

## Turn it up: That's my song in that ad

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### *Abstract*

*Popular music in advertising can affect attention, recall, and purchase intention. However, relatively little is known about its effect on attitude when the song in the ad is a favourite song. This study looked at the effect of various and actual integrations of popular music on attitude towards an ad, brand and artist in television commercials in general, and when one's favourite song. Three commercials with foreground music were selected to stimulate the discussion of popular music in advertising by representing three integrations of popular music in television advertising: original vocals and lyrics (OV), original instrumental (OI), and altered original vocals and lyrics (AV). This study found high likeability for song, artist and brand in general, and in particular, when the song and artist were considered in terms of being favourites. This study also found that favourite song genres were evenly divided between classic rock, pop, and hip hop, with justifications for it being one's favourite primarily based upon the song qualities (e.g., beat). Finally, consistent with prior research (Janata, et al. 2007), the autobiographical memory triggered by one's favourite song was overwhelmingly a positive emotion and memory. Based on these results it is recommended to advertisers that for younger demographics (in this case 18-22) using favourite songs can have positive results.*

**Keywords:** Popular music, advertising, attitude, memory

## 1 Introduction

Music occupies a large portion of the commercial space. Whether in retail or advertising, music is the soundtrack to a consumer's life. A Gallup survey reported that 91% of American consumers stated that music affected their shopping Behavior (Rubel 1996). Another study found that

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96% of American television advertisements contain some type of music with 14% of that being popular music, most often used in automotive ads (Allan 2008). *"For many automotive marketers, a strong music strategy means a greater likelihood of reaching influential young drivers"* (Hampp 2011). Not surprisingly, as the usage increases, so do the expenditures on music used in commercial environments. In 2011, worldwide licensing revenue from synchronization fees (i.e., money paid to use music in advertising, movies, television, etc.) was \$2.5 billion, according to the music-branding agency Heartbeats International (Sanburn 2012).

Based on these facts and figures one would assume there would be a great deal of attitude research of popular music in that environment, but that is not the case.

## 2 Background

It is traditionally believed that popular music research began with Adorno (1941) and was extended to advertising by Hecker (1984). This stream rests predominately in two areas: retail and advertising. Almost forty years after Kotler (1973) first called it an *"atmospheric effect"*, music is still being played in retail establishments for the enjoyment and engagement of customers and employees. Bitner (1992) suggested that it was the key ambient condition of the servicescape, or more appropriately called, the musicscape (Oakes 2000). Music is still considered to be the most commonly studied retail environmental cue (Turley & Milliman 2000). And billions of dollars continue to be spent worldwide on music in the retail environment since the 1990's (North & Hargreaves 1998). Past reviews of experimental evidence in this area have included music as part of a larger review of atmospheric effects (Lam 2001; Milliman 1982; Milliman 1986; Turley & Milliman 2000); and more narrowly focused on just its effect on shopping Behavior (Allan 2006). Experimental research includes how music affects attention level and mood (Chebat et al. 1993); consumers' emotions and behavioural retail responses such as service evaluation and purchase intention (Morin et al., 2007), time

spent (Chebat et al. 1993; Kim & Moon 2009), and sales (Knofler et al. 2012).

In advertising, music has also been used since the early days of television. It is one of the most highly utilized executional cues in advertising (Yalch 1991). It continues to *"make you watch or listen [to advertising] in a different way"* (Dunbar 1990: 200). Past research has observed a variety of music variables including music appeal (Allen & Madden 1985; Gorn 1982; Kellaris & Cox 1989; Pitt & Abratt 1988); music mood (Alpert & Alpert 1990; Alpert et. al. 2005; Kellaris & Mantel 1996); music fit (MacInnis & Park 1991; North et. al. 2004; Shen & Chen 2006); and music tempo (Brooker & Wheatley 1994; Kellaris & Kent 1991, 1994; Kellaris & Rice 1993; Oakes & North 2006) to name a few (table 1).

