Neuromarketing

Are there certain musical components to successfully transmit brand images through jingles?

Hochschule Furtwangen
HFU Business School
International Management Master
Research Project II

Authors   Lu Li (252048)

Sabrina Moog (252365)

Veronika Murashko (252032)

Sarah Kristina Stadelhofer (251284)

Supervisor   Prof. Dr. Eva Kirner

Date   February 2017

Acknowledgement

Abstract

Due to the increased complexity in advertising and branding, a shift towards a greater use of emotional branding can be observed. In this context music, especially sogos and jingles, are one of the main elements, which seem to allow organizations to reinforce the transmitted brand image towards the consumers. However, so far no guidelines have been developed, which musical components should be included in the jingle to transmit certain emotions and brand images. The following study examines the fit between 11 brand jingles and the corresponding television commercials and analyses how well the jingles represent the actual and targeted brand image. With the help of a quantitative online survey with 170 participants it could be shown that jingles are indeed powerful tools to transmit certain emotions and the connected brand images. Furthermore, several guidelines for the creation of jingles could be developed in order to create and implement these short and catchy tunes as an extension of the visual advertisement.

Keywords: *Neuromarketing, Music, Advertising, Jingles, Commercials, Emotions, Branding*

Table of Contents

List of Figures

List of Tables

List of Abbreviations:

EEG	Electroencephalography
fMRI	Functional magnetic resonance imaging
MEG	Magnetoencephalography
PET	Positron Emission Tomography
SST	Steady State Topography
UCS	Unconditioned Stimulus
CS	Conditioned Stimulus
CR	Conditioned Response
MANOVA	Multivariate analysis of variance
MEIs	Music evoked images

1   Introduction

In the era of the progressively growing customer-oriented businesses, the strategic development of the companies becomes heavily dependent on the customer needs and wishes. The traditional marketing tools are considered as not sufficient anymore in the competitive business environment, since they are not able to measure the inner psychological factors that "provoke" the desired emotions and lead to the purchase decision. The advanced techniques of the marketing ROI calculations have shown the problem of non-precise measurements of the brand image, brand perception or customer loyalty due to the insufficient data to do so. Traditional old-school marketing tools and approaches are not able to tackle such challenges anymore. The companies, consequently, are forced to investigate new techniques in order to stay competitive on the market (Hsu, 2016).

As a combination of marketing with neuroscience, empowered by the latest technological advancements, neuromarketing is able to target the customers more effectively and better retain attention, since the average adult is consuming around 10 hours of media per day and receives up to the 20,000 brand messages daily (Morin, 2011; Johnson, 2014). The amount of spending on advertisement is growing significantly, just in USA this amount has increased from 115.4 billion U.S. dollars in 2011 to 183.52 billion U.S. dollars in 2017 (Statista Inc., 2017). Via neuromarketing tools, it becomes possible to test and validate the real effectiveness of such investment, based on the brain responses, independent on willingness or ability of the respondents to describe certain emotions while testing the commercial effectiveness (Morin, 2011).

The brain-based approach suggests the innovative approach for the target mind probing while capturing the underlying thoughts, feelings and intentions of customers. Kotler et al. (2006) emphasized that nowadays marketing is not just about persuasion and sales; the new challenge is to correspond the customers' needs. The neuromarketing methods are able to provide the new measures "inside the consumer mind" while measuring the brain response at the certain marketing stimuli without demanding their cognitive or conscious   participation,   which   was   causing   failures   in   predicting   advertising

effectiveness via traditional questionnaires. Neuromarketing can significantly shift the quality and effectiveness of commercials and better correspond to the consumer requirements (Morin, 2011).

Steady-State Topography (SST) technology, developed particularly for the neuroscience research is able to measure the cognitive functions of brain, which correspond to attention, emotion, memory and engagement. In this way, neuromarketing connects the level of the brand perception and shows the effectiveness of the media (Silberstein, 2008). Functional magnetic resonance imaging (fMRI), Electroencephalography (EEG), the magnetic encephalography (MEG) are the most popular medical devices that can measure the brain activity for the needs of neuromarketing and of the brand activity examination while stimulated purchase. Those accurate results will be more useful for the target advertisement than wasting billions of dollars annually on the inefficient quantitative questionnaires for the qualitative focus groups. Those failures occur due the difficulties of the respondents to formulate their real needs and desires "in advance", before the launch of the product or service and inability of the companies to capture that wishes, hidden inside the mind (Baltezarević & Baltezarević, 2014).

As displayed so far, musical elements can be used to shape brand identities, e.g. by designing special audio tracks as additional brand elements. Since there is a lack of scientific literature dealing with brand identity and music, this research has been undertaken with the aim to delve deeper into the topic of music in neuromarketing and to analyse the interrelation of brands and musical elements. The research question, which was dealt with is the following:

Are there certain musical components to successfully transmit brand images through jingles?

To examine this question and in order to be able to eventually develop guidelines for the creation of successful jingles, a broad literature review about neuromarketing, in particular regarding the role of jingles in advertising and the role of music in neuromarketing will be undertaken in chapter 2. For the quantitative study jingles have

to be searched, selected and analyzed regarding their brand images as well as their musical components and characteristics afterwards. In chapter 4 of this paper the methodology of the study will be presented including the research method as well as the questionnaire design. In the following chapter the findings of the survey will be explained in detail, which means an overview of the participant's characteristics as well as the survey results for each jingle. Eventually, in chapter 6 the developed guidelines for the creation of future jingles will be presented. The paper ends with a sophisticated conclusion in chapter 7.

In the following chapter, we start with a general literature review about neuromarketing.

2   Literature Review

2.1   Neuromarketing

The importance of neuromarketing as a separate study field has been increasing since 2002, widely extending among companies, marketers and advertisers (Morin, 2011). Since traditional marketing methods were not satisfying anymore - neither for business area nor for scientists - the demand for a more accurate and scientifically proven data collecting method arose in the business marketing areas. Brain data are less noisy and more efficient due to the ability to introduce quite accurate predictions from smaller samples, which is way faster and cheaper than traditional marketing methods (Ariely & Berns, 2010).   Neuromarketing, as a new science of consumer behavior uses brain research in a managerial context, which allows to explore the dynamics of consumer purchase decisions, customer brand affinity, and customer brand engagement. Due to the nature of human brain, the majority of the decisions are taken on the intuitive or unconsciousness level. Emotional responses of the consumers caused by advertising are stronger than logical ones due to the higher intensity of the engagement level, driven by a more powerful emotional excitement level. The commercial success could be measured in the following criteria of neuromarketing: emotional engagement, memory retention, purchase intention, novelty, awareness and attention. Higher intensity of the experience corresponds to a stronger level of emotional involvement – the most accurate indicator of response to the particular marketing stimuli, which can make reliable forecasts concerning purchasing decisions (Satel, 2013).

The singularity of neuromarketing techniques lies in revealing the secret information hidden in the consumer brain, which is not observable from the traditional marketing angle. In the age of overloaded market variety, neuromarketing has become an innovation source, which makes customization and differentiation of the product possible. Due to the limited capacity of the information processing, human brain considers not all information as interesting or valuable. In the era of big data dominance, 11 million bits of information each second target humans' mind. However, human brain is capable to process only 50 bits of that information, while everything else is ignored.

Therefore, the task of neuromarketing is to influence the human mind a way that the marketed product is perceived as outstanding in relation to other very similar products (Willson, 2002).

Neuromarketing tools are able to catch unconscious thoughts, emotions, feelings and desires even more precisely and effectively, than it was possible earlier, through innovative research techniques. Moreover, they are used to catch the implicit processes in the brain, which are influencing consumer buying behavior and help to reach a reasonable marketing decision in advertising, pricing, new product development and distribution and branding (Dapkevičius & Melnikas, 2011).

The high percentage of failure (up to 80%) of a new product after its introduction into the market, makes it reasonable to invent new techniques which can help to realize real consumer needs and indicate their match with new product's characteristics (Calvert & Brammer, 2012). As a response to this demand, noninvasive brain-imaging techniques, such as psychophysiological tools and brain-imaging tools, have emerged in neuromarketing. Techniques like EEG (Electroencephalography), fMRI (functional magnetic resonance imaging), MEG (magnetoencephalography), (PET) Positron Emission Tomography, (SST) Steady State Topography, which are the most effective and popular tools in the neuroscience, are used for the evaluation of customer preferences and decision-making processes (Roth, 2013).

These tools are able to catch the brain activities of the consumers and the generation process of the purchasing intention. Brain waves are able to indicate the efficiency of the memorizing marketing stimulus if it is persuasive enough for the intention generation. In the era of big data, such precise analyses of the internal functioning of the brain are essential for increasing the marketing effectiveness (Calvert & Brammer, 2012; Ariely & Berns, 2010).

The importance of branding has increased due the realization of its role in the product's commercial success. Successfully managed branding strategy leads to the unconscious loyalty of the customers, which are ready to pay more for so called "belonging to the

success". Take Apple's striking purchases in the first day of the next model's release in to account. Consumers are ready to pay a high price even for the smallest update to get the newest version and be "on the wave". Brands have a number of valuable functions: starting from serving as a specific feature of the product to choice's simplification. Branding is a powerful differentiation tool among variety of other items in the market: Brands imply quality standards and trustworthiness thus reducing the risk of a bad purchase. The manifestation of brands is possible on three different levels: customer-market, product-market, and financial-market. The value accruing in all these dimensions is called brand equity. Being highly interconnected with neuromarketing, brand management includes topics as development of brand positioning, integration of brand marketing, assessment of brand performance, growth of the brand and its strategic management (Keller & Lehmann, 2006).

One of the first fMRI studies of Born C. at the Ludwig-Maximilian University confirmed the activation of the cortical areas while showing well-known brands. Moreover, the image of the successful brand has activated areas of the brain related to positive emotional processing and those areas, which are associated with self-identification and rewards. The speed of processing well-known brands is significantly higher and requires less effort than processing rather unknown brands. In contrast, unknown brands require higher activation of the brain areas related to the working memory and cause negative emotional response. The fMRI study has confirmed that successful brands better activate specific brain areas – regardless of the product categories (Born, 2006).

As a result, there was defined a so-called "brain branding" interdisciplinary approach, which has enabled better understanding of the mind perception and processing of brands. Moreover, brand preferences are often compared by scientists to the traditional Pavlov's stimuli which causes salivation after ringing the food bell. Pavlov's research and its theory of the classical conditioning is widely used in the development of the commercial purposes to influence the consumer buying behavior. The neutral stimulus – bell was paired with Unconditioned Stimulus (UCS), causing a natural salivation response – meat powder. After a certain period, a bell became a Conditioned Stimulus

(CS) and resulted in the Conditioned Response (CR). Modern neuromarketing tools, due to their more precise activation of the brain triggers, are able to cause more powerful conditioned response, when they are paired with the brand names (Brosekhan, 2013).

The overview of the current findings in neuroscience concerning the consumer decision making process shows a special framework involved in the brand decision. To investigate the brand preference formation, the framework is divided into the following steps: representation and attention, predicted value, experienced value, and remembered value together with learning. These steps from Plassmann, 2012, are explained in Figure 1.
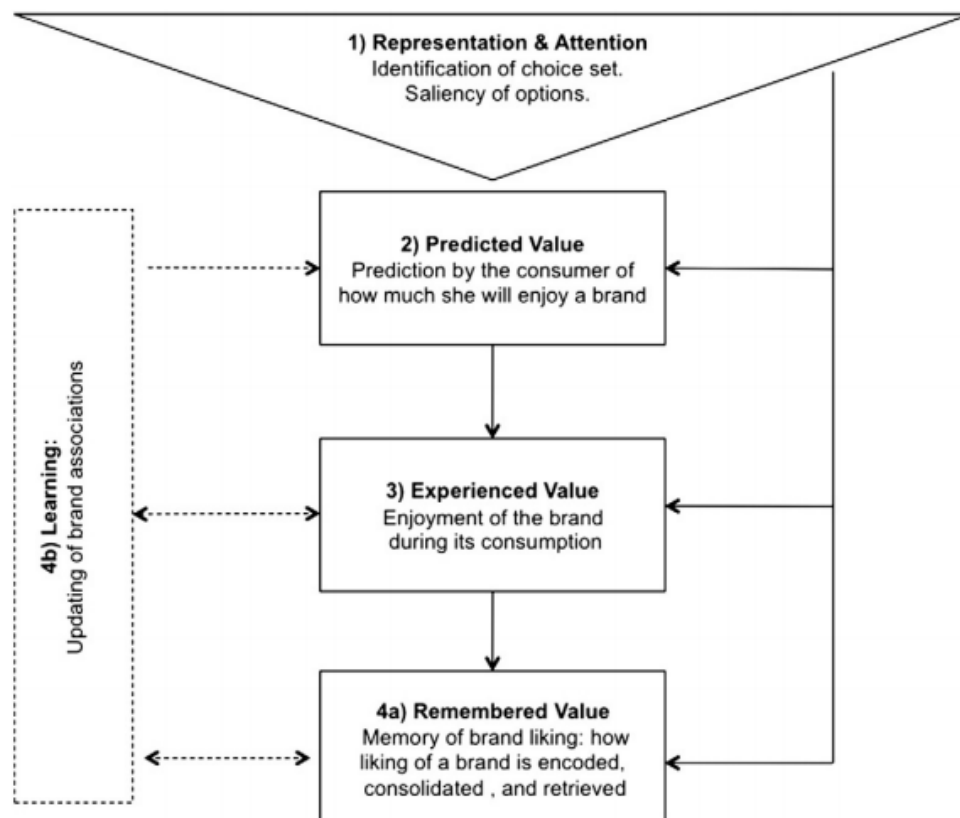
Figure 1: "Value signals important for brand decisions" (Plassmann, 2012, p.20)

Brand awareness is traditionally associated with brand equity. There are three common measures of brand awareness: top of mind, spontaneous and aided (recognized). The first choice, quite often a spontaneous decision is related to the top of mind. The highest brand awareness of this measure explains why top of mind brands are the biggest choice

predictor (Romaniuk, 2011). The following paragraphs will contain a description of the stages mentioned in Figure 1.

Representation or brand identification is the first stage in the brand decision process, which includes processing of the information and identification of the alternative options for choice (i.e. deferent chocolate brands). Simultaneously, the consumer is required to integrate information on two levels like internal (thirst, hunger) and external (allocation, surrounding, and context) levels. Altogether, that should drive attention. For example, on the one hand the consumer wants to take something sweet (internal), but on the other hand she knows that such products contain huge amount of calories (external level). Therefore, she wants to choose the tastiest one to justify that guilt. "Bounty" commercial with picturesque ocean views and relaxing music on the background promises "the paradise pleasure" (external level). Information is processed and associated with that – the result of the brand choice is obvious (Plassmann, 2012).

Attention is a selection mechanism, which puts previously sorted and preferred information over other available. According to recent studies in neuroscience, there exist four key components, relevant to attention: bottom-up (saliency filters), top-down control, competitive visual selection, and working memory (Knudsen, 2007). The first three have the highest relevance for branding, therefore they will be described in more detail.

Bottom-up or saliency filters are responsible for auto-selection of the most crucial information among all available. Low-level features of the visual input, mainly colors, luminance, size, shape, movement are automatically catching attention first (Wolfe & Horowitz, 2004). That information is received by brain during the first four – eye movement within 2.5 seconds (Leven, 1991). Higher-level factors like faces, text, and novelty are also automatically perceived. After scanning and processing in the brain this information is creating a saliency map in the brain area, which is responsible for the visual processes and could be further influenced to modify consumer behavior in the commercial purposes (Plassmann, 2012).

Top-down control depends on the consumers' purposes and expectations together with external and internal states. For example, if one is searching for Coca-Cola, the brain areas responsible for red are becoming more neuronal sensitive (Theeuwes, 2010). Expectations are capable to modify consumers' attention via brain areas containing the dorsolateral cortex (Egidi, Nusbaum, & Cacioppo, 2008). The information is sorted by preferences due to the aimed correspondences, while all others are indicated by the brain as irrelevant at the moment. For instance, thirsty persons will concentrate their attention on drinks first, rather than on something else (Dijksterhuis & Aarts, 2010).

Visual selection and eye movements, which are lately extensively examined in neuromarketing, are useful in the evaluation of brand effectiveness. Visual selection process sorts the quality of the information (Plassmann, 2012).

With the increasing popularity of neuromarketing as a more efficient way of targeting consumer's cognitive and affective responses toward marketing stimuli, ethical issues are increasingly focused. Concerns are raising, whether it is ethical to "go inside" of the consumer's mind; measure activity of the brain's responses to marketing activities by the help of EEG, fMRI and taking on research on how human thoughts can be influenced in favour of commercial purposes (Ryo, 2012).

However, advocates of neuromarketing rely on the fact that human mind is also manipulated by marketing in general, but also by other external factors (as e.g. politics and politicians), often linked to weightier consequences than a purchasing decision (e.g. political choices). Neuromarketing, resulting from the successful integration of traditional marketing with neuroscience, solely gives more reliable reasoning of human cognition and behaviour, than traditional marketing tools. Neuromarketing introduces effective and precise indicators which are scientifically measured. Therefore, neuromarketing is a scientific tool which allows marketers to better understand how e.g. branding and/or advertisement effects human brains and to adapt their actions accordingly to come up with a most profitable solution (Shiv & Yoon, 2012).

2.2   Music and its role in advertisement

Enhancing the communication with auditory elements highly contributes into building a distinctive brand image, through establishing its sound identity. Sound identity is the systematic and consistent elaboration of a unique acoustic signs for a brand. In today's world, when the competition is much tougher and the consumer is more "immune" to advertising, marketers should be more careful and approach each element of the marketing communication with a solid domain knowledge. One of the basic elements to utilize when designing the sound identity is music. This is evident as music has become one of the major part of any advertising campaign, aimed at increasing future sales. A 2008 content analysis showed that 94% of prime-time TV commercials in the United States used music and suggested this percentage was on the rise (Allan, 2008).

Thus knowing guidelines and rules on how to use music/sound in favor of a product and thus being able to stand out and catch the attention of a specific target audience is becoming more important the more overloaded our world becomes with advertisement (e.g. Palghat, 2009). Therefore, it is recommended to put as much effort when developing the auditory part of advertisement as for its visual execution.

Before digging deeper into the topic, it is important to explain and define the music in advertisement. Sometimes it is called jingle, sometimes soundtrack or background melody. Scientific literature suggests that background music is an incorporated melody behind the voice over, dialogues and other spoken information in the advertisement. The main goal to use background music is to create the right mood or to enhance the affectionate impact of the particular scene. Whereas jingles are chiefly deliberately written for a particular advertising piece, they can include lyrics and not. (Yue, 2011) According to Rutherford, 2006, jingles are usually original (Rutherford, 2006). There is a third way to exploit the music benefits in advertisement, by something what can easily be mistaken as jingle – by a so called sogo; it is an auditory analogue of a visual logo. They are usually very short melodies, containing few tones and lasting around five seconds. The most famous examples are the sogo from Nokia, or Intel's 5-tone sogo.

They are mainly used in the beginning or at the very end of the advertising accompanying the visual logo of a brand (Palghat, 2009).

As it was mentioned above, there are several functions assigned to music in advertising. Therefore, there have been plenty of research experiments done to investigate their nature and effectiveness. Depending on the objective of incorporating music in the communication material, the guidelines on choosing or creating it differ. One must pay attention and clearly define the expected result from a jingle prior to briefing a composer or a creative agency. The objectives could be manifold, usually music is used to transmit the main message of the advertisement, or it is assigned to create a special mood, which is required to ensure proper message reading, and sometimes marketers attempt to evoke associations, desirable for a particular brand (Yue, 2011).

The most common and the most cited evidence that music affects preferences and perception are the results of a study conducted by Gerald Gorn in 1982. Findings of his experiment were described in his paper "The effects of music in advertising on choice behavior: A classical conditioning approach". Participants were exposed to slides showing a blue light pen or a beige pen while also a music that was stated to be "liked" or "disliked" played for a minute. Participants were asked to choose between a light blue and a beige pen after they evaluated the music. Each pen was previously shown on a slide. Results demonstrated that 79% of students chose the pen on the screen in the liked music conditions and only 30% preferred a displayed pen in the disliked music conditions. A survey conducted after the experiment showed that only 2,5% of participants named music a reason behind their choice. This experiment demonstrated that consumers tend to be highly influenced by music when making the choice, without being aware of this effect (Vermeulen, 2016).

The results of Gorn's study raised many discussions and further replications. As he found in his second experiment that elaboration of product information decreased the conditioning effects, a recent study published in the Journal of Advertising in 2016 attempted to test the conditioning of brand attitudes towards the consumer choice. "A multivariate analysis of variance (MANOVA) with brand, product, logo, slogan, and

brand name attitudes, as well as purchase intentions, as dependent variables and music (liked versus disliked) as independent showed that paired exposure of a brand and liked versus disliked music significantly promoted brand attitudes and product attitudes, but not logo, slogan and brand name attitudes, or purchase intentions thus corroborating the notion that general evaluations are more easily influenced through single simultaneous exposure to music than specific (logo, slogan, brand name) or conative (purchase intention) attitudes" (Vermeulen, 2016).

Since music of any type and in any given material is known to create affectionate images in people's minds, there have been experiments and tests conducted to explore the nature of these images and their influence on a brand and message recall (Fraser, 2014). According to Meyer there are two types of music evoked images (MEIs) brought by music background: personal, which are private associations unique to the listener and connotations; and common, for all people sharing the same culture (Meyer, 1956). Private MEIs are also called autobiographical, as they suppose self-referencing and are highly linked with a personal experience. Given this, Cynthia Fraser, a researcher from Virginia University embarked on testing several hypotheses in this regard. In the end of the experiment, she concluded, that private music evoked images reduce the learning and message recall because they postpone the processing of visuals, brand and message elements. Moreover, backdrops, with higher private MEIs led to reduction of the recall even further. Whereas connotative associations decreased the brand recall less and enhanced brand message for polyphonic backgrounds. Music that prompts private MEIs is particularly effective in cuing recall later. Private MEIs caused by more familiar, polyphonic music delay the processing more and include existing associative networks enabling brand and message associations to be added, facilitating later music-cued recall. On the contrary, less familiar backgrounds that evoke connotative MEIs prompt later, long term message recall less effectively" (Fraser, 2014).

Another study on the subject of music in advertising which is important to mention is a research conducted to investigate the prerequisites for efficient sogos. It is described in the dissertation of Vijaykumar Krishnan Palghat "Hearing, remembering, and branding

guidelines for creating sonic logos" submitted in 2009 at the University of Cincinnati (Palghat, 2009).

The research explored the systematic impact of specific design patterns of sogos: number of tones, contour, and chunkability. As a result, the following guidelines were suggested: "products that are low on utilitarian dimension but high on hedonic dimension (e.g., beer, video games) would benefit from a high false recognition and positive affect. Therefore, sogos for brands in this category should be designed with a zigzag contour and six or fewer tones. Products that are high on utilitarian dimension but low in hedonic dimension (e.g., alkaline batteries, shoelaces) would benefit from high true recognition and high affect (because the products in themselves are boring). These products would benefit from the sogo with fewer tones and an ascending contour. Products high on both dimensions (e.g., automobiles, athletic shoes) need to be distinctive. Corresponding sogos should score high on distinctiveness and should deploy a 6-tone ascending sogo. High involvement product categories (e.g., laptop) would benefit from high distinctiveness and positive affect. They should benefit from a 4-tone sogo with a zigzag contour. Low involvement product categories would benefit from a high false recognition and positive affect (5-tone zigzag contour). " (Palghat, 2009).

All aforementioned research findings allow concluding that music and advertising make a truly powerful combination; however, recent discussions addressed another important long-term success factor, which is argued to often be neglected by advertisers when deploying this combination (Burgoyne, 2015). In the presentation at Centaur's Festival of marketing event, Alex Lauvery and Simon Robinson, founders of Pitch and Sync music agency suggested that 95% of budgets paid by advertisers on music are a waste of money. The main reason for this argument is the fact that music is chiefly used very tactically, and rarely reflects a long term brand strategy. In their paper, they argued, "The (sympathetic and careful) marriage of music and brand worlds provides a uniquely powerful tool. For brands such as John Lewis music has become a core element of their marketing (mix), building values, beliefs, trust - and ultimately sales. They understand that music touches the listener's deep subconscious, inspiring emotive reactions that

provide depth and resonance to brand values and create long lasting equity that can deliver spontaneous brand recall from just a few notes. But why are examples like John Lewis so few and far between?" (Burgoyne, 2015) Their suggestion to address this oversight is to treat a jingle development strategically in the early planning process of an advertising. They have come up with a number of stages to bring about a strategic approach to the use of music. The first step ensures deep immersion into the brand, its values, beliefs, audience. The second stage is to understand the channels and places to communicate these assets in the most efficient way. Robinson explains that it is important to make a mapping of a consumer's day to envision how, when and where they interact with music, to highlight the touch points where music could be exploited. The last stage supposes securing all the rights and related licenses upfront. To illustrate how essential this step is they cited an example of Durex's Turn off to turn on Earth Hour film. The problem occurred when after a huge online success Durex wanted to renegotiate the extension of the rights to keep using the track, but the owners increased the price so high that they had to take out the commercial from broadcasting (Burgoyne, 2015).

2.3   Music in neuromarketing

In addition to traditional marketing research, neuroscience has contributed significantly into studying the role and effectiveness of various creative materials like music, movies and artwork. The reason to apply the expensive neuroscientific research for these materials is an understanding of limitations of traditional marketing research methods that we discussed in a previous chapter of the paper. The main argument is that often subjective interpretations of respondents in the study is not consistent with their real, subconscious feelings. By scanning the brain in a magnetic resonance imaging (MRI) scanner, researchers obtain data on what participants really feel, not what they say they think about a particular brand communication. These data provide unique insights about what people are really experiencing when exposed to a marketing material. Normally, neurologists in marketing research measure thirteen brain areas that impact purchasing behavior, they are: attention, desire, lust, expectation, trust, involvement, familiarity,

fear, anger, disgust, and danger (Siteur, 2016). Relying on these indicators derived from brain scan, predictions regarding the advertisement and hearing particular music can be made. Results of such studies on music are far more reliable and accurate in comparison to traditional marketing research (Siteur, 2016). In a recent study, Gregory Berns was able to predict the future success of tested songs with the help of brain response analysis. He was able to forecast thirty per cent of the hits and eighty per cent of flops, whereas other methods were predicting only one per cent of future hits (Berns, 2012).

Another example is a recent study published in the Journal of Marketing Research has probed the potential of movie trailers using measures of electroencephalogram (EEG) (beta and gamma oscillations). They investigated the brain response to cinematic trailers in attempt to predict individual purchase decisions as well as movie future sales, beyond stated personal preferences. Even though the use of EEG in marketing research already dates back several decades (Wang Yong, 2008), to the date of this particular research was never related to observed preferences and choices. As a result of this research, they were able to claim the evidence that "high-frequency oscillations provide such neural markers of commercial success, indicating that increased power in the frequency bands is indicative of a "better" movie trailer, commercial or product, irrespective of what these oscillations actually reflect" (Maarten & Boksem, 2015).

A paper on neural predictor of cultural popularity describes that neuroscientific experiment using fMRI is able to not only anticipate the future popularity of music but also to generalize it on the whole population. Researchers used fMRi to scan the brain reactions of a small group of people, who were exposed to songs of unfamiliar artists. In the following three years, the sales numbers were collected to measure the correlations between the commercial earnings and brain responses. They found that the activity within the ventral striatum was significantly correlated with the sales volumes. In addition, these findings have proven that neural responses are not only accurate at predicting individual preferences, but also these responses could be generalized for the population (Berns, 2012).

Practical case studies from neurosciences described in the interview for "In perfect pitch", a website of a royalty free composer, reveal results conducted in collaboration with a Dutch radio station and a media agency Mindshare. They found that radio commercials with an incorporated sogo are more efficient than the ones without an audio logo. As brain response measures showed that, they generate more attention and desire (Siteur, 2016).

3   Selection and analysis of the jingles

In order to identify possible links between the musical elements in jingles and their brand images it has been first of all necessary to find available jingles. A literature review, a search for registered jingles in trademark offices as well as a broad search for commercials on the video sharing website YouTube have enabled the researchers to find a great amount of various jingles from all around the world. However, in regard of the chosen research method there have been some limitations in selecting the jingles:

- As the target group of the study is young adults from diverse cultural backgrounds, it has been essential to include only jingles, which are internationally not too famous. Dealing with a jingle in the survey one is familiar with would lead to an undesired bias, as the participants would not be able to identify their true emotions and the associated brand image while listening to the jingle. The images and the feelings companies have spread through the music they use for their commercials are already deeply rooted. In order to guarantee that the participants will only deal with unknown jingles filter questions have been used in the survey.
- Another implication while selecting the jingles has been to include jingles which express different emotions and which are related to distinctive brand images in order to enable the researchers to conclude, which musical elements of the jingles transmit for instance a happy brand.
- Furthermore, it has been necessary to find the music scores for the chosen jingles in order to be able to insert a piano version of the jingle in the survey and to analyze the jingles in terms of musical theory. This has been a big challenge, as only a few jingles have been registered in trademark offices and therefore several of them have been needed to be manually noted down.

Eventually eleven jingles have been rated as suitable for the survey by the researchers. In the following, each jingle as well as the respective brand and firm will be presented. Moreover, it will be stated, which feelings and brand images a particular organization

aims to transmit using the respective jingle. A general analysis of music scores from each jingle will also be presented accordingly.

3.1   NeNe Chicken

NeNe Chicken was founded in 1999 by a Korean Farmer C. H. Hyun. His business idea was not only to supply his neighborhood with fresh chicken, but to spread his 'happy spirit' (NeNe Chicken, 2009) and to provide joy. It is not surprising that he named his company NeNe Chicken, as "Ne Ne" means "Yes, Yes" in Korean (NeNe Chicken, 2009). Moreover, it 'refers to the Asian philosophy of flow, the principle that presides over consciousness, happiness, enjoyment of life and other positive aspects of being' (NeNe Chicken, 2009). The insight into the founder of this company as well as a further look at the slogan "The happy choice" (NeNe Chicken, 2009) detect a lot about the brand image. The jingle aims at transmitting a happy brand associated with a company offering indulgent and tasty food.

