

The effect of Dutch cover songs versus original English songs and instrumental versions in commercials on Dutch consumers' attitude towards the advertisement, attitude towards the product, purchase intention and product recall

Master Thesis

Radboud University Nijmegen, Faculty of arts

Name: Merle de Haas

Student number: s1062011

Study: Master International Business Communication

Supervisor: Dr. Frank van Meurs

Second assessor: Dr. Brigitte Planken

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Abstract

Interlingual cover songs are songs that are sung in a different language than the original. So far, little attention has been given to interlingual cover versions. Therefore, the purpose of this study was to determine to what extent interlingual cover versions, original English songs and instrumental versions in commercials result in differences in the attitude towards the advertisement, attitude towards the product, purchase intention and product recall. Furthermore, the purpose of the study was also to determine which variables can predict the attitude towards the advertisement, attitude towards the product, purchase intention and product recall.

A total of 116 participants evaluated three commercials with English original songs, a Dutch cover song or the instrumental version. They evaluated the commercials on attitude towards the advertisement, attitude towards the product, purchase intention and product recall, and the songs on attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial.

The results showed that the version of the song did not have an effect on the attitude towards the advertisement, purchase intention and product recall, but it did have an effect on the attitude towards the product. Participants who viewed the commercials with the instrumental version liked the product more than participants who viewed the commercials with the English song. Furthermore, the version of the song also had an effect on the attitude towards the song, emotionality of the song, attitude towards the artist and the fit between song and commercial. Participants liked the Dutch songs less than the English songs and instrumental versions. Additionally, the Dutch songs were perceived as less emotional than the English songs. Furthermore, the Dutch artists were liked less than the English and instrumental artists. Finally, the Dutch songs fitted less with the commercials than the English songs and instrumental versions. Finally, the attitude towards the song and emotionality of the song positively predicted the attitude towards the advertisement, emotionality of the song positively predicted purchase intention, and understanding of the song positively predicted product recall. No variables were found to predict the attitude towards the product.

Thus, to increase the attitude towards an advertisement, purchase intention and product recall it is better to use English original songs in a commercial than Dutch cover versions.

Introduction

Have you ever heard a song in your first language and thought to yourself “this sounds familiar”? If so, it is possible that you heard an interlingual cover version, which is a cover that is sung in a different language than the original (Susam-Saraeva, 2019). There are many Dutch artists who have made interlingual cover versions. Examples are André Hazes with his songs “Zij gelooft in mij” and “Een beetje verliefd”, Jeroen van der Boom with his song “Jij bent zo” and BLØF & Geike Arnaert with their song “Zoutelande” (Van Dorp, 2015). So far, little attention has been given to interlingual cover versions (Susam-Saraeva, 2019). However, investigating whether commercials with Dutch interlingual cover versions are evaluated differently than commercials with the original song could be interesting for marketing and communications professionals, because using the right song might increase the attitude towards the advertisement, attitude towards the product and purchase intention.

Previous research has found that in some cases music in commercials can have an effect on emotional response, brand attitude and purchase intent (Morris & Boone, 1998; Park & Young, 1986). Furthermore, Allan (2006) found that using songs with vocals is more effective in advertising than instrumental songs. Dragojevic and Giles (2016) showed that fluent processing elicits a more positive affective reaction and creates more positive language attitudes, whereas this is the opposite for disfluent processing. Considering a first language is easier to process than a second language (Cristia et al., 2012), it could be expected that songs in someone’s first language elicit more positive reactions than songs in someone’s second language. Additionally, previous research has shown that communication in someone’s first language is perceived as more emotional than in someone’s second language (Dewaele, 2013; Puntoni et al., 2009). Thus, it can be expected that songs in Dutch generate a more positive attitude and more emotions than songs in English. Because of evaluative conditioning, these positive attitudes could in turn spill over to the commercials and products (Eifert, Craill, Carey & O’Connor, 1988; Gorn, 1982). However, Kellaris and Cox (1989) did not find that appealing or unappealing music could condition product preferences. Thus, it is unclear whether music can actually condition commercial attitudes and product preferences.

Since no research has been done on the use of interlingual cover versions in commercials and contrasting findings have been found on whether music can condition product preferences, the current study investigates whether commercials with a Dutch cover song are evaluated more positively than commercials with the English original song and/or the instrumental version.

Music in commercials

According to Dunbar (1990), when music is used in commercials, it influences the response to the commercial, because it makes someone watch or listen in a different way. If music is used well in commercials, it can give an emotional dimension to the brand and the consumer proposition. Additionally, music can modify the look of the commercial and the sound of the words used, and it is also more memorable than when only words are used.

There are many ways in which music can be used in commercials. Dunbar (1990) discusses seven different ways: (1) It can be used to function as pure background, (2) to draw attention to or to enhance the action on the screen, (3) to enhance or establish an emotion or mood, (4) to establish a time period or location, (5) to use the music as a brand signature, (6) to deliver a sales message by using a jingle or (7) to communicate without spoken words (because the topic could be sensitive). Furthermore, music in commercials can be distinguished into foreground music and background music (Lantos & Craton, 2012). Foreground music is an important part of the commercial, which plays a message-enhancing role. The music tries to be distinctive and attention getting, and usually contains lyrics. As opposed to foreground music, background music is less noticeable and tends to be instrumental and less distinctive (Alpert & Alpert, 1991). Foreground music can have a positive effect on recall of advertising slogans (Yalch, 1991). Yalch (1991) found that when slogans are included as foreground music in a commercial, the slogan is better recalled than when the same verbal material is presented with background music.

The use of music in commercials can have an effect on emotional response, brand attitude and purchase intent (Morris & Boone, 1998; Park & Young, 1986). A study by Morris and Boone (1998) found that when music was added to commercials, participants had a different (for some ads more positive and for some ads more negative) emotional response, brand attitude and purchase intent towards some of the commercials than when no music was used. However, because this effect was only found for some of the commercials and not for all of them, it is unclear whether music has a strong effect. Additionally, Park and Young (1986) found that the use of music in commercials only had a positive effect on brand attitude with subjects who were in a low involvement condition, whereas the use of music in commercials had a distracting effect on subjects who were in a cognitive involvement condition.

According to Lantos and Craton (2012), the music which is used in commercials can have three possible origins: (1) An original song which is specifically written for a commercial, (2) an existing composition which can be copyrighted, or (3) adapted music

which alters existing music to some extent. According to Lantos and Craton (2012), research which compares the effectiveness of these different musical origins has been scarce and has yielded mixed results. However, they do not discuss these mixed results. Allan (2006) found that using an existing song in commercials is more effective to gain attention and recall when someone finds personal significance (the degree of emotional meaning the artist or the song has for the individual) in the song, whereas an adapted song was more effective when someone does not find personal significance in the song.

Furthermore, it has been demonstrated that using songs with vocals is more effective in advertising than instrumental songs (Allan, 2006). Allan (2006) found that the use of songs with vocals, either original or adapted songs, created a better attention to commercials and a better brand recall than commercials with instrumental songs or no songs. Additionally, Lantos and Craton (2012) called for more extensive research on the difference in the use versus no use of lyrics in foreground music in commercials.

Finally, Oakes (2007) found that a fit between the song lyrics and the advertising message resulted in a higher attitude towards the advertisement and brand.

Language in commercials

Although no specific research has been done on the effect of language use in music in advertising, many studies have been conducted on language use in advertising (Hornikx & Hof, 2008; Hornikx, Van Meurs & De Boer, 2010; Hornikx, Van Meurs & Hof, 2013; Hornikx & Van Meurs, 2020; Nederstigt & Hilberink-Schulpen, 2018).

The foremost reason why foreign languages are used in advertising is to increase the curiosity and attention of consumers (Hornikx & Van Meurs, 2020, p. 83; Nederstigt & Hilberink-Schulpen, 2018). However, considering that English is used very widespread in advertising, distinctiveness, which is the driver of curiosity and attention, might play a less important role (Hornikx & Van Meurs, 2020, p. 84). Furthermore, considering that English music is very popular in the Netherlands, it is expected that in the current study these songs do not attract greater attention to the commercials than Dutch songs.

Previous research on the effect of foreign languages on recall has yielded mix results (Hornikx & Van Meurs, 2020, p. 86). Some research has found that using a foreign language can lead to better recall, because the language is more complex, which leads to deeper processing. However, different studies found that because the foreign language is more complex this hinders recall (Hornikx & Van Meurs, 2020, p. 86). It is unclear whether the language of a song in a commercial has an effect on recall.

Furthermore, previous research has shown that the use of foreign languages in advertising is only effective when the language is congruent with the product that is advertised, but not when the language is incongruent (Hornikx & Hof, 2008; Hornikx et al., 2013). Congruent products and languages are for example when wine is advertised in French, or beer in German. Furthermore, Hornikx et al. (2010) found that when English slogans were easy to comprehend they were preferred instead of Dutch slogans, whereas when the English slogans were difficult to comprehend the participants had no preference in language. However, Nederstigt and Hilberink-Schulpen (2018) found that overall the use of foreign languages did not make a commercial more effective than when the native language was used. Thus, the findings on this topic are mixed. Considering that the current study does not focus on products that are congruent with the language, it can be expected that commercials with English songs are not more effective than commercials with Dutch cover songs.

