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# Sensory marketing: The effect of music on consumer perception and behaviour

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<p>The purpose of this study was to identify the power of music in business to consumer context. Plus, the goal was to highlight the influence of music on consumer behaviour and on the decision-making process along the typical consumer journey.</p> <p>This study relies only on secondary research. It gathers information from several studies published over the years. Both qualitative and quantitative research methodology was implemented in this thesis. It is mainly a summary of data that has already been collected.</p> <p>The results of this study reveal that there are two effects induced by music on the consumer: cognitive effects and affective effects. These effects are tied to the consumer journey's five steps: need recognition, search, evaluation, purchase and post-purchase. In addition, the connection between the several music elements and these effects is studied. When well-implemented, this relation can provide a wide range of positive outcomes for the brand. Depending on its goal and its storytelling – being more seductive like Chanel, competent like Microsoft or more dominant like Coca-Cola for instance – the different dimensions of the music will be carefully implemented to different marketing tools such as the promotion mix elements.</p> <p>However, one must be aware that music is made of a wide set of dimensions and they all are complex. They have different effects depending if they are implemented on their own or within different combinations together. A music must always be carefully chosen and the negative effects that it can generate should also be considered. All of this leading to the thesis question: What effects does music have on consumer perception and behaviour?</p> <p>It is recommended that further research be carried out on the music effects on consumers. Especially, primary research could provide deeper insights. The use of music in business contexts represents a huge opportunity for marketers and musicians.</p>	
Keywords	Music; Consumer; Behaviour; Cognitive; Affective; Effects; Marketing; Decision-Making Process; Consumer Journey; Promotion Mix

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## 1 Introduction

This work is aimed at professionals of communication and marketers. Indeed, they can find in this thesis a summary of studies' results and suggestions to build an effective marketing strategy with music. It is also addressed to music professionals that may see in this work an opportunity for job development. Indeed, the music market has changed a lot. Therefore, music and business association also represents an opportunity for musicians. Finally, it is directed to any student that would like to learn more about the music effects on the consumer, how brands implement these effects and drive the consumer experience. The general concepts of marketing will be presented to bring in the end to the specific effects of music on consumer behaviour and perception.

Everybody has its own definition and perception of marketing. For the most of people, marketing has three purposes: selling, doing market research and advertising (Withey and Lancaster, 2013). But even if we all talk about it and face it in our daily life, the most of us does not have a correct idea of the mechanisms and tools deployed for this scope. The marketing – although relying a lot on historic methods – is constantly evolving. It is only natural since the economy, markets, all the different environments and especially the consumers surrounding marketing are changing too. To keep the pace of a globalized competition, new branches are growing on the big tree that is marketing. A relatively new area that has already taken a crucial position in business is the sensory marketing. Going from a mass marketing with a one-to-one communication, new marketing includes the consumer, aims to involve him and create a long-lasting relationship. It could even be said that brands seek to get consumers promoting themselves the brand that they love across the community (Marqui, 2006). Nowadays, sensory marketing is a main part business to consumer trades – it is a new way to communicate, brand and sell in new trends of consumption. Indeed, companies are always looking for consumer's experience enhancement, trying to lead him to the buying action more easily and more than building loyalty around the brand, establish a real relationship. Through sensory marketing, the company bets on a marketing that is closer to the consumer, that is implied in his experience and it always goes through the five senses: sight, taste, touch, smell and finally, hearing sense. As the name implies it, senses are at the heart of sensory marketing and the whole experience relies on them. The sight is certainly the first sense marketers have identified as fundamental when selling products and services. Everything is linked to the sight: packaging, the shape of the product, logo, television advertising, writing charter,

and so on. However, companies have understood that all the senses represented opportunities. That is why more and more brands tend to develop marketing through all senses. A simple assumption may be that the more senses are used, the most the consumer is involved in the experience and the better results will be. In other words, if people enjoy their experience, they will be more disposed to choose one brand, to buy it and to come back. The hearing sense has for a long time been put one side, always in second place after the sight. Maybe it was because its potential was underestimated, maybe because it is difficult to control and predict its effects or maybe because of its misunderstood complexity. However, music is used by all organizations. It is because music can connect people together, maybe more than the words sometimes. It is extremely important for us and allows us to express ourselves, our personal identity and values. From this observation, brands understood that they may apply the same scheme for themselves. Indeed, to transmit their values and their storytelling, they found in music a real possibility. Music is ubiquitous, played everywhere, from stores to the websites, obviously including TV commercials where it is very unusual to meet a "silent advertisement". It must be said that music and sight are different from the other senses because these senses can be superposed to others and do not need a full engagement to be efficient. In some cases, music and sounds even become part of the product and almost confer it a personality, some intrinsic component, but this is rather sound marketing than musical marketing. However, building a good sound personality through an effective strategy is not an easy procedure. Indeed, although music is universal, the personal music culture is specific to each individual (Delassus, 2012). One music that matches with someone tastes' will not match with someone else each time. Even more, someone that likes a music at a moment may abhor it after a certain time, a specific event or just because of his changing mood. The complexity of music and its effects must not be undervalued. All of this raises the thesis question:

**What effects does music have on consumer perception and behaviour?**

## 2 Literature review

To review sensory marketing concept, it is important to sum up the past theories and literature about marketing that led to its development. After that, a brief review of the marketing's basic concepts. On another hand, it is crucial to explain how works the decision-making process and consumer behaviour and what are the theories about the effects exerted on it. But first, an overview of the published studies about music in business contexts is presented.

### 2.1 Authors and published work

There is plenty of studies already published in renowned journals – such as the Journal of Marketing – about the relation between music and marketing issues. Among the searchers that worked on these issues, there are the main ones: Baker *et al.* (1992), Alpert and Alpert (1990), Shen and Chen (2006), Wintle (1978), Simpkins and Smith (1974), Park and Young (1986), Holbrook and Anand (1988), Milliman (1986), Allan (2007), Hecker (1984), Gorn (1982), North *et al.* (2004). Sometimes their point of view differs and the results may be paradoxical but the most of them agrees on the fact that music plays a role in marketing. Their work will be studied through different documents – especially through academic articles – that sum up their ideas and other author's work will also be used. This list is not exhaustive but it provides an overview of the main searchers in this domain. The five main articles used in this thesis are:

- Music, mood and marketing (Bruner, 1990)
- The impact of atmospherics on consumer behaviour: the case of the music fit in retail stores (Vida, 2008)
- An exploration of happy/sad and liked/disliked music effects on shopping intentions in a women's clothing store service setting (Broekemier and al., 2008)
- Attitude toward the advertising music: an overlooked potential pitfall in commercials (Craton and Lantos, 2011)
- Finding the Kool Mixx: how Brown & Williamson used music marketing to sell cigarettes (Hafez and Ling, 2006)