The jingle of NeNe Chicken (Annex 8.2) is designed to reflect the idea of the brand: delivering tasty food, thus bringing joy and happiness to the people.

The jingle is composed in C-major, played in allegro, has a 4/4 rhythm and is quite short. It consists of two contrasting themes: The first one (bar1) being energetic and moving is repeated once, extended the second time by an upbeat (bar2). It is composed of eight-notes and sixteenth-notes. Intervals in the first theme are fourths, fifths, and sixth – used in an augmenting manner. The second theme is calming down and has the double of the length of the first theme (bar3-4). In this theme, half notes, quarter notes, and eight-notes dominate. The intervals used are smaller than in the first theme (perfect unisons, seconds, and thirds). Here, the interval size decreases in course of the theme.

3.2   Dallmayr Prodomo

Dallmayr Prodomo is a German coffee brand of the company Alois Dallmayr, which has been founded more than 300 years ago. It is a very traditional company still owned by the family Dallmayr. The slogan "Vollendet veredelter Spitzenkaffee" allows a first

insight into the brand image (Alois Dallmayr, 2016a). Prodomo is a premium brand, which promises a high degree of quality and indulgence. It gets its famous flavor from the 100 percentage use of Arabica coffee beans, which are harvested in the south of Ethiopia. Since several decades Dallmayr has published TV commercials with the famous Prodomo jingle (Alois Dallmayr, 2016b). According to the firm, the jingle 'delivers the smell of freshly roasted coffee' (Alois Dallmayr, 2016b).

The jingle of Dallmayr Prodomo (Annex 1) is composed in F-major, played in adagio, has a 6/8 rhythm, and is comparably long for a jingle. It consists of two major themes and a variation of the first and second theme as transition to the second theme and a variation of the second theme as closing bar.

The first theme (bar1-4) is composed of two contrasting sub-themes: the first sub-theme goes over three bars and is composed of dotted crotchets, quarter-notes, and eight-notes. Interval sizes are small (seconds and thirds) with the exception of two octave leaps. The overall direction of the first sub-theme is ascending. In contrast to this, the second sub-theme, which consists of a single bar, is descending, comprises solely sixteenth-notes, and only small intervals (thirds and fourths). Bars 5-8 represent a sequence of the first theme.

The second theme (bar15) is composed of a row of ascending sixteenth-notes and three slightly decreasing eight-notes. The interval size remains the same during the whole theme: a major second. Bar16 is a sequence of the second theme, and bar17 a variation of the latter.

Bars 9-14 represent the transition from the first theme to the second theme. Bars 9,10, and 11 are a variation of the first sub-theme, while bars 12, 13, and 14 are an extended variation of the second theme, introducing its ascending character.

3.3   Eis.de

Founded in 2006, Eis.de has been a very successful German e-commerce retailer in the erotic industry with a revenue of 18.2 million Euro in 2013 (Statista, 2016). Although the

products address men, women and couples, the main target group of the company are young and self-confident women. Although sexuality is a topic, which has been increasingly publicly talked about, still many people fear to go to respective shops as they might be recognized by other people (Dummer, 2015). Eis.de innovatively offers the opportunity to order the products not only online but also in an anonymous way: They enable the customer to choose a neutral sender, such as "Internetmarketing Bielefeld GmbH" so that the postman or neighbors, who might accept the package cannot derive the content of it (Eis.de, n.a.). "Entdecke deine Sinnlichkeit" (Eis.de, n.a.), the Eis.de slogan reveals a sensual and female brand image. Moreover, the brand transfers modernity and innovation through their way of doing business and their commercials.

The jingle of Eis.de (Annex 8.2) is composed in C-major, played in allegro, has a 4/4 rhythm, and consists of 6 bars. The jingle contains one theme, consisting of two sub-themes, which is basically repeated several times. The main theme is two bars long and starts in the first. It is introduced by an upbeat. The two sub-themes of the main theme are each one bar long (bar1: first sub-theme, bar2: second sub-theme). This is followed by an upbeat in bar3 which introduces the repetition of the second sub-theme in bar4. The full main-theme is repeated in bars five and six.

The first sub-theme consists of second intervals and of eight-notes. The second sub-theme includes of two quarter-notes, two dotted eight-notes and a regular eight-note. Interval size doubles to fourths. This interval size is also used for the upbeats.

3.4   Kinder Surprise

Kinder Surprise was launched in 1974 by the Italian company Ferrero. The idea was to combine chocolate, a moment of surprise and toys, as all these elements are loved by children. So the chocolate egg filled with a surprise toy offers children a moment of joy, fun and entertainment, which can also be shared with friends as well as with the whole family (Kinder, 2016a; Kinder, 2016b). It can be derived that Kinder is definitely a happy

as well as a family brand, which brings parents and their children closer together (Kinder, 2016c).

Only an extract of the original Kinder Surprise jingle is used in the survey. Consequently, only this part (Annex 8.2) is analyzed.

The used part of the jingle is composed in C-major, played in allegro, has a 4/4 rhythm and consists of 10 bars. It is composed of two themes which are repeated twice – the second one in form of a variation. In both themes, eight-notes and small intervals predominate. The first theme (bar2-4) has a zigzag character with an ascending tendency. The first version of the second theme (bar4-6) has a clear upward movement. The variation of the second theme in contrast (bar8-9), has a descending character. The final bar consists of regular quarter notes which bring the jingle to an end.

3.5   KitKat

KitKat originally was created as a four-finger wafer crisp and was firstly launched in the 1930s in London. Since its first launch, KitKat has appeared in various versions on the market (Nestlé, 2016a). However, the aim of the chocolate bar has not changed much. "Have a break, have a KitKat" (Nestlé, 2016b) indicates that KitKat is a light treat, due to its wafer texture, which can be enjoyed as a part of a healthy and balanced diet. The several formats of KitKat allow each consumer to find their perfectly suited snack in every situation (Nestlé, 2016b).

The KitKat jingle (Annex 8.2) is composed in B-major, played in allegro, has a 4/4 rhythm, and is eight bars long. It has one main theme which consists of three sub-themes. The main theme goes from bar 1-4 and is repeated as a variation in bars 5-8. Sub-theme one consists of the first four ascending eight-notes of the jingle and is repeated as variation in bar4, being used as an upbeat to bar5 and the introduction of the repetition of the main theme. It contains two thirds and one fourth intervals. The second sub-theme also consists solely of eight-notes and goes from the 3.5[th] beat of the first bar to the second beat of the third bar. The intervals used here are seconds and perfect unisons. Sub-theme two has a descending tendency, which is, however, offset by the ascending notes

of the third sub-theme starting on the third beat of the third bar. This third sub-theme contains the biggest interval leap of the jingle: a downward sixth from its fourth to its fifth tone. This interval leap is changed to an upward third (becomes the octave of the fourth tone in the third sub-theme) in the repetition of the theme, which also represents the end of the jingle.

3.6   Meow Mix

The U.S. company Meow Mix offers a wide range of wet and dry cat food, having the best choice of food for each cat in every situation. This is very important for all cat owners, who would like to show their pet how much they care and love it. It can be derived that Meow Mix is a caring brand filled with love, which provides an irresistible taste and a special moment for the cats. For this reason, they advertise their brand with the slogan: "The taste cats ask for by name" (Meow Mix, 2014).

The Meow Mix jingle (Annex 8.2) is written in C-major, has a 4/4 rhythm and is played in presto. It consists of one main theme (bar1-4) which is repeated in terms of a sequence (bar5-8) and as variation (bar9-12).

The main theme consists of quarter notes with small intervals and a descending tendency. This downward tendency is interrupted in the third bar, and continued in the fourth. Its sequence starts a second higher on the first tone and then continues as the main theme. Contrasting to the mainly descending tendency of the theme and the sequence, the variation has a continuous upward trend. Additionally, it is slowing down by introducing dotted quarter notes and half notes. The single eight-note at the end ensures the lively mood of the jingle.

3.7   Müller Milch

The Theo Müller Company revolutionized the milk market in 1983: They launched the first cooled and durable milkshake with different flavors. The company has kept up their innovative character. Each one and a half year they introduce a new packaging or a new design of the famous Müller Milch. The product incorporates a sportive and active

image, which gets obvious while listening to the text of the jingle: "Müller Milch, die schmeckt und weckt, was in dir steckt" (Müller, 2016). Moreover, in order to strengthen this image Müller Milch has been advertised by several German soccer coaches as well as the German soccer national team. At the same time Müller has been sponsoring the youth soccer project FD21 (Müller, 2016).

The jingle of Müller Milch (Annex 8.2) is composed in A-major, played in allegro and consists of one main theme with two sub-themes. Each sub-theme consists of one bar. The first one has a zigzag contour and consists of eight-notes and quarter notes. The second sub-theme has an ascending contour and consists of the same note values. The main theme is repeated once. Its first sub-theme is reused as a sequence of the original (a second higher), and its second sub-theme reappears as variation of the original, getting a descending contour. Except of one sixth, only small intervals are used in this jingle.

3.8   Oscar Mayer Wiener

The history of this product began in 1883, when Oscar F. Mayer and his brother Gottfried started to ran their butcher shop in Chicago to sell high quality meat. 133 years later, the Oscar Mayer company, which is nowadays owned by the Kraft Heinz company, still follows the original high quality claim: The yellow band on the packages stands for quality and fresh taste (Kraft Foods, 2014a). In the 1930s Carl Mayer, Oscar's nephew, developed the famous Wienermobile vehicle, a '27-foot-long hot dog on wheels' (Kraft Foods, 2014b). This outstanding vehicle as well as the funny Oscar Mayer Wiener jingle and commercial transformed the premium brand into a fun brand, too. The production of the Wiener is based on the original recipe. Although the company is traditional in this context, they are innovative and 'committed to finding a better way in everything' they do (Kraft Foods, 2014a).

The Oscar Mayer Wiener jingle (Annex 8.2), also known as The Wiener Song, is composed in F-major, has a 6/8 rhythm and 16 bars, and is played in march tempo/allegro. It basically consists of one 8 bar long theme which is repeated twice.

Dotted quarter notes, quarter notes, and eight notes dominate the jingle. The rhythm is regular and uncomplicated, even though interval size ranges from small to big intervals, and all tones of c-major are used.

3.9   Vaalia Yoghurt

Parmalat, the company behind Vaalia yoghurt is an Italian food corporation. Vaalia yoghurt consists of Lactobacillus rhamnosus GG or LGG, a bacterium, that helps to improve your gut flora. The LGG strain was researched and found by Gorbach and Goldin in 1983 (Vaalia, 2015a). 14 years later Parmalat has introduced Vaalia yoghurt to the Australian market. Besides the fact that Vaalia consists of three different probiotics, which enables humans to feel healthy, light and active, it also has a variety of tasty flavors with new ones being introduced on a regular basis (Vaalia, 2015b). The special composition of probiotics allows people to be happy, which is shown by their slogan: "It is hard to hide when you're happy inside" (Vaalia, 2015c).

The jingle of Vaalia Yoghurt (Annex 8.2) is written in H-major, has a 4/4 rhythm and is played in allegro. It consists of one theme which is repeated and varied several times. Except for the last repetition (bar5), the theme has an ascending contour. It consists of sixteenth-notes, dotted eighth-notes, as well as dotted and regular quarter-notes. The first three notes of the theme have the character of an upbeat, providing the jingle with an energetic and moving mood. Interval size in its jingle is kept small; mainly thirds are used.

3.10 Raffaello

Raffaello – "more than a thousand words" (Ferrero, 2016). This slogan perfectly reveals the image of the brand. The high quality praline consists of a white almond and smooth cream in a wafer shell surrounded by coconut flakes. Without any portion of chocolate Raffaello is a perfect treat in every season. Sold in a premium packaging, it is a nice present 'bringing an unexpected touch of love and affection to someone close to your heart' (Ferrero, 2016).

The Raffaello jingle (Annex 8.2) is composed in D-major, has a ¾ rhythm and is played in moderato. It consists of one main-theme which is repeated three times (bars 1-4, 5-8, 9-12) and an end theme (bars 13-16). Both themes contain mainly quarter notes and eight notes, but while the main-theme has a rather ascending character, the end-theme descends. In the main-theme, the same rhythmic figure exists several times: one quarter note followed by three eight notes. For the whole jingle, mainly small intervals are used. The only big ones are a sixth in bar 3-4 and bar15, and a seventh in bar12.

3.11 Singapore Airlines

"There is no place like home. Except the sky" (Singapore Airlines, 2016a). Singapore Airlines promises to make passengers feel at home on every journey through their comfortable and spacious aircrafts and their caring service (Singapore Airlines, 2016b). All of this is represented by the symbol of the airline: The Singapore Girl dressed in her sarong kebaya embodying the Asian hospitality all over the world (Singapore Airlines, 2016c). Singapore Airlines is a luxury and innovative airline having won several awards over the past years (Singapore Airlines, 2016d).

The jingle of Singapore Airlines (Annex 8.2) is written in C-major, has a 4/4 rhythm and is played in adagio.

It consists of three themes. The first theme is composed of four introducing bars solely consisting half-notes. This theme has a calm mood. The second theme with its sixteenth notes in contrast, is much more animated. It has a zigzag contour, in where zigzag consists of a sub-theme and sequences of this sub-theme, each one starting a second lower, until the fourth beat of bar 8 where it ends with an ascending c-major scale which ends on the first beat of the 9th bar. This follows the last theme which repeats the zigzag contour of the second theme as well as the C-major scale at the end, but which becomes a much more slowed down character due to the introduced quarter notes which separate the few sixteenth notes from each other.

The main intervals used in this jingle are thirds, however fifths and sixths are also included.

After having analyzed the chosen jingles in terms of their brand images, it is necessary to derive the emotions, which are associated with the brand and which can be evoked while listening to the jingle. Current literature suggests that there are several basic emotions, which have been developed by humans during their evolution and which are fixed in the hereditary disposition. These emotions cannot be split into other feelings. According to Izard there are ten inherited emotions: interest, happiness, surprise, sorrow, anger, disgust, contempt, fear, shame, and guilt (Möll, 2007, pp. 57-58). Based on these basic emotions by Izard and based on the brand images of the jingles, a list of feelings for each jingle has been derived. In the Table 1, each jingle included in the survey is listed as well as the associated emotions. Moreover, the brand images, which have been mentioned before are added in order to get a complete overview.

Jingle	Emotions	Brand image
NeNe Chicken	*Happy, indulgent, funny*	*Basic/affordable brand, fun brand, innovative brand*
Dallmayr Prodomo	*Calm/peaceful, feeling at home/comfortable, indulgent*	*Premium/luxury brand, brand for mature people, serious brand, traditional brand*
Eis.de	*Funny, sensual, excited*	*Female brand, brand for young people, fun brand, innovative brand*
Kinder Surprise	*Happy, filled with love, excited, indulgent*	*Family brand, brand for children, fun brand*
KitKat	*Light, indulgent*	*Fun brand, sportive/active brand,*
Meow Mix	*Happy, feeling at home/comfortable, filled with love*	*Premium/luxury brand, fun brand*
Müller Milch	*Funny, light, indulgent*	*Male brand, fun brand, sportive/active brand*
Oscar Mayer Wiener	*Funny, indulgent*	*Premium/luxury brand, fun brand*
Vaalia Yoghurt	*Happy, light*	*Female brand, sportive/active brand*
Raffaello	*Filled with love, indulgent*	*Premium/luxury brand, female brand, romantic brand*
Singapore Airlines	*Calm/peaceful, feeling at home/ comfortable, safe/secure*	*Premium/luxury brand, serious brand, innovative brand*

Table 1: Emotions and brand images related to the jingles

In the next chapter the research method employed and chosen design for the questionnaire will be illustrated and justified.

4   Methodology

The aim of the research has been to clarify if there are musical components of jingles, which transmit specific emotions and therefore a certain brand image. In order to test if there are certain musical elements and to detect how they look like, it has been necessary to conduct an online survey with several jingles and TV commercials included. The following sections gives an overview over the research undertaken. First of all, the research method will be presented in detail. Afterwards the selection process as well as the analysis of the jingles in terms of the related brand image and emotions will be highlighted. In the third part the questionnaire design will be described.

4.1   Research Method

In order to answer the research question, a quantitative method has been used. For this, an online questionnaire has been developed using the website umfrage.online.com, as that has been the easiest way to spread out the survey. The target group has been young adults aged 18 to 30 years from any cultural background.

After having created the survey, a pilot test has been conducted. For this eight classmates and/or friends have been asked to fill out the questionnaire and give feedback on the design, on the time they took to finish the whole set of questionnaire, and on any suggestions for improvement.

The objectives of the pilot testing have been the following:

- To assess the time consumed to complete the questionnaire.
- To assess the instructions of the questionnaire, whether the steps are clear to the respondents, whether they can carry out the questionnaire without any help from the researchers
- To assess the feasibility of the questionnaire, whether the sequence and layout are correctly displayed.

Since Dropbox links and multimedia has been included and the questionnaire has been distributed online, the accessibility and feasibility have been the main points to be tested. The pilot testing has been successful. It could be proven that there was no problem with loading the jingles and commercials. Moreover, the respondents were able to follow the instructions given, and carry out the survey on their own.

After pilot testing, the questionnaire has been published online for ca. one and a half weeks. In order to get at least 150 participants, the survey has been distributed through different channels: The link has been posted in several Facebook groups and has been sent to all students from Hochschule Furtwangen University via their university email address. Moreover, all researchers have asked their friends form their home countries to support the research. In the survey 11 jingles from different countries have been included to ensure that every potential participant is able to find three jingles, which are unfamiliar. This has been necessary as previous knowledge about a jingle or the respective brand would have led to a bias in terms of the associated emotions and brand images. This will be further explained in the next section dealing with the process of selecting and analyzing the jingles.

The analysis, which will be presented in Chapter 5 has been undertaken using Microsoft Excel. To test whether the results are statistically significant or not, a goodness of fit test has been conducted with the help of SPSS. In this context, the goodness of fit test examines whether or not one jingle and commercial disproportionately transmits certain feelings and brand images. The null hypothesis has been developed based on the assumption that a jingle and a commercial equally transmit all feelings and brand images. The significance level, which has been chosen for the analysis is 5%. If the calculated p-value is less than 5%, the null hypothesis would be rejected.

The residuals in the test show the deviation from average, which could be above or below the expected average value. If the residual is relatively high, this means that a specific emotion has been highly transmitted through the jingle or the commercial, for example it could be concluded that one jingle is particularly happy. These results have

been used in Chapter 6 to cluster the jingles with similar associated feelings in order to develop guidelines of creating future jingles.

4.2   Questionnaire design

In her research Yue found that jingles are powerful instruments to strengthen brand recognition and to deliver the advertising message, even if the consumers are not paying clear attention (Yue, 2011). This insight suggests that the use of jingles in advertising campaigns is highly recommendable. However, it can be doubted that any jingle is able to transmit any brand image, only by being catchy for example. It can be assumed that there has to be a fit between the jingle and the product, which is marketed. This assumption can be derived from the research findings of Stewart and Furse, who found that the advertising music of only 40% out of 1000 commercials actually conveyed the intended message (Gupta, 2013). Moreover, Kellaris, Cox and Cox proposed in their research that there should be a so-called 'music-message agreement' (Gupta, 2013). So far, studies have only illustrated and proven the importance of using music and jingles in advertising commercials. However, no guidelines exist how to create this fit between a jingle and a product, let alone any guidelines of music theory how to compose a successful jingle.

This questionnaire has been developed to test the jingle-brand image fit of 11 jingles. In order to measure this fit, emotions were used as key variables. This is due to the fact that emotions have an immense impact on consumer's behavior. The more and the clearer the feelings conveyed by a brand the greater the chance that it will be recognized and valued by consumers. Eventually, brands and their transmitted emotions are the main differentiation criteria between all the similar products in our markets (Möll, 2007).

For these reasons, the main part of the questionnaire has consisted of the comparison between the emotions and brand images transmitted by the audio version of a jingle, the feelings and brand images conveyed through the whole TV commercial and the actual brand image of a product or brand, which is marketed by the respective company.

On the basis of the results the researchers will be able to conclude whether a jingle actually transmits the intended feelings and brand images and therefore could be called successful. Moreover, it will be feasible to illustrate the role of the commercial. The question will be whether or not a commercial strengthens or specifies the emotions and brand image conveyed. If some jingles can be seen as successful, they can be used to eventually derive guidelines for composing new jingles in the future.

In the following the questionnaire design will be explained in more detail. The survey has been divided into three sections. In the first section, the respondents have been asked to choose three jingles they would like to work with. In the second section, the respondents would evaluate the three jingles they have chosen. The last section has been about the participant's demographic data, namely country of origin, gender and age in order to help the researchers to categorize the respondents. The questionnaire has consisted of both close-ended and open-ended questions. The majority has been close-ended questions provided with limited choices. Those questions are easier to tabulate. Open-ended questions have also been asked to offer the respondents a chance to give their own opinions.

4.2.1 Section 1

After a general questionnaire introduction, 11 jingles have been listed for respondents to choose. In case the respondents may have favorite numbers, the 11 jingles have been randomly listed in letter from A to K. All jingles have previously been converted into a piano version to avoid favorite musical instrument bias. After the first round selection, the respondents have been able to listen to the three jingles they have chosen and would answer to the question if they have heard of one or several jingles before. Because the research purpose is to explore whether there are certain musical components that can transmit brand image, the respondents could only evaluate the jingles which they were not familiar with to make sure that they have no previously embedded brand image and feelings to associate with. If they have heard of one or several, they would be asked to replace the one or several that they have heard of, until all the choices were unfamiliar to them. If they haven't, they would be directed to the

final selection page. On this page, they would tick their final choices. All the following evaluations would be according to their final selection.

4.2.2   Section 2

The second section has been further divided into three subsections. One subsection has been related to one jingle. The questions and settings in these three subsections have been structured exactly the same, only the corresponding jingle and commercial has been changed. Therefore, in the following only the questions and settings of one subsection are going to be explained in detail.

Firstly, the respondents have been free to listen to the chosen jingle again. After that, they have been asked to answer a close-ended question: "What feelings do you have while listening to the jingle?" They have been able to choose as many emotions from a given list as they wanted. (Please refer to Table 1: Emotions and brand images related to the jingles for a full set list of given emotions in questionnaire.) This list has been designed in order to sum up similar feelings to only one term, which would be helpful for the final analysis. Moreover, the list has been presented in order to make it easier for the respondents to answer this question as it is in general very difficult to express feelings. Besides closed options they have had also an open field to write down other feelings they had. Following the emotion question, the respondents have then been asked to which brand image the jingle is associated with. The options have been collected from the brand images the companies aim to transmit and again presented in a list for the same reasons as explained above for the emotions. Also, the respondents have been free to leave their own thoughts. These two questions have been designed to collect the respondents' ideas about a particular jingle.

Afterwards, the brand commercial has been offered for the respondents to watch. It has been assumed that the companies have designed their commercials according to their desired brand image. The researchers, who are from four different countries agreed on which commercial is going to be used in the survey according to companies' promoted brand image. Therefore, potential cultural bias and potential inconsistent brand image

bias can be excluded. After watching the commercial, the exact same questions about feelings and brand images have been asked again in the same way as before. By comparing the answers before the commercial and after the commercial, it can be concluded, which companies transmit their brand images successfully through jingles and which do not; also if there are certain musical components that help companies transmitting their brand images. Moreover, the respondents have been asked whether they think the jingle fits well to the product as a cross check. If the question has been negated they have been invited to make any comments, why they think the jingle does not fit the brand. These comments will be used in order to get some insights why a jingle has been rated as unsuccessful.

The above subsection has been repeated two more times for the other two jingles. After the three jingles and commercials have been evaluated, the last question has been: "Which jingle is the most memorable or catchy one?" The respondents could tick the favorable jingle from the ones they have worked with. This question has been included in an attempt to come up with a ranking to find out the most successful jingle.

4.2.3   Section 3

The last section has dealt with the respondents' demographic data. Country of origin has been asked to categorize respondents and also for the further potential cultural effects analysis. Gender has been included for gender difference effects. Age has been asked because the intended focus has been on people who are between 18 and 30 years old. This group of people are young and mature to have their own preference on music, pay more attention on different music types and accept a wider range of music. At the very end of the questionnaire, respondents could give any feedback based on the survey as a whole for further improvement.

5   Data analysis and findings

The previous part has given insight into the structure and aims of the survey. In this part, the findings of the research will be presented and it will be shown if the initial targets (e.g. targeted sample size and age distribution) were met. To start with, an overview of the participant's characteristics will be given. Then, the overall results of the survey will briefly be outlined, before a detailed analysis of the individual jingles will be conducted and potential gender differences highlighted[1].

5.1   Participants' characteristics

Altogether, 170 persons completed the survey. Out of those 94 persons (55%) are female, 73 (43%) male, and 3 (2%) did not indicate their gender. The youngest participant is 16 years old, male and German. The oldest one is 53 years old, female and from China. However, most respondents are aged 19 to 25. The survey respondents come from 32 different nations all around the world, with the biggest lot coming from Western Europe (most notably Germany).

Since the respondents mainly come from Germany, there is an unbalance regarding cultural diversity. Therefore, cultural aspects will be left aside in the analysis of the results. Further, to avoid large outliers, the group of participants not indicating their gender will be ignored in the detailed analysis (percentages in this group will be either 0%, 33%, 50%, 66% or 100%).

---

[1] For the detailed data set, please see Survey Resul.
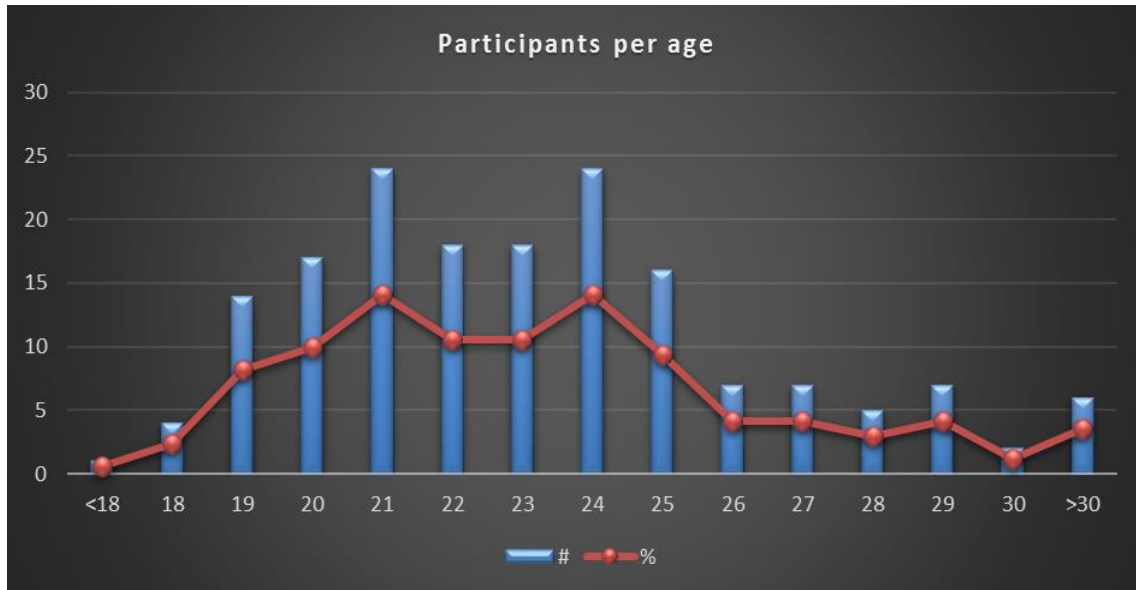
Figure 2: Participants per age
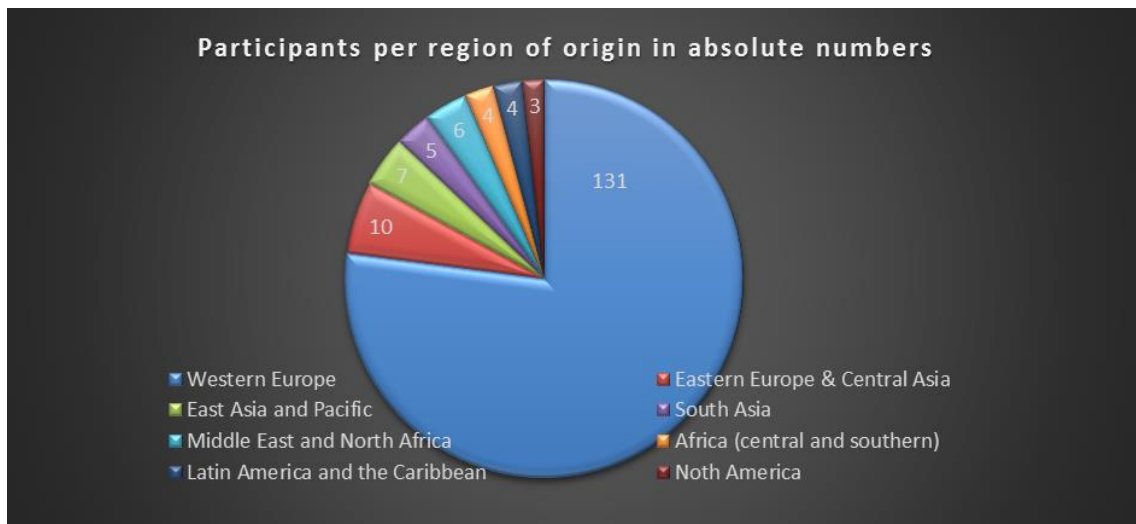
Figure 3: Participants per region of origin in absolute numbers

5.2   Survey Results

Each jingle was dealt with by at least 30 persons. Most respondents (87; 51%[2]) evaluated the jingle of NeNe Chicken, followed by KitKat (54; 32%), Kinder Surprise (53; 31%), and Singapore Airlines (53; 31%). The jingles which were assessed the least are Raffaello (32; 19%), Dallmayr Prodomo (34; 20%), Müller Milch and Vaalia Yoghurt (each 39; 23%).
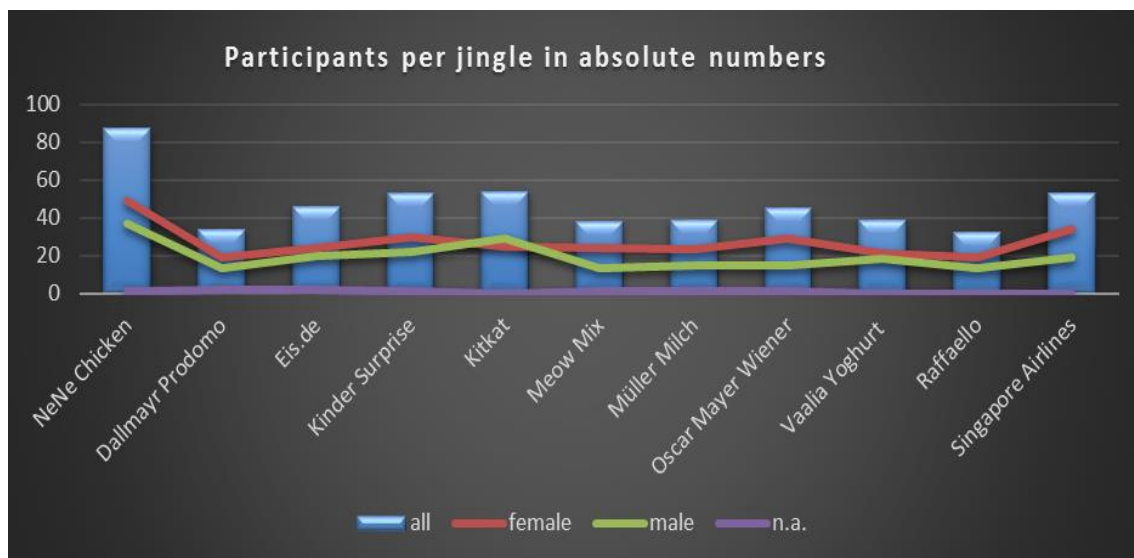
Figure 4: Participants per jingle in absolute numbers

As can be seen in Figure 7[3], when listening to the jingles, positive emotions such as *happy, excited, peaceful, or light* prevail. The strongest negatively related emotion is *bored*. Highest ranked in *happy* is the jingle of Kinder Surprise, with 74% of respondents having listened to this jingle linking it to this emotional category. Second in this category is Müller Milch with 51%. The jingle of Raffaello is strongly related to the emotions of *calm and/or peaceful*, followed by Dallmayr Prodomo and Singapore Airlines (81%, respectively 65% and 64%). Raffaello is also the jingle mostly associated to *feeling at home/comfortable* (60%), again followed by Dallmayr Prodomo (56%). Also the categories *safe/secure and filled with love* are led by Raffaello (47%; 28%), closely followed by Singapore airlines (45%; 26%). Outstanding in the category of *light* is the

---

[2] Percentages here refers to the total number of respondents having completed the survey (170). Percentages will not sum up to 100% since each respondent could chose several jingles to evaluate.
[3] Percentages related to participants having dealt with the according jingle. Again, percentages will not sum up to 100% due to multiple selection.

jingle of Vaalia Yoghurt (49%). With 36%, Kinder Surprise is the jingle which is considered the most as being *funny*. This jingle is also extraordinarily high ranked in *excited* (58%), only followed by Eis.de with 50%. 29% of the participants, which have listened to Meow Mix have perceived the jingle as *bored*. Therefore, Meow Mix has been considered as the most boring jingle of all. As can be seen in Figure 8, participants strongly considered Raffaello (53%), Singapore Airlines (51%) and Dallmayr Prodomo (41%) as *premium/luxury brands* after having listened to the jingles. Further sticking out values are the ranks of Raffaello (69%) and Oscar Mayer Wiener (58%) in the category of *traditional brand*. With a 50% association rate, Raffaello is also highest in brand for *mature people and serious brand*. In the latter category, Raffaello is followed second by Singapore Airlines (42%). Both jingles are also mostly considered as *romantic* (44% and 40%).