Processing fluency

When someone listens to a song and finds it hard to understand the lyrics, the person is less able to process the lyrics of the song. This is because of processing fluency, which is defined as the level of difficulty a person has with processing information (Dragojevic & Giles, 2016). Tasks can be ranked from costing low cognitive capacity (highly fluent) to costing very high cognitive capacity (highly disfluent). Dragojevic and Giles (2016) found that fluent processing elicits a more positive affective reaction and creates more positive language attitudes, whereas disfluent processing creates a more negative affective reaction and more negative language attitudes.

According to Cristia et al. (2012), processing a message in a foreign language costs more cognitive capacity (thus is highly disfluent) as opposed to processing a message in the native language. This indicates that a cover song in someone's native language should be easier to process than in a foreign language and therefore should generate more positive attitudes. This in turn could mean that a Dutch cover song is evaluated more positively than the original song.

Emotion

Previous research has shown that communication in someone's first language is perceived as more emotional than in someone's second language (Dewaele, 2013; Puntoni et al., 2009). This can have an effect on how advertisements are evaluated in someone's first or second language. Previous research has proven that the positive emotions which are evoked by an

advertisement positively correlate with the attitude towards the ad and the attitude towards the brand (Aaker et al., 1986; Batra & Ray, 1986; Brown et al., 1998; Burke & Edell, 1989; Edell & Burke, 1987; Eisend, 2011; Holbrook, 1987; Puntoni et al., 2009; Wu & Doodoo, 2017).

Thus, considering that the Dutch cover songs could be perceived as more emotional, which can lead to more positive emotions, it is possible that the commercials with Dutch cover songs are also evaluated more positively.

Cover songs in commercials

So far, no research has been done on the use of interlingual cover songs in commercials. However, it could be hypothesized that if Dutch cover songs are indeed evaluated more positively because the language is easier to process and generates more emotions, the positive attitudes could spill over to the commercials and products because of evaluative conditioning. Eifert et al. (1988) found that the affective responses obtained by music which was liked or disliked spilled over onto stimuli which were previously neutral, which changed the evaluations and preferences of the participants for these stimuli. Furthermore, Gorn (1982) also found that liked or disliked music affects product preferences. Therefore, if the current study shows that Dutch cover songs are preferred over the original songs, the advertisements and products are possibly evaluated better as well. However, in the study of Kellaris and Cox (1989) no evidence was found for the theory that music affects product preferences. Thus, it is unclear whether evaluative conditioning will have an effect in the current study. Furthermore, although there is evidence that processing fluency (Dragojevic & Giles, 2016) and the eliciting of more emotions (Dewaele, 2010; Puntoni et al., 2009) could have positive effects on the liking of the cover song because the cover song is in the participant's first language whereas the original song is in a foreign language, it is also possible that the cover song is disliked more than the original due to lack of originality. Listeners could be irritated by the changed lyrics (Allan, 2006). Furthermore, Lantos & Craton (2012) speculate that the attitude towards the artist could have a positive or negative impact on the liking of a commercial because it could be compared to the findings on celebrity endorsement. They state that celebrities, and hence artists, should be attractive, fit the brand and be credible. However, they state that research on this topic is lacking. In the current study, it could be possible that either the Dutch artists or the English artists are liked more, because they could be perceived as more attractive, a better fit with the brand or more credible.

Research questions

Although much research has been conducted on the use of music in commercials (Allan, 2006; Alpert & Alpert, 1991; Dunbar, 1990; Lantos & Craton, 2012; Morris & Boone, 1998; Oakes, 2007; Park & Young, 1986; Yalch, 1991), no research has been conducted yet on the use of interlingual cover songs in commercials (Susam-Saraeva, 2019). Furthermore, even though Allan (2006) found that the use of songs with vocals created a better attention to commercials and a better brand recall than commercials with instrumental songs or no songs, Lantos and Craton (2012) called for more extensive research on the difference in the use versus no use of lyrics in foreground music in commercials. Additionally, Oakes (2007) found that a fit between the song lyrics and the advertising message resulted in a higher attitude towards the advertisement and brand. However, because an interlingual cover version often contains somewhat different lyrics than the original song, there could be differences in fit with the advertising message between the interlingual cover version and the original song. This in turn could result in differences in attitude towards the advertisement and brand.

Earlier research has suggested that using foreign languages in commercials can be effective to attract attention to the commercial (Hornikx & Van Meurs, 2020, p. 83; Nederstigt & Hilberink-Schulpen, 2018), but this effect might be less strong when a song in English is used in a commercial than other foreign languages, because English-language music is so popular. Furthermore, mixed results have been found on the effect of foreign languages on recall (Hornikx & Van Meurs, 2020, p. 86). Some research has found that using a foreign language can lead to better recall, because the language is more complex, which leads to deeper processing. However, different studies found that because the foreign language is more complex this hinders recall (Hornikx & Van Meurs, 2020, p. 86). Additionally, because in someone's first language processing fluency is higher (Dragojevic & Giles, 2016) and more emotions are elicited (Dewaele, 2010; Puntoni et al., 2009), which in turn evokes more positive attitudes, it is possible that commercials with Dutch cover songs are evaluated more positively than commercials with English songs because of evaluative conditioning.

Even though Eifert et al. (1988) and Gorn (1982) found that because of evaluative conditioning music had an effect on product preferences, Kellaris and Cox (1989) did not find this. This raises the question whether the results of Eifert et al. (1988) and Gorn (1982) are generalizable. Additionally, it is also possible that the cover song is disliked more than the original because of irritation about the changed lyrics (Allan, 2006). Finally, the attitude

towards the artist could also have a positive or negative impact on the liking of a commercial (Lantos & Craton, 2012).

Since no research has been done on the use of interlingual cover versions in commercials and contrasting findings have been found on whether music can condition product preferences, this study aims to give a better insight into how consumers respond to a commercial with a Dutch cover song, an English original song and an instrumental version of the song. This might help people in the marketing and communications field to obtain a better understanding of how different versions of a song can have an influence on the attitude towards the advertisement, attitude towards the product, purchase intention and product recall. Therefore, the first research question of the present study is the following:

RQ1: To what extent does the use of interlingual cover versions, original songs and instrumental versions in commercials result in differences in the attitude towards the advertisement, attitude towards the product, purchase intention and product recall?

Furthermore, to gain a better insight into how different versions of a song can have an influence on the attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial, the second research question of the present study is the following:

RQ2: To what extent does the use of interlingual cover versions, original songs and instrumental versions in commercials result in differences in the attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, song attention, awareness of the type of song and fit between song and commercial?

Finally, to gain a better understanding into which variables have an effect on the attitude towards the advertisement, attitude towards the product, purchase intention and product recall, the third research question of the present study is the following:

RQ3: To what extent can attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention the song, awareness of the type of song and fit between song and commercial predict the attitude towards the advertisement, attitude towards the product, purchase intention and product recall?

Methodology

Materials

Participants viewed three commercials with either the original English version of a song, the Dutch cover version or the instrumental version. The songs were selected using SecondHandSongs (<https://secondhandsongs.com>). To be selected, a song had to have an original English version and a Dutch cover version. For the commercials, three existing commercials for fast moving consumer goods were chosen. Because purchase intention was measured, the products that were advertised in the commercial were products that are bought frequently and that can be used by both genders. The commercials contained no dialogue, because the songs were edited over the existing audio of the commercial. The commercials were selected using YouTube (<https://www.youtube.com/>). To make sure the commercials were not familiar to Dutch participants, only foreign or older commercials were used.

To choose the three best commercials for the experiment, a pre-test was conducted which was administered through Qualtrics. The participants watched nine commercials which were edited with the English version of the song. The commercials were edited using Windows Movie Maker. For a list of the brands, artists and songs that were used for the pre-test see table 1.

Table 1: Brands, artists and original songs that were used for the pre-test and the corresponding Dutch cover songs and artists.

Brand	Artist & original song	Artist & Dutch cover
1 Coca-Cola	Kid Rock – All summer long	Wim Soutaer – Heel de zomer lang
2 Merci	Adele – Make you feel my love	Jan Keizer – Dat je mijn liefde voelt
3 Heineken	The Rembrandts – I'll be there for you	The Kik – Ik sta klaar voor jou
4 Celebrations	Chef's Special – In your arms	The Kik - Schuilen bij Jou
5 Celebrations	Ed Sheeran – Thinking out loud	Niels & Wiels - Voor Altijd En Een Dag
6 Peroni	Alicia Keys – A woman's worth	Bart Peeters – Een echte vrouw
7 Budweiser	Common Linnets – Calm after the storm	The Kik – Stilte na de storm
8 Coca-Cola	The Script – The man who can't be moved	Nielson – De man die niet kan gaan
9 McDonald's	The Rembrandts – I'll be there for you	The Kik – Ik sta klaar voor jou

For the pre-test five items were constructed. The commercials were tested on the fit between the songs and commercials, product use, familiarity of the commercial, familiarity of the song and the credibility of the commercial. Song fit was measured using one seven-point Likert scale anchored by 'totally disagree – totally agree' following the statement "This song fits the commercial". Product use was measured using one seven-point Likert scale anchored by 'totally disagree – totally agree' following the statement "I use this product category in my everyday life". Familiarity of the commercial was measured using one seven-point Likert scale anchored by 'totally disagree – totally agree' following the statement "I've seen this commercial before". Familiarity of the song was measured using one seven-point Likert scale anchored by 'totally disagree – totally agree' following the statement "I know this song".