The advertising effects of these music variables have been tested on everything from attitude toward the ad (Morris & Boone 1998; North et. al. 2004; Shen et al. 2006); attitude toward the brand (Allen & Madden 1985; Brooker & Wheatley 1994; Gorn 1982; Kellaris & Cox 1989; Middlestadt et al. 1994; Macklin 1988; Morris & Boone 1998; Park & Young 1986; Pitt & Abratt, 1988; Shen et al., 2006), purchase intention (Alpert & Alpert 1990; Alpert et. al. 2005; Brooker & Wheatley 1994; Kellaris & Kent 1991; Morris & Boone 1998; North et al. 2004); pleasure and arousal (Alpert & Alpert 1990; Alpert et al. 2005; Bruner 1990; Kellaris & Kent 1991; Kellaris & Mantel 1996; Morris & Boone 1998); personal significance (Adorno 1941; Allan 2006; Baumgartner 1992; Fiske 1987; Grossberg 1992); memories (Best 1989; Brown & Kulik 1977; Tulving 1972); and integration (Olsen, 1995; Roehm, 2002; Scott, 1990) for instance (table 2).

	<b>Definition</b>	<b>Citation</b>
Appeal	The music's likeability or a person's preference for it.	Gorn (1982)
Fit	The music's relevance or appropriateness to the central ad message.	MacInnis & Park (1991)
Indexicality	The extent to which the music arouses emotion-laden memories.	MacInnis & Park (1991)
Jingle	Unique, novel lyrics written for a particular advertisement.	Wallace (1991)
Modality	A pitch-related variable that is the configuration of intervals between notes in the scale such as major and minor modes.	Kellaris & Kent (1991)
Mood	A fleeting, temporary feeling state, usually not intense and not tied to a specifiable Behavior.	Gardner (1985)
Music	A complex chemistry of three main controllable elements (time, pitch and texture).	Bruner (1990)
Needledrop	Music that is prefabricated, multipurpose, and highly conventional.	Scott (1990)
Placement	The position of the music in the advertisement.	Brooker & Wheatley (1994)
Popular Music	Music that is "well-liked" by "ordinary people" (Shuker, 1994) that has had wide exposure and appeal but usually for a fixed period of time.	Shuker (1994)
Tempo	A time-related variable that controls pace.	Kellaris & Kent (1991)
Texture	Comprised of timbre and orchestra.	Kellaris & Kent (1994)
Tonality	The configuration of intervals between pitches on a scale.	Kellaris & Kent (1994)

Table 1: A summary of relevant music definitions

Citation	Sample	Independent variables	Dependent variables	Results
Gorn 1982	244 undergraduates	Music appeal	Brand attitude	Hearing liked or disliked music while being exposed to a product can directly affect product preferences.
Allen & Madden (1985)	60 undergraduates	Music appeal	Brand attitude	Hearing liked or disliked music while being exposed to a product did not directly affect product preferences.
Park & Young (1986)	120 women	Music presence/absence, Involvement (high/low) (TV ads)	Brand attitude/information	Music had a facilitative effect on brand attitude for subjects in the low involvement condition and a distracting effect for those in the cognitive involvement condition.
Sewall & Sarel (1986)	200 mall shoppers/ 832 radio ads	Music background	Brand recall	Background music had no significant effect
Pitt & Abratt (1988)	172 undergraduate students	Music appeal	Brand attitude	Hearing liked or disliked music while being exposed to a product did not directly affect product preferences.
Macklin (1988)	75 pre-schoolers	Music background, presence	Ad attitude, brand attitude, brand recall	Music did not enhance outcomes.

Table 2: Summary of relevant effectual research involving advertising and music

Citation	Sample	Independent variables	Dependent variables	Results
Stout & Leckenby (1988)	1498 mall shoppers	Music tempo, mode, volume, presence	Cognitive/affective responses	Music had only minor effects.
Kellaris & Cox (1989)	302 undergraduates	Music appeal	Brand attitude	No evidence that product preferences can be conditioned through a single exposure to appealing or unappealing music (classical conditioning).
Alpert & Alpert (1990)	48 undergraduate students	Music	Mood, purchase intention	Music had a significant effect on moods and purchase intention.
Kellaris & Kent (1991)	180 undergraduates	Music tempo/modality	Music evaluation, purchase intention	Tempo and Modality influenced arousal and intent.
MacInnis & Park (1991)	178 undergraduate women	Music fit/indexicality (TV ads)	Message processing	Indexicality and fit affect the processing of both high- and low-involvement consumers, influencing message- and non-message-based processing.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music