After having watched the commercial, the emotional statements of the participants become even more positive (Figure 9). Kinder Surprise which has been the leading jingle in *happy* gained some more percentages in this category after respondents watched the related commercial. However, with 81.13% it is only the second, following KitKat which made a quantum leap from 46% up to 81.48%. Third is Vaalia Yoghurt with 67%. Müller Milch in contrast, which has been second in this category before the commercial, made a step back from 51% down to 49%. Raffaello and Dallmayr Prodomo have been outpaced by Singapore Airlines in the category *calm/peaceful*. Singapore Airlines has been attributed to this emotion by 84% (from 64%); Dallmayr Prodomo gained (from 65% to 76%); and Raffaello lost about 10% (from 81% to 72%). A similar picture reveals regarding *feeling at home/comfortable*. Raffaello lost (from 60% to 44%); Dallmayr Prodomo gained (from 56% to 68%); and a new 'raising star' evolved: Meow Mix with 24% before the commercial and 61% afterwards. After the commercial, many more respondents *feel safe* with Singapore Airlines (from 45% to 70%) and Raffaello became clearly associated *with love*. Another outstanding point is the strong overall increase of values in the category *funny*.

With the additional visual effect, the ideas regarding the brand images seem to become clearer (Figure 10). Outstanding values are Kinder Surprise for *children brand* (92%), Singapore Airlines and Dallmayr Prodomo in the *premium/luxury sector* (83% respectively 82%), Raffaello as *romantic brand* (72%), Eis.de and Vaalia Yoghurt as *female brands* (70% and 60%), and Oscar Mayer Wiener as *family brand* (76%). Oscar Mayer Wiener, however, closely followed by KitKat (70%) and Kinder Surprise (60%). Except of Eis.de and Vaalia Yoghurt, all of these already ranked high in the category where they are leading before participants were exposed to the visual influence.

Regarding the fit of the jingle to the product, all respondents having evaluated Raffaello agreed that the jingle fits well to the product. Also the Dallmayr Prodomo and the Singapore Airline jingles are ranked close to 100%. Only the jingle of Oscar Mayer Wiener is considered by nearly half of the respondents not to fit very well (Figure 5).
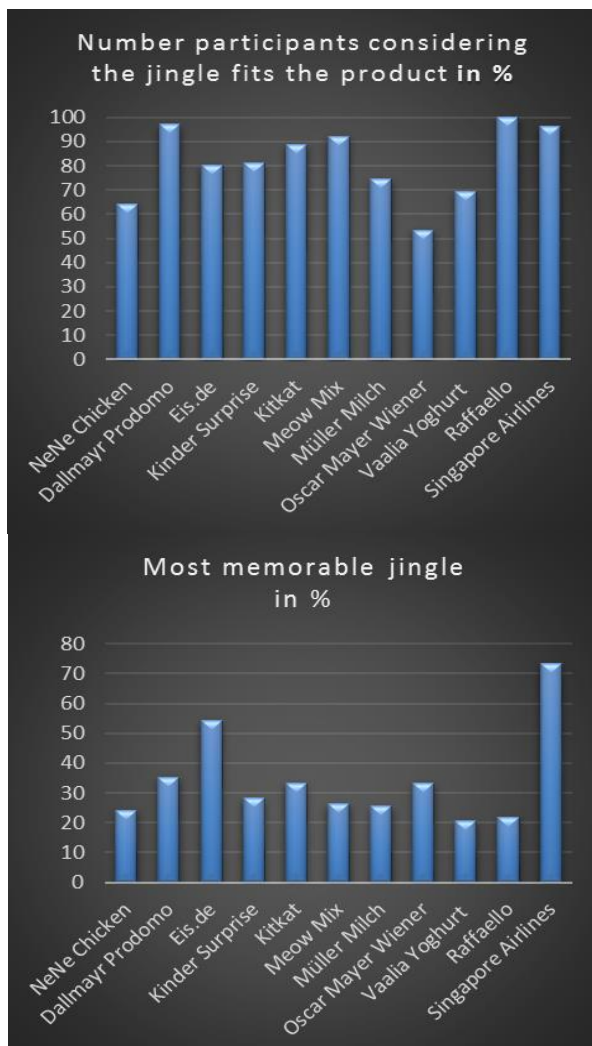
Figure 5: Percentage of participants considering the jingles fits the products

Figure 6: Most memorable Jingle in percentage

The jingle considered to be the most memorable one is by far the Singapore Airlines jingle, with more than 70% approval. This is followed by the jingle of Eis.de with nearly 55%, while most of the other jingles are between 20% and 30% approval (Figure 6).
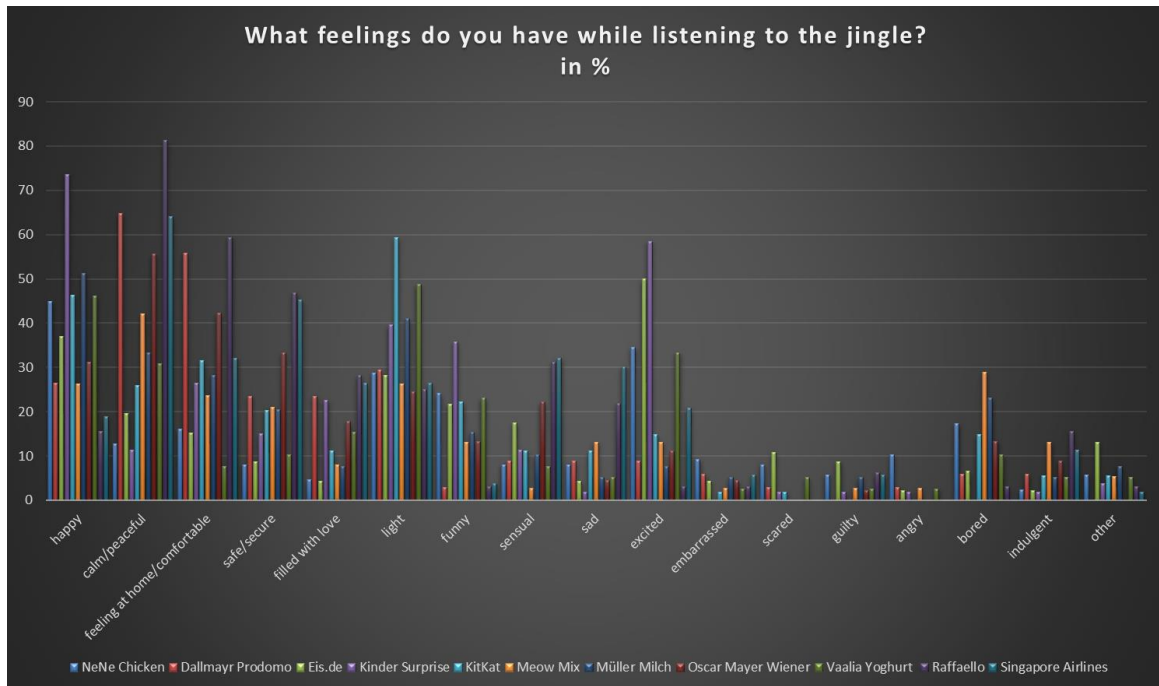
Figure 7: What feelings do you have while listening to the jingle (in %)?
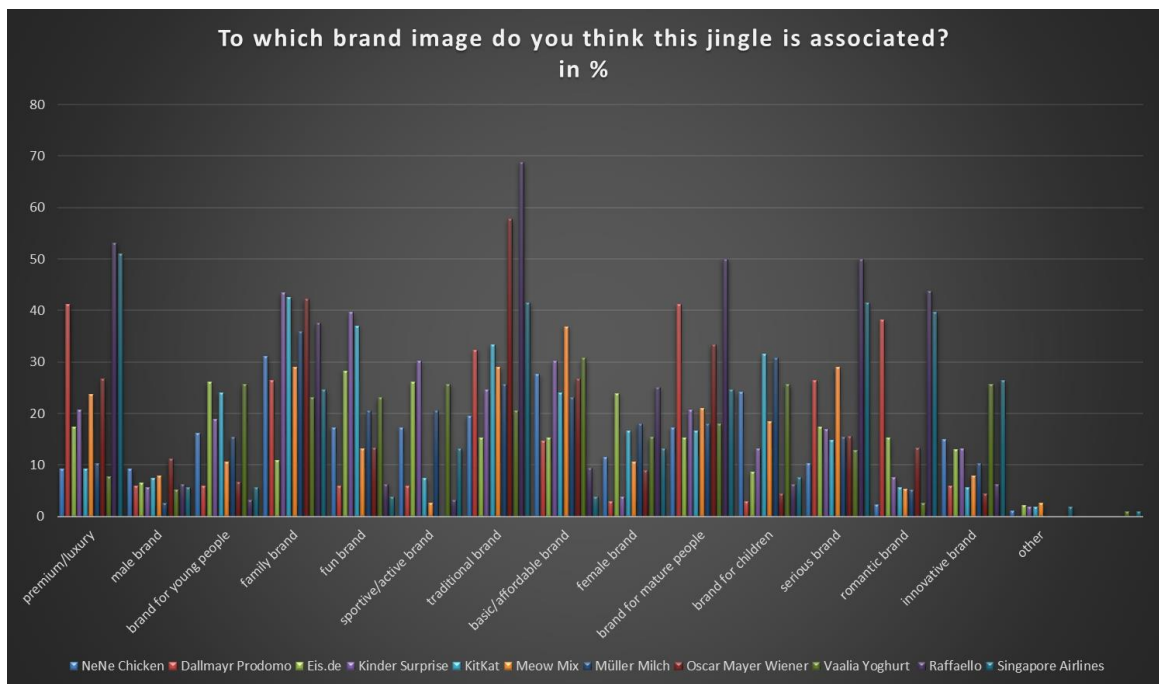
Figure 8: To which brand image do you think this jingle is associated (in %)?
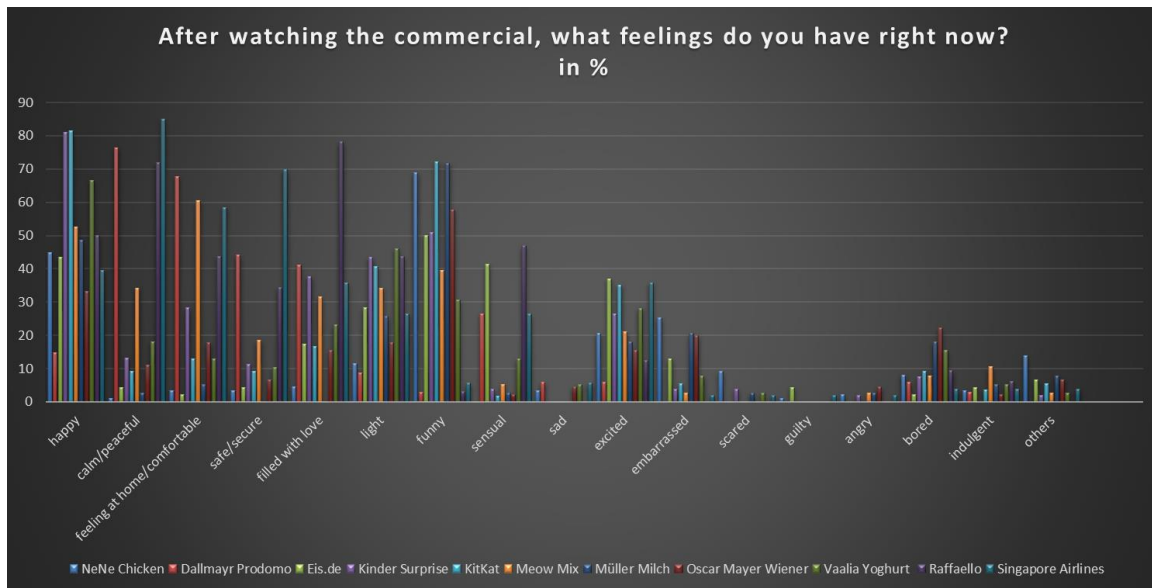
Figure 9: After watching the commercial, what feelings do you have right now (in %)?
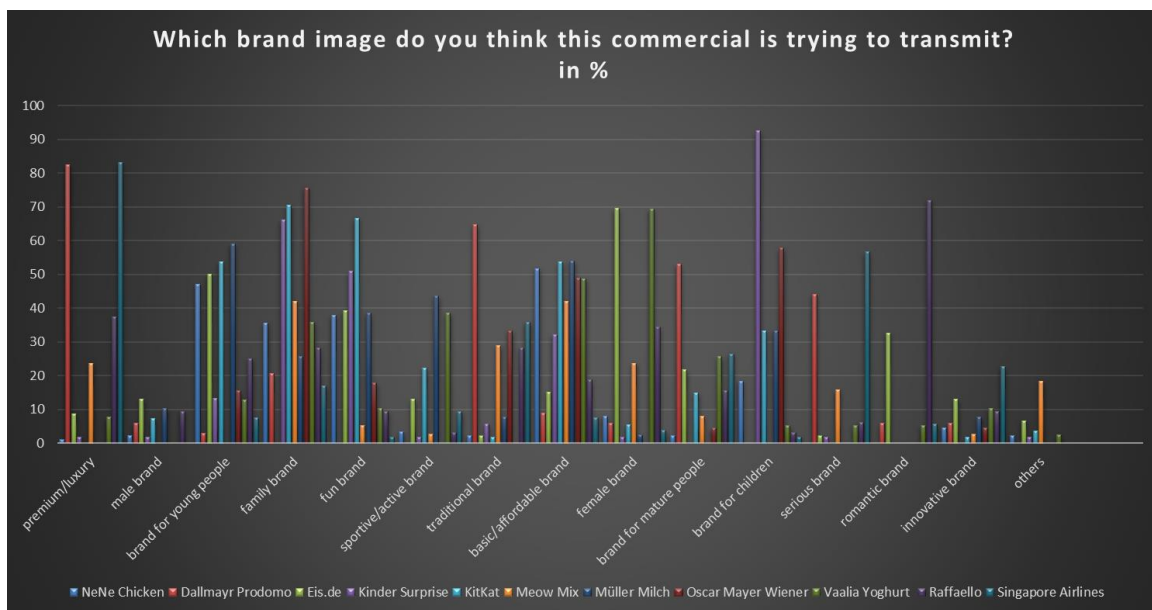
Figure 10: Which brand image do you think this commercial is trying to transmit (in %)?

The evaluated data has been subject to significance testing (Annex 8.1.6). With two exceptions, all data is statistically significant at 5%. Eis.de and Vaalia Yoghurt could not be proven to be significant at 5% regarding the linkage of the brand image to the jingle. This means, that in those two cases, the jingle was not able to clearly transmit the brand image. A summary of the targeted emotion and brand images from 11 companies and actual results from the survey is presented in Table 2 below.

Jingle	target from company		evoked by jingle		effect jingle + commercial	
	Emotions	Brand image	Emotions	Brand image	Emotions	Brand image
NeNe Chicken	Happy, indulgent, funny	Basic/affordable brand, fun brand, innovative brand	happy, excited, light	family brand, basic/affordable brand	funny, happy	basic/affordable brand, brand for young people, fun brand, family brand
Dallmayr Prodomo	Calm/peaceful, feeling at home/comfortable, indulgent	Premium/luxury brand, brand for mature people, serious brand, traditional brand	calm/peaceful, feeling at home/comfortable	premium/luxury, brand for mature people, romantic brand	calm/peaceful, feeling at home/comfortable	premium/luxury, traditional brand, brand for mature people
Eis.de	Funny, sensual, excited	Female brand, brand for young people, fun brand, innovative brand	excited, happy, light	fun brand, female brand, sportive/active brand	funny, happy, sensual,	female brand, brand for young people
Kinder Surprise	Happy, filled with love, excited, indulgent	Family brand, brand for children, fun brand	happy, excited	family brand, fun brand	happy, funny, light	brand for children, family brand, fun brand
KitKat	Light, indulgent	Fun brand, sportive/active brand,	light, happy	family brand, traditional brand, basic/affordable brand	happy, funny, light	family brand, fun brand, basic/affordable brand
Meow Mix	Happy, feeling at home/comfortable, filled with love	Premium/luxury brand, fun brand	calm/peaceful, bored	basic/affordable brand, family brand, serious brand	feeling at home/comfortable, happy	family brand, basic/affordable brand
Müller Milch	Funny, light, indulgent	Male brand, fun brand, sportive/active brand	happy, light	family brand, brand for children	funny, happy	brand for young people, basic/affordable brand
Oscar Mayer Wiener	Funny, indulgent	Premium/luxury brand, fun brand	calm/peaceful, feeling at home/comfortable, safe/secure	traditional brand, family brand, brand for mature people	funny, happy	family brand, brand for children
Vaalia Yoghurt	Happy, light	Female brand, sportive/active brand	light, happy, excited	basic/affordable brand, brand for children, brand for young people, sportive/active brand, innovative brand	happy, light	female brand, basic/affordable brand, sportive/active brand
Raffaello	Filled with love, indulgent	Premium/luxury brand, female brand, romantic brand	calm/peaceful, feeling at home/comfortable, safe/secure	traditional brand, premium/luxury, brand for mature people	filled with love, calm/peaceful	romantic brand
Singapore Airlines	Calm/peaceful, feeling at home/ comfortable, safe/secure	Premium/luxury brand, serious brand, innovative brand	calm/peaceful, safe/secure	premium/luxury brand, serious brand, romantic brand	calm/peaceful, safe/secure, feeling at home/comfortable	premium/luxury brand, serious brand

Table 2: Expected vs. actual results

Comparing gender differences, it can be seen in Figure 11 that female respondents tend to feel happier, more *at home/comfortable, light, funny* and *excited* than male participants. Further, they are more *filled with love*. Male respondents tend more to mention emotions as *calm/peaceful, safe/secure, sensual, bored*, and *indulgent* than female respondents. However, the difference between female and male statements are marginal – the biggest gap amounts to 9% (*happy*).
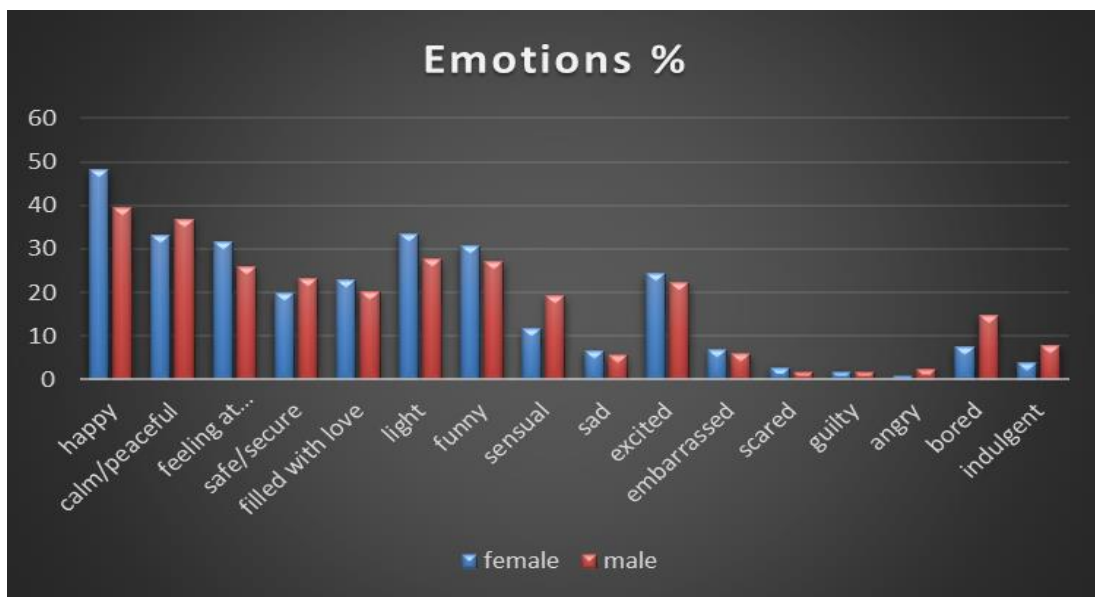
Figure 11: Gender difference in emotions (in %)

Similar is the case with the associated brand images (Figure 12). Here the differences between gender responses are even minor – the largest one counting 6% (*premium/luxury*). As a tendency it can be observed that male respondents incline to name more 'hard' brand images (price related: *premium/luxury, basic/affordable, innovative*) while female respondents tend to mention more 'soft' characteristics of a brand (*male, female, fun, sportive/active*)
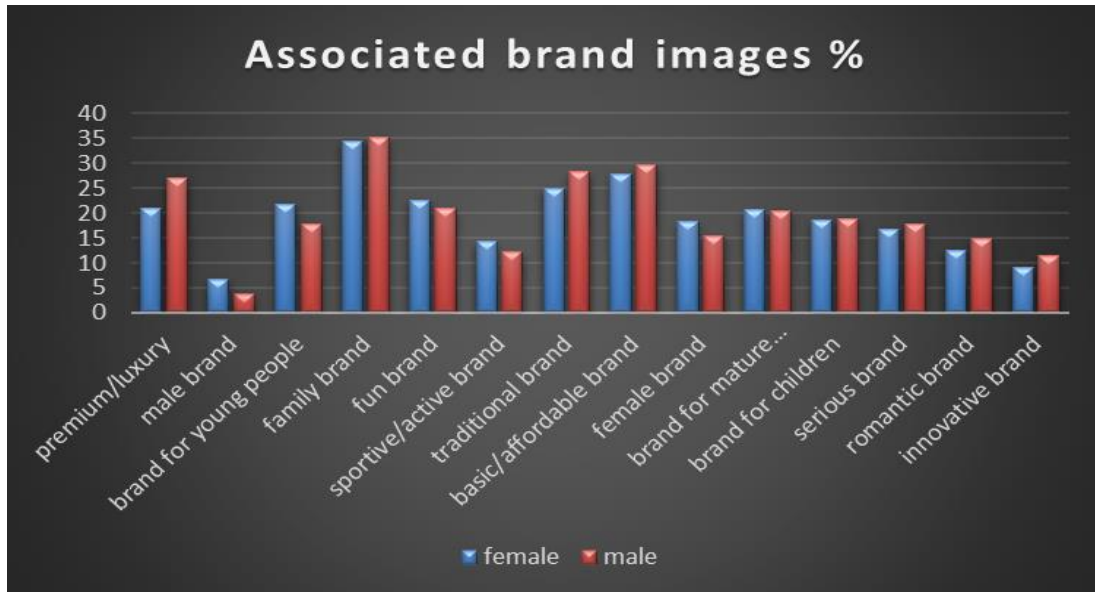
Figure 12: Gender differences in associated brand images (in %)

A summary of gender difference is presented in the Table 3 in below.

Taking into consideration the results of the survey, a guideline of how marketers could find or design a better fit jingle will be illustrated in the next chapter. Those guidelines will only refer to a better general fit of the jingles and ignore gender differences – since, as shown above, the used sample does not display crucial gender differences regarding the perception of jingles.

Jingle	evoked by jingle (Male participants)		effect jingle + commercial (Male participants)		evoked by jingle (Female participants)		effect jingle + commercial (Female participants)	
	Emotions	Brand image	Emotions	Brand image	Emotions	Brand image	Emotions	Brand image
NeNe Chicken	happy, excited, feeling at home/comfortable, light	basic/affordable brand, traditional brand, brand for children	funny, happy, excited, embarrassed	basic/affordable brand, brand for young people, family brand	happy, excited, light, funny	family brand, basic/affordable brand, brand for children, fun brand	funny, happy, embarrassed, excited	brand for young people, basic/affordable brand, fun brand, family brand
Dallmayr Prodomo	calm/peaceful, feeling at home/comfortable, happy	premium/luxury brand, brand for mature people, romantic brand	funny, happy, excited, embarrassed, feeling at home/comfortable, sensual	premium/luxury brand, traditional brand, brand for mature people	calm/peaceful, feeling at home/comfortable, filled with love	traditional brand, brand for mature people, premium/luxury brand	calm/peaceful, feeling at home/comfortable, filled with love, safe/secure	premium/luxury brand, traditional brand, brand for mature people, serious brand
Eis.de	excited, light, sensual	premium/luxury brand, brand for young people, serious brand	sensual, happy, excited	female brand, fun brand, brand for young people	happy, excited, light, funny	sportive/active brand, fun brand, female brand, brand for young people	funny, happy, excited	female brand, brand for young people, romantic brand
Kinder Surprise	happy, excited, light	sportive/active brand, family brand, fun brand	happy, light, funny	brand for children, fun brand, family brand	happy, excited, sensual, funny	family brand, fun brand, basic/affordable brand	happy, funny, light, filled with love	brand for children, family brand, fun brand
KitKat	light, happy, calm/peaceful	traditional brand, family brand, brand for children	happy, funny, light	family brand, fun brand, brand for young people	light, happy, feeling at home/comfortable	family brand, fun brand, brand for young people, brand for mature people, brand for children	happy, funny, light, excited	fun brand, family brand, brand for young people, basic/affordable brand
Meow Mix	calm/peaceful, safe/secure, happy	serious brand, basic/affordable brand, premium/luxury brand, traditional brand	calm/peaceful, feeling at home/comfortable, happy	basic/affordable brand, traditional brand, family brand	light, bored, feeling at home/comfortable	family brand, basic/affordable brand, brand for mature people, traditional brand	feeling at home/comfortable, happy, light	family brand, basic/affordable brand
Müller Milch	happy, light, calm/peaceful	family brand, brand for young people, fun brand, brand for children	funny, happy, light	brand for young people, basic affordable brand, family brand	happy, calm/peaceful, light, feeling at home/comfortable	brand for children, traditional brand, family brand	funny, happy, embarrassed	brand for young people, basic/affordable brand, fun brand, sportive/active brand
Oscar Mayer Wiener	calm/peaceful, feeling at home/comfortable, light	traditional brand, basic/affordable brand, family brand, premium/luxury brand	funny, bored, embarrassed	basic/affordable brand, family brand, brand for children	calm/peaceful, feeling at home/comfortable, happy	traditional brand, family brand, brand for mature people	funny, happy	family brand, brand for children, basic/affordable brand
Vaalia Yoghurt	calm/peaceful, feeling at home/comfortable, light	brand for young people, basic/affordable brand, brand for mature people, brand for children	happy, funny, light, excited	female brand, brand for mature people	happy, light, excited	sportive/active brand, fun brand, family brand	happy, light, funny	female brand, basic/affordable brand, sportive/active brand
Raffaello	calm/peaceful, feeling at home/comfortable, safe/secure	premium/luxury brand, serious brand, family brand	calm/peaceful, filled with love, happy	romantic brand, premium/luxury brand, family brand	calm/peaceful, safe/secure, feeling at home, filled with love	traditional brand, premium/luxury brand, brand for mature people	filled with love, calm/peaceful, light	romantic brand, female brand, brand for young people
Singapore Airlines	safe/secure, sensual, calm/peaceful,	premium/luxury brand, traditional brand, serious brand	calm/peaceful, feeling at home/comfortable, excited	premium/luxury brand, serious brand, innovative brand	calm/peaceful, safe/secure, feeling at home	premium/luxury brand, serious brand, romantic brand	calm/peaceful, safe/secure, feeling at home/comfortable	premium/luxury brand, serious brand, traditional brand

Table 3: Gender comparison

6   Jingle Development Guidelines

A comprehensive analysis of survey data allowed the researchers to classify jingles into groups based on the specific emotions and brand images that they transmitted. This resulted in following distinct groups in regard of evoked emotions:

- ➢ Happy, fun

- ➢ Calm/peaceful

- ➢ Safe/secure

- ➢ Energetic

- ➢ Active

In terms of brand image message:

- ➢ Premium

- ➢ Serious

- ➢ Brand for children

- ➢ Active/sportive

Specific design elements attributed to each scores described in the music notes analysis part were generalized which allowed marketers to apply them as guidelines in developing jingles for a particular brand emotion and/or brand image communication.