In addition, this thesis will rely on different books. The first one is an academic book for marketing fundamentals course (Withey and Lancaster, 2013). It will help to define the marketing terms, apply academic tools and theories and will serve as a reliable base for all the work. The second book will serve the same purpose, explaining marketing fundamentals terms and theories. This is *Principles of Marketing* of Kotler and Armstrong (2012). The third book has been written by a French communication and marketing teacher (Delassus, 2012). This book is addressing marketing and communication professionals that aim to better understand the relation between music and marketing. In addition, it explains step by step how to establish an effective musical strategy to serve marketing goals. A fourth book will be used for the precise topic of sensory marketing. Literature about sensory marketing is scarce but this book focuses on it and explains what it is from a marketing management practice to a theoretical perspective (Hultén, Broweus and Dijk, 2009). Another book will be used to define and explain all the issues around marketing research methods. This book has been written especially for business students studying research methods (Saunders, Lewis and Thornhill, 2016). Finally, the book *Win-Win English for your business career* (Saunders, Lewis and Thornhill, 2016) will be used for certain marketing notions implied in this thesis.

Now that the published literature has been reviewed, a short explanation of the marketing theoretical notions will be provided.

## 2.2 What is marketing?

In the followed sections, a definition of the fundamental terms of marketing is provided and the principal theories are reviewed.

### 2.2.1 Marketing's basics

Marketing practices began a very long time ago, during the Antiquity people already understood the marketing's stakes. When one wanted to sell a product to another, he had to demonstrate that its product worth the value asked for it, more than others. And now, marketing – though it has evolved a lot and may not exactly have the same purposes – remains more a battle of perceptions between products than a battle between those products themselves (Stansfield, Eerola and Munne, 2009) where the consumer is central and must be convinced. It is not anymore about "telling and selling" – that henceforth may see only as a part of the marketing mix – but about satisfying customer needs (Kotler and Armstrong, 2012). Needs can be defined as states of felt deprivation and wants as

the form human needs take as they are shaped by culture and individual personality (Kotler and Armstrong, 2012). One definition given to marketing by Kotler and Armstrong is "a social and managerial process by which individuals and organizations obtain what they need and want through creating and exchanging value with others. In a narrower business context, marketing involves building profitable, value-laden exchange relationships with customers." These same authors defined a five-step process that sums up the marketing framework:

- Understand the marketplace and customer needs and wants
- Design a customer-driven marketing strategy
- Construct an integrated marketing program that delivers superior value
- Build profitable relationships and create customer delight
- Capture value from customers to create profits and customer equity

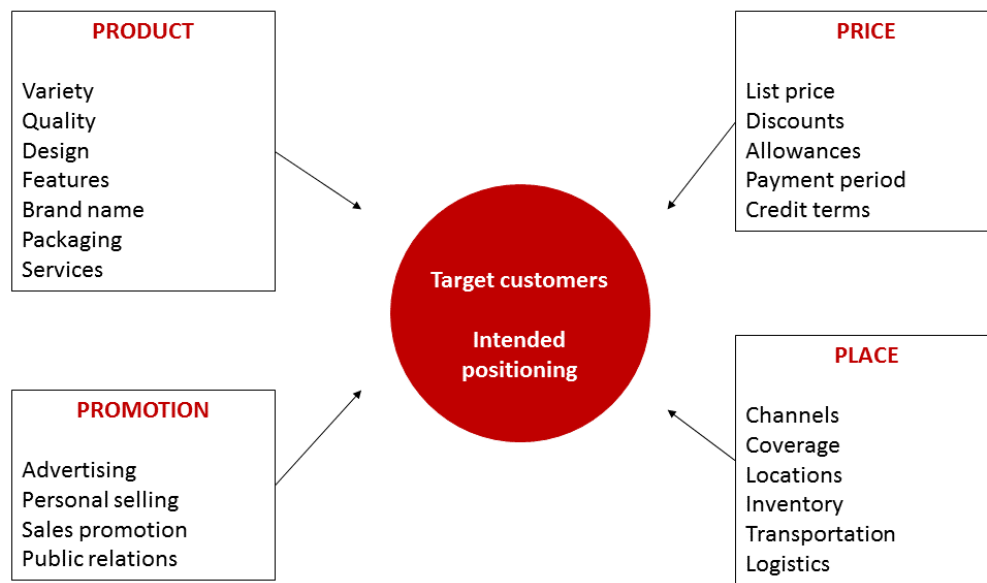
Here is the key, satisfy the consumers wants and needs to achieve a two-way profitable exchange. Companies tend to become more and more marketing oriented, making the customer's satisfaction a priority (Withey and Lancaster, 2013). Marketing is clearly a form of competition that aims to create superior customer value and customer equity. Customer value is also called customer-perceived value. It is the customer's evaluation of the difference between all the benefits and all the costs of a marketing offer relative to those of competing offers (Kotler and Armstrong, 2012). It can be achieved through many ways – as lowering the prices or offering a better-quality service – chosen depending on the sustainable competitive advantage identified. A competitive advantage can be defined as something that people want, that the company has, but the competition is not offering (Stansfield, Eerola and Munne, 2009). This advantage should also be sustainable, meaning that the company can keep it on a long-term view. Customer equity is the total combined customer lifetime values of all the company's customers. And the customer lifetime value is the value of purchases that the customer would make over a lifetime of patronage (Kotler and Armstrong, 2012).

Integrated into the marketing process and after having identified wants and needs or different groups, marketers must define segments and select the ones that the firm can best serve. A market segment is a group of consumers who respond in a similar way to a given set of marketing efforts (Kotler and Armstrong, 2012).

After establishing the marketing strategy, marketers must work on determining the best marketing mix for the consumer's point of view, to influence positively the demand for the offer.

## 2.2.2 The marketing mix

In the view of Kotler and Armstrong, the marketing mix is the set of tactical marketing tools, the 4Ps – Product, Price, Place, and Promotion – that the firm blends to produce the response it wants from its target market. The product is the goods-and-services combination offered by the company. The price is the amount of money the customer must pay to obtain the product. The place includes all the activities that make the product available to the target consumers. Finally, the promotion means all the activities that communicate and advertise the product.



**Figure 1:** The 4Ps of The Marketing Mix (Kotler and Armstrong, 2012)

A focus on the promotion mix is performed in this study because of the way music can influence its dimensions. The next figure provides a definition for all of them.