Finally, credibility of the commercial was measured using one seven-point Likert scale anchored by ‘totally disagree – totally agree’ following the statement “I could imagine seeing this commercial on television”.

For the results of the pre-test please see Appendix A. Because the commercials did not significantly differ on song fit, product use, familiarity of the commercial and credibility of the commercial, in theory all commercials could have been used for the experiment. However, because some cover songs were in Flemish, these were eliminated to prevent an effect of accents. Eventually three commercials were chosen which each advertised a different product category: a chocolate commercial, a beer commercial and a cola commercial. For a list of the brands, artists and songs that were used for the experiment see table 2.

Table 2: Brands, artists, original songs and Dutch cover songs that were used for the experiment.

Brand	Artist & original song	Artist & Dutch cover
1 Merci	Adele – Make you feel my love	Jan Keizer – Dat je mijn liefde voelt
2 Budweiser	Common Linnets – Calm after the storm	The Kik – Stilte na de storm
3 Coca-Cola	The Script – The man who can’t be moved	Nielson – De man die niet kan gaan

Subjects

In total 116 people participated in the study. Of the participants, 40 people watched the commercials with English songs, 37 watched the commercials with Dutch songs and 39 watched the commercials with the instrumental version. Twenty-five per cent of participants were male and 75% were female; 6% of the participants indicated high school as their highest degree, 22.4% indicated MBO (Secondary Vocational Education and Training) as their highest degree, 40.5% indicated HBO (Higher Vocational Education) as their highest degree and 31% indicated university as their highest degree. The average age of the participants was $M = 39.54$; $SD = 16.66$; range 19-84.

Age ($F(2, 113) < 1$), gender ($\chi^2(2) = 1.86, p = .396$), educational level ($\chi^2(6) = 5.44, p = .488$), self-assessed English proficiency ($F(2, 113) < 1$), self-assessed Dutch proficiency ($F(2, 113) < 1$), product use of chocolate ($F(2, 113) < 1$), product use of cola ($F(2, 113) < 1$), music preference of pop music ($F(2, 113) < 1$), music preference of country pop music ($F(2, 113) < 1$) and music preference of pop rock music ($F(2, 113) < 1$) were distributed equally across song conditions.

Product use of beer ($F(2, 113) = 3.57, p = .031$) was not distributed equally across song conditions. Participants who saw the commercials with instrumental music ($M = 3.82, SD = 2.24$) used beer more in their everyday life than participants who saw the commercials with English music ($p = .045$, Bonferroni-correction; $M = 2.63, SD = 2.06$). The Dutch and

instrumental condition did not significantly differ ($p = .113$) nor did the Dutch and English condition ($p = 1.000$).

Furthermore, a paired samples t-test showed a significant difference between the average self-assessed Dutch level and the average self-assessed English level ($t(115) = 10.78$, $p < .001$). The average self-assessed Dutch level ($M = 6.48$; $SD = 0.84$) was higher than the average self-assessed English level ($M = 5.26$; $SD = 1.40$).

Design

The current study used a between-subject design with three groups. One group viewed commercials with the English original song, one group viewed commercials with the Dutch cover version and one group viewed commercials with the instrumental version.

Instruments

The dependent variables in this study were attitude towards the advertisement, attitude towards the product, purchase intention, product recall, attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial. Note that all Cronbach's Alpha's were calculated across the three conditions and three commercials.

The attitude towards the advertisement was measured using five seven-point semantic differentials anchored by 'not nice – nice', 'engaging – boring', 'not original – original', 'attractive – not attractive' and 'interesting – not interesting' following the statement "I find this advertisement" (based on Hornikx & Hof, 2008). The reliability of 'Attitude towards the advertisement' comprising five items was good: $\alpha = .83$.

The attitude towards the product was measured using three seven-point semantic differentials anchored by 'not nice – nice', 'attractive – not attractive' and 'interesting – not interesting' following the statement "I find this product" (based on Hornikx & Hof, 2008). The reliability of 'Attitude towards the product' comprising three items was acceptable: $\alpha = .72$.

Purchase intention was measured using three seven-point semantic differentials anchored by 'I would definitely want to do – I would never want to do', 'I would not recommend my friends – I would recommend my friends' and 'is definitely not something for me – is definitely something for me' following the statement "Buying this product" (based on Hornikx & Hof, 2008). The reliability of 'Purchase intention' comprising three items was questionable: $\alpha = .69$. As noted before, the Cronbach's Alpha's were calculated across the

three conditions and three commercials, which explains the lower Alpha. If Cronbach's Alpha is calculated per product, the Alpha's are higher; the reliability of 'Purchase intention of product 1' was acceptable: $\alpha = .78$, the reliability of 'Purchase intention of product 2' was acceptable: $\alpha = .75$ and the reliability of 'Purchase intention of product 3' was acceptable: $\alpha = .77$.

Product recall was measured using the question "What product was advertised in commercial 1/2/3?". The answers were coded with 1 = mentioned the product, 2 = did not mention the product.

The attitude towards the song was measured using five seven-point semantic differentials anchored by 'not nice – nice', 'engaging – boring', 'not original – original', 'attractive – not attractive' and 'interesting – not interesting' following the statement "I find the song in the commercial" (based on Hornikx & Hof, 2008). The reliability of 'Attitude towards the song' comprising five items was excellent: $\alpha = .91$.

The understanding of the song was measured using three seven-point semantic differentials anchored by 'easy – difficult', 'incomprehensible – comprehensible' and 'complicated – simple' following the statement "I find the song in the commercial" (based on Hendriks, Van Meurs & Poos, 2017). The reliability of 'Understanding of the song' comprising three items was good: $\alpha = .82$.

The emotionality of the song was measured using one seven-point semantic differential anchored by 'unemotional – emotional' following the statement "Please indicate to what extent you find this song emotional" (based on Puntoni et al., 2009).

The attitude towards the artist was measured using five seven-point semantic differentials anchored by 'not nice – nice', 'engaging – boring', 'not original – original', 'attractive – not attractive' and 'interesting – not interesting' following the statement "I find the artist of this song" (based on Hornikx & Hof, 2008). The reliability of 'Attitude towards the artist' comprising five items was excellent: $\alpha = .93$.

The attention to the song was measured using the question "What stuck out to you in commercial 1/2/3?". The answers were coded with 1 = mentioned the song, 2 = did not mention the song.

The awareness of the type of song was measured using the statement "Song 1/2/3 is..." 'an original song', 'a cover song', 'an instrumental version' or 'I don't know'. The answers were coded with 1 = correct answer, 2 = incorrect answer.

The fit between song and commercial was measured using one seven-point Likert scale anchored by ‘totally not agree – totally agree’ following the statement “This song fits the commercial well”.

Finally, some background variables were measured. English and Dutch language competence were measured using the self-rating (foreign) language proficiency scale which is based on Flaitz (1988). To measure the self-assessed level, four seven-point Likert scales were used anchored by ‘poor – excellent’ following the statement ‘Please indicate how you would assess your competence for the following skills: ‘reading’, ‘writing’, ‘listening, and ‘speaking’. The reliability of ‘English proficiency’ comprising four items was excellent: $\alpha = .95$. The reliability of ‘Dutch proficiency’ comprising four items was excellent: $\alpha = .95$.

Product use was measured using one seven-point Likert scale anchored by ‘totally disagree – totally agree’ following the statement “I use this product in my everyday life”.

Furthermore, the participants were asked about their musical preferences. Musical preference was measured using one seven-point Likert scale anchored by ‘Not at all – Totally’ following the statement “Please indicate to what extent you like the following music genres: Pop, Country pop and Pop rock”.

Finally, the participants were asked about their age, gender and educational level.

Procedure

The experiment was administered through Qualtrics. The participants were approached through social media platforms such as WhatsApp, Instagram, Facebook and LinkedIn. The participants first read an introduction with the instruction that they would evaluate three commercials. The participants were not told what the actual purpose of the study was. After that, the participants were asked to give their consent to participate in the study. The participants were randomly assigned to one of the three conditions.

After each commercial, the participants first answered questions about their attention to the song, their attitude towards the commercial and product, and purchase intention. After that, the participants listened to the songs of the commercials. After each song, the participants answered questions about the fit of the song and commercial, their attitude towards the song, the understanding of the song, the emotionality of the song, their attitude towards the artist of the song and whether they knew the song. After answering questions about the songs, the participants answered questions about product recall, their awareness of the version of the song and product use. Finally, the participants were asked to self-assess

their Dutch and English language competence and to answer some questions about music preference and demographics.

Statistical analysis

For the pre-test, repeated measures analyses were used in which the commercial was the within-subject factor to compare the fit between the songs and commercials, product use, familiarity of the commercial, familiarity of the song and the credibility of the commercial.

To analyse the demographics of the participants, descriptives were used. One-way ANOVAs were used to test whether age, English and Dutch language proficiency, product use and music preference were distributed equally across the song groups. Finally, chi-square tests were used to test whether gender and educational level were distributed equally across the song groups. A paired samples t-test was used to test whether the English and Dutch language proficiency of the participants significantly differed.

Repeated measures analyses with version of the song as the between-subject factor and the commercial as the within-subject factor were used to compare the attitude towards the ad, attitude towards the product, purchase intention, attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist and fit between song and commercial.

