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Sound Metaphors in Audiovisual Advertising: Musical and Cross-Linguistic Research on Sound Metaphor

This article presents the theoretical background to sound metaphors in musical and cross-linguistic research. This is followed by a study on the effect of disruptive strategies on the perception of the music-image adaption, originality, and appropriateness to the brand, based on watching and rating TV advertisements. Two versions of the latter have been used: the original one (as broadcasted) and one using a conventional non-disruptive soundtrack. 391 subjects with different types of expertise on watching and judging advertisements rated the ads, in addition to expressing preference between the presented versions. This research seeks to contribute to a better understanding of audiovisual disruption and how disruptions in the audio-video connections may affect the audience by either organizing a corpus of theoretical background on the matter or by empirically testing a hypothesis on that.

Keywords: music, audiovisual disruption, sound metaphor, advertising, soundtrack, asynchrony, contrast, symbolic analogy.

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Звуковые метафоры в аудиовизуальной рекламе: музыкальные и кросс-лингвистические исследования звуковой метафоры

В статье выявляется теоретическая основа звуковых метафор в музыкальных и кросс-лингвистических исследованиях. Вслед за этим рассматривается влияние дестабилизирующих стратегий, направленных на восприятие музыкально-образной адаптации, оригинальности и соответствия бренду, основанное на просматривании и оценке телевизионных реклам. Анализировались две разновидности последних: первоначальная (какой её транслируют) и последующая, использующая конвенциональный саундтрек, не являющийся дестабилизирующим. Изучен 391 образец с различных позиций оценки рекламы, определены отличительные особенности представленных версий. Статья нацелена на то,

чтобы внести вклад в понимание процесса аудиовизуального разрушения, дестабилизации в аудио- и видеосвязях, оказывающих влияние на зрителей, через освоение теоретической базы данного предмета, а также эмпирической проверки гипотезы.

Ключевые слова: музыка, аудиовизуальная дестабилизация, звуковая метафора, реклама, саундтрек, асинхронность, контраст, символическая аналогия.

1. Introduction

Disruptive advertising, through a complex type of creative exercises, constitutes an effort to stand out from other types of advertisements, to break away from the traditional variety; in short, to capture the attention of the "audio-visual consumers" whose living spaces are constantly being invaded by advertising. In reality, the vast majority of advertising soundtracks used around the world are highly predictable, and they make no use of the surprise factor [36], in contrariety to the principles of Meyer [24], who takes for granted that 'surprise' always plays a role in all music. Thus, the absence of disruption in general results in an approach characterised by sameness.

In the cases studied here, the paradox arises out of the use of an unusual choice of music to accompany a specific image, which does not seek a predictable audiovisual result, or the spectator's auditory comfort, but instead aims for conceptual confusion and aesthetic doubt. Bullerjahn and Güldenring [3] have described the application of incongruent music as a case of ironic application. Other authors [9; 34; 28] have discussed incongruent music soundtracks, not in that they are unusual, but that they present chance or psychological factors that can influence how a person thinks and later affect his decisions and relations in his daily life.

Also of relevance to this research is the question of congruency in the use of music in advertising, a quality that defines how appropriate a song is, and how well it matches up with the message and theme of the ad [15; 1; 26; 21]. An interesting research [19] was conducted to ascertain the impact of music in the audiovisual congruency in ads and the moderating role of product involvement on the consumers' response. Their results indicated that the congruent types of products and music elicited favorable consumer responses, but participants under high-involvement conditions were found to be less influenced by congruent product-music presentations.

According to the theories of redundancy [33; 14; 4], it is always beneficial to substitute the words, sounds or images we frequently repeat for others that have the same meaning ('reference'), or to look for words, sounds or images that reinforce the contrast, the opposite, the symbolic, seeking doubt that reinforces reflection on the information ('metaphor'). Although the concept of metaphor – which can be traced back to Aristotle's *Poetics* and *Rhetorics* – refers to a shift of meaning between two terms with an aesthetic objective, it could also be extended to include a conceptual purpose, i.e., to prompt thought and reflection on the duality of ideas in a single message [18]. In this sense, sound metaphors move through the temporal dimension conveying a sense of paradox to viewers [10].