The very first step should be the identification of a desired image or emotion; hence, marketers should know very precisely which emotion and which image a brand aims to transmit to its target audience. Brands that have a *happy and/or fun* character would benefit if jingles are designed in C-major, and using 4/4 rhythms, upbeats, predominantly small intervals, short note values, and in allegro tempo. Moreover, the *happiness and/or fun* emotion would be enhanced when zigzag contours are used. For example, Kinder Surprise jingle was rated as the "happiest" among others in the same group by implementing this technique. It is important to emphasize that the same patterns are likely to generate the active brand image.

Brands that attempt to create *calm and peaceful* mood, would benefit from a jingle with a moderate tempo (moderato or adagio), descending contour, designed in F- or D-major.

If marketers target to evoke *safe and secure* emotions to their audience, it is recommended to elaborate jingles with a stable contour.

Jingles, which include three notes where the middle note is deeper followed by a similar three tones figure where the middle tone is higher, would be more successful in evoking *energetic* emotions. Examples incorporating these patterns are jingles for Eis.de, Kinder Surprise, and Müller Milch.

Brands that need to establish a *premium* or a *serious* image would benefit from a longer jingle (more than ten bars). Corresponding jingles should be more sophisticated as well. It means that being more of a solid and complete musical piece rather than a short melody. Using quiet short in length and in tone values jingles would contribute to the "*brand for children*" dimension. However, it is recommended to be careful when coming up with too short jingles, which repeat mainly one theme, and lack variation as they might come across as boring.

7   Conclusion

A jingle, a short, distinctive sound sequence, is a common way of pursuing audio branding. It has the potential of creating a brand image and of differentiating a company from its existing competitors. This study has revealed that jingles themselves carry distinctive auditory identities and meaning which could support or diminish the existing brand image. "Musical fit" is considered as a fit among music, TV commercial, and the wished brand image. The aim of this paper has been to test, which tunes and elements could possibly carry which consciously perceived characteristics, and which characteristics could enhance a pursued brand image. The results demonstrated that the memorability and likeability influenced the comprehension of jingles and commercials, which further influenced the perceived brand image.

Evaluating the concrete results of the undertaken study, the following can be concluded: in total 170 participants fully completed the survey. 94 (55%) were female and 73 (43%) male. The participants predominantly ranging from 19 to 25 years came from 32 different countries. However, most of them were from Germany.

The results of the study have shown that the targeted branding emotions have generally been very well transmitted through the jingles, while it has been more difficult to transmit the brand images. However, the commercials have clarified and enhanced the intended brand image. Overall, the emotions *happy, light*, and *calm/peaceful* have been the easiest to communicate. Nevertheless, with the commercials it has been possible to additionally transmit a *funny* feeling. Two jingles have failed in conveying the intended brand image: Eis.de and Vaalia Yoghurt – they have not been statistically significant.

Eventually, it could be proven that there are common musical components and characteristics, which all evoke similar feelings and transmit a certain brand image. Especially three groups of jingles, which have expressed the same emotions could be worked out: the ones transferring happy feelings, others evoking calm and comfortable feelings and the ones perceived as boring. Moreover, some common patterns regarding certain brand images, e.g. premium/luxury brand could be found. For each group guidelines were developed to advise marketers to what to pay attention to when developing their future jingles.

Some limitations, which existed during the research should be mentioned. First of all, it can be stated that due to time limitations the survey was just online for 10 days, which led to the

fact that only 170 people participated. The goal to have at least 150 participants could be reached, however, a larger sample would have improved the representativeness of the study. Moreover, there were some limitations of the website umfrageonline.com, which was used to develop the survey. This led to problems of consistency check on the final jingle selection page. Another challenge, which needed to be tackled was the fact that some music scores were not available online. Therefore, the music scores partly had to be manually noted down with the help of three music students. Furthermore, the audio versions of the jingles, which were published in the survey were played with a piano to avoid favorite instrument bias. However, for some jingles the audio versions eventually sounded quite different than in the commercial, where often many instruments were used. This difference might explain some variations in the perceived feelings after listening to the jingle and after listening to the commercial. Nevertheless, it cannot be estimated how decisive this effect was.

Albeit there were few limitations in the research, the study with a representative sample of 170 participants could prove that jingles are a valuable tool to transmit emotions and the brand image. Moreover, it could be shown that the commercial together with the jingle can increase and enhance the organizations' messages to the consumer. With the help of 11 jingles associated with various emotions the researchers have also been able to come up with guidelines for marketers how to develop their future jingles in terms of musical elements.

Although the research revealed some interesting and new findings with the help of a quantitative survey there is still a need for future research in this area. An additional research method such as a qualitative field study or a focus group would have enabled the researchers to gain deeper insights into how each jingle was perceived and why it was perceived in this way. Moreover, in-depth interviews with experts from the advertising industry would have allowed to gain some practical knowledge about the use of jingles in marketing and how they are usually developed in terms of music theory. As in this study it was not possible to detect any gender and cultural differences due to the limited sample size, this would be a good a starting point for further research. The undertaken study indicated that commercials seem to support as well as specify the perceived emotions by jingles. However, it would be interesting to delve deeper into the examination how jingles and commercials influence each other.

8   Annex

8.1   Survey Results

8.1.1   Total

Total number of participants: 170

Jingle	Number Participants		Number participants considering the jingle fits the product		Most memorable jingle	
	#	%	#	%	#	%
NeNe Chicken	87	51,18	56	64,37	21	24,14
Dallmayr Prod	34	20,00	33	97,06	12	35,29
Eis.de	46	27,06	37	80,43	25	54,35
Kinder Surpris	53	31,18	43	81,13	15	28,30
Kitkat	54	31,76	48	88,89	18	33,33
Meow Mix	38	22,35	35	92,11	10	26,32
Müller Milch	39	22,94	29	74,36	10	25,64
Oscar Mayer	45	26,47	24	53,33	15	33,33
Vaalia Yoghur	39	22,94	27	69,23	8	20,51
Raffaello	32	18,82	32	100,00	7	21,88
Singapore Airl	53	31,18	50	94,34	39	73,58

Region of origin	#	%
Europe and Central Asia	141	82,9
Western Europe	131	77,06
Eastern Europe	10	5,88
East Asia and Pacific	7	4,12
South Asia	5	2,94
Middle East and North Africa	6	3,53
Africa (Central and Southern)	4	2,35
Latin America and the Caribbean	4	2,35
Noth America	3	1,76

Gender	#	%
female	94	55,29
male	73	42,94
n.a.	3	1,76

Age	<18	18	19,0	20,0	21,0	22	23,0	24	25,0	26	27,0	28	29,0	30	>30
#	1,0	4	14,0	17,0	24,0	18	18,0	24	16,0	7	7,0	5	7,0	2	6,0
%	0,59	2,35	8,24	10,00	14,12	10,59	10,59	14,12	9,41	4,12	4,12	2,94	4,12	1,18	3,53

What feelings do you have while listening to the jingle?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	39	44,83	9	26,47	17	36,96	39	73,58	25	46,3
calm/peaceful	11	12,64	22	64,71	9	19,57	6	11,32	14	25,9
feeling at home/comfortable	14	16,09	19	55,88	7	15,22	14	26,42	17	31,5
safe/secure	7	8,05	8	23,53	4	8,70	8	15,09	11	20,4
filled with love	4	4,60	8	23,53	2	4,35	12	22,64	6	11,1
light	25	28,74	10	29,41	13	28,26	21	39,62	32	59,3
funny	21	24,14	1	2,94	10	21,74	19	35,85	12	22,2
sensual	7	8,05	3	8,82	8	17,39	6	11,32	6	11,1
sad	7	8,05	3	8,82	2	4,35	1	1,89	6	11,1
excited	30	34,48	3	8,82	23	50,00	31	58,49	8	14,8
embarrassed	8	9,20	2	5,88	2	4,35	0	0,00	1	1,9
scared	7	8,05	1	2,94	5	10,87	1	1,89	1	1,9
guilty	5	5,75	0	0,00	4	8,70	1	1,89	0	0,0
angry	9	10,34	1	2,94	1	2,17	1	1,89	0	0,0
bored	15	17,24	2	5,88	3	6,52	0	0,00	8	14,8
indulgent	2	2,30	2	5,88	1	2,17	1	1,89	3	5,6
other	*5*	*5,75*	*0*	*0,00*	*6*	*13,04*	*2*	*3,77*	*3*	*5,6*
indifferent	1	1,15	0	0,00	1	2,17	0	0,00	1	1,9
strange	0	0,00	0	0,00	0	0,00	0	0,00	0	0,0
stressed	1	1,15	0	0,00	0	0,00	0	0,00	0	0,0
careful	1	1,15	0	0,00	0	0,00	0	0,00	0	0,0
annoying	2	2,30	0	0,00	1	2,17	0	0,00	0	0,0
aggressive	0	0,00	0	0,00	1	2,17	0	0,00	0	0,0
curious	0	0,00	0	0,00	1	2,17	0	0,00	0	0,0
energetic	0	0,00	0	0,00	2	4,35	2	3,77	0	0,0
free	0	0,00	0	0,00	0	0,00	0	0,00	1	1,9
sporty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,0
melancholic	0	0,00	0	0,00	0	0,00	0	0,00	1	1,9
alert	0	0,00	0	0,00	0	0,00	0	0,00	0	0,0

What feelings do you have while listening to the jingle?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	10	26,32	20	51,28	14	31,11	18	46,15	5	15,63	10	18,87
calm/peaceful	16	42,11	13	33,33	25	55,56	12	30,77	26	81,25	34	64,15
feeling at home/comfortable	9	23,68	11	28,21	19	42,22	3	7,69	19	59,38	17	32,08
safe/secure	8	21,05	8	20,51	15	33,33	4	10,26	15	46,88	24	45,28
filled with love	3	7,89	3	7,69	8	17,78	6	15,38	9	28,13	14	26,42
light	10	26,32	16	41,03	11	24,44	19	48,72	8	25,00	14	26,42
funny	5	13,16	6	15,38	6	13,33	9	23,08	1	3,13	2	3,77
sensual	1	2,63	4	10,26	10	22,22	3	7,69	10	31,25	17	32,08
sad	5	13,16	2	5,13	2	4,44	2	5,13	7	21,88	16	30,19
excited	5	13,16	3	7,69	5	11,11	13	33,33	1	3,13	11	20,75
embarrassed	1	2,63	2	5,13	2	4,44	1	2,56	1	3,13	3	5,66
scared	0	0,00	0	0,00	0	0,00	2	5,13	0	0,00	0	0,00
guilty	1	2,63	2	5,13	1	2,22	1	2,56	2	6,25	3	5,66
angry	1	2,63	0	0,00	0	0,00	1	2,56	0	0,00	0	0,00
bored	11	28,95	9	23,08	6	13,33	4	10,26	1	3,13	0	0,00
indulgent	5	13,16	2	5,13	4	8,89	2	5,13	5	15,63	6	11,32
other	2	5,26	3	7,69	0	0,00	2	5,13	1	3,13	1	1,89
indifferent	1	2,63	1	2,56	0	0,00	0	0,00	0	0,00	1	1,89
strange	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
stressed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
careful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
annoying	0	0,00	0	0,00	0	0,00	1	2,56	0	0,00	0	0,00
aggressive	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
curious	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
energetic	0	0,00	1	2,56	0	0,00	0	0,00	0	0,00	0	0,00
free	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sporty	0	0,00	1	2,56	0	0,00	0	0,00	0	0,00	0	0,00
melancholic	1	2,63	0	0,00	0	0,00	0	0,00	1	3,13	0	0,00
alert	0	0,00	0	0,00	0	0,00	1	2,56	0	0,00	0	0,00

To which brand image do you think this jingle is associated?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	8	9,20	14	41,18	8	17,39	11	20,75	5	9,26
male brand	8	9,20	2	5,88	3	6,52	3	5,66	4	7,41
brand for young people	14	16,09	2	5,88	12	26,09	10	18,87	13	24,07
family brand	27	31,03	9	26,47	5	10,87	23	43,40	23	42,59
fun brand	15	17,24	2	5,88	13	28,26	21	39,62	20	37,04
sportive/active brand	15	17,24	2	5,88	12	26,09	16	30,19	4	7,41
traditional brand	17	19,54	11	32,35	7	15,22	13	24,53	18	33,33
basic/affordable brand	24	27,59	5	14,71	7	15,22	16	30,19	13	24,07
female brand	10	11,49	1	2,94	11	23,91	2	3,77	9	16,67
brand for mature people	15	17,24	14	41,18	7	15,22	11	20,75	9	16,67
brand for children	21	24,14	1	2,94	4	8,70	7	13,21	17	31,48
serious brand	9	10,34	9	26,47	8	17,39	9	16,98	8	14,81
romantic brand	2	2,30	13	38,24	7	15,22	4	7,55	3	5,56
innovative brand	13	14,94	2	5,88	6	13,04	7	13,21	3	5,56
other	1	1,15	0	0,00	1	2,17	1	1,89	1	1,85
food	1	1,15	0	0,00	0	0,00	0	0,00	1	1,85
technical	0	0,00	0	0,00	1	2,17	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	1	1,89	0	0,00
circus	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

To which brand image do you think this jingle is associated?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	9	23,68	4	10,26	12	26,67	3	7,69	17	53,13	27	50,94
male brand	3	7,89	1	2,56	5	11,11	2	5,13	2	6,25	3	5,66
brand for young people	4	10,53	6	15,38	3	6,67	10	25,64	1	3,13	3	5,66
family brand	11	28,95	14	35,90	19	42,22	9	23,08	12	37,50	13	24,53
fun brand	5	13,16	8	20,51	6	13,33	9	23,08	2	6,25	2	3,77
sportive/active brand	1	2,63	8	20,51	0	0,00	10	25,64	1	3,13	7	13,21
traditional brand	11	28,95	10	25,64	26	57,78	8	20,51	22	68,75	22	41,51
basic/affordable brand	14	36,84	9	23,08	12	26,67	12	30,77	3	9,38	2	3,77
female brand	4	10,53	7	17,95	4	8,89	6	15,38	8	25,00	7	13,21
brand for mature people	8	21,05	7	17,95	15	33,33	7	17,95	16	50,00	13	24,53
brand for children	7	18,42	12	30,77	2	4,44	10	25,64	2	6,25	4	7,55
serious brand	11	28,95	6	15,38	7	15,56	5	12,82	16	50,00	22	41,51
romantic brand	2	5,26	2	5,13	6	13,33	1	2,56	14	43,75	21	39,62
innovative brand	3	7,89	4	10,26	2	4,44	10	25,64	2	6,25	14	26,42
other	1	2,63	0	0,00	0	0,00	0	0,00	0	0,00	1	1,89
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
technical	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
circus	1	2,63	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

After watching the commercial, what feelings do you have right now?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	39	44,83	5	14,71	20	43,48	43	81,13	44	81,48
calm/peaceful	1	1,15	26	76,47	2	4,35	7	13,21	5	9,26
feeling at home/comfortable	3	3,45	23	67,65	1	2,17	15	28,30	7	12,96
safe/secure	3	3,45	15	44,12	2	4,35	6	11,32	5	9,26
filled with love	4	4,60	14	41,18	8	17,39	20	37,74	9	16,67
light	10	11,49	3	8,82	13	28,26	23	43,40	22	40,74
funny	60	68,97	1	2,94	23	50,00	27	50,94	39	72,22
sensual	0	0,00	9	26,47	19	41,30	2	3,77	1	1,85
sad	3	3,45	2	5,88	0	0,00	0	0,00	0	0,00
excited	18	20,69	2	5,88	17	36,96	14	26,42	19	35,19
embarrassed	22	25,29	0	0,00	6	13,04	2	3,77	3	5,56
scared	8	9,20	0	0,00	0	0,00	2	3,77	0	0,00
guilty	1	1,15	0	0,00	2	4,35	0	0,00	0	0,00
angry	2	2,30	0	0,00	0	0,00	1	1,89	0	0,00
bored	7	8,05	2	5,88	1	2,17	4	7,55	5	9,26
indulgent	3	3,45	1	2,94	2	4,35	0	0,00	2	3,70
others	12	13,79	0	0,00	3	6,52	1	1,89	3	5,56
exaggerated	1	1,15	0	0,00	0	0,00	0	0,00	0	0,00
confused	5	5,75	0	0,00	3	6,52	0	0,00	0	0,00
hungry	2	2,30	0	0,00	0	0,00	0	0,00	0	0,00
annoyed	2	2,30	0	0,00	0	0,00	1	1,89	2	3,70
wonderful	0	0,00	0	0,00	0	0,00	0	0,00	1	1,85
disappointed	2	2,30	0	0,00	0	0,00	0	0,00	0	0,00
indifferent	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
puzzled	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
active	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

After watching the commercial, what feelings do you have right now?	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	20	52,63	19	48,72	15	33,33	26	66,67	16	50,00	21	39,62
calm/peaceful	13	34,21	1	2,56	5	11,11	7	17,95	23	71,88	45	84,91
feeling at home/comfortable	23	60,53	2	5,13	8	17,78	5	12,82	14	43,75	31	58,49
safe/secure	7	18,42	0	0,00	3	6,67	4	10,26	11	34,38	37	69,81
filled with love	12	31,58	0	0,00	7	15,56	9	23,08	25	78,13	19	35,85
light	13	34,21	10	25,64	8	17,78	18	46,15	14	43,75	14	26,42
funny	15	39,47	28	71,79	26	57,78	12	30,77	1	3,13	3	5,66
sensual	2	5,26	1	2,56	1	2,22	5	12,82	15	46,88	14	26,42
sad	0	0,00	0	0,00	2	4,44	2	5,13	0	0,00	3	5,66
excited	8	21,05	7	17,95	7	15,56	11	28,21	4	12,50	19	35,85
embarrassed	1	2,63	8	20,51	9	20,00	3	7,69	0	0,00	1	1,89
scared	0	0,00	1	2,56	0	0,00	1	2,56	0	0,00	1	1,89
guilty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	1	1,89
angry	1	2,63	1	2,56	2	4,44	0	0,00	0	0,00	1	1,89
bored	3	7,89	7	17,95	10	22,22	6	15,38	3	9,38	2	3,77
indulgent	4	10,53	2	5,13	1	2,22	2	5,13	2	6,25	2	3,77
others	1	2,63	3	7,69	3	6,67	1	2,56	0	0,00	2	3,77
exaggerated	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
confused	0	0,00	1	2,56	1	2,22	0	0,00	0	0,00	0	0,00
hungry	0	0,00	0	0,00	1	2,22	0	0,00	0	0,00	0	0,00
annoyed	0	0,00	1	2,56	0	0,00	0	0,00	0	0,00	0	0,00
wonderful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
disappointed	0	0,00	1	2,56	0	0,00	1	2,56	0	0,00	0	0,00
indifferent	1	2,63	0	0,00	0	0,00	0	0,00	0	0,00	1	1,89
puzzled	0	0,00	0	0,00	1	2,22	0	0,00	0	0,00	0	0,00
active	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	1	1,89

Which brand image do you think this commercial is trying to transmit?	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	1	1,15	28	82,35	4	8,70	1	1,89	0	0,00
male brand	2	2,30	2	5,88	6	13,04	1	1,89	4	7,41
brand for young people	41	47,13	1	2,94	23	50,00	7	13,21	29	53,70
family brand	31	35,63	7	20,59	0	0,00	35	66,04	38	70,37
fun brand	33	37,93	0	0,00	18	39,13	27	50,94	36	66,67
sportive/active brand	3	3,45	0	0,00	6	13,04	1	1,89	12	22,22
traditional brand	2	2,30	22	64,71	1	2,17	3	5,66	1	1,85
basic/affordable brand	45	51,72	3	8,82	7	15,22	17	32,08	29	53,70
female brand	7	8,05	2	5,88	32	69,57	1	1,89	3	5,56
brand for mature people	2	2,30	18	52,94	10	21,74	0	0,00	8	14,81
brand for children	16	18,39	0	0,00	0	0,00	49	92,45	18	33,33
serious brand	0	0,00	15	44,12	1	2,17	1	1,89	0	0,00
romantic brand	0	0,00	2	5,88	15	32,61	0	0,00	0	0,00
innovative brand	4	4,60	2	5,88	6	13,04	0	0,00	1	1,85
others	2	2,30	0	0,00	3	6,52	1	1,89	2	3,70
food	2	2,30	0	0,00	0	0,00	1	1,89	1	1,85
sexy	0	0,00	0	0,00	3	6,52	0	0,00	0	0,00
universal brand	0	0,00	0	0,00	0	0,00	0	0,00	1	1,85
fit/healthy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

Which brand image do you think this commercial is trying to transmit?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	9	23,68	0	0,00	0	0,00	3	7,69	12	37,50	44	83,02
male brand	0	0,00	4	10,26	0	0,00	0	0,00	3	9,38	0	0,00
brand for young people	0	0,00	23	58,97	7	15,56	5	12,82	8	25,00	4	7,55
family brand	16	42,11	10	25,64	34	75,56	14	35,90	9	28,13	9	16,98
fun brand	2	5,26	15	38,46	8	17,78	4	10,26	3	9,38	1	1,89
sportive/active brand	1	2,63	17	43,59	0	0,00	15	38,46	1	3,13	5	9,43
traditional brand	11	28,95	3	7,69	15	33,33	0	0,00	9	28,13	19	35,85
basic/affordable brand	16	42,11	21	53,85	22	48,89	19	48,72	6	18,75	4	7,55
female brand	9	23,68	1	2,56	0	0,00	27	69,23	11	34,38	2	3,77
brand for mature people	3	7,89	0	0,00	2	4,44	10	25,64	5	15,63	14	26,42
brand for children	0	0,00	13	33,33	26	57,78	2	5,13	1	3,13	1	1,89
serious brand	6	15,79	0	0,00	0	0,00	2	5,13	2	6,25	30	56,60
romantic brand	0	0,00	0	0,00	0	0,00	2	5,13	23	71,88	3	5,66
innovative brand	1	2,63	3	7,69	2	4,44	4	10,26	3	9,38	12	22,64
others	7	18,42	0	0,00	0	0,00	1	2,56	0	0,00	0	0,00
food	1	2,63	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sexy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
universal brand	1	2,63	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
fit/healthy	3	7,89	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	2	5,26	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

8.1.2 Split: Female

Total number female participants: 94

Jingle	Number Participants		Number participants considering the jingle fits the product		Most memorable jingle	
	#	%	#	%	#	%
NeNe Chicken	49	52,13	29,0	59,18	7,0	14,29
Dallmayr Prodomo	19	20,21	18,0	94,74	6,0	31,58
Eis.de	24	25,53	20,0	83,33	14,0	58,33
Kinder Surprise	30	31,91	26,0	86,67	10,0	33,33
Kitkat	25	26,60	22,0	88,00	8,0	32,00
Meow Mix	24	25,53	22,0	91,67	4,0	16,67
Müller Milch	23	24,47	17,0	73,91	6,0	26,09
Oscar Mayer Wiener	29	30,85	14,0	48,28	12,0	41,38
Vaalia Yoghurt	21	22,34	14,0	66,67	6,0	28,57
Raffaello	19	20,21	19,0	100,00	4,0	21,05
Singapore Airlines	34	36,17	32,0	94,12	24,0	70,59

Region of origin	#	%
Europe and Central Asia	80	85,1
Western Europe	73	77,7
Eastern Europe	7	7,4
East Asia and Pacific	3	3,2
South Asia		0,0
Middle East and North Africa	4	4,3
Africa (central and southern)	1	1,1
Latin America and the Caribbean	4	4,3
Noth America	2	2,1

Age	<18	18	19,0	20,0	21,0	22	23,0	24	25,0	26	27,0	28	29,0	30	>30
#	0,0	1	10,0	13,0	11,0	11	10,0	12	9,0	3	5,0	1	3,0	2	3,0
%	0,0	1,1	10,6	13,8	11,7	11,7	10,6	12,8	9,6	3,2	5,3	1,1	3,2	2,1	3,2

What feelings do you have while listening to the jingle?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	23	46,94	4	21,05	13	54,17	24	80,00	13	52,00
calm/peaceful	6	12,24	12	63,16	5	20,83	3	10,00	5	20,00
feeling at home/comfortable	7	14,29	11	57,89	4	16,67	8	26,67	10	40,00
safe/secure	3	6,12	3	15,79	2	8,33	5	16,67	4	16,00
filled with love	1	2,04	7	36,84	1	4,17	5	16,67	2	8,00
light	17	34,69	5	26,32	7	29,17	12	40,00	15	60,00
funny	15	30,61	0	0,00	7	29,17	13	43,33	6	24,00
sensual	3	6,12	1	5,26	2	8,33	1	3,33	3	12,00
sad	4	8,16	1	5,26	2	8,33	0	0,00	4	16,00
excited	18	36,73	2	10,53	12	50,00	18	60,00	5	20,00
embarrassed	3	6,12	1	5,26	2	8,33	0	0,00	1	4,00
scared	4	8,16	1	5,26	4	16,67	1	3,33	1	4,00
guilty	4	8,16	0	0,00	2	8,33	0	0,00	0	0,00
angry	4	8,16	0	0,00	1	4,17	1	3,33	0	0,00
bored	9	18,37	1	5,26	0	0,00	0	0,00	1	4,00
indulgent	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
other	*4*	*8,16*	*0*	*0,00*	*3*	*12,50*	*1*	*3,33*	*2*	*8,00*
indifferent	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
strange	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
stressed	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
careful	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
annoying	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
aggressive	0	0,00	0	0,00	1	4,17	0	0,00	0	0,00
curious	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
energetic	0	0,00	0	0,00	2	8,33	1	3,33	0	0,00
free	0	0,00	0	0,00	0	0,00	0	0,00	1	4,00
sporty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
melancholic	0	0,00	0	0,00	0	0,00	0	0,00	1	4,00
alert	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

What feelings do you have while listening to the jingle?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	6	25,00	12	52,17	10	34,48	14	66,67	3	15,79	5	14,71
calm/peaceful	7	29,17	9	39,13	16	55,17	5	23,81	14	73,68	21	61,76
feeling at home/comfortable	6	25,00	8	34,78	12	41,38	2	9,52	6	31,58	12	35,29
safe/secure	3	12,50	6	26,09	9	31,03	2	9,52	8	42,11	16	47,06
filled with love	1	4,17	2	8,70	5	17,24	4	19,05	6	31,58	10	29,41
light	8	33,33	9	39,13	5	17,24	13	61,90	3	15,79	9	26,47
funny	4	16,67	3	13,04	4	13,79	6	28,57	0	0,00	1	2,94
sensual	0	0,00	3	13,04	5	17,24	1	4,76	5	26,32	10	29,41
sad	4	16,67	0	0,00	2	6,90	0	0,00	5	26,32	13	38,24
excited	4	16,67	3	13,04	4	13,79	8	38,10	0	0,00	5	14,71
embarrassed	1	4,17	1	4,35	1	3,45	1	4,76	0	0,00	2	5,88
scared	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
guilty	0	0,00	2	8,70	1	3,45	0	0,00	1	5,26	1	2,94
angry	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
bored	7	29,17	6	26,09	3	10,34	1	4,76	0	0,00	0	0,00
indulgent	3	12,50	1	4,35	3	10,34	1	4,76	2	10,53	2	5,88
other	1	4,17	2	8,70	0	0,00	1	4,76	1	5,26	0	0,00
indifferent	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
strange	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
stressed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
careful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
annoying	0	0,00	0	0,00	0	0,00	1	4,76	0	0,00	0	0,00
aggressive	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
curious	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
energetic	0	0,00	1	4,35	0	0,00	0	0,00	0	0,00	0	0,00
free	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sporty	0	0,00	1	4,35	0	0,00	0	0,00	0	0,00	0	0,00
melancholic	1	4,17	0	0,00	0	0,00	0	0,00	1	5,26	0	0,00
alert	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

To which brand image do you think this jingle is associated?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	4	8,16	5	26,32	1	4,17	5	16,67	2	8,00
male brand	5	10,20	0	0,00	3	12,50	1	3,33	3	12,00
brand for young people	9	18,37	2	10,53	6	25,00	7	23,33	6	24,00
family brand	17	34,69	4	21,05	3	12,50	15	50,00	12	48,00
fun brand	11	22,45	1	5,26	7	29,17	12	40,00	12	48,00
sportive/active brand	10	20,41	1	5,26	8	33,33	6	20,00	4	16,00
traditional brand	7	14,29	8	42,11	2	8,33	7	23,33	6	24,00
basic/affordable brand	12	24,49	3	15,79	5	20,83	11	36,67	5	20,00
female brand	6	12,24	0	0,00	6	25,00	0	0,00	4	16,00
brand for mature people	7	14,29	6	31,58	5	20,83	6	20,00	6	24,00
brand for children	13	26,53	1	5,26	1	4,17	5	16,67	6	24,00
serious brand	4	8,16	5	26,32	2	8,33	6	20,00	3	12,00
romantic brand	1	2,04	5	26,32	5	20,83	1	3,33	0	0,00
innovative brand	8	16,33	0	0,00	4	16,67	4	13,33	2	8,00
other	2	4,08	0	0,00	0	0,00	0	0,00	1	4,00
food	1	2,04	0	0,00	0	0,00	0	0,00	1	4,00
technical	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
circus	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