Chi-square tests were used to test whether the version of the song had an influence on product recall, attention to the song and awareness of the type of song.

Finally, multiple regressions were used to test whether the attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial were predictors of attitude towards the ad, purchase intention, attitude towards the product and product recall.

Results

The purpose of this study was to determine to what extent interlingual cover versions, original English songs and instrumental versions in commercials result in differences in the attitude towards the advertisement, attitude towards the product, purchase intention, product recall, attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial. Furthermore, the purpose of the study was also to determine which variables can predict the attitude towards the advertisement, attitude towards the product, purchase intention and product recall.

The effects of song version and commercial on attitude towards the advertisement

A repeated measures analysis for attitude towards the advertisement with version of the song as between-subject factor and commercials as within-subject factor showed no significant main effect of version of the song ($F(2, 113) = 1.94, p = .149, \eta^2 = .03$) but a significant main effect of commercials ($F(2, 226) = 7.57, p < .001, \eta^2 = .06$). There was no significant interaction effect between version of the song and commercials ($F(4, 226) = 1.29, p = .275, \eta^2 = .02$). Participants liked the chocolate commercial ($M = 4.45, SD = 1.29$) less than the beer commercial ($p = .047, \text{LSD-correction}; M = 4.78, SD = 1.43$) and more than the cola commercial ($p = .047, \text{LSD-correction}; M = 4.12, SD = 1.45$). Additionally, participants liked the beer commercial ($M = 4.78, SD = 1.43$) more than the cola commercial ($p < .001, \text{LSD-correction}; M = 4.12, SD = 1.45$). Means and standard deviations for the attitude towards the advertisement in function of song version and commercials can be found in Table 3.

The effects of song version and commercial on attitude towards the product

A repeated measures analysis for attitude towards the product with version of the song as between-subject factor and commercials as within-subject factor showed a significant main effect of version of the song ($F(2, 113) = 3.43, p = .036, \eta^2 = .06$) and a significant main effect of commercials ($F(2, 226) = 17.95, p < .001, \eta^2 = .14$). There was no significant interaction effect between version of the song and commercials ($F(4, 226) = 1.99, p = .098, \eta^2 = .03$). Participants who viewed the commercials with the instrumental version of the song ($M = 4.41, SD = 0.17$) liked the products more than participants who viewed the commercial with the English version ($p = .013, \text{LSD-correction}; M = 3.79, SD = 0.17$). Participants who viewed the commercial with the Dutch version ($M = 3.94, SD = 0.18$) did not significantly differ from the instrumental version ($p = .065, \text{LSD-correction}; M = 4.41, SD = 0.17$) nor the

English version ($p = .540$, LSD-correction; $M = 3.79$, $SD = 0.17$). Additionally, participants liked chocolate ($M = 4.58$, $SD = 0.12$) more than beer ($p < .001$, LSD-correction; $M = 3.78$, $SD = 0.14$) and cola ($p < .001$, LSD-correction; $M = 3.78$, $SD = 0.14$). Beer and cola did not significantly differ ($p < 1.000$, LSD-correction). Means and standard deviations for the attitude towards the product in function of song version and commercials can be found in Table 3.

The effects of song version and commercial on purchase intention

A repeated measures analysis for purchase intention with version of the song as between-subject factor and commercials as within-subject factor showed no significant main effect of version of the song ($F(2, 113) = 1.36$, $p = .026$, $\eta^2 = .02$) but a significant main effect of commercials ($F(2, 226) = 18.17$, $p < .001$, $\eta^2 = .14$). There was no significant interaction effect between version of the song and commercials ($F(4, 226) = 1.49$, $p = .206$, $\eta^2 = .03$). The purchase intention for beer ($M = 3.59$, $SD = 0.13$) was lower than the purchase intention for chocolate ($p < .001$, LSD-correction; $M = 4.35$, $SD = 0.11$) and cola ($p < .001$, LSD-correction; $M = 4.52$, $SD = 0.13$). The purchase intention for chocolate and cola did not significantly differ ($p = .248$, LSD-correction). Means and standard deviations for purchase intention in function of song version and commercials can be found in Table 3.

Table 3: Means, standard deviations (between brackets) and n for attitude towards the advertisement, attitude towards the product and purchase intention in function of song version and commercials. 1 = low attitude/purchase intention, 7 = high attitude/purchase intention

Commercial	1 Chocolate		2 Beer		3 Cola	
	$M(SD)$	n	$M(SD)$	n	$M(SD)$	n
Song version						
<i>Attitude towards the advertisement</i>						
English	4.61 (1.30)	40	4.96 (1.41)	40	4.21 (1.55)	40
Dutch	4.00 (1.23)	37	4.47 (1.44)	37	4.17 (1.63)	37
Instrumental	4.72 (1.25)	39	4.89 (1.43)	39	3.97 (1.15)	39
Total	4.45 (1.29)	116	4.78 (1.43)	116	4.12 (1.45)	116
<i>Attitude towards the product</i>						
English	4.58 (1.34)	40	3.40 (1.52)	40	3.40 (1.52)	40
Dutch	4.57 (1.24)	37	3.63 (1.63)	37	3.63 (1.63)	37
Instrumental	4.60 (1.20)	39	4.31 (1.43)	39	4.31 (1.43)	39
Total	4.58 (1.25)	116	3.78 (1.56)	116	3.78 (1.56)	116
<i>Purchase intention</i>						
English	4.29 (1.11)	40	3.10 (1.35)	40	4.52 (1.46)	40
Dutch	4.43 (1.19)	37	3.72 (1.46)	37	4.51 (1.42)	37
Instrumental	4.33 (1.35)	39	3.95 (1.42)	39	4.54 (1.36)	39
Total	4.35 (1.21)	116	3.58 (1.44)	116	4.52 (1.40)	116

The effects of song version on product recall

A Chi-square test showed no significant relation between version of the song and product recall of the chocolate commercial ($\chi^2 (2) = 1.63, p = .444$). Furthermore, a Chi-square test showed no significant relation between version of the song and product recall of the beer commercial ($\chi^2 (2) = 1.15, p = .564$). Finally, a Chi-square test showed no significant relation between version of the song and product recall of the cola commercial ($\chi^2 (2) = 1.23, p = .540$). Table 4 displays the counts and percentages for the relation between type of song and product recall.

Table 4: Counts and percentages (between brackets) for relation between type of song and product recall.

Product recall	Type of song			Total Count (%)
	English Count (%)	Cover Count (%)	Instrumental Count (%)	
<i>Commercial 1</i>				
Mentioned the product	32a (80.0%)	30a (81.1%)	35a (89.7%)	97 (83.6%)
Did not mention the product	8a (20.0%)	7a (18.9%)	4a (10.3%)	19 (16.4%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 2</i>				
Mentioned the product	30a (75.0%)	25a (67.6%)	25a (64.1%)	80 (69.0%)
Did not mention the product	10a (25.0%)	12a (32.4%)	14a (35.9%)	36 (31.0%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 3</i>				
Mentioned the product	39a (97.5%)	34a (91.9%)	37a (94.9%)	110 (94.8%)
Did not mention the product	1a (2.5%)	3a (8.1%)	2a (5.1%)	6 (5.2%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)

The effects of song version and commercial on attitude towards the song

A repeated measures analysis for attitude towards the song with version of the song as between-subject factor and commercials as within-subject factor showed a significant main effect of version of the song ($F (2, 113) = 5.17, p = .007, \eta^2 = .08$) but no significant main effect of commercials ($F (2, 226) = 0.81, p = .446, \eta^2 = .01$). There was no significant interaction effect between version of the song and commercials ($F (4, 226) = 2.35, p = .055, \eta^2 = .04$). The Dutch cover version ($M = 4.02, SD = 0.18$) was liked less than the English version ($p = .003, \text{LSD-correction}; M = 4.78, SD = 0.17$) and the instrumental version ($p = .019, \text{LSD-correction}; M = 4.61, SD = 0.17$). The English and instrumental version did not significantly differ ($p = .481, \text{LSD-correction}$). Means and standard deviations for attitude towards the song in function of song version and commercials can be found in Table 7.

The effects of song version and commercial on understanding of the song

A repeated measures analysis for understanding of the song with version of the song as between-subject factor and commercials as within-subject factor showed no significant main effect of version of the song ($F(2, 113) = 0.06, p = .945, \eta^2 = .00$) and no significant main effect of commercials ($F(2, 226) = 0.21, p = .814, \eta^2 = .00$). However, there was a significant interaction effect between version of the song and commercials ($F(4, 226) = 3.44, p = .009, \eta^2 = .06$). To analyse the interaction effect, a one-way ANOVA was conducted for the three commercials separately. However, the one-way ANOVAs were not significant for commercial 1 (chocolate) ($F(2, 113) = 1.55, p = .216$), commercial 2 (beer) ($F(2, 113) = .25, p = .777$) and commercial 3 (cola) ($F(2, 113) = 1.79, p = .172$). Means and standard deviations for understanding of the song in function of song version and commercials can be found in Table 7.

The effects of song version and commercial on emotionality of the song

A repeated measures analysis for emotionality of the song with version of the song as between-subject factor and commercials as within-subject factor showed a significant main effect of version of the song ($F(2, 113) = 3.86, p = .024, \eta^2 = .06$) and a significant main effect of commercials ($F(2, 226) = 31.34, p < .001, \eta^2 = .22$). There was no significant interaction effect between version of the song and commercials ($F(4, 226) = 2.38, p = .053, \eta^2 = .04$).