In our case, when advertising music and images play opposing roles, thereby generating one or more paradoxes, we can identify this as a case of audiovisual disruption. In this context, paradoxes take the form of metaphor, as a means of evading realities and engaging the audience with the new artistic style. In a strictly musical sense, Johnson and Larson [17] determine the most fundamental concepts of musical motion and space, defined by conceptual metaphors that are based on our experience of physical motion: the metaphors of "moving music," "musical landscape" and "moving force." We typically conceptualize the passing of time metaphorically as motion through space. It is the result of the inseparability of musical space and musical time, and our experience of musical motion depends on the familiar habit of concerning the properties of time as similar to those of space [17, p. 66]. Recent work on metaphor by cognitive scientists has much to offer for music theory [38], including a systematic approach to the role of metaphor in structuring our music-theoretical thought; a means to integrate embodied knowledge into the ways we understand music. Other substantial research [32; 35] offers a basis for investigating the role of metaphors and visual imagery in classical music.

One of the most commonly used disruptive resources in the sound metaphor is 'nostalgia'. In this sense, advertising music use songs through 'nostalgia' transporting the spectator back in time, creating a contrast with all kinds of images, playing with the meaning or the rhythm to enhance the persuasive element, because these songs have a nostalgic-inducing ability to combine emotions, eras and locations [2; 31]. Advertisements charged with nostalgia thus tend to elicit pleasant memories for spectators [7], as they automatically filter out unpleasant thoughts to maintain or enhance their individual identity, generating thought processes with more positive values [25]. The use of non-contemporary music to contrast with a contemporary image, especially if it is underpinned by relevant lyrics, elicits a receptive attitude towards the advertisement and the brand [6]. In this way, the use of classical music, romantic music or Broadway musicals is common in processes of audio-visual disruption in advertising.

The use of sound metaphors is very rare, but has increased since the beginning of the 21st century [36]. To this quantitative fact must be added the perspective of advertising agencies – managers and creatives – who claim that up to the present time advertisers still continue to be very conservative in their approaches.

In this work we focus on three types of sound metaphors found in advertising: Contrast, Symbolic Analogy, and Asynchrony.

– Contrast: when the music and the image present contradictory information/values/emotions, creating a paradox which, because of the opposition, works in favour of the final message. Redundancy theories explain that when the image and the sound offer opposing meanings, they convey discordant semantic information that delays the message decoding process, thereby affecting comprehension [11; 20]. With this in mind, contrast should not sacrifice comprehension of the message due to a reckless use of metaphor. The advertiser's goals could be hampered.

– Symbolic Analogy: when the music describes the image by virtue of a reminiscent element, despite the fact that "what you hear is not what you see." The paradox is created by the association of ideas; as Chion [5] suggests, in the audiovisual combination one perception influences another and transforms it: "we never see the same thing when we also hear; we don't hear the same thing when we see as well" [5, p. xxvi].

In this respect, the symbolic charge created by the analogy should not exceed the mnemo-technical capacity of the audiences targeted by the advertising message.

– Asynchrony: when the rhythm of the music and of the image do not match up because they are out of synch with each other. In this case, the paradox arises through the clashing of the different rhythms of the two elements. To clarify the concept, it might first be useful to define synchronisation on the audiovisual level as the establishment a particular image in unison with a particular sound. For Chion [5, p. 58] a *point de synchronisation* is a point in which the effect of synchresis is particularly prominent. Thus, asynchrony aims to provoke an episode of incoherence that disconnects the image from the sound. And in this sense, the recovery of synchrony quickly and completely resolves the discord or incompatibility produced when the sound moved out of synch.

In another interesting study [30] the authors have analysed the lyrics of 30 songs, identifying and classifying 259 metaphors, which they have labeled as "conceptual," "mixed" or "poetic" metaphors. Thus, while instrumental music can suggest mental images only with the combination of tones in a melodic-harmonic-rhythmic sequence, music with words enhances the possibilities because the semantic meaning of the sung words also forms part of the expressive elements of the music, and reinforces the idea that listening to music with lyrics is causally associated with positive attitudes and behavior towards the message of the lyrics [13].