Element of the Promotion Mix	Definition
Advertising	It is any paid-for type of marketing communication, that is non-personal, aimed at a specific target audience through a mass media channel.
Sales promotion	Any intermittent and/or short-term incentive designed to encourage purchase or sale of a product or service. Usually, but not always, impersonal in nature and usually non-media based.
Personal selling	A paid-for type of marketing communication that normally calls for personal and often one-to-one contact between marketer and customer.
Publicity	It is any type of news story and information about an organization and/or its products transmitted at no charge through a mass medium.
Public relations	These are activities designed to create understanding and goodwill between an organization and its public.

**Figure 2:** Definitions of the Elements of Promotion Mix (Withey and Lancaster, 2013)

However – instead of the traditional 4Ps – the 4Es entered the marketing system and become more and more recognised by marketers (The 4Ps are out, the 4Es are in, 2009). This thesis dealing with sensory marketing, it seems relevant to explain this relatively new mix. The 4Es stands for: Experience, Everyplace, Exchange, Evangelism. There is a first move from a product – or advertising-orientation – to an experience-orientation. The consumer does not only buy a product but a full experience, and that is why the brand must understand all the customer journey and expectations that come along. The second move lies on the fact that it is not only one place anymore but an everyplace reaching. The brand does not come to the consumer, with a push strategy but rather with a pull strategy that catches them at the optimum moment – wherever they are. It can be anywhere since it can be not only through traditional media like television but also through mobile devices or on social media for instance. The third move is from price to exchange. Today it is not as simple as before, the consumer does not only want to get a product for money. The exchange is a key. The brand must ask itself what its customers want in exchange. To succeed, it must ask what the brand is willing to offer them to get their attention, their engagement and their permission (The 4Ps are out, the 4Es are in, 2009). The last step is from promotion to a kind of evangelism. Evangelism is a very powerful approach – more than promotion – that engages the consumer with the brand. Sharing emotions and enthusiasm, consumers themselves promote the brand through

word of mouth. They love it and have a real relationship with it. A global view of marketing processes and interactions can be represented by the marketing system below.



**Figure 3:** The Customer-Driven Marketing System (Kotler and Armstrong, 2012)

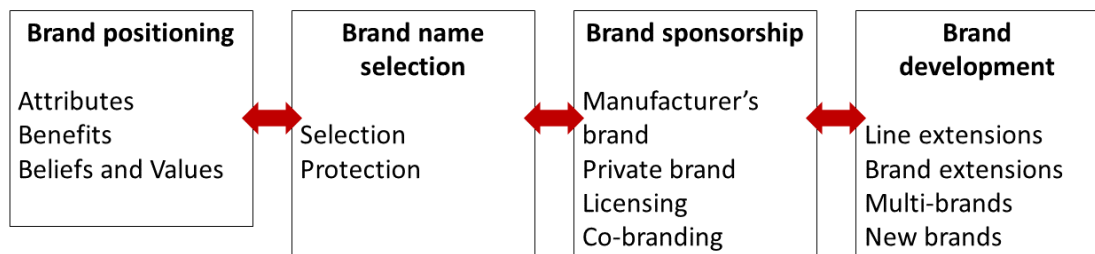
The customer value is at the center of the marketing purpose. This is the most important: the customer value. To create this value and relationship with the customer, the firm goes through a process of four iterated steps: differentiation, positioning, segmentation and finally, targeting. The marketing mix, composed of the product, the price, the place and the promotion elements is constantly evolving. As said before, the goal is to find the best mix in the consumer's mind to be the most effective and proposed the most valued offering. More generally, marketing actions remain in an iterated circle of analysis, planning, implementation and control. Indeed, research is conducted, then specific actions are planned and implemented. They are controlled and new research may be done to solve problematic issues and so on. All the marketing environment is surrounded by external forces such as suppliers, competitors, publics organizations and, marketing intermediaries and partners that can have great effects on the company's success. They can also have high effects on the marketing intern of the company.

The company itself can influence its image and how it is perceived from the external actors, especially the consumers. It can particularly be done thanks to branding and positioning strategy.

### 2.2.3 Branding decisions and positioning

A brand is a name, term, sign, symbol, design, or combination of these, that identifies the products or services of one seller or group of sellers and differentiates them from those of competitors (Kotler and Armstrong, 2012). A brand is a very powerful asset that marketers must build, develop and manage continuously, this is a process called branding. The brand can help the customers to remember the product and to build a relationship, can be a synonym of quality, allows consistency, can protect an innovation and much more. There is a lot at stake with brands. They are in the mind of customers, the key to the relationship with them and mean much more than only the product and its characteristics. The value of a brand can be extremely high such as Harley-Davidson, Converse or McDonald's. Those brands have high brand equity; they have the ability to capture customer preference and loyalty. Brand equity is the differential effect that knowing the brand name has on customer response to the product or its marketing (Kotler and Armstrong, 2012). The brand influences the customer's choice. If the brand has high brand equity, it will be taken into the initial consideration during the marketing funnel process. A lot of awareness and consideration will be around it and naturally, there will have more probabilities to be chosen at the end of the process.

Also, Kotler and Armstrong identified four major brand strategy decisions that are introduced in the table below.



**Figure 4:** Major Brand Strategy Decisions (Kotler and Armstrong, 2012)

The positioning of the brand can be done at three levels as reported by Kotler and Armstrong. The first level is the product attributes level; it is the most basic level. It does not deliver a strong positioning. It may be chosen by hygiene products like toilet paper for instance. The second is the desirable benefit level, chosen by brands that want to highlight the benefits they can provide to their customers. Finally, the third level is the strong beliefs and values level. This is what all the brands should aim because it engages the customer on a very emotional level and engagement that makes stronger the relationship

to the brand. A real brand experience is promised by the brand. The brand positioning must continuously be communicated to the customers.

Name selection is also important. It must be easy to pronounce, memorable, recognizable, distinct, extendable and so on. It may be difficult to find a new name that is not already taken and after that, this name must be protected.

Sponsorship deals with the decisions of keeping the manufacturer's brand or selling products to private brand or licensing. A company can also choose to use the co-branding that is a practice of using the established brand names of two different companies on the same product. It can offer many advantages such as reaching other segments (Kotler and Armstrong, 2012).

Finally, a company must make brand development decisions. It may have to decide whether to extend a line of product, extend a brand, create new brands or multi-brands.

Companies implement all kind of marketing strategies, branding and positioning decisions to attract customers. But in the end, the customer is the only one to choose the brand or not and all goes through his mind. That is why companies' intent to understand better the complex logic of consumer behaviour.