To which brand image do you think this jingle is associated?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	5	20,83	2	8,70	7	24,14	1	4,76	9	47,37	16	47,06
male brand	2	8,33	1	4,35	4	13,79	1	4,76	1	5,26	2	5,88
brand for young people	4	16,67	2	8,70	2	6,90	4	19,05	0	0,00	2	5,88
family brand	9	37,50	6	26,09	14	48,28	6	28,57	6	31,58	9	26,47
fun brand	4	16,67	3	13,04	3	10,34	6	28,57	1	5,26	0	0,00
sportive/active brand	1	4,17	5	21,74	0	0,00	8	38,10	0	0,00	3	8,82
traditional brand	7	29,17	6	26,09	16	55,17	3	14,29	15	78,95	12	35,29
basic/affordable brand	9	37,50	5	21,74	6	20,69	6	28,57	1	5,26	1	2,94
female brand	2	8,33	4	17,39	3	10,34	4	19,05	6	31,58	6	17,65
brand for mature people	7	29,17	4	17,39	10	34,48	2	9,52	9	47,37	9	26,47
brand for children	5	20,83	8	34,78	2	6,90	5	23,81	1	5,26	2	5,88
serious brand	5	20,83	4	17,39	5	17,24	2	9,52	8	42,11	15	44,12
romantic brand	1	4,17	2	8,70	1	3,45	0	0,00	9	47,37	15	44,12
innovative brand	2	8,33	3	13,04	1	3,45	6	28,57	0	0,00	8	23,53
other	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
technical	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
circus	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

After watching the commercial, what feelings do you have right now?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	16	66,67	10	43,48	12	41,38	17	80,95	8	42,11	12	35,29
calm/peaceful	4	16,67	1	4,35	3	10,34	4	19,05	13	68,42	33	97,06
feeling at home/comfortable	17	70,83	2	8,70	6	20,69	4	19,05	9	47,37	21	61,76
safe/secure	4	16,67	0	0,00	2	6,90	3	14,29	5	26,32	24	70,59
filled with love	9	37,50	0	0,00	5	17,24	6	28,57	15	78,95	12	35,29
light	10	41,67	5	21,74	5	17,24	13	61,90	10	52,63	3	8,82
funny	2	8,33	17	73,91	18	62,07	6	28,57	1	5,26	10	29,41
sensual	0	0,00	0	0,00	0	0,00	2	9,52	8	42,11	8	23,53
sad	0	0,00	0	0,00	1	3,45	1	4,76	0	0,00	2	5,88
excited	7	29,17	2	8,70	5	17,24	7	33,33	1	5,26	9	26,47
embarrassed	1	4,17	5	21,74	5	17,24	2	9,52	0	0,00	1	2,94
scared	0	0,00	1	4,35	0	0,00	1	4,76	0	0,00	1	2,94
guilty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	1	2,94
angry	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	1	2,94
bored	2	8,33	3	13,04	5	17,24	1	4,76	1	5,26	1	2,94
indulgent	2	8,33	1	4,35	0	0,00	1	4,76	2	10,53	2	5,88
others	0	0,00	1	4,35	3	10,34	1	4,76	0	0,00	1	2,94
exaggerated	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
confused	0	0,00	0	0,00	1	3,45	0	0,00	0	0,00	0	0,00
hungry	0	0,00	0	0,00	1	3,45	0	0,00	0	0,00	0	0,00
annoyed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
wonderful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
disappointed	0	0,00	1	4,35	0	0,00	1	4,76	0	0,00	0	0,00
indifferent	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
puzzled	0	0,00	0	0,00	1	3,45	0	0,00	0	0,00	0	0,00
active	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	1	2,94

Which brand image do you think this commercial is trying to transmit?	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	0	0,00	17	89,47	2	8,33	0	0,00	0	0,00
male brand	2	4,08	1	5,26	3	12,50	0	0,00	4	16,00
brand for young people	24	48,98	0	0,00	12	50,00	5	16,67	16	64,00
family brand	17	34,69	2	10,53	0	0,00	18	60,00	18	72,00
fun brand	20	40,82	0	0,00	7	29,17	13	43,33	18	72,00
sportive/active brand	2	4,08	0	0,00	3	12,50	0	0,00	7	28,00
traditional brand	1	2,04	13	68,42	1	4,17	1	3,33	1	4,00
basic/affordable brand	24	48,98	1	5,26	5	20,83	7	23,33	14	56,00
female brand	6	12,24	1	5,26	16	66,67	0	0,00	3	12,00
brand for mature people	1	2,04	11	57,89	7	29,17	0	0,00	5	20,00
brand for children	8	16,33	0	0,00	0	0,00	28	93,33	7	28,00
serious brand	0	0,00	10	52,63	1	4,17	1	3,33	0	0,00
romantic brand	0	0,00	1	5,26	8	33,33	0	0,00	0	0,00
innovative brand	3	6,12	0	0,00	4	16,67	0	0,00	1	4,00
others	1	2,04	0	0,00	1	4,17	0	0,00	1	4,00
food	1	2,04	0	0,00	0	0,00	0	0,00	0	0,00
sexy	0	0,00	0	0,00	1	4,17	0	0,00	0	0,00
universal brand	0	0,00	0	0,00	0	0,00	0	0,00	1	4,00
fit/healthy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

Which brand image do you think this commercial is trying to transmit?	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	6	25,00	0	0,00	0	0,00	2	9,52	6	31,58	28	82,35
male brand	0	0,00	3	13,04	0	0,00	0	0,00	3	15,79	0	0,00
brand for young people	0	0,00	13	56,52	6	20,69	3	14,29	8	42,11	3	8,82
family brand	11	45,83	4	17,39	24	82,76	8	38,10	3	15,79	6	17,65
fun brand	2	8,33	10	43,48	4	13,79	3	14,29	2	10,53	1	2,94
sportive/active brand	1	4,17	10	43,48	0	0,00	10	47,62	0	0,00	2	5,88
traditional brand	6	25,00	1	4,35	8	27,59	0	0,00	4	21,05	13	38,24
basic/affordable brand	10	41,67	12	52,17	11	37,93	13	61,90	5	26,32	2	5,88
female brand	6	25,00	0	0,00	0	0,00	15	71,43	9	47,37	1	2,94
brand for mature people	2	8,33	0	0,00	2	6,90	3	14,29	3	15,79	8	23,53
brand for children	0	0,00	6	26,09	19	65,52	0	0,00	1	5,26	0	0,00
serious brand	5	20,83	0	0,00	0	0,00	1	4,76	0	0,00	20	58,82
romantic brand	0	0,00	0	0,00	0	0,00	0	0,00	14	73,68	1	2,94
innovative brand	1	4,17	0	0,00	0	0,00	2	9,52	2	10,53	6	17,65
others	4	16,67	0	0,00	0	0,00	1	4,76	0	0,00	0	0,00
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sexy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
universal brand	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
fit/healthy	2	8,33	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	2	8,33	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

8.1.3   Split: Male

Total number of male participants: 73

Jingle	Number Participants		Number participants considering the jingle fits the product		Most memorable jingle	
	#	%	#	%	#	%
NeNe Chicken	37	50,68	27	72,97	14	37,84
Dallmayr Prodomo	13	17,81	13	100,00	4	30,77
Eis.de	20	27,40	15	75,00	9	45,00
Kinder Surprise	22	30,14	16	72,73	5	22,73
Kitkat	29	39,73	26	89,66	10	34,48
Meow Mix	13	17,81	12	92,31	5	38,46
Müller Milch	15	20,55	11	73,33	4	26,67
Oscar Mayer Wiener	15	20,55	10	66,67	3	20,00
Vaalia Yoghurt	18	24,66	13	72,22	2	11,11
Raffaello	13	17,81	13	100,00	3	23,08
Singapore Airlines	19	26,03	18	94,74	15	78,95

Region of origin	#	%
Europe and Central Asia	60	82,19
Western Europe	58	79,45
Eastern Europe	2	2,74
East Asia and Pacific	3	4,11
South Asia	5	6,85
Middle East and North Africa	2	2,74
Africa (central and southern)	2	2,74
Latin America and the Caribbean	1	1,37
Noth America	0	0,00

Age	<18	18	19,0	20,0	21,0	22	23,0	24	25,0	26	27,0	28	29,0	30	>30
#	1	3	3,0	3,0	12,0	7	8,0	12	7,0	4	2,0	4	4,0	0	3,0
%	1,37	4,11	4,11	4,11	16,44	9,59	10,96	16,44	9,59	5,48	2,74	5,48	5,48	0,00	4,11

What feelings do you have while listening to the jingle?	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	16	43,24	3	23,08	3	15,00	14	63,64	12	41,38
calm/peaceful	5	13,51	9	69,23	4	20,00	3	13,64	9	31,03
feeling at home/comfortable	7	18,92	7	53,85	3	15,00	6	27,27	7	24,14
safe/secure	4	10,81	4	30,77	2	10,00	3	13,64	7	24,14
filled with love	3	8,11	1	7,69	1	5,00	7	31,82	4	13,79
light	7	18,92	4	30,77	6	30,00	8	36,36	17	58,62
funny	6	16,22	1	7,69	3	15,00	6	27,27	6	20,69
sensual	3	8,11	2	15,38	5	25,00	5	22,73	3	10,34
sad	2	5,41	2	15,38	0	0,00	1	4,55	2	6,90
excited	12	32,43	1	7,69	10	50,00	12	54,55	3	10,34
embarrassed	5	13,51	1	7,69	0	0,00	0	0,00	0	0,00
scared	3	8,11	0	0,00	1	5,00	0	0,00	0	0,00
guilty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
angry	5	13,51	1	7,69	0	0,00	0	0,00	0	0,00
bored	6	16,22	1	7,69	3	15,00	0	0,00	7	24,14
indulgent	1	2,70	2	15,38	1	5,00	1	4,55	3	10,34
other	*3*	*8,11*	*0*	*0,00*	*3*	*15,00*	*1*	*4,55*	*1*	*3,45*
indifferent	2	5,41	0	0,00	1	5,00	0	0,00	1	3,45
strange	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
stressed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
careful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
annoying	1	2,70	0	0,00	1	5,00	0	0,00	0	0,00
aggressive	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
curious	0	0,00	0	0,00	1	5,00	0	0,00	0	0,00
energetic	0	0,00	0	0,00	0	0,00	1	4,55	0	0,00
free	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sporty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
melancholic	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
alert	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

What feelings do you have while listening to the jingle?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	4	30,77	7	46,67	4	26,67	4	22,22	2	15,38	5	26,32
calm/peaceful	9	69,23	4	26,67	9	60,00	7	38,89	12	92,31	6	31,58
feeling at home/comfortable	3	23,08	3	20,00	7	46,67	1	5,56	9	69,23	5	26,32
safe/secure	5	38,46	2	13,33	6	40,00	2	11,11	7	53,85	8	42,11
filled with love	2	15,38	1	6,67	3	20,00	2	11,11	3	23,08	4	21,05
light	2	15,38	6	40,00	6	40,00	6	33,33	5	38,46	5	26,32
funny	1	7,69	3	20,00	1	6,67	3	16,67	1	7,69	1	5,26
sensual	1	7,69	1	6,67	5	33,33	2	11,11	5	38,46	7	36,84
sad	1	7,69	2	13,33	0	0,00	2	11,11	2	15,38	3	15,79
excited	1	7,69	0	0,00	1	6,67	5	27,78	1	7,69	6	31,58
embarrassed	0	0,00	1	6,67	0	0,00	0	0,00	1	7,69	1	5,26
scared	0	0,00	0	0,00	0	0,00	2	11,11	0	0,00	0	0,00
guilty	0	0,00	0	0,00	0	0,00	1	5,56	1	7,69	2	10,53
angry	0	0,00	0	0,00	0	0,00	1	5,56	0	0,00	0	0,00
bored	4	30,77	3	20,00	3	20,00	3	16,67	1	7,69	0	0,00
indulgent	2	15,38	1	6,67	1	6,67	1	5,56	3	23,08	4	21,05
other	1	7,69	1	6,67	0	0,00	1	5,56	0	0,00	1	5,26
indifferent	1	7,69	1	6,67	0	0,00	0	0,00	0	0,00	1	5,26
strange	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
stressed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
careful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
annoying	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
aggressive	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
curious	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
energetic	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
free	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sporty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
melancholic	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
alert	0	0,00	0	0,00	0	0,00	1	5,56	0	0,00	0	0,00

To which brand image do you think this jingle is associated?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	4	10,81	8	61,54	6	30,00	6	27,27	3	10,34
male brand	3	8,11	2	15,38	0	0,00	2	9,09	1	3,45
brand for young people	5	13,51	0	0,00	6	30,00	3	13,64	7	24,14
family brand	9	24,32	5	38,46	1	5,00	8	36,36	11	37,93
fun brand	4	10,81	1	7,69	5	25,00	8	36,36	8	27,59
sportive/active brand	5	13,51	1	7,69	4	20,00	9	40,91	0	0,00
traditional brand	10	27,03	2	15,38	5	25,00	6	27,27	12	41,38
basic/affordable brand	12	32,43	2	15,38	2	10,00	4	18,18	8	27,59
female brand	3	8,11	0	0,00	5	25,00	2	9,09	5	17,24
brand for mature people	8	21,62	7	53,85	2	10,00	5	22,73	3	10,34
brand for children	8	21,62	0	0,00	2	10,00	2	9,09	11	37,93
serious brand	4	10,81	4	30,77	6	30,00	3	13,64	5	17,24
romantic brand	1	2,70	7	53,85	2	10,00	3	13,64	3	10,34
innovative brand	5	13,51	2	15,38	2	10,00	3	13,64	1	3,45
other	0	0,00	0	0,00	1	5,00	1	4,55	0	0,00
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
technical	0	0,00	0	0,00	1	5,00	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	1	4,55	0	0,00
circus	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

To which brand image do you think this jingle is associated?												
	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	4	30,77	2	13,33	5	33,33	2	11,11	8	61,54	11	57,89
male brand	0	0,00	0	0,00	1	6,67	1	5,56	1	7,69	1	5,26
brand for young people	0	0,00	4	26,67	0	0,00	6	33,33	0	0,00	1	5,26
family brand	2	15,38	6	40,00	5	33,33	3	16,67	6	46,15	4	21,05
fun brand	1	7,69	4	26,67	3	20,00	3	16,67	1	7,69	2	10,53
sportive/active brand	0	0,00	3	20,00	0	0,00	2	11,11	1	7,69	4	21,05
traditional brand	4	30,77	3	20,00	10	66,67	5	27,78	7	53,85	10	52,63
basic/affordable brand	5	38,46	3	20,00	6	40,00	6	33,33	2	15,38	1	5,26
female brand	2	15,38	3	20,00	1	6,67	2	11,11	2	15,38	1	5,26
brand for mature people	1	7,69	3	20,00	5	33,33	5	27,78	7	53,85	4	21,05
brand for children	2	15,38	4	26,67	0	0,00	5	27,78	1	7,69	2	10,53
serious brand	6	46,15	2	13,33	2	13,33	0	0,00	8	61,54	7	36,84
romantic brand	1	7,69	0	0,00	4	26,67	1	5,56	5	38,46	6	31,58
innovative brand	0	0,00	1	6,67	1	6,67	4	22,22	2	15,38	6	31,58
other	1	7,69	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
technical	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
furniture	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
circus	1	7,69	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

After watching the commercial, what feelings do you have right now?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	14	37,84	2	15,38	7	35,00	18	81,82	21	72,41
calm/peaceful	0	0,00	8	61,54	2	10,00	4	18,18	4	13,79
feeling at home/comfortable	0	0,00	5	38,46	0	0,00	8	36,36	5	17,24
safe/secure	1	2,70	6	46,15	1	5,00	3	13,64	3	10,34
filled with love	2	5,41	5	38,46	4	20,00	8	36,36	3	10,34
light	3	8,11	0	0,00	5	25,00	9	40,91	11	37,93
funny	25	67,57	1	7,69	9	45,00	9	40,91	20	68,97
sensual	0	0,00	5	38,46	8	40,00	2	9,09	1	3,45
sad	1	2,70	1	7,69	0	0,00	0	0,00	0	0,00
excited	6	16,22	0	0,00	6	30,00	6	27,27	8	27,59
embarrassed	6	16,22	0	0,00	1	5,00	2	9,09	2	6,90
scared	3	8,11	0	0,00	0	0,00	1	4,55	0	0,00
guilty	1	2,70	0	0,00	2	10,00	0	0,00	0	0,00
angry	1	2,70	0	0,00	0	0,00	1	4,55	0	0,00
bored	3	8,11	1	7,69	1	5,00	3	13,64	5	17,24
indulgent	2	5,41	0	0,00	2	10,00	0	0,00	2	6,90
others	5	13,51	0	0,00	3	15,00	1	4,55	2	6,90
exaggerated	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
confused	3	8,11	0	0,00	3	15,00	0	0,00	0	0,00
hungry	1	2,70	0	0,00	0	0,00	0	0,00	0	0,00
annoyed	1	2,70	0	0,00	0	0,00	1	4,55	1	3,45
wonderful	0	0,00	0	0,00	0	0,00	0	0,00	1	3,45
disappointed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
indifferent	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
puzzled	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
active	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

After watching the commercial, what feelings do you have right now?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	4	30,77	9	60,00	3	20,00	9	50,00	8	61,54	9	47,37
calm/peaceful	9	69,23	0	0,00	2	13,33	3	16,67	10	76,92	12	63,16
feeling at home/comfortable	6	46,15	0	0,00	1	6,67	1	5,56	5	38,46	10	52,63
safe/secure	3	23,08	0	0,00	1	6,67	0	0,00	6	46,15	13	68,42
filled with love	3	23,08	0	0,00	2	13,33	3	16,67	10	76,92	7	36,84
light	3	23,08	5	33,33	3	20,00	4	22,22	4	30,77	0	0,00
funny	4	30,77	11	73,33	9	60,00	6	33,33	0	0,00	4	21,05
sensual	0	0,00	1	6,67	1	6,67	3	16,67	7	53,85	6	31,58
sad	0	0,00	0	0,00	1	6,67	1	5,56	0	0,00	1	5,26
excited	1	7,69	5	33,33	2	13,33	4	22,22	3	23,08	10	52,63
embarrassed	0	0,00	3	20,00	4	26,67	1	5,56	0	0,00	0	0,00
scared	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
guilty	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
angry	0	0,00	1	6,67	2	13,33	0	0,00	0	0,00	0	0,00
bored	1	7,69	4	26,67	5	33,33	5	27,78	2	15,38	1	5,26
indulgent	2	15,38	1	6,67	1	6,67	1	5,56	0	0,00	0	0,00
others	1	7,69	1	6,67	0	0,00	0	0,00	0	0,00	1	5,26
exaggerated	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
confused	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
hungry	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
annoyed	0	0,00	1	6,67	0	0,00	0	0,00	0	0,00	0	0,00
wonderful	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
disappointed	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
indifferent	1	7,69	0	0,00	0	0,00	0	0,00	0	0,00	1	5,26
puzzled	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
active	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

Which brand image do you think this commercial is trying to transmit?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	1	2,70	10	76,92	2	10,00	1	4,55	0	0,00
male brand	0	0,00	1	7,69	2	10,00	1	4,55	0	0,00
brand for young people	17	45,95	1	7,69	11	55,00	2	9,09	13	44,83
family brand	14	37,84	5	38,46	0	0,00	16	72,73	20	68,97
fun brand	12	32,43	0	0,00	11	55,00	13	59,09	18	62,07
sportive/active brand	1	2,70	0	0,00	2	10,00	1	4,55	5	17,24
traditional brand	1	2,70	7	53,85	0	0,00	2	9,09	0	0,00
basic/affordable brand	21	56,76	2	15,38	2	10,00	9	40,91	15	51,72
female brand	1	2,70	1	7,69	15	75,00	1	4,55	0	0,00
brand for mature people	1	2,70	6	46,15	3	15,00	0	0,00	3	10,34
brand for children	8	21,62	0	0,00	0	0,00	20	90,91	11	37,93
serious brand	0	0,00	5	38,46	0	0,00	0	0,00	0	0,00
romantic brand	0	0,00	0	0,00	7	35,00	0	0,00	0	0,00
innovative brand	1	2,70	2	15,38	2	10,00	0	0,00	0	0,00
others	1	2,70	0	0,00	1	5,00	1	4,55	1	3,45
food	1	2,70	0	0,00	0	0,00	1	4,55	1	3,45
sexy brand	0	0,00	0	0,00	1	5,00	0	0,00	0	0,00
universal brand	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
fit/healthy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

Which brand image do you think this commercial is trying to transmit?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	2	15,38	0	0,00	0	0,00	1	5,56	6	46,15	16	84,21
male brand	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
brand for young people	0	0,00	9	60,00	1	6,67	2	11,11	0	0,00	1	5,26
family brand	5	38,46	6	40,00	10	66,67	6	33,33	6	46,15	3	15,79
fun brand	0	0,00	2	13,33	4	26,67	1	5,56	1	7,69	0	0,00
sportive/active brand	0	0,00	6	40,00	0	0,00	5	27,78	1	7,69	3	15,79
traditional brand	5	38,46	2	13,33	7	46,67	0	0,00	5	38,46	6	31,58
basic/affordable brand	6	46,15	8	53,33	11	73,33	6	33,33	1	7,69	2	10,53
female brand	3	23,08	1	6,67	0	0,00	12	66,67	2	15,38	1	5,26
brand for mature people	1	7,69	0	0,00	0	0,00	7	38,89	2	15,38	6	31,58
brand for children	0	0,00	7	46,67	6	40,00	2	11,11	0	0,00	0	0,00
serious brand	1	7,69	0	0,00	0	0,00	1	5,56	2	15,38	10	52,63
romantic brand	0	0,00	0	0,00	0	0,00	2	11,11	9	69,23	2	10,53
innovative brand	0	0,00	3	20,00	2	13,33	2	11,11	1	7,69	6	31,58
others	1	7,69	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
food	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
sexy brand	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
universal brand	1	7,69	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
fit/healthy	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00
animal	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00	0	0,00

8.1.4 Split: n.a.

Total number participants not indicating their gender: 3

Jingle	Number Participants		Number participants considering the jingle fits the product		Most memorable jingle	
	#	%	#	%	#	%
NeNe Chicken	1	33,33	0	0	0	0
Dallmayr Prodomo	2	66,67	2	100	2	100
Eis.de	2	66,67	2	100	2	100
Kinder Surprise	1	33,33	1	100	0	0
Kitkat	/	/	/	/	/	/
Meow Mix	1	33,33	1	100	1	100
Müller Milch	1	33,33	1	100	0	0
Oscar Mayer Wiener	1	33,33	0	0	0	0
Vaalia Yoghurt	/	/	/	/	/	/
Raffaello	/	/	/	/	/	/
Singapore Airlines	/	/	/	/	/	/

Region of origin	#	%
Europe and Central Asia	0	0,0
Western Europe	0	0,00
Eastern Europe	0	0,00
East Asia and Pacific	0	0,00
South Asia	0	0,00
Middle East and North Africa	1	33,33
Africa (central and southern)	1	33,33
Latin America and the Caribbean	0	0,00
Noth America	1	33,33

Age	<18	18	19,0	20,0	21,0	22	23,0	24	25,0	26	27,0	28	29,0	30	>30
#	0	0	1,0	1,0	1,0	0	0,0	0	0,0	0	0,0	0	0,0	0	0,0
%	0,00	0,00	33,33	33,33	33,33	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

What feelings do you have while listening to the jingle?	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	0	0,00	2	100,00	1,0	50,00	1	100,00	/	/
calm/peaceful	0	0,00	1	50,00	0,0	0,00	0	0,00	/	/
feeling at home/comfortable	0	0,00	1	50,00	0,0	0,00	0	0,00	/	/
safe/secure	0	0,00	1	50,00	0,0	0,00	0	0,00	/	/
filled with love	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
light	1	100,00	1	50,00	0,0	0,00	1	100,00	/	/
funny	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
sensual	1	100,00	0	0,00	1,0	50,00	0	0,00	/	/
sad	1	100,00	0	0,00	0,0	0,00	0	0,00	/	/
excited	0	0,00	0	0,00	1,0	50,00	1	100,00	/	/
embarrassed	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
scared	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
guilty	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
angry	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
bored	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
indulgent	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
other	0	0,00	0	0,00	0,0	0,00	0	0,00	/	/
indifferent	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
strange	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
stressed	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
careful	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
annoying	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
aggressive	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
curious	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
energetic	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
free	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
sporty	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
melancholic	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/
alert	0	0,0	0	0,0	0,0	0,0	0	0,00	/	/

What feelings do you have while listening to the jingle?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
calm/peaceful	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
feeling at home/comfortable	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
safe/secure	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
filled with love	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
light	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
funny	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
sensual	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
sad	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
excited	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
embarrassed	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
scared	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
guilty	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
angry	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
bored	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
indulgent	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
other	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
indifferent	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
strange	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
stressed	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
careful	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
annoying	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
aggressive	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
curious	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
energetic	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
free	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
sporty	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
melancholic	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
alert	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/

To which brand image do you think this jingle is associated?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
premium/luxury	0	0,00	1	50,00	1	50,00	0	0,00	/	/
male brand	0	0,00	0	0,00	0	0,00	0	0,00	/	/
brand for young people	0	0,00	0	0,00	0	0,00	0	0,00	/	/
family brand	1	100,00	0	0,00	0	0,00	0	0,00	/	/
fun brand	0	0,00	0	0,00	1	50,00	1	100,00	/	/
sportive/active brand	0	0,00	0	0,00	0	0,00	1	100,00	/	/
traditional brand	0	0,00	1	50,00	0	0,00	0	0,00	/	/
basic/affordable brand	0	0,00	0	0,00	0	0,00	1	100,00	/	/
female brand	1	100,00	1	50,00	0	0,00	0	0,00	/	/
brand for mature people	0	0,00	1	50,00	0	0,00	0	0,00	/	/
brand for children	0	0,00	0	0,00	1	50,00	0	0,00	/	/
serious brand	1	100,00	0	0,00	0	0,00	0	0,00	/	/
romantic brand	0	0,00	1	50,00	0	0,00	0	0,00	/	/
innovative brand	0	0,00	0	0,00	0	0,00	0	0,00	/	/
other	0	0,00	0	0,00	0	0,00	0	0,00	/	/
food	0	0,0	0	0,0	0	0,0	0	0,00	/	/
technical	0	0,0	0	0,0	0	0,0	0	0,00	/	/
furniture	0	0,0	0	0,0	0	0,0	0	0,00	/	/
circus	0	0,0	0	0,0	0	0,0	0	0,00	/	/

To which brand image do you think this jingle is associated?