To offer the reader an insight into each of the sound metaphors presented, 10 examples of the patterns of audiovisual advertising disruption has been posted on Youtube (see Table 1).

In this research we are guided by the hypothesis that the use of sound metaphors

SOUND METAPHOR	**ADVERTISER (description of metaphor) Link in repository**
Pure patterns	
1. CONTRAST: Temporal-Cultural **Era/Life line/Seasons of the year**	PEPSI (MUS era X, IMG era Y) http://bit.ly/2GO0ZhK
2. CONTRAST: Geographical-Cultural **Country, Region/Ethnic Group**	CAMPOFRÍO (MUS culture X, IMG ethnic group Y) http://bit.ly/2IGgr02
3. CONTRAST: Emotional **Value for Value/Emotion for Emotion**	LEVI'S (MUS era-values X, IMG era vs. values Y) https://bit.ly/2mvnTo9
4. SYMBOLIC ANALOGY **Based on song lyrics**	BEATS (song lyrics describe message) https://bit.ly/2EfK6cM
5. SYMBOLIC ANALOGY **Based on emotion/memory evoked**	RENFE trains (memory conveys message) http://bit.ly/2pty2QX
6. ASYNCHRONY **Music Rhythm v. Image Rhythm**	LEVI'S (slow visual movement vs. fast melody) http://bit.ly/2HO54BZ
Mixed patterns	
7. CONT + SYMB. AN.	NIKE (beauty vs. ugliness, song lyrics) http://bit.ly/2DJ9gQX
8. CONT + ASYNCH.	WINDOWS 7 Phone (rhythms denoting musical aggressiveness vs. passiveness) http://bit.ly/2FZ916m
9. SYMB. AN + ASYNCH.	MOVISTAR (musical styles, generation, rhythms) http://bit.ly/2psxbQk
10. CONT + SYMB. AN + ASYNCH.	CARLTON DRAUGHT (rhythms, lyrics, dual message) http://bit.ly/2G0bD41

Table 1. Examples of sound metaphors in advertising

in advertising communication contributes originality to the ad and conveys the appropriate message to the brand's target market. In order to clarify its status, we address the issue of the following three aspects implicit in it: that disruption decreases the impression that music adapts to the image, that disruption increases the perception of originality in the ads, and finally that disruption nevertheless contributes to the sense of appropriateness of the ad, considering the target market.

2. Materials and Methods

Three audio-visual pieces containing sound metaphors were chosen as stimuli. These three ads have been broadcast on different advertising media (TV, cinema, Internet) in an unchanged format (i.e., same duration, visual story, and soundtrack) over the past 20 years. These ads were considered, respectively, as examples of contrast, symbolic analogy, and asynchrony.

– Campofrío Finísimas (2015): https://bit.ly/2IGgr02 Through a geographical-cultural contrast, the story in the ad is set in Bolivia. Based on the slogan "fight for the irresistible," presents a wrestling match featuring the Fighting Cholitas, a spectacle similar to regular wrestling but fought between women wearing traditional Bolivian dress. The ad features real Cholitas, along with a large cast of dozens of Bolivians in the audience. The music for the ad is a pre-existing piece of music: a recording of the song "Memphis Soul Stew" by King Curtis. The style represented is 1970s American soul-jazz, which contrasts clearly with the Bolivian ethnic group and the culture featured in the ad.

– Beats Wireless (2016): https://bit.ly/2EfK6cM The ad titled "Beats by Dr. Dre Present: 'Got No Strings'" created by the Anomaly Agency (Los Angeles, USA) makes a symbolic analogy between a life "with no strings attached" and Beats' wireless products. It uses a fragment of the song "I've Got No Strings" from the soundtrack to the Disney film Pinocchio (1940), which appears as a kind of skit throughout the ad. In the ad there is a long list of famous celebrities who sing "I've got no strings" while wearing the different wireless-earphones marketed by the brand. The sound metaphor proposed in the ad is conveyed by the song's lyrics.