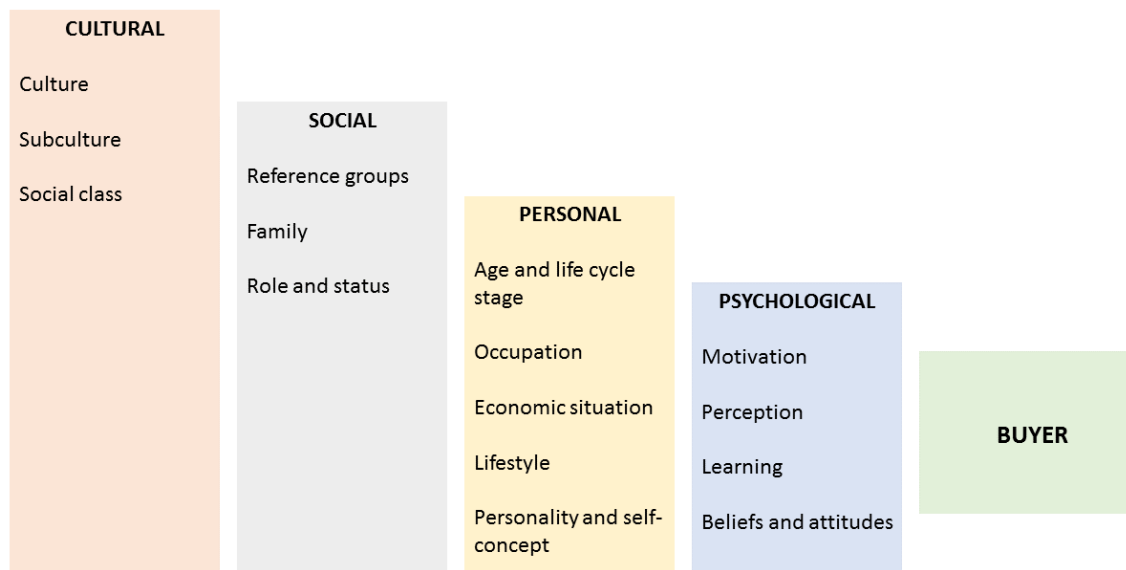
### 2.3 Behaviour and decision-making process

As the consumer is the main subject of this thesis and especially its behaviour, it seems paramount to define how it is built and the marketing theories established about it.

#### 2.3.1 Consumer behaviour

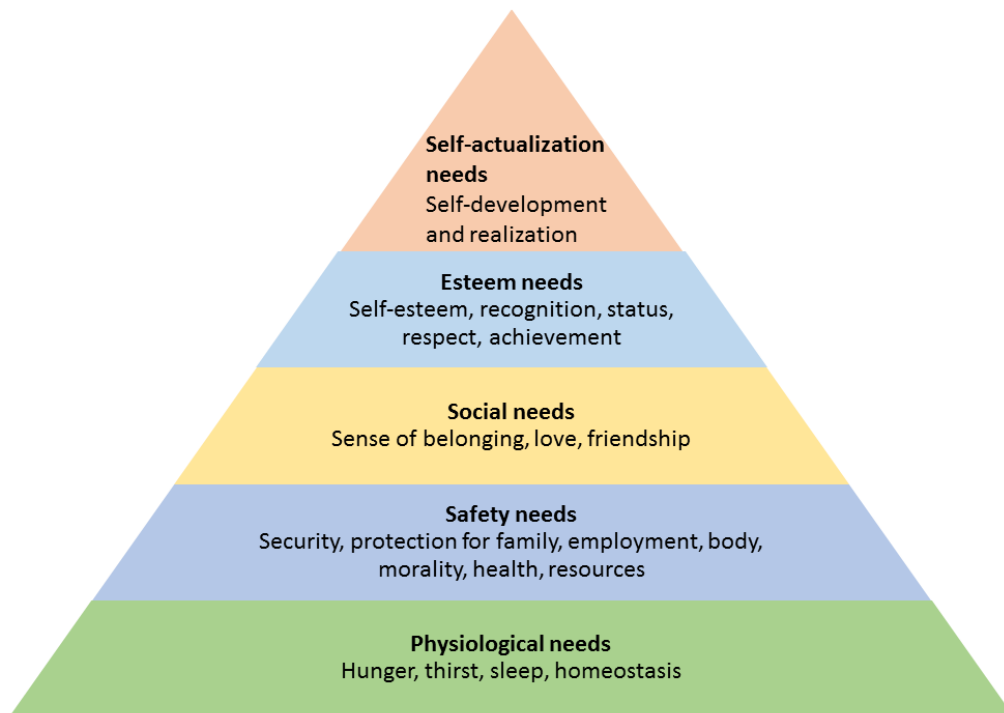
The consumer behaviour is a complex system that marketers try to understand to answer critical questions like what the consumers buy, how, when, why, how much and so on. The better the consumer behaviour is understood, the more chances there are for the brand to be chosen. However, the answers to these questions are in the consumer's mind – and often even unconsciously – so they are relatively difficult to find. The consumer is influenced by many factors. Among the uncontrollable factors, there are cultural, social, personal and psychological (Kotler and Armstrong, 2012). Cultural factors include the culture – the set of basic values, perceptions, wants, and behaviours learned by a member of society from family and other important institutions – the subculture – a group of people with shared value systems based on common life experiences and situations – and the social class. They can vary a lot from one country to another. Social factors

involve reference groups and opinion leaders – person or group that exerts social influence on people and members of the group – the family and the roles and status – the person’s position in the reference groups. Personal factors cover the age and the life cycle stage of the person, the person’s occupation, his economic situation, his lifestyle and his personality and self-concept. Finally, the psychological factors integrate the motivation – the needs that press the person to seek satisfaction – the perception – the process by which people select, organize, and interpret information in a meaningful picture of the world; the Maslow’s theory in **Figure 6** illustrates this notion – the learning – changes in an individual’s behaviour arising from experience – and the beliefs and attitudes. For some searchers, the buying behaviour is led by wants, goals and beliefs (Stansfield, 2012). In this view, needs give rise to wants, motivations to goals and experience to beliefs. These three dimensions must be coherent and cohesive for the customer to buy the product. For example, if the customer wants to eat chips but believes that it is not healthy and if his goal is to get fit, he will probably not buy the chips product – unless the marketer finds a way to reconcile the three dimensions. This theory explains the non-buying behaviours as being results from passive wants or exclusionary reasons as in the previous example.



**Figure 5:** Factors Influencing Consumer Behaviour (Kotler and Armstrong, 2012)





**Figure 6:** Maslow's Hierarchy of Needs (Kotler and Armstrong, 2012; Tim's Printables, n.d.)

This is one of the most known theories about the motivation process that can lead to buy a product. When the first layer of needs – the most basics and important ones – is satisfied, people start to think about fulfilling other needs, the safety needs. And it goes like that until the self-actualization needs. Each “layer of needs” must be satisfied before satisfying other needs. In rich occidental societies, we can assume that people are looking for self-actualization needs and that can create opportunities for experience marketing.

