMMERCIALS BY TICKING THE APPROPRIATE BOX

COMMERCIAL 1

[ ] POOR [ ] BELOW AVERAGE [ ] AVERAGE [ ] BETTER THAN AVERAGE [ ] GOOD

COMMERCIAL 2

[ ] POOR [ ] BELOW AVERAGE [ ] AVERAGE [ ] BETTER THAN AVERAGE [ ] GOOD

COMMERCIAL 3

[ ] POOR [ ] BELOW AVERAGE [ ] AVERAGE [ ] BETTER THAN AVERAGE [ ] GOOD

THANK YOU FOR YOUR ASSISTANCE