– Levi's Odyssey (2002): https://bit.ly/2HO54BZ Under the title "Levi's Engineered Jeans," this ad has become a classic, winning awards at various festivals. A young man opens a door, takes a step back and prepares himself emotionally for an odyssey. He starts running, crashing through walls between empty rooms, and is subsequently joined by a female runner. Finally, they slow down to catch their breath, exchange a glance, and prepare for the next stage of the journey: the last wall, taking them out into a forest, and into the sky, with the final message: "Freedom to move." The music is an arrangement of Handel's Sarabande (HWV 437). It has a very slow tempo that is completely asynchronous to the rapid movement of the two young people on their interminable run. The sound metaphor is produced through the asynchrony between the values provided by slow music and the fast image.

Two different versions of each ad were used in the experiment: the "original" (O) as they were initially used in the media, and the "modified" (M), remade with a different, standard, music, reflective of a typical, predictable, risk-free approach. In these cases, in order to eliminate any disruptive quality, the Campofrio ad was reproduced with Bolivian music (https://bit.ly/2m3Tf50), the Beats ad with upbeat, happy music (https://bit.ly/2m1aR1n), and the Levi's ad with fast-paced techno music (https://bit.ly/2krOvFM).

Participants

The list of contacts of the first author was used to call for participation and to assess the expertise level in advertisement analysis and understanding (i.e., different links were sent to his list of students, to his personal acquaintances, and to his list of professional contacts). 391 participants participated in the experiment. The participants were randomly given a link that corresponded to one of three forms. Each form contained one of the selected advertisements (modified and original) and the corresponding questions for the two versions of the advertisement. Form 1 was answered by 126 participants, Form 2 by 135 participants, and Form 3 gathered answers from 130 participants. No participant answered more than one form. Each participant was assigned to one of the three forms (i.e., only one advertisement -original and modified soundtrack- was watched and rated by each participants.

During the data analysis process, and according to the previous criteria, the participants were assigned to one of three groups, according to their declared expertise or familiarity with advertisements: naïve (no expertise or studies on advertisement); students; and professionals of advertisement and PR. Because of convenience sampling [37], there was an unbalance in the number of participants assigned to each group (221, 77, 93, respectively). The sample contained an equal proportion of males and females. Considering the respective ages, 36% of the participants were less than 30 years old, 27% were between 31 and 45 years old, 26% were between 45 and 60, and an 11% were over 60. The younger groups contained, comparatively, more women than men, whereas the older groups showed the reversed proportion.

Procedure

A Google Forms questionnaire containing three questions was setup for filling it after watching each pair of videos (the modified and the original version). In all cases the first video to be watched was the modified version, and afterwards the original one was presented. The participants were not given any explanation or clue to discern about their originality. The instructions just mentioned that it was necessary to watch two different versions *(Watch this advertisement carefully (version A) – Assess the RELATIONSHIP between MUSIC and IMAGE in this ad (1- None / 5- A lot))*. The questionnaire included two closed rating-scale questions, and one open question. The rating-scales addressed the following aspects: "The music is adaptable to the image," "The music contributes originality to the ad," and "The music is appropriate for the brand's target market." The provided scale ranged from 1 (none) to 5 (a lot). The open question was "In which of the 2 versions (A, B) does the MUSIC work best with the IMAGE? Why?" Only one invitation to participate was made, because in online surveys it has been found that successive resends do not increase the response rate [8; 29]. The task required no more than 20 minutes. The questionnaire remained online for 10 days. Demographic information about gender and age was also explicitly gathered in the questionnaire.