Citation	Sample	Independent variables	Dependent variables	Results
Wallace (1991)	120 subjects	Music placement-sung/spoken words (jingles/ballads)	Brand recall	Music provides a retrieval cue. Music acts as a frame, which the text is tightly fit.
Yalch (1991)	103 undergraduates	Music placement- slogans with and without music (jingles)	Brand recall	Music enhances memory for advertising slogans when the slogans were incorporated into an advertisement in the form of a jingle or song.
Kellaris & Rice (1993)	52 undergraduates	Music tempo, loudness, gender	Music responses	Gender moderates the influence of loudness resulting in females responding more positively to music at lower volumes
Kellaris et. al. (1993)	231 undergraduates	Music-message fit, attention-gaining value	Brand recall/recognition of brand name and messages	Increasing audience attention to music enhances message reception when the music evokes message-congruent thoughts.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music

Citation	Sample	Independent variables	Dependent variables	Results
Brooker & Wheatley (1994)	100 participants	Music tempo/ placement (radio ads)	Ad attitudes, brand attitudes, purchase intention, brand recall	Tempo had effects on perception of music but no effect on DV's. Placement had a stronger effect on DV's.
Kellaris & Kent (1994)	288 undergraduates	Music tempo/ tonality/texture	Pleasure/arousal	Tempo affected pleasure and arousal. Tonality affected pleasure and surprise. Texture moderated tempo and tonality on pleasure.
Middlestadt et al. (1994)	97 undergraduates	Music presence	Brand attitude	Belief-based change
Wallace (1994)	64 undergraduates	Music melody	Brand recall	Text is better recalled when it is heard as a song rather than as speech, provided the music repeats so that it is easily learned.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music



Citation	Sample	Independent variables	Dependent variables	Results
Wheatley & Brooker (1994)	144 undergraduate students and their parents	Music presence/absence, spokespersons (radio ads)	Brand recall, cognitive response	Music hindered message recall and did not enhance attention.
Olsen (1995)	144 undergraduate students	Music presence/absence (music/silence)	Brand recall/attribute importance	Silence effectively increases listener retention of ad information especially when the highlighted information was the last item of a series.
Kellaris & Mantel (1996)	85 undergraduate students	Music arousal/congruity (radio ads)	Ad time	Arousal was found to moderate the influence of stimulus congruity on perceived time such that congruity contributed positively to retrospective duration estimates among subjects exposed to soothing (versus arousing) music.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music

Citation	Sample	Independent variables	Dependent variables	Results
Morris & Boone (1998)	90 undergraduates	Music presence/absence (print ads)	Emotional response, brand attitude, purchase intention	Music affected emotional response of print ads. No effect on brand attitude or purchase intention.
Roehm (2001)	48 MBA students/44 community people	Music placement versus vocals (radio ads)	Brand recall	Instrumentals produced greater recall of the message if the individuals knew the song. Vocals produced greater recall of the lyrics if the individuals did not know the song.
North et al. (2004)	162 participants	Music/voice fit	Attitude toward the ad, brand recall, purchase intention	Musical fit resulted in better recall of products, brands, and claims, attitude toward the ad, and purchase intention. Voice fit resulted in better recall of claims, attitude toward the ad, and purchase intention.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music

Citation	Sample	Independent variables	Dependent variables	Results
Alpert et al. (2005)	75 undergraduate students	Music mood	Purchase intention	When music is used to evoke emotions congruent with the symbolic meaning of product purchase, the likelihood of purchasing is enhanced.
Zhu, Rui & Meyers-Levy, Joan (2005)	77/109 undergraduates	Music meanings (embodied/referential)	Brand attitude	Intensive processors are sensitive to music meanings.
Shen & Chen (2006)	130 students	Music fit	Ad attitude	When the music does not fit (music incongruity) it can have an adverse effect on attitudes toward the ad.

Table 2 (cont.): Summary of relevant effectual research involving advertising and music

### 3 Integrations, memories and prominence

Most relevant to this study is what type of integration of a popular song is used in the advertising, if it has personal significance and/or can stimulate memories, and is it in the background or foreground in the commercial. Allan (2006) found that song vocals, either original or altered, are more effective stimuli of advertising effects than instrumentals or no popular music especially when personally significant to the consumer. He concluded that advertising with popular music that is high

in personal significance to the individual supports active audience theory (Fiske 1987; Grossberg 1992), and popular music that is low in personal significance to the individual supports passive processing theory (Adorno 1941).