On another hand, marketers aim to influence its potential customers with controllable marketing stimuli through the marketing mix and by branding decisions and positioning.

After having explained the consumer behaviour, the decision-making process must be approached to fully understand the process leading to buying.

### 2.3.2 The decision-making process and relation to the marketing funnel

The consumer decision-making process is the process by which the consumer will go through when making a buying decision about a product. When it concerns a product that the consumer uses daily, this process is not as crucial as when it is for a new and complex product (Kotler and Armstrong, 2012). Based on the work of Kotler and Armstrong, the consumer decision-making process is constituted of five steps:

#### 1. *Need recognition*

The consumer becomes aware of a need to satisfy, a problem to solve. The need recognition can be risen by internal stimuli – when the need becomes so important that it can be ignored – or by external stimuli – an advertisement or a simple discussion can lead the consumer thinks about a need.

#### 2. *Information search*

The consumer is aroused to search some information about this need. It can be a very rapid step since sometimes the consumer switches it. The consumer can find information from many sources: personal, commercial, public or even, experiential.

#### 3. *Evaluation of alternatives*

The consumer makes a comparison between all the opportunities, using the information collected to choose the most valued offer. In some cases, this process is very logical and the consumer uses critical thinking. However, in other cases, the consumer may rely more on intuition and emotional side. Consumers may use many different evaluating processes depending on a specific situation.

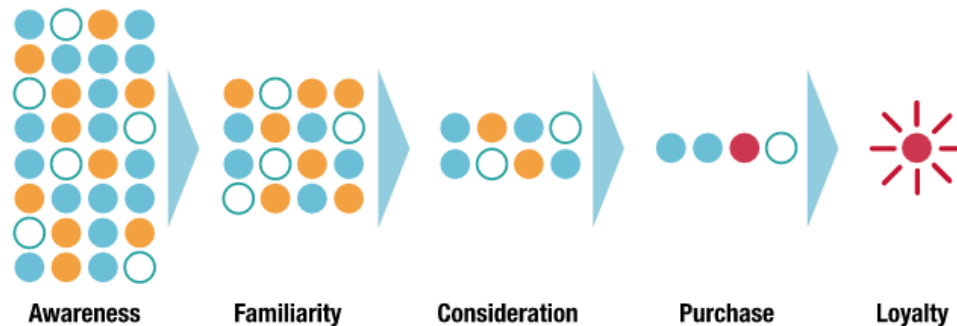
#### 4. *Purchase decision*

The consumer makes his decision of purchasing. Two factors can influence this decision. First, the attitude of others – persons that matter to the consumers – can influence the consumer's choice. The second are unexpected situational factors, unexpected events such as a sudden drop in a competitor's price for example.

#### 5. *Post-purchase behaviour*

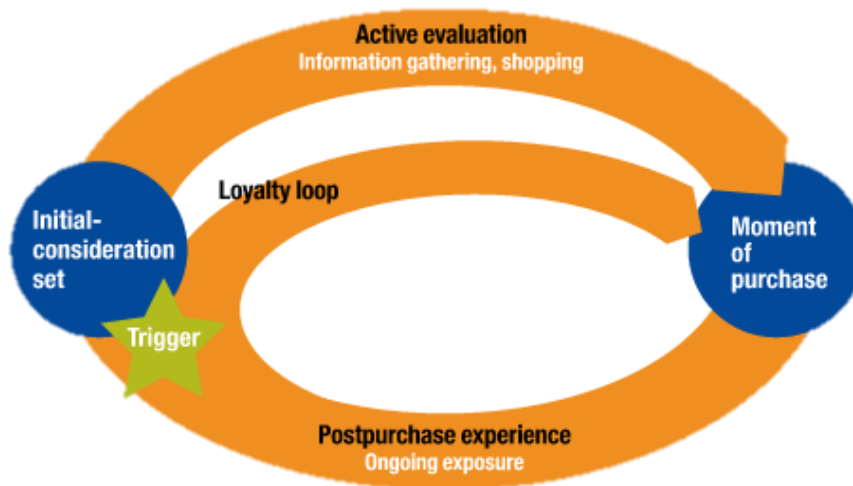
After the purchase, the consumer will either be satisfied or not and will take actions depending on it. If the product fulfills the expectations and the product's performances are perceived as satisfying, the consumer will be positive toward the brand. If not, a cognitive dissonance can be provoked. The buyer will feel a discomfort caused by the post-purchase conflict. It can result in loss of relationship with customers and bad publicity.

It exists a theory called the marketing – or purchase – funnel. This model represents the theoretical journey of the customer, from the first contact with the brand to the ultimate action: purchasing (Court et al., 2009). The marketing funnel and the consumer buying decision-making are both representing how the customer is lead to the purchase.



**Figure 7:** The Traditional Funnel Metaphor (Court et al., 2009)

Consumers start with a relatively high number of potential brands to finally pick one in the end. They go through different phases: awareness, familiarity, consideration, purchase and loyalty. The consultant agency McKinsey proposed a reviewed purchase funnel, taking more into consideration new influencing factors including wider product choices, the explosion of digital channels and even the new consumer, much more informed and critical (Court et al., 2009). **Figure 8** illustrates it. This circular iterative journey is made of four steps: initial consideration, active evaluation, purchase and post-purchase. The initial consideration of a brand is a crucial stake that depends on a lot of its position in the consumer's mind, on the brand's perceptions and on the exposure to recent touch points. According to McKinsey, "brands in the initial-consideration set can be up to three times more likely to be purchased eventually than brands that aren't in it". Then, the consumer evaluates, adds and subtracts brands depending on what he wants. Ultimately, he selects a brand to purchase. Depending on the post-purchase and if the expectations were met, the loyalty loop will take place or not.