The English versions of the songs ($M = 4.47, SD = 0.17$) were perceived as more emotional than the Dutch versions of the songs ($p = .006, \text{LSD-correction}; M = 3.78, SD = 0.18$). The instrumental versions of the songs ($M = 4.11, SD = 0.18$) did not significantly differ from the English versions ($p = .151, \text{LSD-correction}$) and Dutch versions ($p = .183, \text{LSD-correction}$). The song in the chocolate commercial ($M = 4.92, SD = 0.14$) was perceived as more emotional than the songs in the beer commercial ($p < .001, \text{LSD-correction}; M = 3.62, SD = 0.15$) and cola commercial ($p < .001, \text{LSD-correction}; M = 3.82, SD = 0.14$). The beer commercial and cola commercial did not significantly differ ($p = .271, \text{LSD-correction}$). Means and standard deviations for emotionality of the song in function of song version and commercials can be found in Table 7.

The effects of song version and commercial on attitude towards the artist

A repeated measures analysis for attitude towards the artist with version of the song as between-subject factor and commercials as within-subject factor showed a significant main

effect of version of the song ($F(2, 113) = 8.08, p < .001, \eta^2 = .13$) but no significant main effect of commercials ($F(1.95, 220.36) = 1.99, p = .141, \eta^2 = .02$).

The main effect of version of the song was qualified by a significant interaction effect between version of the song and commercials ($F(3.90, 220.36) = 2.96, p = .022, \eta^2 = .05$). Due to the fact that the assumption of sphericity was violated the F -value was calculated with Huynh-Feldt.

A one-way analysis of variance showed a significant effect of version of the song on attitude towards artist 1 ($F(2, 115) = 9.37, p < .001$). The Dutch artist (Jan Keizer) of song 1 (Dat je mijn liefde voelt) ($M = 3.98, SD = 1.16$) was liked less than the English artist (Adele) of song 1 (Make you feel my love) ($p < .001$, Bonferonni-correction; $M = 5.15, SD = 1.25$). The instrumental artist of song 1 ($M = 4.53, SD = 1.13$) did not significantly differ from the Dutch artist ($p = .136$, Bonferonni-correction) and the English artist ($p = .067$, Bonferonni-correction). Additionally, a one-way analysis of variance showed a significant effect of version of the song on attitude towards artist 2 ($F(2, 115) = 5.97, p = .003$). The Dutch artist (The Kik) of song 2 (Stilte na de storm) ($M = 3.72, SD = 1.46$) was liked less than the instrumental artist of song 2 ($p = .003$, Bonferonni-correction; $M = 4.86, SD = 1.46$). The English artist (The Common Linnets) of song 2 (Calm after the storm) ($M = 4.51, SD = 1.50$) did not significantly differ from the Dutch artist ($p = .059$, Bonferonni-correction) and the instrumental artist ($p = .895$, Bonferonni-correction). Finally, a one-way analysis of variance showed a significant effect of version of the song on attitude towards artist 3 ($F(2, 115) = 3.12, p = .048$). The Dutch artist (Nielson) of song 3 (De man die niet kan gaan) ($M = 3.94, SD = 1.39$) was liked less than the English artist (The Script) of song 3 (The man who can't be moved) ($p = .042$, Bonferonni-correction; $M = 4.66, SD = 1.18$). The instrumental artist of song 3 ($M = 4.28, SD = 1.25$) did not significantly differ from the Dutch artist ($p = .735$, Bonferonni-correction) and English artist ($p = .552$, Bonferonni-correction). Means and standard deviations for attitude towards the artist in function of song version and commercials can be found in Table 7.

The effects of song version on attention to the song

A Chi-square test showed no significant relation between version of the song and attention to the song in the chocolate commercial ($\chi^2(2) = 1.14, p = .566$). Furthermore, a Chi-square test showed no significant relation between version of the song and attention to the song in the beer commercial ($\chi^2(2) = 2.51, p = .286$). Finally, a Chi-square test showed no significant relation between version of the song and attention to the song of the cola commercial ($\chi^2(2) =$

3.19, $p = .203$). Table 5 displays the counts and percentages for the relation between type of song and attention to the song.

Table 5: Counts and percentages (between brackets) for relation between type of song and attention to the song.

Attention to the song	Type of song			Total
	English	Cover	Instrumental	
	Count (%)	Count (%)	Count (%)	Count (%)
<i>Commercial 1</i>				
Mentioned the song	7a (17.5%)	4a (10.8%)	4a (10.3%)	15 (12.9%)
Did not mention the song	33a (82.5%)	33a (89.2%)	35a (89.7%)	101 (87.1%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 2</i>				
Mentioned the song	5a (12.5%)	9a (24.3%)	5a (12.8%)	19 (16.4%)
Did not mention the song	35a (87.5%)	28a (75.7%)	34a (87.2%)	97 (83.6%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 3</i>				
Mentioned the song	3a (7.5%)	5a (13.5%)	1a (2.6%)	9 (7.8%)
Did not mention the song	37a (92.5%)	32a (86.5%)	38a (97.4%)	107 (92.2%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)

The effects of song version on awareness of the type of song

A Chi-square test showed a significant relation between version of the song and awareness of song 1 ($\chi^2 (2) = 6.06, p = .048$). However, the English version, Dutch version and instrumental versions did not contribute to the significant relationship. Furthermore, a Chi-square test showed no significant relation between version of the song and awareness of song 2 ($\chi^2 (2) = 1.75, p = .416$). Finally, a Chi-square test showed no significant relation between version of the song and awareness of song 3 ($\chi^2 (2) = 0.12, p = .940$). Table 6 displays the counts and percentages for the relation between type of song and awareness of the type of song.

Table 6: Counts and percentages (between brackets) for relation between type of song and awareness of the type of song.

Awareness of the type of song	Type of song			Total
	English	Cover	Instrumental	
	Count (%)	Count (%)	Count (%)	Count (%)
<i>Commercial 1</i>				
Correct	33a (82.5%)	21b (56.8%)	27a,b (69.2%)	81 (69.8%)
Incorrect	7a (17.5%)	16b (43.2%)	12a,b (30.8%)	35 (30.2%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 2</i>				
Correct	25a (62.5%)	27a (73.0%)	23a (59.0%)	75 (64.7%)
Incorrect	15a (37.5%)	10a (27.0%)	16a (41.0%)	41 (35.3%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)
<i>Commercial 3</i>				
Correct	25a (62.5%)	23a (62.2%)	23a (59.0%)	71 (61.2%)
Incorrect	15a (37.5%)	14a (37.8%)	16a (41.0%)	45 (38.8%)
Total	40 (100%)	37 (100%)	39 (100%)	116 (100%)

The effects of song version and commercial on fit between song and commercial

A repeated measures analysis for fit between song and commercial with version of the song as between-subject factor and commercials as within-subject factor showed a significant main effect of version of the song ($F(2, 113) = 5.62, p = .005, \eta^2 = .09$) but no significant main effect of commercials ($F(2, 226) = 1.36, p = .259, \eta^2 = .01$).

The main effect of version of the song was qualified by a significant interaction effect between version of the song and commercials ($F(4, 226) = 4.56, p < .001, \eta^2 = .08$).

A one-way analysis of variance showed a significant effect of version of the song on fit between song and commercial 1 ($F(2, 115) = 5.70, p = .004$). Participants thought that the Dutch version ($M = 4.27, SD = 1.50$) fitted less well with commercial 1 than the instrumental version ($p = .003$, Bonferonni-correction; $M = 5.56, SD = 1.59$). The English version ($M = 5.05, SD = 1.91$) did not significantly differ from the Dutch version ($p = .132$, Bonferonni-correction) and the instrumental version ($p = .529$, Bonferonni-correction). Additionally, a one-way analysis of variance showed a significant effect of version of the song on fit between song and commercial 2 ($F(2, 115) = 6.98, p = .001$). Participants thought that the Dutch version ($M = 4.03, SD = 1.64$) fitted less well with commercial 2 than the English version ($p = .037$, Bonferonni-correction; $M = 5.00, SD = 1.75$) and instrumental version ($p = .001$, Bonferonni-correction; $M = 5.44, SD = 1.64$). The English version and instrumental version did not significantly differ ($p = .753$, Bonferonni-correction). Finally, a one-way analysis of variance showed no significant effect of version of the song on fit between song and commercial 3 ($F(2, 115) = 1.77, p = .175$). Means and standard deviations for fit between song and commercial in function of song version and commercials can be found in Table 7.