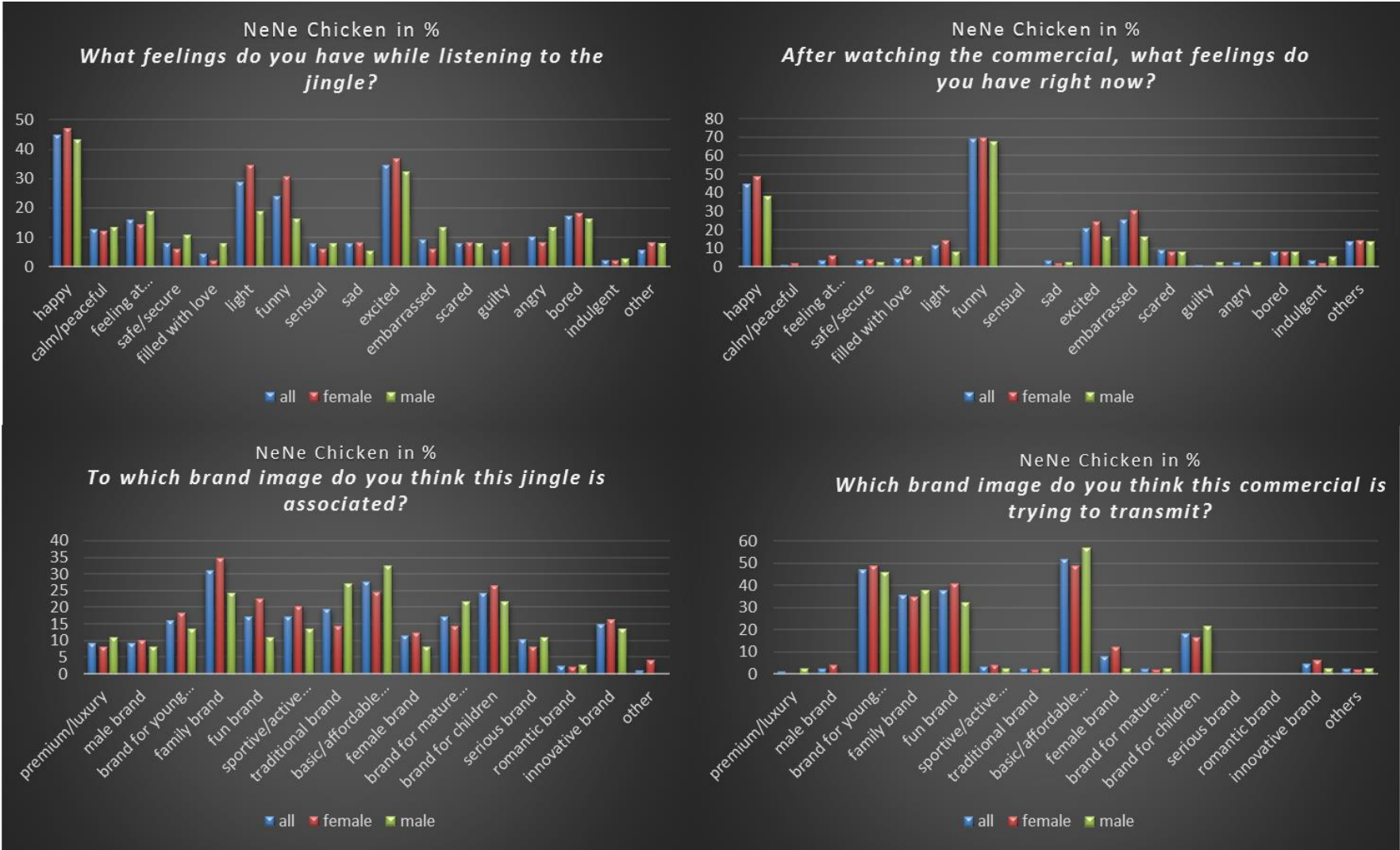|	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
male brand	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
brand for young people	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
family brand	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
fun brand	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
sportive/active brand	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
traditional brand	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
basic/affordable brand	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
female brand	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
brand for mature people	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
brand for children	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
serious brand	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
romantic brand	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
innovative brand	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
other	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
food	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
technical	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
furniture	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
circus	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/

After watching the commercial, what feelings do you have right now?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise		KitKat	
	#	%	#	%	#	%	#	%	#	%
happy	0	0,00	1	50,00	0	0,00	1	100,00	/	/
calm/peaceful	0	0,00	1	50,00	0	0,00	0	0,00	/	/
feeling at home/comfortable	0	0,00	1	50,00	0	0,00	0	0,00	/	/
safe/secure	0	0,00	1	50,00	0	0,00	0	0,00	/	/
filled with love	0	0,00	0	0,00	1	50,00	0	0,00	/	/
light	0	0,00	0	0,00	0	0,00	1	100,00	/	/
funny	0	0,00	0	0,00	0	0,00	0	0,00	/	/
sensual	0	0,00	1	50,00	1	50,00	0	0,00	/	/
sad	1	100,00	0	0,00	0	0,00	0	0,00	/	/
excited	0	0,00	0	0,00	1	50,00	0	0,00	/	/
embarrassed	1	100,00	0	0,00	1	50,00	0	0,00	/	/
scared	1	100,00	0	0,00	0	0,00	0	0,00	/	/
guilty	0	0,00	0	0,00	0	0,00	0	0,00	/	/
angry	1	100,00	0	0,00	0	0,00	0	0,00	/	/
bored	0	0,00	0	0,00	0	0,00	0	0,00	/	/
indulgent	0	0,00	1	50,00	0	0,00	0	0,00	/	/
others	0	0,00	0	0,00	0	0,00	0	0,00	/	/
exaggerated	0	0,0	0	0,0	0	0,0	0	0,00	/	/
confused	0	0,0	0	0,0	0	0,0	0	0,00	/	/
hungry	0	0,0	0	0,0	0	0,0	0	0,00	/	/
annoyed	0	0,0	0	0,0	0	0,0	0	0,00	/	/
wonderful	0	0,0	0	0,0	0	0,0	0	0,00	/	/
disappointed	0	0,0	0	0,0	0	0,0	0	0,00	/	/
indifferent	0	0,0	0	0,0	0	0,0	0	0,00	/	/
puzzled	0	0,0	0	0,0	0	0,0	0	0,00	/	/
active	0	0,0	0	0,0	0	0,0	0	0,00	/	/

After watching the commercial, what feelings do you have right now?

	Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%
happy	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
calm/peaceful	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
feeling at home/comfortable	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
safe/secure	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
filled with love	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
light	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
funny	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
sensual	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
sad	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
excited	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
embarrassed	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
scared	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
guilty	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
angry	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
bored	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
indulgent	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
others	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
exaggerated	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
confused	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
hungry	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
annoyed	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
wonderful	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
disappointed	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
indifferent	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
puzzled	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
active	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/

Which brand image do you think this commercial is trying to transmit?

	NeNe Chicken		Dallmayr Prodomo		Eis.de		Kinder Surprise	
	#	%	#	%	#	%	#	%
premium/luxury	0	0,00	1	50,00	0,0	0,00	0	0,00
male brand	0	0,00	0	0,00	1,0	50,00	0	0,00
brand for young people	0	0,00	0	0,00	0,0	0,00	0	0,00
family brand	0	0,00	0	0,00	0,0	0,00	1	100,00
fun brand	1	100,00	0	0,00	0,0	0,00	1	100,00
sportive/active brand	0	0,00	0	0,00	1,0	50,00	0	0,00
traditional brand	0	0,00	2	100,00	0,0	0,00	0	0,00
basic/affordable brand	0	0,00	0	0,00	0,0	0,00	1	100,00
female brand	0	0,00	0	0,00	1,0	50,00	0	0,00
brand for mature people	0	0,00	0	0,00	0,0	0,00	0	0,00
brand for children	0	0,00	0	0,00	0,0	0,00	1	100,00
serious brand	0	0,00	0	0,00	0,0	0,00	0	0,00
romantic brand	0	0,00	1	50,00	0,0	0,00	0	0,00
innovative brand	0	0,00	0	0,00	0,0	0,00	0	0,00
others	0	0,00	0	0,00	1,0	50,00	0	0,00
food	0	0,0	0	0,0	0,0	0,00	0	0,00
sexy brand	0	0,0	0	0,0	1,0	50,00	0	0,00
universal brand	0	0,0	0	0,0	0,0	0,00	0	0,00
fit/healthy	0	0,0	0	0,0	0,0	0,00	0	0,00
animal	0	0,0	0	0,0	0,0	0,00	0	0,00

Which brand image do you think this commercial is trying to transmit?

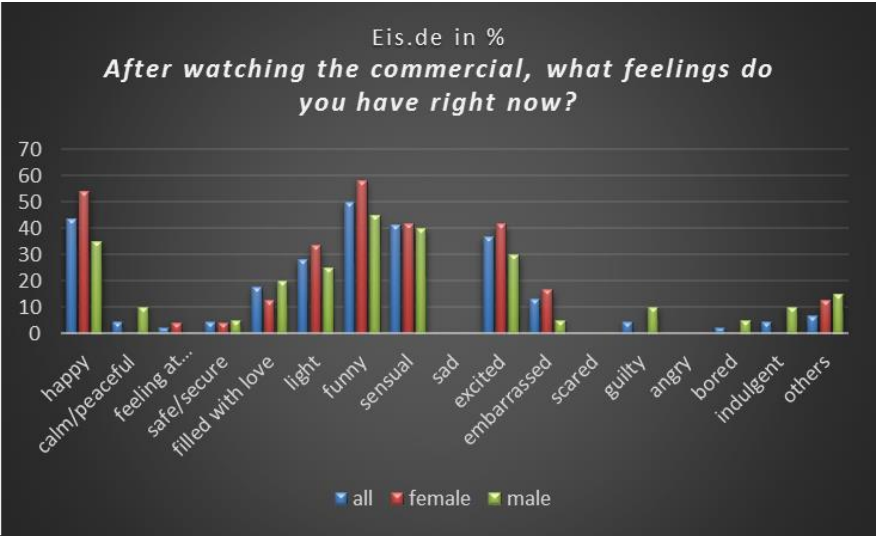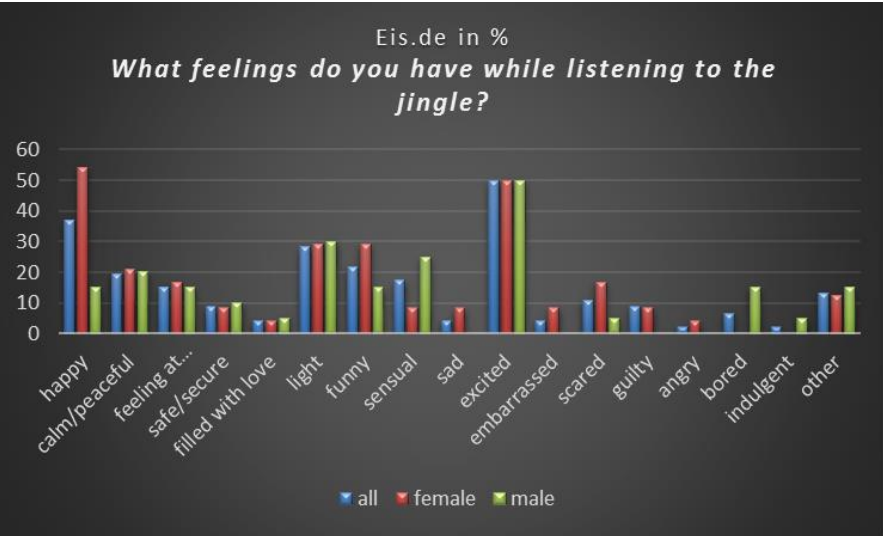|	KitKat		Meow Mix		Müller Milch		Oscar Mayer Wiener		Vaalia Yoghurt		Raffaello		Singapore Airlines	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%
premium/luxury	/	/	1	100,00	0	0,00	0	0,00	/	/	/	/	/	/
male brand	/	/	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
brand for young people	/	/	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
family brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
fun brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
sportive/active brand	/	/	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
traditional brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
basic/affordable brand	/	/	0	0,00	1	100,00	0	0,00	/	/	/	/	/	/
female brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
brand for mature people	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
brand for children	/	/	0	0,00	0	0,00	1	100,00	/	/	/	/	/	/
serious brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
romantic brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
innovative brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
others	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
food	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
sexy brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
universal brand	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
fit/healthy	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/
animal	/	/	0	0,00	0	0,00	0	0,00	/	/	/	/	/	/

8.1.5   Figures: Summary per Jingle

Ne Ne Chicken Summary
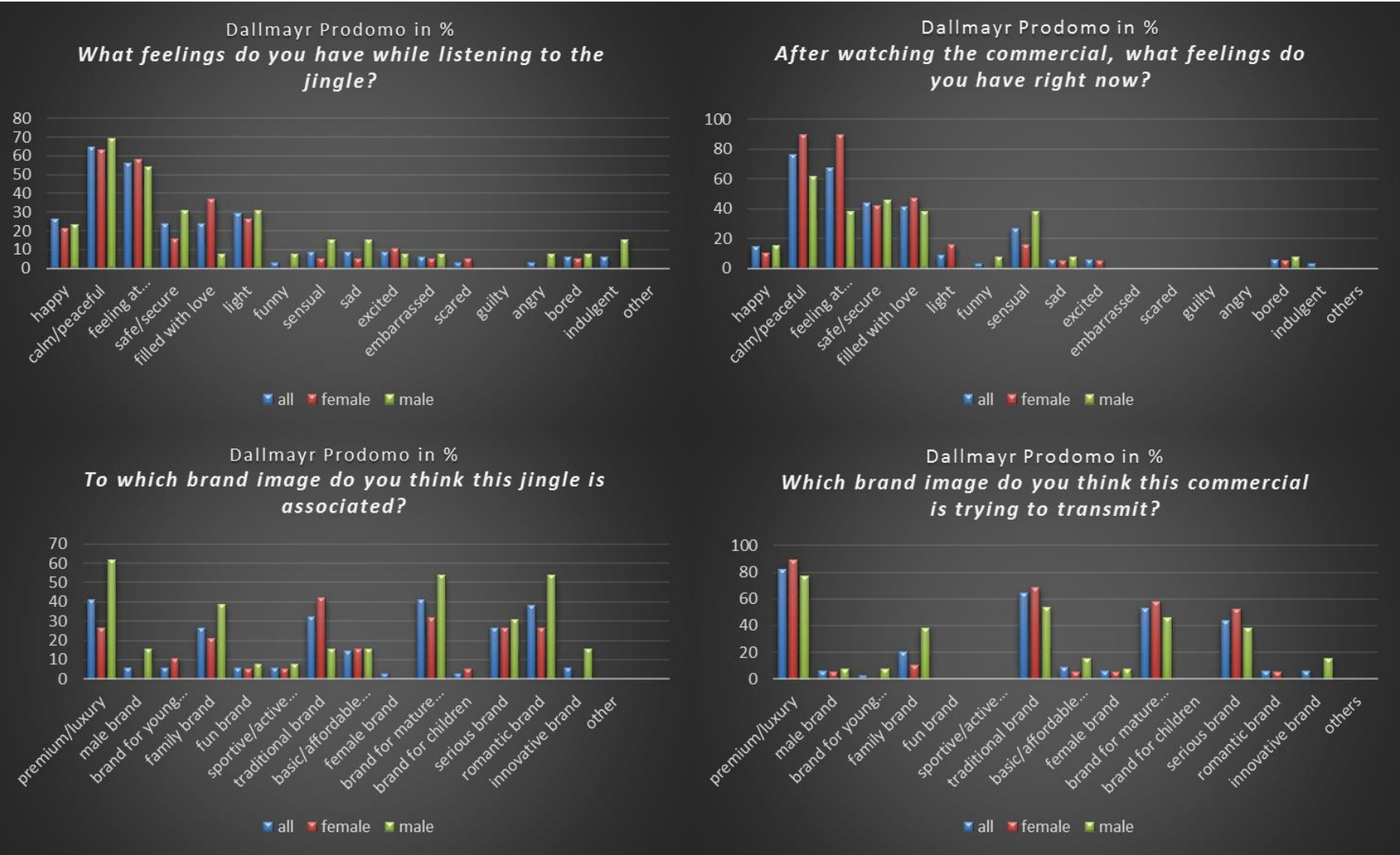
Dallmayr Prodomo Summary

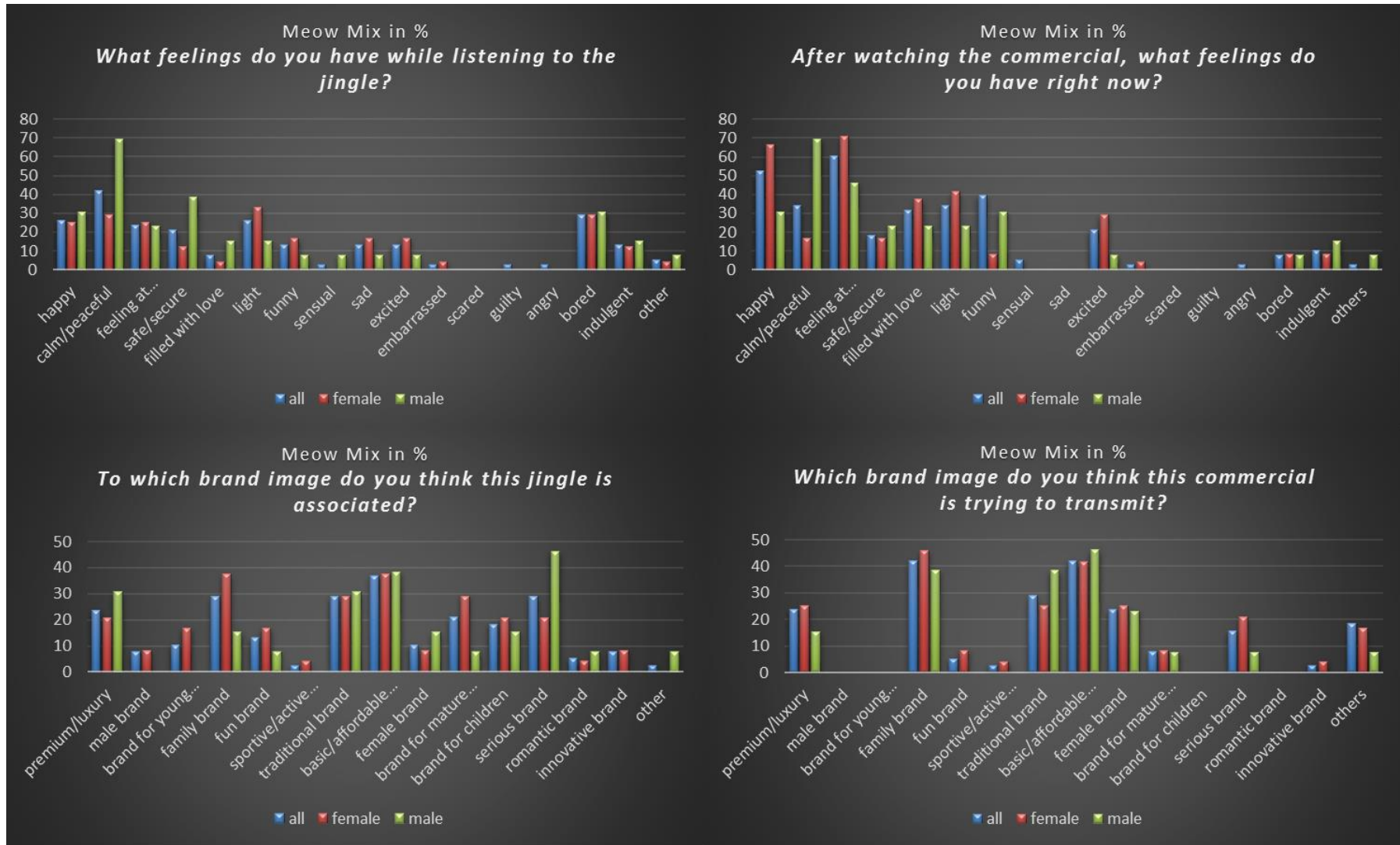*Eis.de Summary*
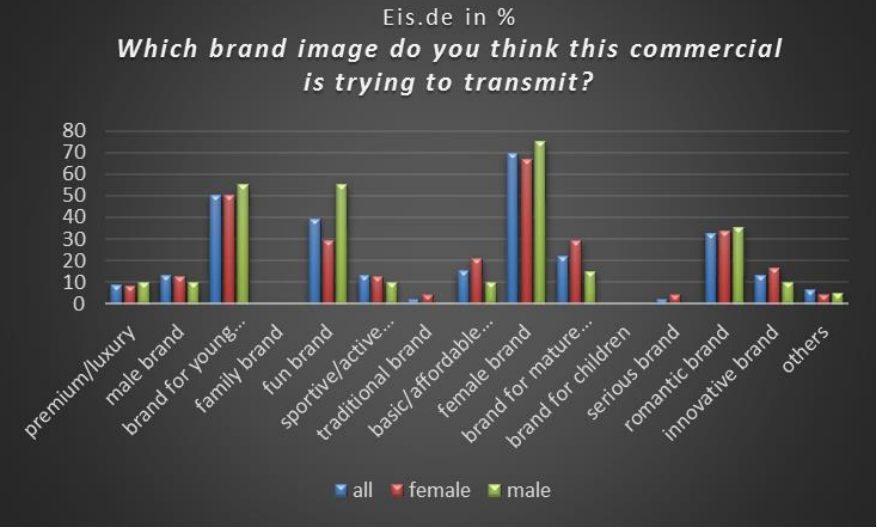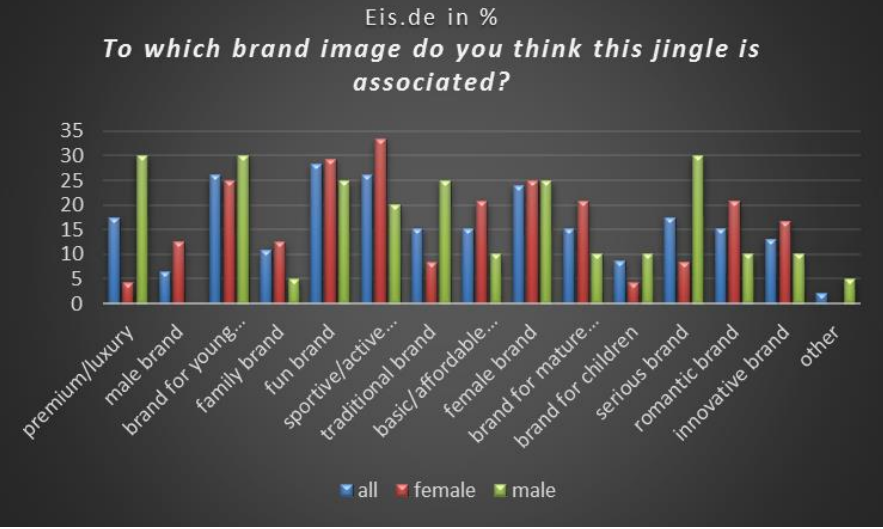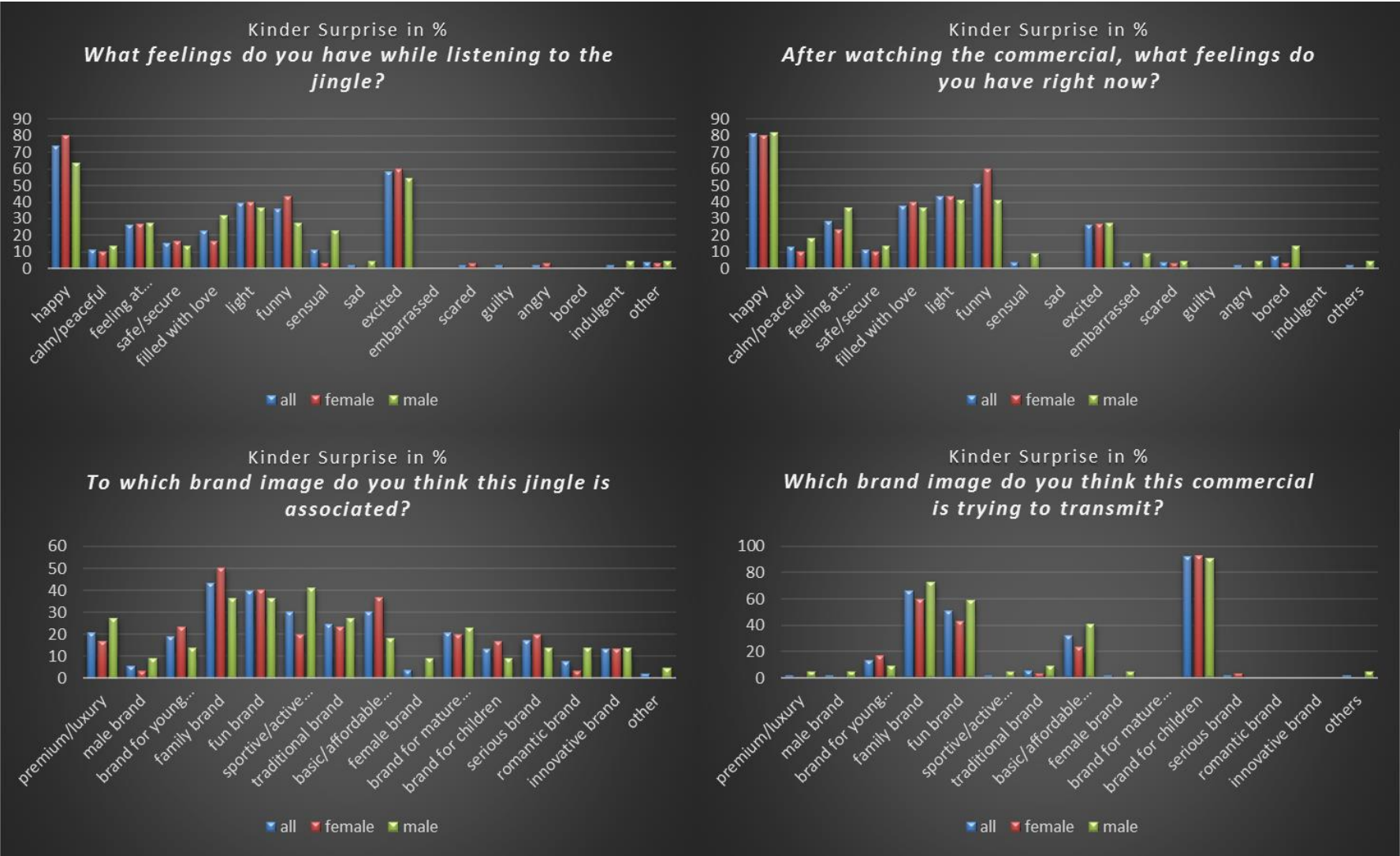
Kinder Surprise Summary

KitKat Summary

Meow Mix in %
What feelings do you have while listening to the jingle?

Meow Mix in %
After watching the commercial, what feelings do you have right now?

Meow Mix in %
To which brand image do you think this jingle is associated?