**Figure 8:** A Modern Purchase Funnel (Court et al., 2009)

In addition to this theory, it can be relevant to briefly expose the well-known AIDA model. Indeed, all marketers use this simple model. ” The AIDA Model identifies cognitive stages an individual goes through during the buying process for a product or service” (Smart Insights, 2017). Consumers go through the four steps that are supposedly driving to the buying action, the final purchase. The four stages are:

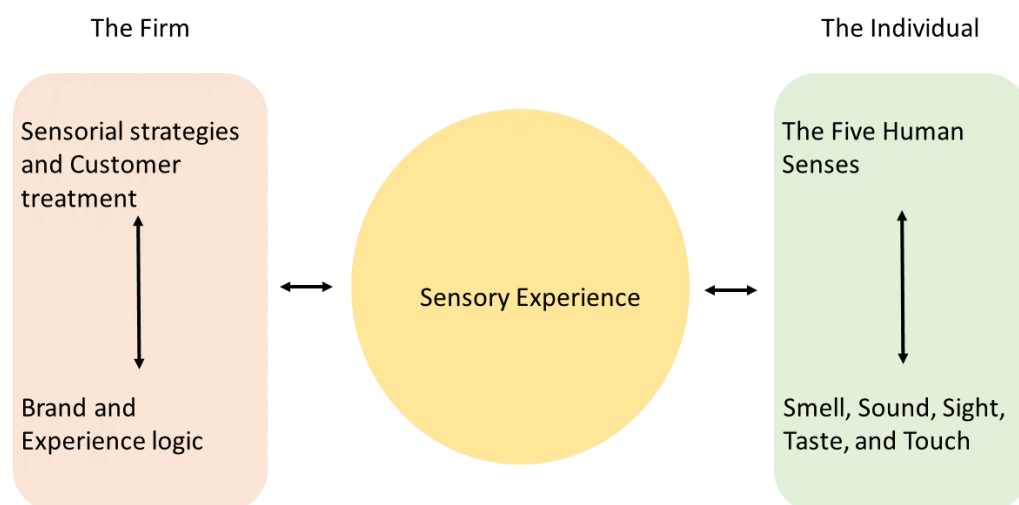
- Awareness: enhancing brand awareness or affiliation with your product or service.
- Interest: generating enough interest in the consumer’s mind to lead him to do further research
- Desire: establishing an emotional connection with the consumer so that he wants to get the product, to be affiliated to the brand
- Action: driving the consumer to take a concrete action – download a brochure, make a phone call, joining the newsletter, etc.

Finally, this model is evolving to integrate the last letter ”R” for retention. Indeed, a sustainable relationship is paramount and must be supported.

In the last few years, a new dimension of marketing appeared to help brands and companies to strengthen the customer experience and relationship. In direct relation to the consumer, his senses and his experience, this is sensory marketing.

## 2.4 Sensory marketing

Sensory marketing is an area of marketing that has been developed for few years and has become a substantial alternative to the traditional mass marketing strategy. Indeed, while marketers used to focus on goods, customer acquisition and operated on a one-way communication, sensory marketing developed the experience focus, with customer treatment and multidimensional communication through digital technology (Hultén, Broweus and Dijk, 2009). An accepted definition of sensory marketing is "a set of controlled actions to create a specific multi-sensorial atmosphere surrounding a product or a service, either through the product itself, either through a positive communication, either through the environment of the point of sale" (Delassus, 2012). Another definition of the sensory marketing's purpose is that "sensory marketing recognizes how a firm, through different sensorial strategies and senses expressions, can create brand awareness and establish a brand image that relates to the customer's identity, lifestyle, and personality" (Hultén, Broweus and Dijk, 2009). Hence it is based on the five human senses. Through sensory marketing, companies aim to involve all the senses of their consumers: touch, sight, hearing, taste and smell. Behind this practice, there is the idea that stimulating the senses can favour the purchase process (Hultén, Broweus and Dijk, 2009). As said before, marketing may be a battle of perceptions – not products (Stansfield, 2012). That is why companies appeal consumers' senses, to make them perceive the brand. Products are staged in an intense emotional experience, new and exclusive. Since nowadays, consumers not only buy because of a need but also by pleasure, emotions are a trigger (Delassus, 2012). **Figure 9** presents the most crucial concepts of sensory marketing, how firms and individuals interact to build a sensory experience.



**Figure 9:** Sensory Marketing (Hultén, Broweus and Dijk, 2009)

Behind the experience, there are stimuli that the five senses catch. The senses transmit the information to the brain, it can result in a negative, neutral or positive experience. Then, the brain "evaluates" if the information is important and deserves to be kept. If it is considered as important, the process can lead to a better brand recognition and brand image in a long-term view (Hultén, Broweus and Dijk, 2009). The decision lies in the customer's brain and this one is triggered by the senses. The signals transmitted to the brain are so precise and potentially strong that it can unconsciously shape the consumer's behaviour (Hultén, Broweus and Dijk, 2009). According to Hultén, the final decision of customers to choose a product or a brand is only made through sensory experience.

There are plenty of examples to depict sensory marketing strategies since many brands tend to implement it – the unforgettable Nokia tune, the unique shape of a bottle of Coke, the fragrance in Abercrombie shops, etc. – but we will take Starbucks to illustrate briefly how a brand can use all the senses to enhance the individual's experience of their customers. Starbucks is the world's largest chain of coffee shops, it attracts around 40 million visitors per day and aims to offer to each a perfect sensory experience (Hultén, Broweus and Dijk, 2009).

Sense	Elements related at a sensory strategic level
Touch	Starbucks offers his customers real cups, not paper-made, when consuming on-site. Also, the stores are always very clean and the nice seats and sofas invite customers to sit. On another hand, the merchandising is left available to people to touch it and it allows them to imagine using it.
Sight	The famous logo of the firm that has seen the words "Starbucks" and "coffee" removed from it in 2011. It shows how much the brand takes a first position in the consumer's mind. Also, the consumer's name on the drinks can play a role as it can be related to a kind of personalization of the experience. But it is especially the wood, green and yellow sofas, cozy design, pleasant lightening in stores that offer a restful experience. The customer feels comfortable, in a place between work and home.
Hearing	A precise selection of chill and relaxing music by the Starbucks Content Team creates the "sound of Starbucks" with a very nice atmosphere. In addition, coffee makers' sound invites people to chat with friends and have a nice time around a drink, to take their time and order more. In some stores, the Hear Music Starbucks coffeehouses, they host live artists. The interaction is even more powerful.
Taste	The freshly grounded coffee may be a synonym of quality. Also, the wide choice of customization: sugar, milk, cinnamon, and so on, invites the consumer to

	make its own recipe. Additionally, sometimes a piece of cake can be offered to customers entering the store, creating instantly the experience.
Smell	The smell of the freshly grounded coffee can bring a relaxing feeling to consumers. In addition, Starbucks installed refreshers in some stores to spread a good smell and the employees are forbidden to wear perfume to not interfere with the other natural fragrances.

**Figure 10:** Senses and Elements Related at A Sensory Strategic Level at Starbucks (Dollars and Sense: The Impact of Multi-Sensory Marketing, 2009; Starbucks: the marketing experience, 2011; Hultén, Broweus and Dijk, 2009)

Starbucks, as other companies, seeks to involve all the senses to convey the company's values at deeper level in the customer's mind (Hultén, Broweus and Dijk, 2009). The aim is to create an emotional connection to the brand and to make people feel like they are living an experience thanks to this brand.