Table 7: Means, standard deviations (between brackets) and n for attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist and fit between song and commercial in function of song version and commercials. 1 = low attitude/understanding/emotionality/fit, 7 = high attitude/understanding/emotionality/fit

Commercial	1 Chocolate <i>M (SD)</i>	<i>n</i>	2 Beer <i>M (SD)</i>	<i>n</i>	3 Cola <i>M (SD)</i>	<i>n</i>
Song version						
<i>Attitude towards the song</i>						
English	4.77 (1.46)	40	4.81 (1.35)	40	4.74 (1.25)	40
Dutch	4.09 (1.22)	37	3.84 (1.38)	37	4.15 (1.43)	37
Instrumental	4.70 (1.27)	39	4.88 (1.44)	39	4.23 (1.25)	39
Total	4.53 (1.35)	116	4.53 (1.46)	116	4.38 (1.32)	116
<i>Understanding of the song</i>						
English	4.84 (1.44)	40	4.87 (1.25)	40	4.71 (1.21)	40
Dutch	4.59 (0.91)	37	4.74 (1.03)	37	5.05 (1.04)	37
Instrumental	5.09 (1.22)	39	4.92 (1.16)	39	4.58 (1.12)	39
Total	4.84 (1.22)	116	4.84 (1.15)	116	4.78 (1.13)	116
<i>Emotionality of the song</i>						
English	5.28 (1.41)	40	3.95 (1.50)	40	4.18 (1.48)	40
Dutch	4.57 (1.54)	37	2.95 (1.68)	37	3.81 (1.56)	37
Instrumental	4.92 (1.42)	39	3.95 (1.75)	39	3.46 (1.62)	39
Total	4.93 (1.47)	116	3.63 (1.70)	116	3.82 (1.57)	116
<i>Attitude towards the artist</i>						
English	5.15 (1.25)	40	4.52 (1.50)	40	4.67 (1.18)	40
Dutch	3.98 (1.16)	37	3.72 (1.46)	37	3.94 (1.39)	37
Instrumental	4.53 (1.13)	39	4.86 (1.46)	39	4.28 (1.25)	39
Total	4.57 (1.27)	116	4.38 (1.54)	116	4.31 (1.30)	116
<i>Fit between song and commercial</i>						
English	5.05 (1.91)	40	5.00 (1.75)	40	5.43 (1.66)	40
Dutch	4.27 (1.50)	37	4.03 (1.64)	37	5.22 (1.27)	37
Instrumental	5.56 (1.59)	39	5.44 (1.64)	39	4.79 (1.56)	39
Total	4.97 (1.75)	116	4.84 (1.76)	116	5.15 (1.52)	116

Attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of attitude towards the advertisement

Because the variables attitude towards the song and attitude towards the artist highly correlated ($r(116) = .86, p < .001$), there was collinearity. Therefore, the variable attitude towards the artist was not used in the multiple regressions.

A multiple regression analysis showed that attitude towards the advertisement can be explained for 37% by the six variables (attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial) entered in the model ($F(6, 109) 12.33, p < .001$).

The variable attitude towards the song was a significant predictor for attitude towards the advertisement ($b = .44, p < .001$), meaning that if the score on attitude towards the song

goes up by one on the scale used, the attitude towards the advertisement goes up with .44 on the scale used, given that all other variables are kept constant.

Furthermore, the variable emotionality of the song was a significant predictor for attitude towards the advertisement ($b = .19, p = .012$), meaning that if the score on emotionality of the song goes up by one on the scale used, the attitude towards the advertisement goes up with .19 on the scale used, given that all other variables are kept constant.

All other variables were not significant predictors (all p 's $> .519$). Table 8 displays the regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of attitude towards the advertisement.

Table 8: Regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of attitude towards the advertisement. (N = 116)

Variable	B	SE B	β
Intercept	2.11	.44	
Attitude towards the song	.44	.09	.53***
Understanding of the song	-.06	.09	-.06
Emotionality of the song	.19	.07	.23*
Attention to the song	-.13	.28	-.04
Awareness of the song	.11	.19	.04
Fit between song and commercial	-.03	.09	-.04
R^2	.37		
F	12.33		

* $p < .05$, *** $p < .001$

Attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of attitude towards the product

A multiple regression analysis showed that attitude towards the product can be explained for 9% by the six variables (attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial) entered in the model ($F(6, 109) 2.83, p = .013$).

However, the individual variables were not significant predictors (all p 's $> .054$). Table 9 displays the regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the

type of song and fit between song and commercial as predictors of attitude towards the product.

Table 9: Regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of attitude towards the product. (N = 116)

Variable	B	SE B	β
Intercept	2.45	.64	
Attitude towards the song	.19	.14	.19
Understanding of the song	.24	.13	.21
Emotionality of the song	.09	.11	.09
Attention to the song	-.40	.42	-.09
Awareness of the song	-.31	.27	-.11
Fit between song and commercial	-.11	.13	-.11
R^2	.09		
F	2.83		

Attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of purchase intention

A multiple regression analysis showed that purchase intention can be explained for 10% by the six variables (attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial) entered in the model ($F(6, 109) 3.01, p = .009$).

The variable emotionality of the song was a significant predictor for purchase intention ($b = .24, p = .005$), meaning that if the score on emotionality of the song goes up by one on the scale used, the purchase intention goes up with .24 on the scale used, given that all other variables are kept constant.

All other variables were not significant predictors (all p 's > .066). Table 10 displays the regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of purchase intention.

Table 10: Regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of purchase intention. (N = 116)

Variable	B	SE B	β
Intercept	3.79	.51	
Attitude towards the song	.10	.11	.13
Understanding of the song	.01	.10	.01
Emotionality of the song	.24	.09	.31**
Attention to the song	-.53	.33	-.15
Awareness of the song	-.20	.22	-.09
Fit between song and commercial	-.19	.10	-.24
R^2	.10		
F	3.01		

** $p < .01$

Attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of product recall

A multiple regression analysis showed that product recall cannot be explained by the six variables (attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial) entered in the model ($F(6, 109) 1.18, p = .322$).

However, the variable understanding of the song was a significant predictor for product recall ($b = .07, p = .017$), meaning that if the score on understanding towards the song goes up by one on the scale used, product recall goes up with .07 on the scale used, given that all other variables are kept constant.

All other variables were not significant predictors (all p 's $> .263$). Table 11 displays the regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of product recall.

Table 11: Regression analysis for the variables attitude towards the song, understanding of the song, emotionality of the song, attention to the song, awareness of the type of song and fit between song and commercial as predictors of product recall. (N = 116)

Variable	B	SE B	β
Intercept	.66	.15	
Attitude towards the song	-.02	.03	-.10
Understanding of the song	.07	.03	.27*
Emotionality of the song	-.01	.03	-.04
Attention to the song	-.11	.10	-.11
Awareness of the song	.04	.06	.05
Fit between song and commercial	-.01	.03	-.04
R^2	.01		
F	1.18		

* $p < .05$

Discussion & Conclusion

The purpose of this study was to determine to what extent interlingual cover versions, original English songs and instrumental versions in commercials result in differences in the attitude towards the advertisement, attitude towards the product, purchase intention, product recall, attitude towards the song, understanding of the song, emotionality of the song, attitude towards the artist, attention to the song, awareness of the type of song and fit between song and commercial. Furthermore, the purpose of the study was also to determine which variables can predict the attitude towards the advertisement, attitude towards the product, purchase intention and product recall.

The influence of Dutch cover songs, English original songs and instrumental versions

The findings showed that the type of song had no influence on the attitude towards the advertisement, purchase intention and product recall. The finding that the type of song has no influence on product recall is not in line with Allan's (2006) findings that the use of songs with vocals, either original or adapted songs, created a better brand recall than commercials with instrumental songs or no songs. A possible explanation for this could be that Allan (2006) used radio commercials for his experiment whereas the current study used TV commercials. With radio commercials music is only one of the few cues participants have to focus on, whereas with TV commercials there are multiple cues participants have to focus on, which costs more cognitive capacity. Therefore, the use of music in TV commercials might have a different effect on product recall than the use of music in radio commercials. Furthermore, although some research has found that using a foreign language can lead to better recall, because the language is more complex, which leads to deeper processing, different studies found that because the foreign language is more complex this hinders recall (Hornikx & Van Meurs, 2020, p. 86). The current finding implies that the language of the song does not have an effect at all on product recall.

The type of song did have an influence on the attitude towards the product. Participants who viewed the commercials with the instrumental version of the song liked the products more than participants who viewed the commercial with the English version. The Dutch version did not significantly differ from the English and instrumental version. An explanation for this might be that when an instrumental version is used in a commercial, consumers do not get distracted by lyrics and thus pay more attention to the product that is advertised. However, it is then unclear why participants who viewed the commercials with the

Dutch version did not like the products less than participants who viewed the commercials with the instrumental version.

Furthermore, the findings showed that type of song also had an influence on the attitude towards the song. The Dutch cover version was liked less than the English version and the instrumental version. The English and instrumental version did not significantly differ. Additionally, type of song did not have an influence on the understanding of the song. These findings do not appear to lend support to the findings of Dragojevic and Giles (2016) who found that fluent processing elicits a more positive affective reaction and creates more positive language attitudes, whereas disfluent processing creates a more negative affective reaction and more negative language attitudes. Because processing a message in a foreign language costs more cognitive capacity (thus is highly disfluent) as opposed to processing a message in the native language (Cristia et al, 2012), it was expected that the Dutch cover songs were easier to process than the English originals songs and therefore should generate more positive attitudes. However, this was not the case. Even though the songs with the English lyrics were considered as easy to understand as the songs with the Dutch lyrics, the English songs were liked more than the Dutch songs instead of being liked to the same extent. An explanation why this was not the case could be that the Dutch songs were disliked because of lack of originality. Listeners could have been irritated by the changed lyrics (Allan, 2006). Future research could focus on whether interlingual cover songs are actually disliked more than the original songs because of lack of originality.