3. Results

Ratings

As Table 2 shows, the overall average ratings for the modified version are higher than those for the original one in questions 1 and 3, whereas question 2 shows the opposite distribution. The pattern that emerges from that table is not clear-cut as the differences between versions are small to moderate, but

AUDIOVISUAL DISRUPTION IN ADVERTISING	**The music adapts to the image**		**The music contributes originality to the ad**		**The music is appropriate for the target market**	
	Version (A) **Modified** to **Standard**	Version (B) **Original Disruptive**	Version (A) **Modified** to **Standard**	Version (B) **Original Disruptive**	Version (A) **Modified** to **Standard**	Version (B) **Original Disruptive**
CONTRAST [CAMPOFRIO]	**3.74**	2.95	**3.73**	3.00	**3.02**	2.85
SYMB. ANALOGY [BEATS]	3.08	**4.31**	2.80	**4.0**	**3.28**	2.92
ASYNCHRONY [LEVI'S]	**3.89**	3.20	3.32	**3.63**	**3.45**	2.90
Totals	**3.57**	3.49	3.28	**3.55**	**3.25**	2.89

Table 2. Average ratings for the different questions and for each form (advertisement)

it does not show that disruptive approaches to the audio-visual relationships systematically yield perceptions of worst adaptation to the image, more originality and more appropriateness for the target market. As the results can be influenced by three different factors that have been controlled in the study, we will examine next these results under the light of the analysis of variance.

An ANOVA was used to assess the effect of form (Advertisement 1, 2 or 3), originality (modified or original version) and expertise (naïve, student, expert) on each one of the ratings (rating averages were dependent variables). For the first question, "The music is adaptable to the image," the ANOVA shows an interaction between all the factors, in addition to single factor effects (Form, Expertise) and 2-factor interactions (Form x Version), making the interpretation a bit complex (see Table 3). There is one Form (No. 2) receiving higher ratings than the rest (3.6 vs 3.3 for Form 1 and 3.4 for Form 3), the naïve participants present higher scores overall, and Form 2 original version receives higher ratings than the modified one (4.4 vs 2.8), whereas for the other forms the modified one is considered as better adapted to the image. Therefore, it seems like Form 2 behaves differently than the other two. Figure 1 shows a summary of averages and standard errors of the means as error bars for each subset of data. From all that, there is no conclusive evidence, but just partial, that a non-disruptive soundtrack tends to be considered as better adapted to the image.

Tests of Between-Subjects Effects

Dependent Variable:R2

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power b
Corrected Model	271,851 a	17	15,991	18,517	,000	,291	314,782	1,000
Intercept	7534,618	1	7534,618	8724,48	,000	,919	8724,483	1,000
FORM	14,088	2	7,044	8,157	,000	,021	16,313	,959
VERSION	,233	1	,233	,269	,604	,000	,269	,081
EXPERTISE	11,849	2	5,924	6,860	,001	,018	13,720	,922
FORM * VERSION	202,109	2	101,054	117,013	,000	,234	234,026	1,000
FORM * EXPERTISE	10,580	4	2,645	3,063	,016	,016	12,251	,809
VERSION * EXPERTISE	9,710	2	4,855	5,622	,004	,014	11,244	,859
FORM * VERSION * EXPERTISE	51,097	4	12,774	14,792	,000	,072	59,166	1,000
Error	661,531	766	,864					
Total	10692,0	784						
Corrected Total	933,383	783						

a. R Squared = .291 (Adjusted R Squared = .276) b. Computed using alpha = .05

Table 3. ANOVA for the first question ('The music adapts to the image')

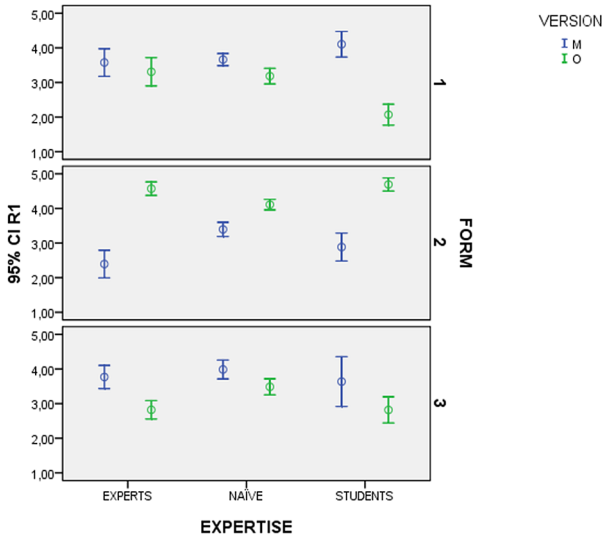

Figure 1. Averages and their confidence intervals for each subset of answers to question 1