Meow Mix in %
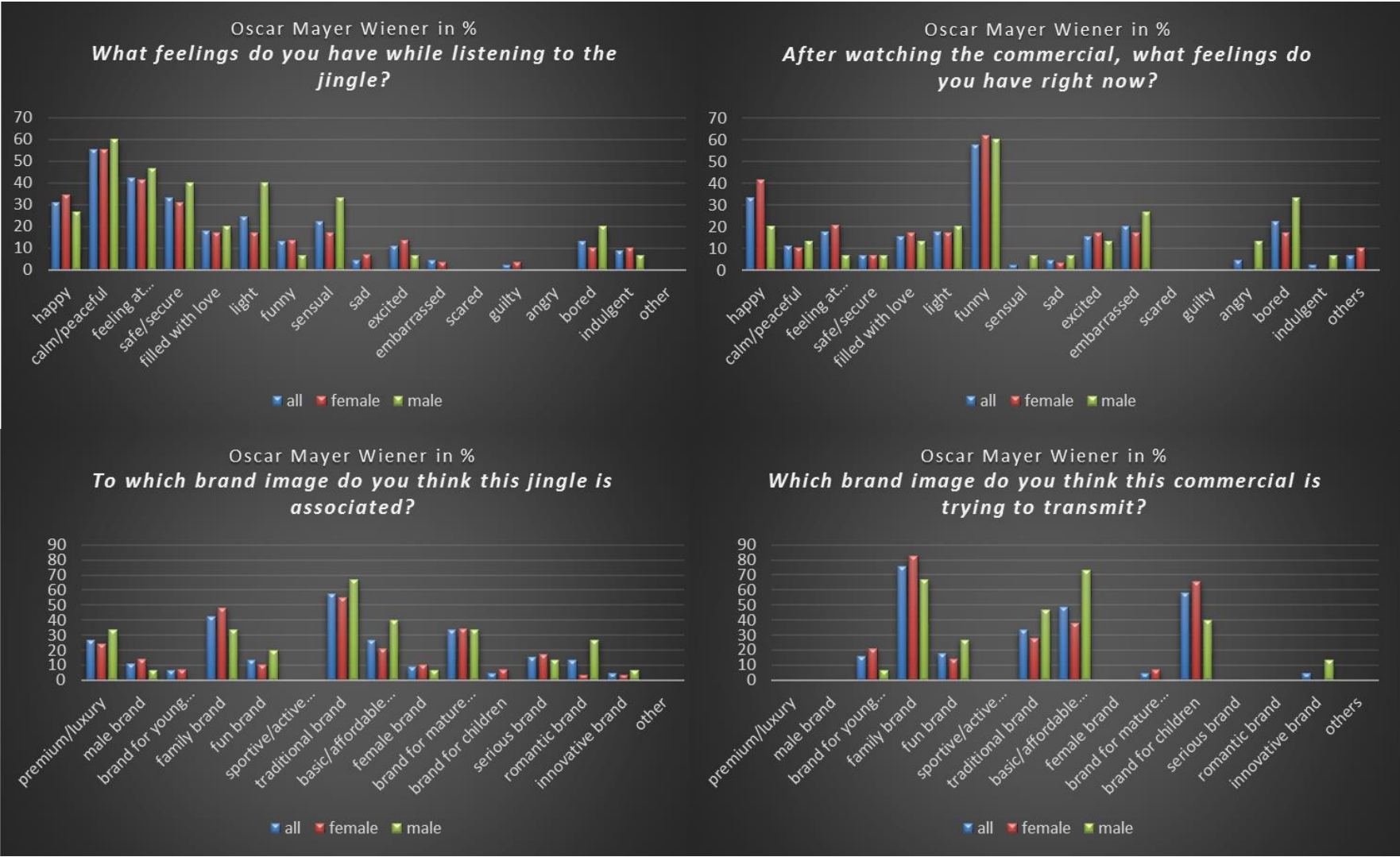Which brand image do you think this commercial is trying to transmit?
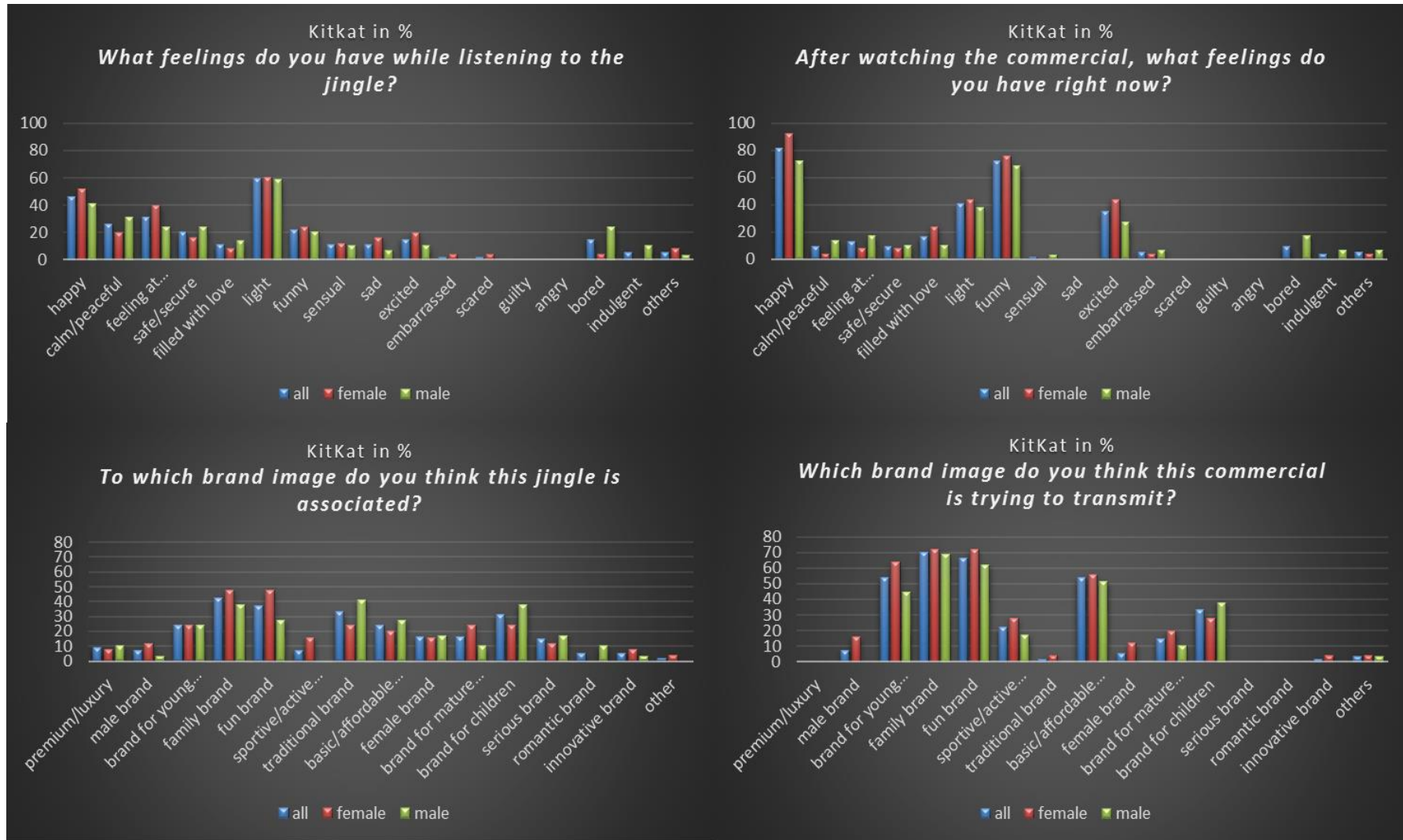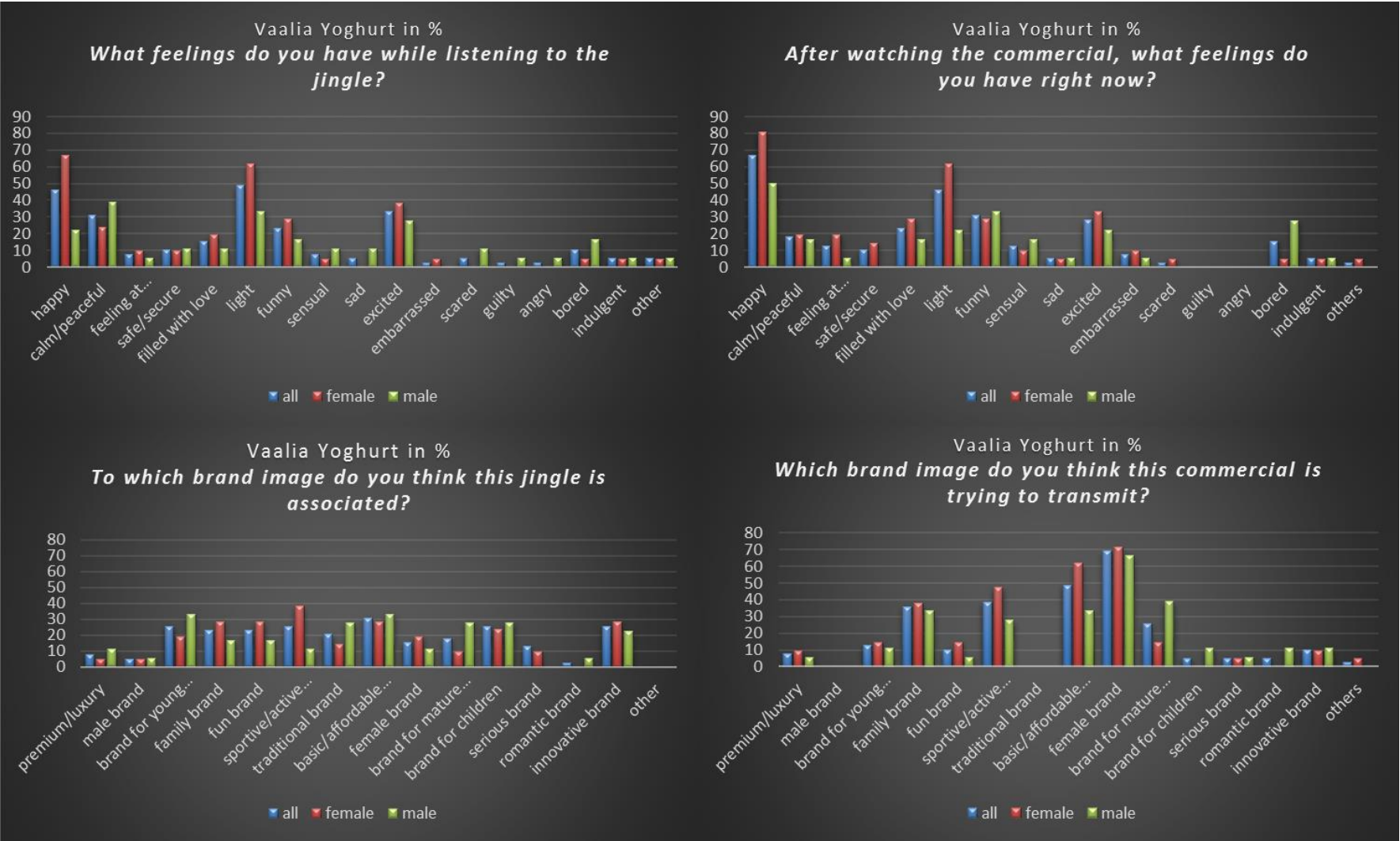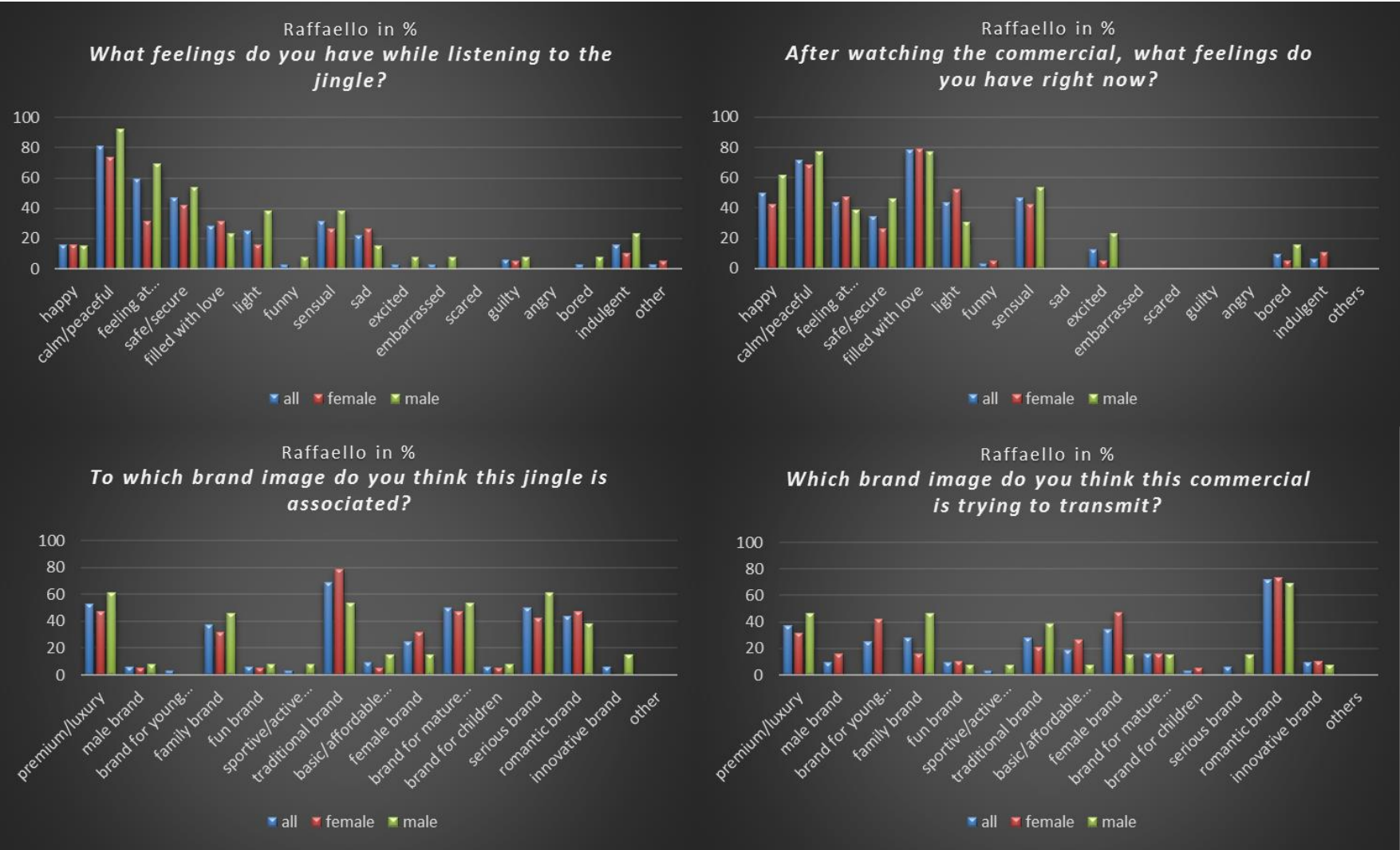
Meow Mix Summary
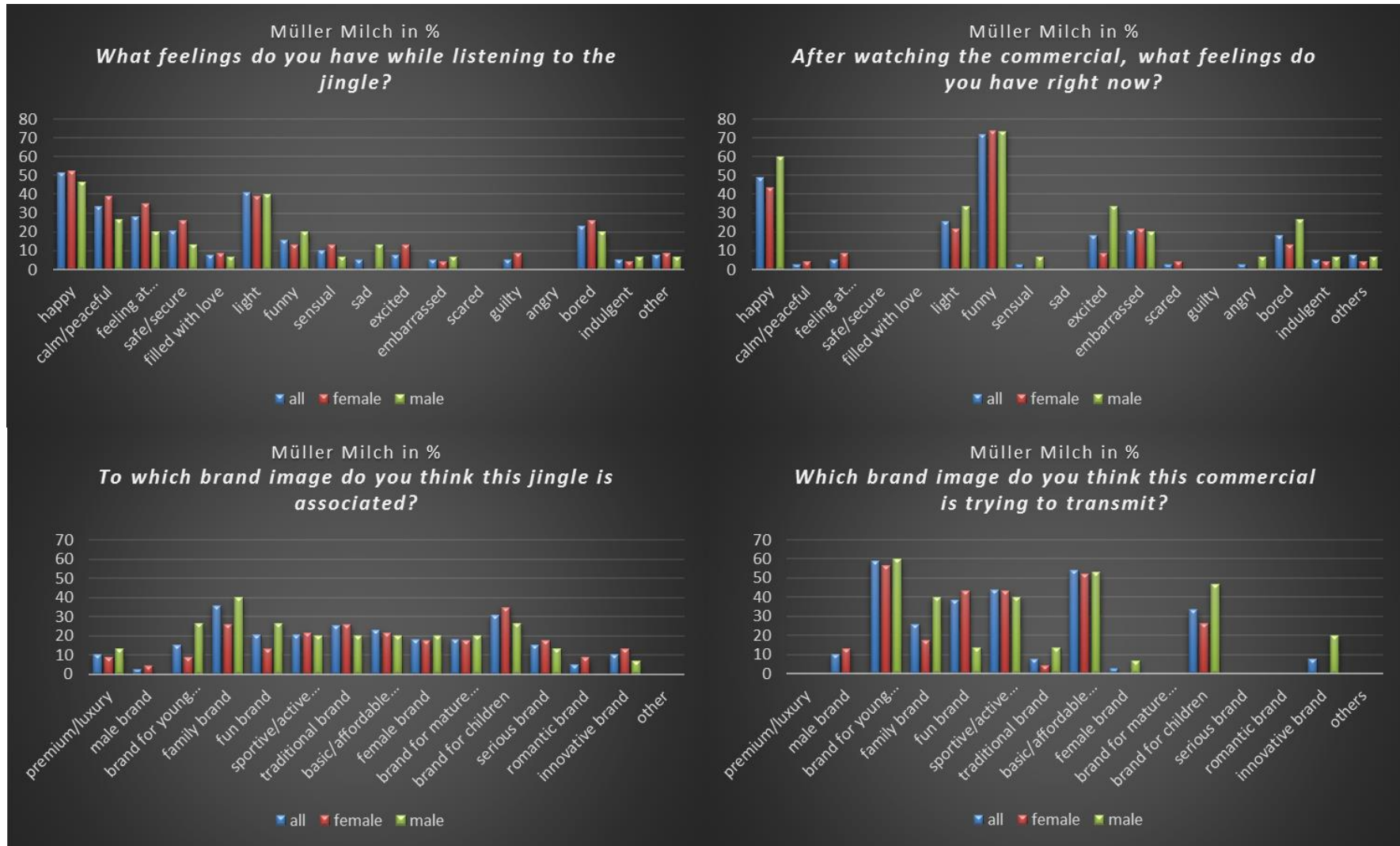
Müller Milch Summary

Oscar Mayer Wiener Summary

Vaalia Yoghurt Summary

Raffaello Summary
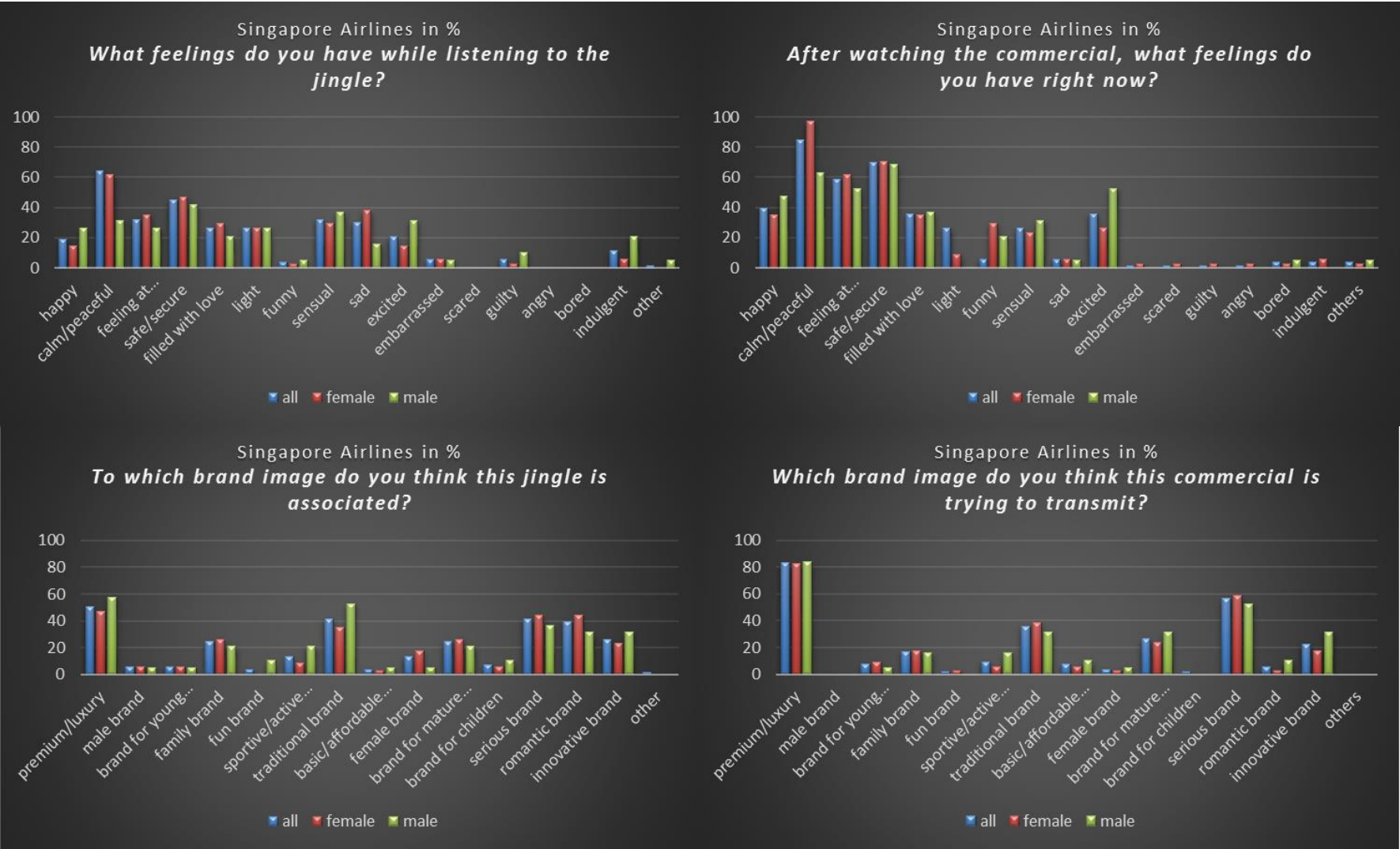
Singapore Airlines Summary

8.1.6   Goodness of fit Test

8.1.6.1   Emotions_Jingles_Before commercial

NeNe Chicken

emotion_code

	Observed N	Expected N	Residual
Angry	9	12,7	-3,7
Bored	15	12,7	2,3
calm/peaceful	11	12,7	-1,7
embarrassed	8	12,7	-4,7
excited	30	12,7	17,3
feeling at home/comfortable	14	12,7	1,3
filled with love	4	12,7	-8,7
Funny	21	12,7	8,3
Guilty	5	12,7	-7,7
Happy	39	12,7	26,3
indulgent	2	12,7	-10,7
Light	25	12,7	12,3
Other	5	12,7	-7,7
Sad	7	12,7	-5,7
safe/secure	7	12,7	-5,7
scared	7	12,7	-5,7
sensual	7	12,7	-5,7
Total	216		

Test Statistics

	emotion_code
Chi-Square	133,444[a]
Df	16
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,7.

Dallmayr Prodomo

emotion_code

	Observed N	Expected N	Residual
angry	1	6,3	-5,3
bored	2	6,3	-4,3
calm/peaceful	22	6,3	15,7
embarrassed	2	6,3	-4,3
excited	3	6,3	-3,3
feeling at home/comfortable	19	6,3	12,7
filled with love	8	6,3	1,7
funny	1	6,3	-5,3
happy	9	6,3	2,7
indulgent	2	6,3	-4,3
light	10	6,3	3,7
Sad	3	6,3	-3,3
safe/secure	8	6,3	1,7
scared	1	6,3	-5,3
sensual	3	6,3	-3,3
Total	94		

Test Statistics

	emotion_code
Chi-Square	96,851[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,3.

Eis.de

emotion_code

	Observed N	Expected N	Residual
angry	1	6,9	-5,9
bored	3	6,9	-3,9
calm/peaceful	9	6,9	2,1
embarrassed	2	6,9	-4,9
excited	23	6,9	16,1
feeling at home/comfortable	7	6,9	,1
filled with love	2	6,9	-4,9
funny	10	6,9	3,1
guilty	4	6,9	-2,9
happy	17	6,9	10,1
indulgent	1	6,9	-5,9
light	13	6,9	6,1
other	6	6,9	-,9
Sad	2	6,9	-4,9
safe/secure	4	6,9	-2,9
scared	5	6,9	-1,9
sensual	8	6,9	1,1
Total	117		

Test Statistics

	emotion_code
Chi-Square	85,983[a]
Df	16
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,9.

Kinder Surprise

emotion_code

	Observed N	Expected N	Residual
angry	1	10,9	-9,9
calm/peaceful	6	10,9	-4,9
excited	31	10,9	20,1
feeling at home/comfortable	14	10,9	3,1
filled with love	12	10,9	1,1
funny	19	10,9	8,1
guilty	1	10,9	-9,9
happy	39	10,9	28,1
indulgent	1	10,9	-9,9
light	21	10,9	10,1
other	2	10,9	-8,9
Sad	1	10,9	-9,9
safe/secure	8	10,9	-2,9

scared	1	10,9	-9,9
sensual	6	10,9	-4,9
Total	163		

Test Statistics

	emotion_code
Chi-Square	183,840[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,9.

KitKat

emotion_code

	Observed N	Expected N	Residual
bored	8	10,2	-2,2
calm/peaceful	14	10,2	3,8
embarrassed	1	10,2	-9,2
excited	8	10,2	-2,2
feeling at home/comfortable	17	10,2	6,8
filled with love	6	10,2	-4,2
funny	12	10,2	1,8
happy	25	10,2	14,8
indulgent	3	10,2	-7,2

light	32	10,2	21,8
other	3	10,2	-7,2
Sad	6	10,2	-4,2
safe/secure	11	10,2	,8
scared	1	10,2	-9,2
sensual	6	10,2	-4,2
Total	153		

Test Statistics

	emotion_code
Chi-Square	107,294[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,2.

Meow Mix

emotion_code

	Observed N	Expected N	Residual
angry	1	5,8	-4,8
bored	11	5,8	5,2
calm/peaceful	16	5,8	10,2
embarrassed	1	5,8	-4,8
excited	5	5,8	-,8

feeling at home/comfortable	9	5,8	3,2
filled with love	3	5,8	-2,8
funny	5	5,8	-,8
guilty	1	5,8	-4,8
happy	10	5,8	4,2
indulgent	5	5,8	-,8
light	10	5,8	4,2
other	2	5,8	-3,8
Sad	5	5,8	-,8
safe/secure	8	5,8	2,2
sensual	1	5,8	-4,8
Total	93		

Test Statistics

	emotion_code
Chi-Square	51,344[a]
Df	15
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 5,8.

Müller Milch

emotion_code

	Observed N	Expected N	Residual
bored	9	6,9	2,1
calm/peaceful	13	6,9	6,1
embarrassed	2	6,9	-4,9
excited	3	6,9	-3,9
feeling at home/comfortable	11	6,9	4,1
filled with love	3	6,9	-3,9
funny	6	6,9	-,9
guilty	2	6,9	-4,9
happy	20	6,9	13,1
indulgent	2	6,9	-4,9
light	16	6,9	9,1
other	3	6,9	-3,9
Sad	2	6,9	-4,9
safe/secure	8	6,9	1,1
sensual	4	6,9	-2,9
Total	104		

Test Statistics

	emotion_code
Chi-Square	67,058[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,9.

Oscar Mayer Wiener

emotion_code

	Observed N	Expected N	Residual
bored	6	9,1	-3,1
calm/peaceful	25	9,1	15,9
embarrassed	2	9,1	-7,1
excited	5	9,1	-4,1
feeling at home/comfortable	19	9,1	9,9
filled with love	8	9,1	-1,1
funny	6	9,1	-3,1
guilty	1	9,1	-8,1
happy	14	9,1	4,9
indulgent	4	9,1	-5,1
light	11	9,1	1,9
Sad	2	9,1	-7,1
safe/secure	15	9,1	5,9
sensual	10	9,1	,9
Total	128		

Test Statistics

	emotion_code

Chi-Square	70,406[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 9,1.

Vaalia Yoghurt

emotion_code

	Observed N	Expected N	Residual
angry	1	6,0	-5,0
bored	4	6,0	-2,0
calm/peaceful	12	6,0	6,0
embarrassed	1	6,0	-5,0
excited	13	6,0	7,0
feeling at home/comfortable	3	6,0	-3,0
filled with love	6	6,0	,0
funny	9	6,0	3,0
guilty	1	6,0	-5,0
happy	18	6,0	12,0
indulgent	2	6,0	-4,0
light	19	6,0	13,0
other	2	6,0	-4,0
Sad	2	6,0	-4,0
safe/secure	4	6,0	-2,0
scared	2	6,0	-4,0

sensual	3	6,0	-3,0
Total	102		

Test Statistics

	emotion_code
Chi-Square	95,333[a]
Df	16
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,0.

Raffaello

emotion_code

	Observed N	Expected N	Residual
bored	1	7,4	-6,4
calm/peaceful	26	7,4	18,6
embarrassed	1	7,4	-6,4
excited	1	7,4	-6,4
feeling at home/comfortable	19	7,4	11,6
filled with love	9	7,4	1,6
funny	1	7,4	-6,4
guilty	2	7,4	-5,4
happy	5	7,4	-2,4

indulgent	5	7,4	-2,4
light	8	7,4	,6
other	1	7,4	-6,4
Sad	7	7,4	-,4
safe/secure	15	7,4	7,6
sensual	10	7,4	2,6
Total	111		

Test Statistics

	emotion_code
Chi-Square	107,243[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,4.

Singapore airline

emotion_code

	Observed N	Expected N	Residual
calm/peaceful	34	12,3	21,7
embarrassed	3	12,3	-9,3
excited	11	12,3	-1,3
feeling at home/comfortable	17	12,3	4,7
filled with love	14	12,3	1,7
funny	2	12,3	-10,3

	Observed N	Expected N	Residual
guilty	3	12,3	-9,3
happy	10	12,3	-2,3
indulgent	6	12,3	-6,3
light	14	12,3	1,7
other	1	12,3	-11,3
Sad	16	12,3	3,7
safe/secure	24	12,3	11,7
sensual	17	12,3	4,7
Total	172		

Test Statistics

	emotion_code
Chi-Square	91,558[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,3.

8.1.6.2 Emotion_jingles_after commercial

NeNe Chicken

emotion_code

	Observed N	Expected N	Residual
angry	2	12,3	-10,3
bored	7	12,3	-5,3

calm/peaceful	1	12,3	-11,3
embarrassed	22	12,3	9,8
excited	18	12,3	5,8
feeling at home/comfortable	3	12,3	-9,3
filled with love	4	12,3	-8,3
funny	60	12,3	47,8
guilty	1	12,3	-11,3
happy	39	12,3	26,8
indulgent	3	12,3	-9,3
light	10	12,3	-2,3
other	12	12,3	-,3
Sad	3	12,3	-9,3
safe/secure	3	12,3	-9,3
scared	8	12,3	-4,3
Total	196		

Test Statistics

	emotion_code
Chi-Square	321,878[a]
Df	15
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,3.

Dallmayr Prodomo

emotion_code

	Observed N	Expected N	Residual
bored	2	8,6	-6,6
calm/peaceful	26	8,6	17,4
excited	2	8,6	-6,6
feeling at home/comfortable	23	8,6	14,4
filled with love	14	8,6	5,4
funny	1	8,6	-7,6
happy	5	8,6	-3,6
indulgent	1	8,6	-7,6
light	3	8,6	-5,6
Sad	2	8,6	-6,6
safe/secure	15	8,6	6,4
sensual	9	8,6	,4
Total	103		

Test Statistics

	emotion_code
Chi-Square	101,466[a]
Df	11
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 8,6.

Eis.de

emotion_code

	Observed N	Expected N	Residual
bored	1	8,5	-7,5
calm/peaceful	2	8,5	-6,5
embarrassed	6	8,5	-2,5
excited	17	8,5	8,5
feeling at home/comfortable	1	8,5	-7,5
filled with love	8	8,5	-,5
funny	23	8,5	14,5
guilty	2	8,5	-6,5
happy	20	8,5	11,5
indulgent	2	8,5	-6,5
light	13	8,5	4,5
other	3	8,5	-5,5
safe/secure	2	8,5	-6,5
sensual	19	8,5	10,5
Total	119		

Test Statistics

	emotion_code
Chi-Square	101,588[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 8,5.

Kinder Surprise

emotion_code

	Observed N	Expected N	Residual
angry	1	11,9	-10,9
bored	4	11,9	-7,9
calm/peaceful	7	11,9	-4,9
embarrassed	2	11,9	-9,9
excited	14	11,9	2,1
feeling at home/comfortable	15	11,9	3,1
filled with love	20	11,9	8,1
funny	27	11,9	15,1
happy	43	11,9	31,1
light	23	11,9	11,1
other	1	11,9	-10,9
safe/secure	6	11,9	-5,9
scared	2	11,9	-9,9
sensual	2	11,9	-9,9
Total	167		

Test Statistics

	emotion_code

Chi-Square	171,934[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 11,9.

KitKat

emotion_code

	Observed N	Expected N	Residual
bored	5	12,6	-7,6
calm/peaceful	5	12,6	-7,6
embarrassed	3	12,6	-9,6
excited	19	12,6	6,4
feeling at home/comfortable	7	12,6	-5,6
filled with love	9	12,6	-3,6
funny	39	12,6	26,4
happy	44	12,6	31,4
indulgent	2	12,6	-10,6
light	22	12,6	9,4
other	3	12,6	-9,6
safe/secure	5	12,6	-7,6
sensual	1	12,6	-11,6
Total	164		

Test Statistics

	emotion_code
Chi-Square	195,085[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,6.

Meow Mix

emotion_code

	Observed N	Expected N	Residual
angry	1	8,8	-7,8
bored	3	8,8	-5,8
calm/peaceful	13	8,8	4,2
embarrassed	1	8,8	-7,8
excited	8	8,8	-,8
feeling at home/comfortable	23	8,8	14,2
filled with love	12	8,8	3,2
funny	15	8,8	6,2
happy	20	8,8	11,2
indulgent	4	8,8	-4,8

light	13	8,8	4,2
other	1	8,8	-7,8
safe/secure	7	8,8	-1,8
sensual	2	8,8	-6,8
Total	123		

Test Statistics

	emotion_code
Chi-Square	79,715[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 8,8.

Müller Milch

emotion_code

	Observed N	Expected N	Residual
angry	1	6,9	-5,9
bored	7	6,9	,1
calm/peaceful	1	6,9	-5,9
embarrassed	8	6,9	1,1
excited	7	6,9	,1
feeling at home/comfortable	2	6,9	-4,9
funny	28	6,9	21,1

happy	19	6,9	12,1
indulgent	2	6,9	-4,9
light	10	6,9	3,1
other	3	6,9	-3,9
scared	1	6,9	-5,9
sensual	1	6,9	-5,9
Total	90		

Test Statistics

	emotion_code
Chi-Square	116,267[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,9.

Oscar Mayer Wiener

emotion_code

	Observed N	Expected N	Residual
angry	2	7,1	-5,1
bored	10	7,1	2,9
calm/peaceful	5	7,1	-2,1
embarrassed	9	7,1	1,9
excited	7	7,1	-,1

	Observed N	Expected N	Residual
feeling at home/comfortable	8	7,1	,9
filled with love	7	7,1	-,1
funny	26	7,1	18,9
happy	15	7,1	7,9
indulgent	1	7,1	-6,1
light	8	7,1	,9
other	3	7,1	-4,1
Sad	2	7,1	-5,1
safe/secure	3	7,1	-4,1
sensual	1	7,1	-6,1
Total	107		

Test Statistics

	emotion_code
Chi-Square	83,794[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,1.