Additionally, the findings showed that type of song also had an influence on the emotionality of the song. The English versions of the songs were perceived as more emotional than the Dutch versions of the songs. The instrumental versions of the songs did not significantly differ from the English versions and Dutch versions. These findings are not in line with the findings of Dewaele (2013) and Puntoni et al. (2009) who found that communication in someone's first language is perceived as more emotional than in someone's second language. A reason for this could be that the emotionality of a song is not only influenced by the lyrics but also by the artist. The English artists might have been perceived as more emotional by the participants than the Dutch artists.

In addition, the findings showed that type of song also had an influence on the attitude towards the artist. The attitude towards the artists of the Dutch versions of the songs was lower than the attitude towards the artists of the English versions of the songs and the instrumental versions of the songs. The English version of the song and the instrumental version of the song did not significantly differ. Again, it could be the case that the Dutch

artists were disliked because of lack of originality (Allan, 2006). Future research could focus on whether artists who make interlingual cover songs are liked less than the original artists because of lack of originality.

As expected, the findings showed that type of song did not have an influence on the attention to the song. This is in line with Hornikx & Van Meurs (2020) who thought that distinctiveness, which is the driver of curiosity and attention, might play a less important role when English is used in advertising because English is used very widespread. Considering that English music is very popular in the Netherlands, it was expected that in the current study these songs would not attract greater attention to the commercials than Dutch songs.

Furthermore, the findings showed that type of song did not have an influence on the awareness of the type of song. The participants did not significantly differ in recognizing whether the song was an original song, a cover song or an instrumental version of the song. This finding is remarkable, because it would seem easier to recognize an instrumental version of a song than an original song or a cover song. A reason why this was not the case might be because this question was asked at the end of the experiment. Some participants might have forgotten which songs they listened to and therefore answered the question wrong.

Finally, the findings showed that type of song had an influence on the fit between song and commercial. Participants who viewed the commercials with the Dutch versions of the songs thought the songs fitted less well with the commercials than participants who viewed the commercials with the English versions of the songs and the instrumental versions of the songs. The English versions of the songs and the instrumental versions of the songs did not significantly differ. An explanation for this finding could be that participants who viewed the commercials with the Dutch cover versions took the lyrics of the song more literally than participants who viewed the commercials with the English versions of the songs. For instance, in commercial 1 it was snowing but both the English and Dutch song started with the lyrics “when the rain is blowing in your face”. The participants who watched the commercial with the Dutch version of the song might have paid more attention to the lyrics and taken the lyrics more literally, and therefore might have thought that the song and commercial fitted less well.

Predictors of attitude towards the advertisement, attitude towards the product, purchase intention and product recall

Attitude towards the advertisement

The findings showed that the variable attitude towards the song was a significant predictor for the attitude towards the advertisement. If a song is liked more, the advertisement is liked more

as well. This finding appears to lend support to the findings of Eifert et al. (1988) who found that the affective responses obtained by music which was liked or disliked spilled over onto stimuli which were previously neutral, which changed the evaluations and preferences of the participants for these stimuli. Furthermore, the findings also showed that the variable emotionality of the song was a significant predictor for the attitude towards the advertisement. If the song is perceived as more emotional, the advertisement is liked more. This finding is in line with the findings of Aaker et al. (1986), Batra & Ray (1986), Brown et al. (1998), Burke & Edell (1989), Edell & Burke (1987), Eisend (2011), Holbrook (1987), Puntoni et al. (2009) and Wu & Doodoo (2017) who have found that the positive emotions which are evoked by an advertisement positively correlate with the attitude towards the ad. The variables understanding of the song, attention to the song, awareness of the type of song and fit between song and commercial were not significant predictors for the attitude towards the advertisement. The finding that fit between song and commercial was not a significant predictor for the attitude towards the advertisement is not in line with the finding of Oakes (2007) who found that a fit between the song lyrics and the advertising message resulted in a higher attitude towards the advertisement. Again, an explanation for this difference could be that these findings were based on radio advertisements, whereas the current study used TV commercials. With radio commercials music is only one of the few cues participants have to focus on, whereas with TV commercials there are multiple cues participants have to focus on. Therefore, participants in the current study might have paid less attention to the fit between song and commercial.

Attitude towards the product

The findings showed that no variables were significant predictors for the attitude towards the product. The finding that the attitude towards the song is not a significant predictor for attitude towards the product is not in line with Gorn (1982) who found that liked or disliked music affects product preferences. However, the finding is in line with Kellaris and Cox (1989) who found no evidence for the theory that music affects product preferences.

Purchase intention

The findings showed that the variable emotionality of the song was a significant predictor for purchase intention. If the song is perceived as more emotional, the purchase intention increases. As mentioned before, previous research has proven that the positive emotions which are evoked by an advertisement positively correlate with the attitude towards the ad

and the attitude towards the brand (Aaker et al., 1986; Batra & Ray, 1986; Brown et al., 1998; Burke & Edell, 1989; Edell & Burke, 1987; Eisend, 2011; Holbrook, 1987; Puntoni et al., 2009; Wu & Doodoo, 2017). The current finding adds to these existing findings that emotions are also positively correlated with purchase intention.

Product recall

Finally, the findings showed that the variable understanding of the song was a significant predictor for product recall. If the song was easier to understand, the product was better recalled. An explanation for this could be that when a song is easier to process, this costs less cognitive capacity (Dragojevic & Giles, 2016). Therefore, it could be easier for a consumer to process more of the commercial and remember the product that is being advertised.

Limitations

A limitation of the study could be that sound effects in the original commercials were not included in the edited commercials because the songs were edited over the original sound. This might have had an influence on the authenticity of the commercials. Furthermore, it is unclear whether the results of the current study are generalizable to commercials with sound effects. Future research could test this by keeping the original sound effects in the commercials.

Another limitation could be that the questions which measured participants' awareness of the type of song might have come too late in the questionnaire. The questions were placed at the end of the questionnaire to prevent that participants knew what the study was about. However, some participants may have forgotten which songs they had listened to and therefore answered the question wrong. Thus, the scores on this item in its current position do not accurately reflect participant's actual awareness of the type of song they heard. Future research could place these questions earlier in the questionnaire.

Contribution to theory

This study is the first experimental research on the effectiveness of Dutch cover songs, English original songs and instrumental versions in commercials. It found that although the type of song has an effect on the attitude towards the song, emotionality of the song, attitude towards the artist and the fit between song and commercial, the version of the song does not have an effect on the attitude towards the advertisement, purchase intention and product recall, but does have an effect on the attitude towards the product.

The study confirmed the finding of Eifert et al. (1988) who found that the affective responses obtained by music which was liked or disliked spilled over onto stimuli which were previously neutral. Furthermore, it confirmed the finding of Aaker et al. (1986), Batra & Ray (1986), Brown et al. (1998), Burke & Edell (1989), Edell & Burke (1987), Eisend (2011), Holbrook (1987), Puntoni et al. (2009) and Wu & Doodoo (2017) who found that the positive emotions which are evoked by an advertisement positively correlate with the attitude towards the ad. The current study adds to this existing finding that emotions are also positively correlated with purchase intention. Furthermore, the study found that understanding of the song was positively correlated with product recall.

Practical implications

The results imply that although the type of song has an effect on the attitude towards the song, emotionality of the song, attitude towards the artist and the fit between song and commercial, the version of the song does not have an effect on the attitude towards the advertisement, purchase intention and product recall. Thus, for a marketer it does not matter which song version is used to improve the attitude towards an advertisement, purchase intention and product recall. However, if a marketer wants to improve the attitude towards the product, the results imply that an instrumental version would be better to use than an English original song.

Furthermore, the findings imply that the attitude towards the song and emotionality of the song positively predict the attitude towards the advertisement. Thus, to increase the attitude towards the advertisement marketers should use songs which are highly liked and more emotional. In the current study, the Dutch cover versions were liked less than the English and instrumental versions and were less emotional than the English version. This implies that it is better to use English or instrumental versions.

In addition, the findings imply that the emotionality of the song positively predicts purchase intention. Therefore, marketers should use songs which are more emotional. The current study found that English songs were perceived as more emotional than Dutch songs. This implies that it is better to use English songs.

Finally, the findings imply that the understanding of the song positively predicts product recall. Therefore, marketers should use songs which are easy to comprehend. In the current study, the type of song did not have an effect on understanding of the song. This implies that English and instrumental versions of a song are as easy to comprehend as a Dutch version of a song.

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Appendices

Appendix A: Results pre-test

The pre-test was filled in by 11 participants. Of the participants, 45.5% were male and 54.5% were female. Of the respondents 18.2% indicated MBO (secondary Vocational Education and Training) as their highest level of education, 18.2% indicated HBO (Higher Vocational Education) as their highest level of education and 63.6% indicated university as their highest level of education. The average age of the participants was $M = 29.82$; $SD = 13.53$; Range 21-58.

A repeated measure analysis for song fit with as within-subject factor commercials showed no significant main effect of commercials ($F(6.18, 61.80) = .43, p = .860, \eta^2 = .041$); due to the fact that the assumption of sphericity was violated, the F -value was calculated with Huynh-Feldt.

A repeated measure analysis for product use with as within-subject factor commercials showed no significant main effect of commercials ($F(2.12, 21.20) = .77, p = .483, \eta^2 = .071$); due to the fact that the assumption of sphericity was violated, the F -value was calculated with Greenhouse-Geisser.