For the second question, "The music contributes originality to the ad," the ANOVA shows an interaction of all the factors, in addition to Form x Version interaction (see Table 4). It seems that the original version of Form 2 yields higher ratings than the rest, while the original version of Form 1 and the modified of Form 2 yield low ratings. Once again, the pattern is not conclusive as only one of the original versions (No. 2) is highly rated (4.0) as contributing to the originality of the ad, the original No. 3 is slightly highly rated (3.5), but original No. 1 is rated on the low half of the range (2.8). In Form 1 the modified music is considered to contribute to the originality more than the original music, whereas in Form 3 this is not so clear. Again, the pattern of results does not consistently support our assumption, but the symbolic analogy used in ad No. 2 seems to work better than contrast or asynchrony to increment the perceived originality of the ad. Considering what we have observed in question 1, this could be explained because it is perceived as containing the best music-image adaptation.

The ANOVA for the third question, "The music is appropriate for the brand's target market," shows again a 3-factor interaction and an effect of version (see Table 5). Overall, the modified versions are considered more appropriate. The naïve participants systematically consider that the modified version is more appropriate, while for the other groups the ratings change depending on the ad (and in different ways for students than for experts). Here (see also Figure 3) we see some support for our assumption coming specifically from the

Tests of Between-Subjects Effects

Dependent Variable:R2

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power b
Corrected Model	208,564 a	17	12,268	13,317	,000	,228	226,391	1,000
Intercept	7035,010	1	7035,010	7636,337	,000	,909	7636,337	1,000
FORM	2,174	2	1,087	1,180	,308	,003	2,360	,259
VERSION	7,238	1	7,238	7,857	,005	,010	7,857	,799
EXPERTISE	3,135	2	1,567	1,701	,183	,004	3,403	,359
FORM * VERSION	147,708	2	73,854	80,167	,000	,173	160,334	1,000
FORM * EXPERTISE	6,883	4	1,721	1,868	,114	,010	7,471	,568
VERSION * EXPERTISE	,367	2	,183	,199	,820	,001	,398	,081
FORM * VERSION * EXPERTISE	33,960	4	8,490	9,216	,000	,046	36,862	1,000
Error	705,681	766	,921					
Total	9858,000	784						
Corrected Total	914,245	783						

a. R Squared = .228 (Adjusted R Squared = .211) b. Computed using alpha = .05

Table 4. ANOVA for the second question ('The music contributes originality to the ad')

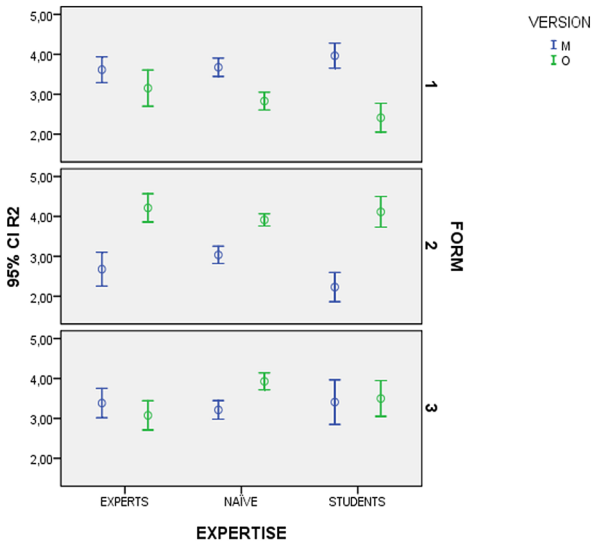

Figure 2. Averages and their confidence intervals for each subset of answers to question 2