Music has been observed to stimulate memories from significant life events (Baumgartner 1992). This type of memory is called "episodic memories" (Tulving 1972) or, more specifically, "flashbulb memories" (Brown & Kulik 1977). These memories may affect the degree of personal significance for popular music because they are "*autobiographical, personal, and sensitive to the effects of context*" (Best 1989: 217). The research on memory for music has focused on the song title, the performing artist, or the year it was popular (Bartlett & Snelus 1980; Schulkind et al. 1999) or the memories and emotions evoked (Janata et al. 2007).

Personal significance and memories can be stimulated by a number of music characteristics including genre, nostalgia, and lyrical relevance. Television ads with popular music tend to favour the automotive category and the genres of pop, rock, and hip-hop (Allan 2008). College students prefer the genres of pop and rock with a broad diversity of favourite choices within them (Wells 1990). Music genre can have different levels of appeal to different genders considered to be central to the ways in which popular music is used and tastes are organized (Christenson & Peterson 1988). Gender has been shown to also influence the strength of the different responses with males having a stronger analytical response and females a stronger sensorial response (Lacher 1994). Of course, the Musicscape framework (Oakes 2000) suggests that musical valence (liking) is a function of listeners' demographic backgrounds and their familiarity with the music. Songs also have varying degrees of nostalgia connecting a person to certain events in a person's life (Baker and Kennedy 1994). Personal significance to music can also lead to greater ad attention and memory (Allan 2006; Kellaris 1993) with old songs, having high lyrical relevance generating better ad and brand attitudes (Chou & Lien 2010).

Whether as background (see Kämpfe et al. 2011) or foreground, music is created for commercials in several ways for different degrees of prominence or "significant presence" (Delattre & Colovic 2009: 817). Original music is sometimes written (for example, Chris Brown's 'Forever' and/or the Doublemint gum jingle) or adapted brand anthems (for example K'naan's 'Wavin' Flag' with lyrics changed for 2010 FIFA World Cup Soccer at the request of Coca Cola), scored and recorded for advertising certain products or services (most appropriately called "singles", or songs similar to jingles in that they are originated for the brand but do not include the brand name and have a long form version usually with video). In other cases, the less-expensive route of using "needledrop" – *"music that is prefabricated, multipurpose, highly conventional and used as an inexpensive substitute for original music"* (Scott 1990: 223) – is utilized. In still other instances, advertisers alter and adapt original music and lyrics already or once-popular songs (e.g., altered vocals) to their specific products or services (e.g., UPS 'Logistics' for 'That's Amore') to potentially create an earworm effect (Levitin 2006). Finally, through direct licensing, advertisers place popular music – in its original vocal or instrumental form – right into the commercials to create an association between the product or service and the song. Research suggests that some integrations may be more effective than others with regard to recall. Roehm (2001) determined that popular music instrumentals could facilitate more effective recall than vocals, possibly due to a sing-a-long effect. Olsen (1995) observed that silence integrated into popular music instrumentals can affect recall. Allan (2006) found that original lyrics are more stimulators of recall than altered lyrics especially when significant.

While much has been learned, much can still be learned concerning attitude toward the use of popular music in advertising, especially when a favourite song. With this goal in mind, the following research questions were developed:

- RQ1    What effect will various integrations of popular music including original vocals (original songs with original lyrics), original instrumentals (original instrumentals without the original lyrics from original songs), and altered lyrics (songs that lyrics have

- been altered to brand-friendly lyrics to the original or cover instrumentals) have on attitude towards an ad and brand?
- RQ2 What effect will favourite song and artist have on attitude towards an ad, brand, and artist?
- RQ3 Based on these results, what conclusions can be made in regard to the use of popular music in advertising?

#### 4 Methods

Three commercials with foreground music were selected (Alphaville-Forever Young/Saturn; Eminem-Lose Yourself/Chrysler; Dean Martin-That's Amore/UPS) to stimulate the discussion of popular music (in this case pop, hip hop and oldies) in advertising by representing three integrations of popular music in television advertising: original vocals and lyrics (OV), original instrumental (OI), and altered original vocals and lyrics (AV).

**Participants:** Eighty-four undergraduate students (ages 18-22; 45% male and 55% female) from three 'Principles of Marketing' classes from a large university were randomly assigned. The use of college students in this study is appropriate because they are highly familiar with popular music in advertising based on their exposure to it and will provide a useful model (Basil 1996).