A repeated measure analysis for commercial familiarity with as within-subject factor commercials showed no significant main effect of commercials ($F(8, 80) = 1.81, p = .086, \eta^2 = .154$).

A repeated measure analysis for song familiarity with as within-subject factor commercials showed a significant main effect of commercials ($F(8, 80) = 5.58, p < .001, \eta^2 = .358$). Pairwise comparison showed that the song in commercial 6 ($M = 4.46, SD = 0.90$) was less known than the song in commercial 1 ($p = .018, \text{LSD-corr}$; $M = 7.00, SD = 0.00$), commercial 2 ($p = .020, \text{LSD-corr}$; $M = 6.91, SD = 0.09$), commercial 3 ($p = .025, \text{LSD-corr}$; $M = 6.63, SD = 0.36$), commercial 4 ($p = .018, \text{LSD-corr}$; $M = 7.00, SD = 0.00$), commercial 5 ($p = .020, \text{LSD-corr}$; $M = 6.91, SD = 0.09$), commercial 7 ($p = .029, \text{LSD-corr}$; $M = 6.73, SD = 0.27$), and commercial 9 ($p = .018, \text{LSD-corr}$; $M = 7.00, SD = 0.00$). The song in commercial 8 did not significantly differ from the song in commercial 6 ($p = .062, \text{LSD-corr}$). All other commercials did not significantly differ from each other (all p 's $> .062$).

A repeated measure analysis for commercial credibility with as within-subject factor commercials showed no significant main effect of commercials ($F(8, 80) = .88, p = .536, \eta^2 = .081$).

Appendix B: Questionnaire questions in Dutch

Attention to the song

Wat viel u op aan deze reclame? (Vul in waar u als eerste aan dacht) [open vraag]

Attitude towards the advertisement

Ik vind deze reclame

Niet leuk	○ ○ ○ ○ ○ ○ ○ ○	Leuk
Boeiend	○ ○ ○ ○ ○ ○ ○ ○	Saai
Niet origineel	○ ○ ○ ○ ○ ○ ○ ○	Origineel
Aantrekkelijk	○ ○ ○ ○ ○ ○ ○ ○	Niet aantrekkelijk
Interessant	○ ○ ○ ○ ○ ○ ○ ○	Niet interessant

Attitude towards the product

Ik vind dit product

Niet leuk	○ ○ ○ ○ ○ ○ ○ ○	Leuk
Aantrekkelijk	○ ○ ○ ○ ○ ○ ○ ○	Niet aantrekkelijk
Interessant	○ ○ ○ ○ ○ ○ ○ ○	Niet interessant

Purchase intention

Het kopen van dit product

Wil ik zeker doen	○ ○ ○ ○ ○ ○ ○ ○	Wil ik nooit doen
Raad ik mijn vrienden niet aan	○ ○ ○ ○ ○ ○ ○ ○	Raad ik mijn vrienden aan
Is echt iets voor mij	○ ○ ○ ○ ○ ○ ○ ○	Is echt niets voor mij

Fit between song and commercial

Dit lied past goed bij de reclame

Helemaal niet mee eens	○ ○ ○ ○ ○ ○ ○ ○	Helemaal mee eens
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Attitude towards the song

Ik vind het lied in de reclame

Niet leuk	○ ○ ○ ○ ○ ○ ○ ○	Leuk
Boeiend	○ ○ ○ ○ ○ ○ ○ ○	Saai
Niet origineel	○ ○ ○ ○ ○ ○ ○ ○	Origineel
Aantrekkelijk	○ ○ ○ ○ ○ ○ ○ ○	Niet aantrekkelijk
Interessant	○ ○ ○ ○ ○ ○ ○ ○	Niet interessant

Understanding of the song

Ik vind het lied in de reclame

Makkelijk	○ ○ ○ ○ ○ ○ ○ ○	Moeilijk
Onbegrijpelijk	○ ○ ○ ○ ○ ○ ○ ○	Begrijpelijk
Ingewikkeld	○ ○ ○ ○ ○ ○ ○ ○	Eenvoudig

Emotionality of the song

Geef alstublieft aan in hoeverre u dit lied emotioneel vindt.

Niet emotioneel	○ ○ ○ ○ ○ ○ ○ ○	Erg emotioneel
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Attitude towards the artist

Ik vind de artiest van dit lied

Niet leuk	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Leuk
Boeiend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Saai
Niet origineel	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Origineel
Aantrekkelijk	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Niet aantrekkelijk
Interessant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Niet interessant

Song knowledge

Ik ken dit lied

Helemaal niet mee eens	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Helemaal mee eens
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Product recall

Welk product werd geadverteerd in reclame 1/2/3?

[open vraag]

Awareness of the type of song

Het lied in reclame 1/2/3 was een

- Origineel lied
- Cover
- Instrumentale versie
- Weet ik niet

Background questions

Ik gebruik chocola/bier/cola in mijn dagelijkse leven

Helemaal niet mee eens	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Helemaal mee eens
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Is Nederlands uw moedertaal?

- Ja
- Nee

Geef alstublieft aan hoe bekwaam u bent in het Nederlands met betrekking tot de volgende vaardigheden: lezen, schrijven, luisteren en spreken.

Lezen		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Schrijven		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Luisteren		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Spreken		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend

Geef alstublieft aan hoe bekwaam u bent in het Engels met betrekking tot de volgende vaardigheden: lezen, schrijven, luisteren en spreken.

Lezen		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Schrijven		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Luisteren		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend
Spreken		
Slecht	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Uitstekend

Geef alstublieft aan in hoeverre u de volgende muziekgenres leuk vindt

Pop

Helemaal niet Helemaal wel

Country pop

Helemaal niet Helemaal wel

Pop rock

Helemaal niet Helemaal wel

Wat is uw geslacht?

Man

Vrouw

Anders

Wat is uw leeftijd?

[open vraag]

Wat is uw hoogst afgeronde/huidige opleiding?

Middelbare school

MBO

HBO

Universitair

Appendix C: Song lyrics

Adele - Make you feel my love

When the rain is blowing in your face
And the whole world is on your case
I could offer you a warm embrace
To make you feel my love

When the evening shadows and the stars appear
and there is no one there to dry your tears
I could hold you for a million years
To make you feel my love

The Common Linnets - Calm After the Storm

Driving in a fast lane
Counting mile marker signs
The empty seat beside me
Keeps you on my mind
Livin' in the heartache
Was never something I pursued
I can't keep on chasing
What I can't be for you

Oooh, skies are black and blue
Thinking about you
Here in the calm after the storm

Tears on a highway
Water in my eyes
This rain ain't gonna change us
So what's the use to cry
I could say I'm sorry
But I don't wanna lie
I just wanna know if staying
Is better than goodbye

Oooh, skies are black and blue
Thinking about you
Here in the calm after the storm

The Script - The Man Who Can't Be Moved

Going back to the corner
where I first saw you
Gonna camp in my sleeping bag
I'm not gonna move
Got some words on cardboard
got your picture in my hand
Saying, "If you see this girl
can you tell her where I am?"

Some try to hand me money
they don't understand
I'm not broke
I'm just a broken-hearted man
I know it makes no sense
but what else can I do?
How can I move on
when I'm still in love with you?

Jan Keizer – Dat jij mijn liefde voelt

Als de regens om je oren slaan
En heel de wereld zit achter jou aan
Kom dan bij mij in de luwte staan
Dat jij mijn liefde voelt

Valt de avond met zijn sterrenpracht
En er is niemand die jouw leed verzacht
Dan hou ik duizend jaar voor jou de wacht
Dat jij mijn liefde voelt

The Kik - Stilte na de storm

Op de linker rijbaan
Ik tel de strepen op de weg
Er zit niemand naast me
Waar ik toch iets tegen zeg
Leven in ellende
Zo had ik het niet bedacht
Ik kon jou niet geven
Wat je van me had verwacht

Oeh, nachten donkerblauw
Ik denk nog steeds aan jou
Hier in de stilte na de storm

Tranen op de snelweg
Slaan tegen de ruit
Janken heeft geen zin meer
Ja, het sprookje dat is uit
Het zou me kunnen spijten
Maar liegen wil ik niet
Ik wil alleen maar weten
Of ik blijven moet of niet

Oeh, nachten donkerblauw
Ik denk nog steeds aan jou
Hier in de stilte na de storm

Nielson – De man die niet kan gaan

Ik ga terug naar de plek toe
waar ik jou toen zag
En ik heb een slaapzak mee
ik hou de wacht
Heb op karton geschreven
en er zit 'n foto bij
Er staat; als je dit meisje ziet
stuur haar alsjeblieft naar mij

Soms dan krijg ik kleingeld
maar ze snappen niet
Ik ben wel arm
maar ik ben niet arm op die manier
Misschien is het gek
maar wat moet ik dan
Hoe moet ik verdergaan
als dat zonder jou niet kan

'Cause if one day you wake up
and find that you're missing me
And your heart starts to wonder
where on this earth I could be
Thinking maybe you'll come back
here to the place that we'd meet
And you'll see me waiting for you
on the corner of the street
So I'm not moving, I'm not moving

En als je op een dag wakker wordt
en voelt dat je me mist
En je hart zich dan afvraagt
waar op de aarde ik zit
Misschien kom je dan kijken
of onze plek er nog is
En dan zou je mij zien wachten
alsof er niets veranderd is
Dus ik blijf hier, ja ik blijf hier