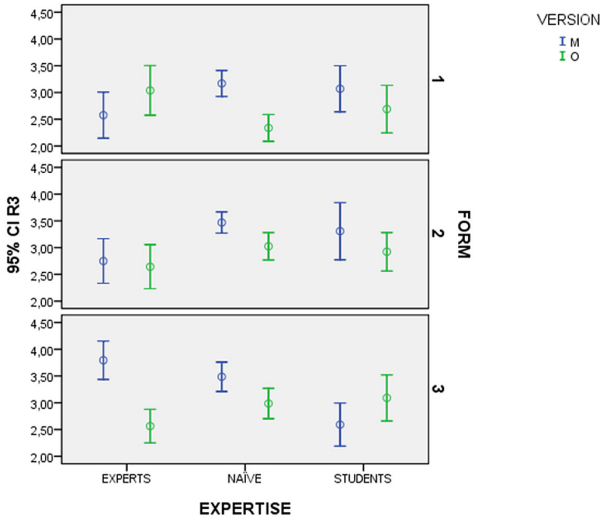

Figure 3. Averages and their confidence intervals for each subset of answers to question 3.

second advertisement, though the results are again inconclusive because the background of subjects strongly interacts with the other factors to generate different patterns.

Tests of Between-Subjects Effects

Dependent Variable:R3

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Noncent. Parameter	Observed Power b
Corrected Model	118,652 a	17	6,980	5,994	,000	,117	101,894	1,000
Intercept	5529,255	1	5529,255	4748,328	,000	,861	4748,328	1,000
FORM	8,374	2	4,187	3,596	,028	,009	7,192	,666
VERSION	16,416	1	16,416	14,098	,000	,018	14,098	,963
EXPERTISE	5,130	2	2,565	2,203	,111	,006	4,405	,451
FORM * VERSION	,686	2	,343	,294	,745	,001	,589	,097
FORM * EXPERTISE	14,079	4	3,520	3,023	,017	,016	12,090	,803
VERSION * EXPERTISE	8,188	2	4,094	3,516	,030	,009	7,031	,656
FORM * VERSION * EXPERTISE	32,370	4	8,093	6,950	,000	,035	27,799	,995
Error	891,979	766	1,164					
Total	8169,000	784						
Corrected Total	1010,631	783						

a. R Squared = .117 (Adjusted R Squared = .098) b. Computed using alpha = .05

Table 5. ANOVA for the third question
('The music is appropriate for the brand's target market')

Preference

In response to the open question, a 49.61% of the participants preferred the modified version (i.e., a "musically standard" soundtrack). The disruptive, original soundtrack was preferred by a 45.78%. A Chi-squared test revealed that the difference is not significant ($\chi 2 = 1.148$, d.f, = 1, p=0.284). The overall pattern is not so clear-cut if we consider the expertise level of participants then the percentages show that 59.2% of the naïve participants prefer the modified version, whereas students mostly preferred the original one (67.5%) and there was no clear preference in the group of experts (50.5% for the modified and 49.5% for the

original). These clearly different preferences could be explained by age: the group of students were under 25 years old, whereas the other two groups were over 25 years old and mostly over 40 years old. The differences in the participants' audio-visual education and sense-making practices (a generation gap) could explain this result.

Our data also show that more women (60.34%) than men (39.66%) preferred audiovisual disruption (i.e., the original versions), and this difference is statistically significant ($\chi 2 = 67.015$, d.f, = 1, $p<0.001$). Among those who preferred the modified versions the noted differences attributable to gender (52.58% males vs. 47.42% females) were not statistically significant ($\chi 2 = 1.03$, d.f, = 1, $p=0.3101$). Contrastingly, gender made a difference in the subgroup that preferred the original versions (with 39.6% men and 60.4% women) ($\chi 2 = 15.445$, d.f, = 1, $p=0.0001$).

A qualitative analysis on the answers given to the preference question showed that the most common reasons for the respondents preferring the original disruptive soundtracks were that they "generate expectation," "have curious and original result," "make the storytelling dynamic," "contrast with the expectations," and "emphasise the narrative." Conversely, for the respondents who produced higher scores to the modified versions with a standard soundtrack, the reasons given were the "consistency between the music and the image," "an audio-visual synchrony," that the version "reflects the values of the product" and "meets advertising objectives," and also that "the music supports the meaning of the image." In both cases, the respondents spoke of "originality," "rhythm" and "adaptation" as the essential characteristics for an advertising soundtrack, leaving aside the idea of disruption.