**Procedure:** After the initial welcome, briefing, and completion of basic demographic information (age, gender and race), one of the three television commercials was played (rotated for each group to control for primacy and recency). A set of questions was asked after each commercial to determine familiarity and attitudes towards these specific ads and ads in general that use popular music. Familiarity (How familiar are you with this ad? How familiar are you with the brand in this ad?) was ranked (very familiar/very unfamiliar) on a seven-point semantic differential scale (Park & Lessig 1981). Attitude-towards-the-ad (Aad) and attitude-towards-the-brand (Ab) included three items ("good/bad," "pleasant/unpleasant" and "favourable/unfavourable") and were ranked on a seven-point semantic differential scale (Lutz et al. 1983). In each case,

the presence and integration of popular music was controlled ("Did this ad have popular music?" [yes/no] "What type of popular music treatment was used?" [OV, OI, or AV] and followed by "Please rate your beliefs about how this ad uses popular music based on these dimensions" and measured with three items ("good/bad," "pleasant/unpleasant," and "favourable/unfavourable") and ranked on a seven-point semantic differential scale. Attitude-towards-the-ad (Aad), attitude-towards-the-brand (Ab), attitude-toward-favourite-song (Afs) were factor analysed (Principal Component extraction with varimax rotation) and shown to load together (all loadings > .7) on a single factor that was highly reliable (Cronbach's alpha).

Once completed, a set of questions was asked to determine attitudes towards ads that use favourite songs. Participants were asked to think of and name their favourite song and artist; say why it was their favourite song and what memory it evoked; and then to rate their attitudes for the artist and brands in commercials with those favourite songs. Finally, they were asked which version (OV, OI, or AV) of their favourite song they would prefer in a commercial.

## 5 Results

A preliminary check on ad and brand familiarity showed most were highly familiar (table 3 and 4) with Chrysler being the most familiar ad and UPS being the most familiar brand.

<b>Commercial</b>	<b>M</b>	<b>N</b>	<b>SD</b>
Saturn (OV)	2.3	84	1.51
Chrysler (OI)	4.9	84	2.21
UPS (AV)	4.3	84	2.18

$F(1,84) = 39.192, p < .00$

Table 3: Ad familiarity

<b>Commercial</b>	<b>M</b>	<b>N</b>	<b>SD</b>
Saturn (OV)	5.1	84	1.55
Chrysler (OI)	5.4	84	1.74
UPS (AV)	6.3	84	1.38

$F(1,84) = 13.399, p < .00$

Table 4: Brand familiarity

With regard to the research questions, RQ1 asked what effect various integrations of popular music (original vocals, original instrumentals and altered vocals) would have on attitude towards an ad and brand. Attitude toward the ad (table 5), brand (table 6), and integration (table 7) were all highly favourable with no significant differences in gender. Significant differences were observed between all ads and brands, and integrations except Chrysler (OI) and UPS (AV).

<b>Commercial</b>	<b>M</b>	<b>N</b>	<b>SD</b>	<b>A</b>
Saturn (OV)	5.3	84	1.04	.87
Chrysler (OI)	5.9	84	.906	.88
UPS (AV)	5.6	84	1.06	.85

$F(1,84) = 7.494, p < .00$

Table 5: Attitude toward the ad

<b>Commercial</b>	<b>M</b>	<b>N</b>	<b>SD</b>	<b>A</b>
Saturn (OV)	4.8	84	1.10	.91
Chrysler (OI)	5.4	84	1.11	.94
UPS (AV)	5.9	84	1.05	.95

Table 6: Attitude toward the brand



<b>Integration</b>	<b>M</b>	<b>N</b>	<b>SD</b>	<b>A</b>
Original Vocal	5.7	79	1.03	.92
Original Instr.	6.2	80	.684	.86
Altered Vocal	6.0	60	.84	.91

$F(1,80) = 6.720, p < .00$

Table 7: Attitude toward the integration

RQ2 asked what effect favourite song and artist will have on attitude towards an ad, brand, and artist. First, a high attitude preference was found for the use of popular music in advertising in general, and when a favourite song (table 8). Second, the attitude toward brand and artist used in ad was also highly favourable (table 9).