Vaalia Yoghurt

emotion_code

	Observed N	Expected N	Residual
bored	6	7,5	-1,5

calm/peaceful	7	7,5	-,5
embarrassed	3	7,5	-4,5
excited	11	7,5	3,5
feeling at home/comfortable	5	7,5	-2,5
filled with love	9	7,5	1,5
funny	12	7,5	4,5
happy	26	7,5	18,5
indulgent	2	7,5	-5,5
light	18	7,5	10,5
other	1	7,5	-6,5
Sad	2	7,5	-5,5
safe/secure	4	7,5	-3,5
scared	1	7,5	-6,5
sensual	5	7,5	-2,5
Total	112		

Test Statistics

	emotion_code
Chi-Square	91,036[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,5.

Raffaello

emotion_code

	Observed N	Expected N	Residual
bored	3	11,6	-8,6
calm/peaceful	23	11,6	11,4
excited	4	11,6	-7,6
feeling at home/comfortable	14	11,6	2,4
filled with love	25	11,6	13,4
funny	1	11,6	-10,6
happy	16	11,6	4,4
indulgent	2	11,6	-9,6
light	14	11,6	2,4
safe/secure	11	11,6	-,6
sensual	15	11,6	3,4
Total	128		

Test Statistics

	emotion_code
Chi-Square	59,172[a]
Df	10
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 11,6.

Singapore Airlines

emotion_code

	Observed N	Expected N	Residual
angry	1	12,7	-11,7
bored	2	12,7	-10,7
calm/peaceful	45	12,7	32,3
embarrassed	1	12,7	-11,7
excited	19	12,7	6,3
feeling at home/comfortable	31	12,7	18,3
filled with love	19	12,7	6,3
funny	3	12,7	-9,7
guilty	1	12,7	-11,7
happy	21	12,7	8,3
indulgent	2	12,7	-10,7
light	14	12,7	1,3
other	2	12,7	-10,7
Sad	3	12,7	-9,7
safe/secure	37	12,7	24,3
scared	1	12,7	-11,7
sensual	14	12,7	1,3
Total	216		

Test Statistics

	emotion_code
Chi-Square	251,815[a]
Df	16
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,7.

8.1.6.3   Brand image_jingles_before commercial

NeNe Chicken

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	24	13,3	10,7
brand for children	21	13,3	7,7
brand for mature people	15	13,3	1,7
brand for young people	14	13,3	,7
family brand	27	13,3	13,7
female brand	10	13,3	-3,3
fun brand	15	13,3	1,7
innovative brand	13	13,3	-,3
male brand	8	13,3	-5,3
other	1	13,3	-12,3
premium/luxury	8	13,3	-5,3
romantic brand	2	13,3	-11,3
serious brand	9	13,3	-4,3
sportive/active brand	15	13,3	1,7
traditional brand	17	13,3	3,7
Total	199		

Test Statistics

	brandimage_code
Chi-Square	56,452[a]
Df	14

Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 13,3.

Dallmayr Prodomo

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	5	6,2	-1,2
brand for children	1	6,2	-5,2
brand for mature people	14	6,2	7,8
brand for young people	2	6,2	-4,2
family brand	9	6,2	2,8
female brand	1	6,2	-5,2
fun brand	2	6,2	-4,2
innovative brand	2	6,2	-4,2
male brand	2	6,2	-4,2
premium/luxury	14	6,2	7,8
romantic brand	13	6,2	6,8
serious brand	9	6,2	2,8
sportive/active brand	2	6,2	-4,2
traditional brand	11	6,2	4,8
Total	87		

Test Statistics

	brandimage_ code
Chi-Square	56,379[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,2.

Eis.de

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	7	7,4	-,4
brand for children	4	7,4	-3,4
brand for mature people	7	7,4	-,4
brand for young people	12	7,4	4,6
family brand	5	7,4	-2,4
female brand	11	7,4	3,6
fun brand	13	7,4	5,6
innovative brand	6	7,4	-1,4
male brand	3	7,4	-4,4
other	1	7,4	-6,4
premium/luxury	8	7,4	,6

romantic brand	7	7,4	-,4
serious brand	8	7,4	,6
sportive/active brand	12	7,4	4,6
traditional brand	7	7,4	-,4
Total	111		

Test Statistics

	brandimage_code
Chi-Square	22,649[a]
Df	14
Asymp. Sig.	,066

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,4.

Kinder Surprise

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	16	10,3	5,7
brand for children	7	10,3	-3,3
brand for mature people	11	10,3	,7

brand for young people	10	10,3	-,3
family brand	23	10,3	12,7
female brand	2	10,3	-8,3
fun brand	21	10,3	10,7
innovative brand	7	10,3	-3,3
male brand	3	10,3	-7,3
other	1	10,3	-9,3
premium/luxury	11	10,3	,7
romantic brand	4	10,3	-6,3
serious brand	9	10,3	-1,3
sportive/active brand	16	10,3	5,7
traditional brand	13	10,3	2,7
Total	154		

Test Statistics

	brandimage_code
Chi-Square	60,481[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,3.

KitKat

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	13	10,0	3,0
brand for children	17	10,0	7,0
brand for mature people	9	10,0	-1,0
brand for young people	13	10,0	3,0
family brand	23	10,0	13,0
female brand	9	10,0	-1,0
fun brand	20	10,0	10,0
innovative brand	3	10,0	-7,0
male brand	4	10,0	-6,0
other	1	10,0	-9,0
premium/luxury	5	10,0	-5,0
romantic brand	3	10,0	-7,0
serious brand	8	10,0	-2,0
sportive/active brand	4	10,0	-6,0
traditional brand	18	10,0	8,0
Total	150		

Test Statistics

	brandimage_ code
Chi-Square	68,200[a]
Df	14

Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,0.

Meow Mix

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	14	6,3	7,7
brand for children	7	6,3	,7
brand for mature people	8	6,3	1,7
brand for young people	4	6,3	-2,3
family brand	11	6,3	4,7
female brand	4	6,3	-2,3
fun brand	5	6,3	-1,3
innovative brand	3	6,3	-3,3
male brand	3	6,3	-3,3
other	1	6,3	-5,3
premium/luxury	9	6,3	2,7
romantic brand	2	6,3	-4,3
serious brand	11	6,3	4,7
sportive/active brand	1	6,3	-5,3
traditional brand	11	6,3	4,7
Total	94		

Test Statistics

	brandimage_code
Chi-Square	39,085[a]
Df	14
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,3.

Müller Milch

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	9	7,0	2,0
brand for children	12	7,0	5,0
brand for mature people	7	7,0	,0
brand for young people	6	7,0	-1,0
family brand	14	7,0	7,0
female brand	7	7,0	,0
fun brand	8	7,0	1,0
innovative brand	4	7,0	-3,0
male brand	1	7,0	-6,0
premium/luxury	4	7,0	-3,0
romantic brand	2	7,0	-5,0
serious brand	6	7,0	-1,0
sportive/active brand	8	7,0	1,0

traditional brand	10	7,0	3,0
Total	98		

Test Statistics

	brandimage_ code
Chi-Square	24,286[a]
Df	13
Asymp. Sig.	,029

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,0.

Oscar Mayer Wiener

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	12	9,2	2,8
brand for children	2	9,2	-7,2
brand for mature people	15	9,2	5,8
brand for young people	3	9,2	-6,2
family brand	19	9,2	9,8
female brand	4	9,2	-5,2
fun brand	6	9,2	-3,2
innovative brand	2	9,2	-7,2

male brand	5	9,2	-4,2
premium/luxury	12	9,2	2,8
romantic brand	6	9,2	-3,2
serious brand	7	9,2	-2,2
traditional brand	26	9,2	16,8
Total	119		

Test Statistics

	brandimage_code
Chi-Square	69,882[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 9,2.

Vaalia Yoghurt

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	12	7,3	4,7
brand for children	10	7,3	2,7
brand for mature people	7	7,3	-,3
brand for young people	10	7,3	2,7

family brand	9	7,3	1,7
female brand	6	7,3	-1,3
fun brand	9	7,3	1,7
innovative brand	10	7,3	2,7
male brand	2	7,3	-5,3
premium/luxury	3	7,3	-4,3
romantic brand	1	7,3	-6,3
serious brand	5	7,3	-2,3
sportive/active brand	10	7,3	2,7
traditional brand	8	7,3	,7
Total	102		

Test Statistics

	brandimage_code
Chi-Square	20,706[a]
Df	13
Asymp. Sig.	,079

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,3.

Raffaello

brandimage_code

	Observed N	Expected N	Residual

basic/affordable brand	3	8,4	-5,4
brand for children	2	8,4	-6,4
brand for mature people	16	8,4	7,6
brand for young people	1	8,4	-7,4
family brand	12	8,4	3,6
female brand	8	8,4	-,4
fun brand	2	8,4	-6,4
innovative brand	2	8,4	-6,4
male brand	2	8,4	-6,4
premium/luxury	17	8,4	8,6
romantic brand	14	8,4	5,6
serious brand	16	8,4	7,6
sportive/active brand	1	8,4	-7,4
traditional brand	22	8,4	13,6
Total	118		

Test Statistics

	brandimage_code
Chi-Square	85,593[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 8,4.

Singapore Airlines

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	2	10,7	-8,7
brand for children	4	10,7	-6,7
brand for mature people	13	10,7	2,3
brand for young people	3	10,7	-7,7
family brand	13	10,7	2,3
female brand	7	10,7	-3,7
fun brand	2	10,7	-8,7
innovative brand	14	10,7	3,3
male brand	3	10,7	-7,7
other	1	10,7	-9,7
premium/luxury	27	10,7	16,3
romantic brand	21	10,7	10,3
serious brand	22	10,7	11,3
sportive/active brand	7	10,7	-3,7
traditional brand	22	10,7	11,3
Total	161		

Test Statistics

	brandimage_code
Chi-Square	101,081[a]
Df	14

Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,7.

8.1.6.4   Brand image_jingles_after commercial

NeNe Chicken

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	45	14,5	30,5
brand for children	16	14,5	1,5
brand for mature people	2	14,5	-12,5
brand for young people	41	14,5	26,5
family brand	31	14,5	16,5
female brand	7	14,5	-7,5
fun brand	33	14,5	18,5
innovative brand	4	14,5	-10,5
male brand	2	14,5	-12,5
other	2	14,5	-12,5
premium/luxury	1	14,5	-13,5
sportive/active brand	3	14,5	-11,5
traditional brand	2	14,5	-12,5
Total	189		

Test Statistics

	brandimage_ code
Chi-Square	230,783[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 14,5.

Dallmayr Prodomo

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	3	9,3	-6,3
brand for mature people	18	9,3	8,7
brand for young people	1	9,3	-8,3
family brand	7	9,3	-2,3
female brand	2	9,3	-7,3
innovative brand	2	9,3	-7,3
male brand	2	9,3	-7,3
premium/luxury	28	9,3	18,7
romantic brand	2	9,3	-7,3
serious brand	15	9,3	5,7
traditional brand	22	9,3	12,7
Total	102		

Test Statistics

	brandimage_ code
Chi-Square	102,039[a]

Df	10
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 9,3.

Eis.de

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	7	10,2	-3,2
brand for mature people	10	10,2	-,2
brand for young people	23	10,2	12,8
female brand	32	10,2	21,8
fun brand	18	10,2	7,8
innovative brand	6	10,2	-4,2
male brand	6	10,2	-4,2
other	3	10,2	-7,2
premium/luxury	4	10,2	-6,2
romantic brand	15	10,2	4,8
serious brand	1	10,2	-9,2
sportive/active brand	6	10,2	-4,2
traditional brand	1	10,2	-9,2
Total	132		

Test Statistics

	brandimage_ code
Chi-Square	102,985[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 10,2.

Kinder Surprise

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	17	12,0	5,0
brand for children	49	12,0	37,0
brand for young people	7	12,0	-5,0
family brand	35	12,0	23,0
female brand	1	12,0	-11,0
fun brand	27	12,0	15,0
male brand	1	12,0	-11,0
other	1	12,0	-11,0
premium/luxury	1	12,0	-11,0
serious brand	1	12,0	-11,0
sportive/active brand	1	12,0	-11,0
traditional brand	3	12,0	-9,0

Total	144		

Test Statistics

	brandimage_code
Chi-Square	248,333[a]
Df	11
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 12,0.

KitKat

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	29	15,1	13,9
brand for children	18	15,1	2,9
brand for mature people	8	15,1	-7,1
brand for young people	29	15,1	13,9
family brand	38	15,1	22,9
female brand	3	15,1	-12,1
fun brand	36	15,1	20,9
innovative brand	1	15,1	-14,1

male brand	4	15,1	-11,1
other	2	15,1	-13,1
sportive/active brand	12	15,1	-3,1
traditional brand	1	15,1	-14,1
Total	181		

Test Statistics

	brandimage_code
Chi-Square	149,497[a]
Df	11
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 15,1.

Meow Mix

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	16	7,4	8,6
brand for mature people	3	7,4	-4,4
family brand	16	7,4	8,6
female brand	9	7,4	1,6
fun brand	2	7,4	-5,4

innovative brand	1	7,4	-6,4
other	7	7,4	-,4
premium/luxury	9	7,4	1,6
serious brand	6	7,4	-1,4
sportive/active brand	1	7,4	-6,4
traditional brand	11	7,4	3,6
Total	81		

Test Statistics

	brandimage_ code
Chi-Square	40,543[a]
Df	10
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 7,4.

Müller Milch

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	21	11,0	10,0
brand for children	13	11,0	2,0

brand for young people	23	11,0	12,0
family brand	10	11,0	-1,0
female brand	1	11,0	-10,0
fun brand	15	11,0	4,0
innovative brand	3	11,0	-8,0
male brand	4	11,0	-7,0
sportive/active brand	17	11,0	6,0
traditional brand	3	11,0	-8,0
Total	110		

Test Statistics

	brandimage_code
Chi-Square	52,545[a]
Df	9
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 11,0.

Oscar Mayer Wiener

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	22	14,5	7,5
brand for children	26	14,5	11,5

brand for mature people	2	14,5	-12,5
brand for young people	7	14,5	-7,5
family brand	34	14,5	19,5
fun brand	8	14,5	-6,5
innovative brand	2	14,5	-12,5
traditional brand	15	14,5	,5
Total	116		

Test Statistics

	brandimage_code
Chi-Square	67,586[a]
Df	7
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 14,5.

Vaalia Yoghurt

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	19	8,3	10,7
brand for children	2	8,3	-6,3

brand for mature people	10	8,3	1,7
brand for young people	5	8,3	-3,3
family brand	14	8,3	5,7
female brand	27	8,3	18,7
fun brand	4	8,3	-4,3
innovative brand	4	8,3	-4,3
other	1	8,3	-7,3
premium/luxury	3	8,3	-5,3
romantic brand	2	8,3	-6,3
serious brand	2	8,3	-6,3
sportive/active brand	15	8,3	6,7
Total	108		

Test Statistics

	brandimage_code
Chi-Square	95,426[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 8,3.

Raffaello

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	6	6,9	-,9
brand for children	1	6,9	-5,9
brand for mature people	5	6,9	-1,9
brand for young people	8	6,9	1,1
family brand	9	6,9	2,1
female brand	11	6,9	4,1
fun brand	3	6,9	-3,9
innovative brand	3	6,9	-3,9
male brand	3	6,9	-3,9
premium/luxury	12	6,9	5,1
romantic brand	23	6,9	16,1
serious brand	2	6,9	-4,9
sportive/active brand	1	6,9	-5,9
traditional brand	9	6,9	2,1
Total	96		

Test Statistics

	brandimage_code
Chi-Square	66,458[a]
Df	13
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 6,9.

Singapore Airlines

brandimage_code

	Observed N	Expected N	Residual
basic/affordable brand	4	11,4	-7,4
brand for children	1	11,4	-10,4
brand for mature people	14	11,4	2,6
brand for young people	4	11,4	-7,4
family brand	9	11,4	-2,4
female brand	2	11,4	-9,4
fun brand	1	11,4	-10,4
innovative brand	12	11,4	,6
premium/luxury	44	11,4	32,6
romantic brand	3	11,4	-8,4
serious brand	30	11,4	18,6
sportive/active brand	5	11,4	-6,4
traditional brand	19	11,4	7,6
Total	148		

Test Statistics

	brandimage_ code
Chi-Square	176,122[a]
Df	12
Asymp. Sig.	,000

a. 0 cells (0,0%) have expected frequencies less than 5. The minimum expected cell frequency is 11,4.

8.2 Music Scores

NeNe Chicken

Noted down by Moritz Thiele

Dallmayr Prodomo

Derived from hattwatt,2003

Eis.de

♩ = 130

Noted down by Moritz Thiele

Kinder Surprise

Derived from propianino,n.d.

KitKat

Swing ♩ = 120

Noted down by Nikolai Zastsenski

MeowMix

Derived from xxXMr.Awesome360Xxx, 2016

Müller Milch

Derived from Molkerei Alois Müller GmbH & Co. KG, 2016

Oscar Mayer Wiener

Derived from Anon., 2016

Vaalia Yoghurt

Noted down by Sabina Mirzayeva

Raffaello

Derived from Anon., 2016

Singapore Airlines

Noted down by Nikolai Zastsenski

9   References

Allan, D., 2008. A content analysis of music placement in prime-time television advertising. *Journal of Advertising Research,* pp. 48(3), 404-17.

Alois Dallmayr, 2016a. *Alois Dallmayr.* [Online]
Available at: http://www.dallmayr.de/unternehmen/
[Accessed 16 06 2016].

Alois Dallmayr, 2016b. *Alois Dallmayr.* [Online]
Available at: http://www.dallmayr.de/kaffee/unsere-marken/prodomo/
[Accessed 16 06 2016].

Alpert, J. I. & Alpert, M. I., 1991. Contributions From a Musical Perspective on Advertisment and Consumer Behaviour. *Advances in Consumer Research*, Volume 18, pp. 232-238.

Anon., 2016. *Amazon.* [Online]
Available at: https://s3.amazonaws.com/gs-geo-images/80747add-46c1-4cac-9e12-9714bc1910ee_l.jpg
[Accessed May 2016].

Anon., 2016. *http://sheets-piano.ru/.* [Online]
Available at: sheets-piano.ru/wp-content/uploads/2014/02/%D0%9C%D1%83%D0%B7%D1%8B%D0%BA%D0%B0-%D0%B8%D0%B7-%D1%80%D0%B5%D0%BA%D0%BB%D0%B0%D0%BC%D1%8B-%D0%A0%D0%B0%D1%84%D0%B0%D1%8D%D0%BB%D0%BB%D0%BE.pdf
[Accessed May 2016].

Baltezarević, R. & Baltezarević, V., 2014. Neuromarketing . A new Approach to Theory of Communication. In: *Management, Marketing and Communication: Current and Future Trends.* Belgrade: Megatrend University, pp. 259-272.

Burgoyne, P., 2015. Original Soundtrack. *Creative Review,* Issue 1, pp. 34-36.3p.

Dess, N. K., 2011. *Psychology Today.* [Online]
Available at: https://www.psychologytoday.com/articles/200008/music-the-mind
[Accessed 01 May 2016].

Dummer, N., 2015. *Wirtschaftswoche.* [Online]
Available at: http://www.wiwo.de/unternehmen/handel/beate-uhse-eis-de-amorelie-die-renaissance-des-erotikhandels/11838356.html
[Accessed 16 06 2016].

Eis.de, n.d. *Eis.de.* [Online]
Available at: http://www.eis.de/ueber-uns
[Accessed 16 06 2016].

Fahey, C., 2013-2014. Beyond jingles and needle drops: What every brand needs to know about audio branding's power to persuade. *Journal of Brand Strategy*, 2(4), pp. 347-354.

Feit, S., 2007. Neuromarketing and diversity go hand in hand. *Advertising Age (Midwest Region Edition),* 5 November.78(44).

Ferrero, 2016. *Ferrero.* [Online]
Available at: https://www.ferrero.com/products/ferrero-pralines/raffaello
[Accessed 20 06 2016].

Fraser, C., 2014. Music-evoked images: Music that inspired them and their influences on brand and message recall in the short and the longer term. *Psychology and Marketing ,* Issue 31 (10), pp. 813-827.

Galizio, M. & Hendrick, C., 1972. Effects of musical accompaniment on attitude: The guitar as a prop for persuasion. *Journal of Applied Social Psychology*, Dec, 2(4), pp. 350-359.

Gobe, M., 2001. *Emotional Branding: the new paradigm for connecting brands to people.* New York: Allworth Press.

Godin, S., 2007. *Permission marketing with a new introduction.* London: Simon & Schuster UK Ltd..

Gregory S. Berns, S. E. M., 2012. A neural predictor of cultural popularity. *Journal of Consumer Psychology,* Issue 22, pp. 154-160.

hattwatt, 2003. *hattwatt.de.* [Online]
Available at: http://www.hattwatt.de/noten/prodomo.gif
[Accessed May 2016].

Häusel, H.-G., 2012. *Neuromarketing - Erkenntnisse der Hirnforschung für Markenführung, Werbung und Verkauf.* 2. ed. Freiburg.München: Haufe Gruppe.

Hecker, S., 1984. Music for advertising effect. *Psychology and Marketing*, 1(3-4), pp. 3-8.

Hevner, K., 1935. The effective character of the major and minor modes in music. *American Journal of Psychology*, p. 246.

Hsu, M., 2016. *Neuromarketing: inside the mind of the consumer,* Berkeley: Haas School of Business and Helen Wills Neuroscience Institute, University of California.

Huron, D., 1989. Music in Advertisement: An Analytic Paradigm. *The Musical Quarterly*, 73(4).

Ivar Vermeulen, C. J. B., 2016. Effects of Music in Advertising: Three Experiments Replicating Single-Exposure Musical Conditioning of Consumer Choice (Gorn 1982) in an Individual Setting. *Journal of Advertising,* pp. 45 (1), 53-61.

Johnson, S., 2014. *New Research Sheds Light on Daily Ad Exposures.* [Online]

Available at: https://sjinsights.net/2014/09/29/new-research-sheds-light-on-daily-ad-exposures/

[Accessed 2016].

Kinder Surprise, 2016a. *Kinder Surprise.* [Online]

Available at: http://www.kinder.co.uk/en/the-kinder-story

[Accessed 16 06 2016].

Kinder Surprise, 2016b. *Kinder Surprise.* [Online]

Available at: http://www.kinder.co.uk/en/kinder-surprise

Kinder Surprise, 2016c. *Kinder Surprise.* [Online]

Available at: http://www.kinder.co.uk/en/about-us

[Accessed 16 06 2016].

Kraft Foods, 2014a. *Kraft Foods.* [Online]

Available at: http://www.oscarmayer.com/our-story

[Accessed 20 06 2016].

Kraft Foods, 2014b. *Kraft Foods.* [Online]

Available at: http://www.oscarmayer.com/wienermobile#where-is-it-now

[Accessed 20 06 2016].

Krishnan, V. et al., 2014. Musical intelligence: explication, measurement, and implications for consumer behavior. *Journal of Consumer Marketing*, 31(4), pp. 278-289.

Lee, N. B. A. J. &. C. L., 2007. What is _neuromarketing'? A discussion and agenda for future research.. *International Journal of Psychophysiology, 63(2)*, pp. 199-204.

Maarten A.S. Boksem, A. S., 2015. Brain responses to movie trailers predict individual preferences for movies and their population-wide commercial success. *Journal of Marketing Research,* Issue Vol LII August 2015, pp. 482-492.

Meow Mix, 2014. *Meow Mix.* [Online]
Available at: http://www.meowmix.ca/
[Accessed 16 06 2016].

Meyer, L. B., 1956. *Emotion and Meaning in Music.* Chicago and London: The University of Chicago Press.

Molkerei Alois Müller GmbH & Co. KG, 2016. *European Intellectual Property Office.*
[Online]
Available at: https://euipo.europa.eu/eSearch/#details/trademarks/006833818
[Accessed May 2016].

Möll, T., 2007. *Messung und Wirkung von Markenemotionen.* 1 ed. Wiesbaden: Deutscher Universitäts-Verlag, GWV Fachverlage GmbH.

Morin, C., 2011. Neuromarketing: The New Science of Consumer Behaviour. *Society*, March, 48(2), pp. 131-135.

Morris, J. D. & Boone, M. A., 1998. The Effects of Music on Emotional Response, Brand Attitude, and Purchase Intent in an Emotional Advertising Condition. *Advances in Consumer Research*, Volume 25, pp. 218-526.

Müller Milch, 2016. *Müller Milch.* [Online]
Available at: https://www.muellermilch.de/zu-mueller/mueller-story/
[Accessed 16 06 2016].

NeNe Chicken, 2009. *NeNe Chicken.* [Online]
Available at: http://english.nenechicken.com/Company_02.html
[Accessed 16 06 2016].

Nestlé, 2016a. *Nestlé.* [Online]
Available at:
https://www.nestleprofessional.com/uk/en/SiteArticles/Pages/History_of_KitKat.aspx?Url

Referrer=https%3a%2f%2fwww.google.de%2f

[Accessed 16 06 2016].

Nestlé, 2016b. *Nestlé.* [Online]

Available at: http://www.nestle.com/brands/allbrands/kit-kat

[Accessed 16 06 2016].

Palghat, V. K., 2009. *Hearing, Remembering, and Branding: Guidelines for Creating Sonic Logos.* s.l.:s.n.

Palghat, V. K., 2009. *Hearing, Remembering, and Branding: Guidelines for Creating Sonic Logos.* University of Cincinnati: s.n.

Plassmann, H., Zoëga Ramsøy, T. & Milosavljevic, M., 2012. Branding the brain: A critical review and outlook. *Journal of Consumer Psychology*, Volume 22, pp. 18-36.

propianino, n.d. *propianino.* [Online]

Available at: http://propianino.ru/wp-content/uploads/2012/05/Da-zdravstvuet-sjurpriz1.png

[Accessed May 2016].

Rutherford, P., 2006. *About music in advertising and production.* [Online]

Available at: https://jazz.unt.edu/node/410

[Accessed 20 June 2016].

Rutherford, P., 2006. *https://jazz.unt.edu/node/410.* [Online]

Available at: https://jazz.unt.edu/node/410

[Accessed 2006].

Ryo, 2012. *skeptikai.* [Online]

Available at: http://skeptikai.com/2012/05/12/advertising-to-the-brain-is-neuromarketing-ethical/

[Accessed 2016].

Scott, L. M., 1990. Understanding Jingles and Needledrop: A Rhetorical Approach to Music in Advertisement. *Journal of Consumer Research*, Volume 17.

Sharad Agarwal, T. D., 2015. Neuromarketing and consumer neuroscience: current understanding and the way forward. *Decision*, December, pp. 457-462.

Shiv, B. & Yoon, C., 2012. Integrating neurophysiological and psychological approaches: Towards an advancement of brand insights. *Journal of Consumer Psychology*, 22(1), pp. 3-6.

Silberstein, R. B., 2008. Brain activity correlates of consumer brand choice shift associated with television advertising. *International Journal of Advertisisng*, January, 27(3).

Singapore Airlines, 2016a. *Singapore Airlines.* [Online]
Available at: http://www.singaporeair.com/en_UK/us/flying-withus/our-story/lengths-we-goto/
[Accessed 20 06 2016].

Singapore Airlines, 2016b. *Singapore Airlines.* [Online]
Available at: http://www.singaporeair.com/en_UK/us/flying-withus/our-story/our-fleet/
[Accessed 20 06 2016].

Singapore Airlines, 2016c. *Singapore Airlines.* [Online]
Available at: http://www.singaporeair.com/en_UK/us/flying-withus/our-story/singapore-girl/
[Accessed 20 06 2016].

Singapore Airlines, 2016d. *Singapore Airlines.* [Online]
Available at: http://www.singaporeair.com/en_UK/us/flying-withus/our-story/awards/
[Accessed 20 06 2016].

Siteur, W., 2016. *https://www.inperfectpitch.com/blog/.* [Online]
Available at: https://www.inperfectpitch.com/blog/
[Accessed 23 June 2016].

Siteur, W., 2016. *Music for commercials & Audio Logos: MRI Brain Research.* [Online]
Available at: https://www.inperfectpitch.com/blog/
[Accessed 23 June 2016].

Statista Inc., 2017. *Statista.* [Online]
Available at: https://www.statista.com/statistics/236958/advertising-spending-in-the-us/

Statista, 2016. *Statista.* [Online]
Available at: http://de.statista.com/unternehmen/332790/eisde-gmbh
[Accessed 16 06 2016].

Tsay, C.-J., 2010. From Ear to Brain, From Heart to Pocket: Branding Challenges and Possibilities in the Music Industry. *Advances in Consumer Research*, Volume 37, pp. 130-133.

Vaalia, 2015a. *Vaalia.* [Online]
Available at: http://www.vaalia.com.au/benefits/
[Accessed 20 06 2016].

Vaalia, 2015b. *Vaalia.* [Online]
Available at: http://www.vaalia.com.au/about/
[Accessed 20 06 2016].

Vaalia, 2015c. *Vaalia.* [Online]
Available at: http://www.vaalia.com.au/
[Accessed 20 06 2016].

Walvis, T. H., 2008. Three laws of branding: Neuroscientific foundations of effective brand building. *Journal of Brand Management*, Dec., 16(3), pp. 176-194.

Wang Yong J., M. S. M., 2008. Validity, Reliability and Applicability of Psychophysiological Techniques in Marketing Research. *Psychology and Marketing,* Issue 25(2), pp. 197-232.

xxXMr.Awesome360Xxx, 2016. *MuseScore2.* [Online]
Available at:
file:///C:/Users/s/Documents/MuseScore2/Partituren/Music%20scores/Meow%20Mix%20_%20MuseScore.htm
[Accessed May 2016].

Yue, N. P., 2011. *An Analysis on the Effectiveness of Music in Advertising towards Consumers' Buying Behavior.* UniversitiI Tunku Abdul Rahman: s.n.