Brands must go beyond traditional advertisement which does not seem longer enough to convince consumers. This is made through a sustainable image and more than keeping them loyal, the idea is keeping them engaged with the brand experience (Hultén, Broweus and Dijk, 2009). They must be personalized, create a relationship with their consumers around common values and experience (Delassus, 2012). They need to feel engaged and it can be done through sensory marketing and especially through music. Rouzé explains that "in a competitive society where image dominates, distinction and originality principle becomes a significant asset. And if it is obvious that the visual identity prevails, the sound personality is nowadays essential." The sight has been privileged for a long time and other senses neglected despite their potential but today, they start to receive more and more attention (Hultén, Broweus and Dijk, 2009). Nowadays, sensory marketing is developing among marketing practices and one of the elements of sensory marketing is the sound. Companies started to integrate and use music in their marketing strategy.

#### 2.4.1 The sound sense

Music and sounds are part of human's life from the fetus state and throughout all the life. People listen to music every day, depending on their mood or what they are doing, the music's choice may vary. It is a way to express themselves, so it is a way for brands too (Hultén, Broweus and Dijk, 2009). Marketers already applied sound in mass marketing strategies. Indeed, it is known for a long time that music can allow to communicate messages, create awareness and especially enhance ideas (Hultén, Broweus and Dijk, 2009). Music is a full language. It can convey emotions, intentions and feelings to the

people who listen to it. Beyond itself, it carries values and identity from the transmitter. Indeed, brands can share their values, image, cultural references and identity through the music chosen. A brand musical strategy may have many objectives such as defining the brand identity, influencing the perceptions and values, helping to memorize, leading to buying action. To achieve those objectives, many elements are needed: compositions, artists, arrangements, sound logotypes, jingles, voices and music. For instance, the Swedish company Lindex uses a consistent jingle played on television and in stores that is declined depending on the season and the theme of the commercial. For example, with the theme “Fashion Report Paris”, the sound of an accordion was subtly added to the jingle. What is very powerful with music is that it can have great effect on people, even when they are not aware or conscious of it. The sense is constantly “turned on”, so signals are permanently caught (Hultén, Broweus and Dijk, 2009). In addition to that, it must be noticed that people tend to remind very well of sounds they heard, even a long time after, if it was heard at a specific moment of their life.

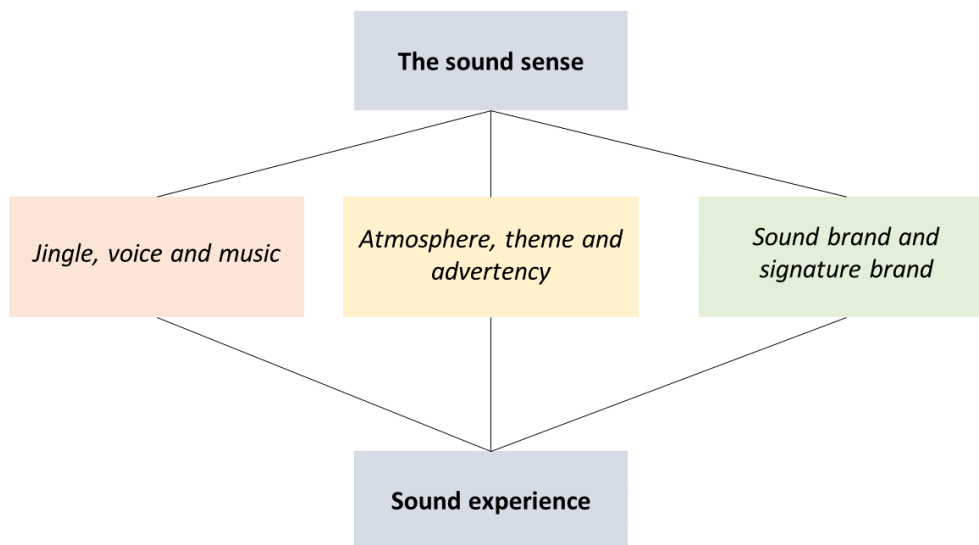
The music has a great power since it can affect the alternative mix of the 4Es – experience, everywhere, exchange, evangelism. An effective musical strategy will allow to enhance the consumer’s experience. It will take place everywhere the company is present and need to communicate. Also, it can help to bring consumers as a community, make them feel unique through a kind of exclusiveness and get more involved toward the brand (Delassus, 2012). In a globalized world with hyper competition, high diversity of brands, well-informed customers and knowledge, using sensory marketing and especially the music to enhance experience makes sense.

#### 2.4.2 Sensory marketing and sound’s effects on consumers

As explained previously, sensory marketing is dealing with the senses that affect the brain and consequently, it affects consumer’s behaviour that is depending on the brain stimuli. Consumers are both rational and emotional thinkers. Both the left brain and the right brain are involved when it comes to the experience and further, the buying behaviour. In the actual society, consumers are looking for new goals. On the pyramid of Maslow, these goals are placed at the greatest level: self-actualization needs. It includes self-development and realization, self-fulfilment. Through the brand and the experience delivered, the consumer seeks to fulfill himself, to realize something, to express himself.



The **Figure 11** below shows what elements can particularly serve the sound experience.



**Figure 11:** Sense Expressions and The Sound Experience (Hultén, Broweus and Dijk, 2009)

Jingle, voice and music can be applied to a brand's personality. A memorable jingle, short and without too many lyrics, can be a very efficient way to position the brand in the customer's mind for a long time. It may be perceived as a kind of signature of the firm, included at the end of all the commercials for instance. Also, voice and music, whether they are original, famous or covered, are a way to express for the brand. It can have a great effect on the brand's recognition but also for the artist. According to Hultén, "music can win customers' trust in the long term and elucidate the brand's identity to create associations and experiences related to the brand" (Hultén, Broweus and Dijk, 2009). Many examples illustrate how music can affect the consumers' behaviour. For example, a study claims that people will tend to stay longer and order more in restaurants where music with a slow tempo is displayed. On another hand, people will leave more quickly in restaurant where the tempo is considered as fast, what makes a room for others customers (Yalch and Spangenberg, 1990). Music can also allow to influence the degree of arousal of the customer. A fast tempo will make the degree of arousal higher and a slow tempo will achieve the opposite effect (Hargreaves and North, 1997).

### 3 Methodology

The mechanism of research is an iterative process in which all phases may be repeated more than once. Usually, the research process is defined by these steps: formulating and clarifying a topic, reviewing the literature, designing the research, collecting data, analysing data and writing up (Saunders, Lewis and Thornhill, 2016).