Considering those answers, we inquired our data about the possibility that this preference would be the result of a weighted combination of audio-visual congruency, originality, and appropriateness (aspects that were captured in the ratings given to our questions). Hence, a linear regression using the ratings to our questions was used to predict the preference, resulting in a model that weighted mostly the answers to question 1 ("The music is adaptable to the image") for both versions (-0,28 for the question referring to the modified version, and 1.4 for that referring to the original video), and the answer given to the 3rd question ("The music is appropriate for the brand's target market") for the original version (0.24). The value for the R2 coefficient (0.25) indicates that many other factors are needed to properly model preference, as the ones included in the model do explain a 25% of the observed variance. Interesting to note, though is that the use of metaphors seems to exert a positive impact on the preference (a negative coefficient for the modified "no metaphor" version and a positive coefficient for the original versions, meaning that, when using a metaphor, the more the music is perceived as being adapted to the image, the more it is preferred).

4. Discussion and Conclusions

This study marks the beginning for the discussion of the question. The balance in favour of the non-disruptive soundtracks – which were created *ad hoc* for the experiments – came as a surprise. We had expected greater consumer acceptance of advertising initiatives that engage in disruption through sound metaphors. Citing the philosopher Ortega y Gasset [27], in order for new art to be accessible, it is perhaps necessary to create the conditions for the production of a true aesthetic judgment by the public. Since this has not occurred yet, such artistic works remain to be not understood, either in the domain of new art or in media studies.

This study brings in some evidence against the hypothesis that the use of sound metaphors in advertising communication contributes the quality of originality to the ad and conveys the message to the brand's target market. Although it may contribute to originality, it is not clear that it is able to convey the message to the brand's target market. This is a troubling discovery, given that audiovisual disruption in advertising presupposes a transgressive attitude in consumers that they do not appear to possess to a sufficient degree. This is probably one of the reasons why creators and advertisers are not decisively committed to such audiovisual disruption, since it involves a risk sometimes deemed excessive by target audiences.

Taking into account the conservative mentality of the human being – the pleasure of the known – when it comes to musical aesthetics [12; 16; 22; 23], we might well ask: is it wise to endanger the advertiser's commercial objectives in the interests of the audiovisual evolution of advertising? And this in turn leads to a second question: considering the difficulties associated with measuring returns on investment in advertising, to what extent can advertising agencies afford to forego the matching of the aesthetics to the product?

It can be observed that age is a determining factor for acceptance of audiovisual disruption in advertising ("the younger the audience, the greater the level of acceptance of sound metaphors"). The different audiovisual technologies currently available (video games, cell phones, etc.) promote audiovisual narratives that abound with all kinds of sound metaphors. And young people have embraced this creative dynamic more readily. This study has shown that general audiences, especially those lacking any kind of audiovisual training, do not have a good understanding of disruption (59.27%), while the responses of the semi-expert audience have been evenly balanced (50-50).

Customers want effective ads. Musicians and creatives want to put their own individual stamp on their work and are often motivated by awards and accolades. These two objectives do not necessarily translate into the same type of ad, and advertising audiences and specialist juries often look for different things. As it happens, audiovisually transgressive ads with daring sound metaphors often win awards at professional festivals, in addition to earning acclaim among academicians. These advertisers even take the risk that consumers may not grasp the disruptive subtleties of the ad. This raises doubts as to whether the risk taken with such disruption is strategic or involuntary or, put simply, whether pursuing awards is a means or an end. Of course, when advertisers are awarded for their originality at advertising festivals, they gain prestige; nevertheless, there are no scientific studies that address the question of the commercial effectiveness of this approach, comparing prestige in the audiovisual sector with sales. This is a question that needs to be tackled in future research. To misquote Shakespeare, "to disrupt or not to disrupt, that is not the question." Perhaps the question is to find a midway point between the aesthetic and the concept in the audiovisual advertising.

Also, further extension about the significance of music in the digital context, which is marked by a shift from television to online platforms, would further set the stage for the continuity of this study. Is "disruption" a creative factor to consider in this new context? This shows a long way for research.

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