<b>Aad</b>	<b>M</b>	<b>N</b>	<b>SD</b>	<b><math>\alpha</math></b>
Popular Music	6.2	83	.66	.89
Favourite Song	6.3	80	.99	.95

Table 8: Attitude toward the ads that use popular music and favourite song

<b>Aad</b>	<b>M</b>	<b>N</b>	<b>SD</b>	<b><math>\alpha</math></b>
Brand	6.0	80	1.2	.94
Artist	6.0	82	1.2	.98

Table 9: Attitude toward the brand/artist that uses your favourite song in an ad

As to what type of integration of popular music in advertising is preferred, the choice was for original vocal (52%) followed by original instrumental (34%) and altered vocal (14%) with no significant differences

in gender. This is probably not surprising considering the use of popular music is highly likeable and thus, when the song is liked, original vocals are preferred due to their prominence. For advertisers looking for brand recall rather than favourable attitude, this may be a dilemma, since prior research suggests that instrumentals can be more effective than vocals (Roehm 2001) but supports past observations that original vocals are more effective than altered vocals when the song has personal significance (Allan 2006).

With regard to the questions concerning favourite song, artist, associated with a particular reason and memory, the primary genres of artists and songs were evenly divided between classic rock, pop, and hip hop. The justifications for being a favourite song were primarily based upon the song itself, and reminiscent of the "American Bandstand" response when many teenagers told Dick Clark that they liked a song because it *"had a good beat and you could dance to it."* These responses included: *"I like the beat and lyrics,"* and *"Sick beat, good lyrics"* (Note: this is interesting considering that this demographic was never exposed to American Bandstand live). Consistent with prior research (Janata, et al. 2007), when asked what came to mind when their favourite song was heard, the autobiographical memories were overwhelmingly a positive emotion and memory. These included: *"It brings up feelings of nostalgia and reminds me of freshman year of college,"* and *"I like the way it sounds and brings back memories."*

Finally, RQ3 asked that based on these results, what conclusions can be made in regard to the use of popular music especially favourite song in advertising. This sample prefers when their favourite song is used in a commercial. They also prefer that the integration be the original vocal as compared with original instrumental or altered vocal.

## 7 Conclusion

This study looked at the effect of various and actual integrations of popular music on attitude towards an ad, brand and artist in television commercials in general, and when one's favourite song. It appears from

this study that this younger demographic of 18-22 year olds considers the use of popular music in advertising highly likeable, even when it is their favourite song. Maybe it is because the use of popular music in advertising has saturated their commercial awareness all their lives and so any alternatives are not being evaluated (e.g., jingles). It could also be that advertising has become a promotion and distribution source and record company strategy for not only familiar popular music, but new music and artists as well. Or maybe, it is because the popular music of today is more disposable as some popular culturists might argue. I would suggest, however, that this generation looks at popular music as selling in rather than selling out with no discounting of the value of popular music today versus yesterday. This is good news for brands and bands as they continue to unite at the Alter of the marriage of culture and commerce.

Specifically, the research questions asked what effect various integrations of popular music including original vocals (original songs with original lyrics), original instrumentals (original instrumentals without the original lyrics from original songs), and altered lyrics (songs that lyrics have been altered to brand-friendly lyrics to the original or cover instrumentals) would have on attitude towards an ad and brand? All were highly favourable with original lyrics being the most likeable. As to what effect a favourite song and artist will have on attitude towards an ad, brand, and artist, the result was also positive. And based on these results, it is suggested that what conclusions can the use of popular music in advertising is alive and well.

In any case, if it is true, what Marshall McLuhan (1964) predicted, that "*historians and archaeologists will one day discover that the ads of our times are the richest and most faithful daily reflections that any society ever made of its entire range of activities,*" then I wonder what will be concluded from the Kia hamsters' commercials? Perhaps their cultural judgments of this integration of popular music in advertising at this time will be, as Simon Frith (1991: 107) describe as "*a pop discourse – the ideal experience is fun; pop provides routinized pleasures, more in-*

*tense than the everyday but bound into its rhythms, and legitimized emotional gratification, a play of desire and discipline."*

## 8 Future research and limitations

While this research took a unique look at the use of popular music in advertising from the favourite song perspective, it did so with only one demographic (although an active and important one) and a limited sample making generalizability difficult. Future research could extend the investigation to include interviews to further the understanding and control for potential biases (i.e. do the participants like popular music in advertising because it is all they know). Future research should also look at other generations and genres of music. Other commercials could be used as a foundation for the investigation into attitudes and popular music, specifically when the song is a favourite possibly manipulating the use of the actual song integrated with the brand in a commercial. Finally, more novel types of research need to be done in this area to properly reflect the ubiquitous nature of popular music in advertising. Most of the research in this area is dated and does not match the proliferation of this advertising technique. Hopefully, this study not only begins to fill the pool but also encourages others to jump right in.

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