Research approaches are based on gathering two types data: primary and secondary data. Primary data is information collected for the specific purpose at hand, it has not been collected before. Secondary data is information that already exists somewhere, having been collected for another purpose (Kotler and Armstrong, 2012). This thesis will rely on secondary research. There is already a wide range of published studies and books about music and its influence on consumers in business contexts. The last point is about the two main types of research: quantitative or qualitative. Quantitative research uses quantifiable data that can be turned into relevant statistics for the sake of quantifying specific issues. It is primarily a deductive process and aims to be very objective. It is used to define facts in a mathematical manner and is a very structured method of collection that allows the respondent to choose only the proposed choices. Quantitative data may be drawn from surveys, interviews, longitudinal studies, websites interceptors, online polls and systemic observations (Wyse, 2017). Qualitative research is mainly related to exploratory research and an inductive process. This type of research is driven to understand underlying reasons, opinions and motivations. It relies more on subjectivity. It can be done to raise hypothesis and to prepare further quantitative research. The qualitative method of data collection is less structured to let ideas be fully expressed and avoid counterproductive influence. Some methods are focus group, in-depth interviews and observations (Wyse, 2017). In this thesis, both types of research are gathered. Indeed, previous studies almost always exploited both and since this work summarises these studies, it seems logical to find them. In addition, on one hand the music research domain appeals to qualitative research because it is highly related to the mind and perceptions, that can only be described through the respondents own words. On another hand, it also calls for quantifiable data and mathematically readable results for business matters.

Depending on the purpose addressed by the research question, there are different types of research identified by Kotler and Armstrong: exploratory, descriptive and causal research. Exploratory research is a way of finding out “what is happening; to seek new

insights; to ask questions and to assess phenomena in a new light” (Robson, 2002). Thanks to this research, the researcher can precise his problem definition and estimates if the research is worth to be conducted or not. This type of research allows a certain degree of flexibility. It starts broad and narrows as it progresses. There are three ways to conduct exploratory research: by a search of literature, by interviewing subject matter experts and by conducting focus group interviews. (Saunders, Lewis and Thornhill, 2016). Descriptive research helps to better describe marketing problems, situations, or markets, such as the market potential for a product or the demographics and attitudes of consumers (Kotler and Armstrong, 2012). Finally, causal research tests hypotheses about cause-and-effect relationships (Kotler and Armstrong, 2012). Generally, it is simpler to do exploratory research while descriptive and causal are more complex and their results must be conscientiously interpreted. The research for this thesis is mainly exploratory. Since it is only a bachelor thesis with a relatively limited amount of time and resources, more in-depth research was not achievable. Despite this, this work sums up the studies that have been realised about the considered topic. The goal is to highlight the power of music on consumer behaviour and perception. In addition, the limitations and the contradictions found in the existing literature are stated. The first purpose of this thesis is to attempt to gather information and to focus on the two main impacts of music on people: cognitive and affective. Eventually, it constitutes a start for descriptive and causal research, that could go more in detail and address more the deep reasons of why music is affecting consumers.

However, some limitations can rise. While some searchers certify the impact of music on consumer behaviour, some others deny it. Some think it has a positive impact, others think it always has a negative effect. In this thesis, the assumption that music can have both positive and negative effects is implemented. On another hand, some primary research would have been interesting to support the whole thesis. Unfortunately, some constraints such as time made this impossible.

## 4 Results and analysis

In this final part, the results generated are stated and analysed. Therefrom, the two major effects induced by music on the consumer are presented: the cognitive and the affective. Then, it is explained how building an effective musical strategy, playing on the different elements related to the brand. In the continuity of this part, the musical elements related to the promotion mix are studied. Finally, music effects are tied to each step of the consumer journey.

### 4.1 Cognitive and affective effects

Music is inseparable from men and it is part of our daily life. Jean-Jacques Rousseau defined music as "the art of combining sounds in a harmonious way". We live surrounded by music because it provides us pleasure and good feelings. But its use in business was not such a crucial matter until a few years ago and now that managers have understood music is also a key marketing and communication tool, the importance given to it is growing up. In a more than even though competition and fast-paced changes, brands look to achieve a unique positioning and differentiation. Marketing and communication managers, promotion and marketing agencies integrate music into their strategy because from now on they know that it can affect their consumer's behaviour at two main levels. For a long time, only the affective effect was recognised. But today, cognitive and affective effects are known (Delassus, 2012; Craton and Lantos, 2011). Put it simply, the affective effect is linked to the emotional affect, how music modifies the emotional state of the consumer toward the brand, the product or even the retail environment, toward the entire experience in general. While the effect is connected to how music can influence the consumer's actions and decision-making – the physical impacts on his behaviour – create association, differentiation in his mind and so on. Searchers concluded that an appropriated structured music can act on the nervous system as a key on a lock, activating brain processes corresponding to emotional and behavioural reactions (Clynes and Nettheim, 1982). Put in other words, Dube and al. (1995) stated that music can provoke changes in emotional states, attitude toward the ad and the brand, purchase intentions and behaviour.

From there marketers seek to establish a musical marketing strategy, which could be defined as "the set of techniques and strategies that use music as a tool of awarding, evocation, differentiation, memorisation and promotion of a product or a brand" (Delassus, 2012). In the following parts concerning the consumer's decision process, examples related to Coca-Cola's musical strategy will be used to show how effective it can be.

## 4.2 Building of a musical strategy



That Coca-Cola uses emotional affect for promoting its brand is not new. During the Vietnam War in the 1970s, Coca-Cola already sent a message of unification and love through its commercials. The emotion appealing effect had already been understood. In the last years, Coca-Cola saw three major changes in the marketplace that affect marketing practices:

1. Consumer moving toward online
2. Social networks opportunities (Facebook, Twitter, Instagram, Tumblr and so on)
3. Possibility to develop deeper emotional connections with consumers through storytelling

Following these observations, the campaigns of the last years were online based and the presence on social networks has exploded. More than 100 million people follow Coca-Cola on Facebook and 1.7 million on Instagram for example. With a daily presence on these platforms, the brands enhance its relationship with its consumers and work for delivering regularly emotional content promoting the Coke spirit. But Coca-Cola has especially positioning its brand with a strong relationship with music.

The choice to use music strategy for Coca-Cola has been revealed very profitable to the company. The global music marketing manager of the firm said once: "The fact that 75% of people try to avoid commercials and 80% of people engage in music daily is a sign of that match". Following this numbers, Coca-Cola succeeded in combined a message and music in their commercials and promotional videos. The company's future is full of opportunities and thanks to its managers' expertise and its shareholders, it will certainly take the right decisions when the time will come. Coca-Cola is the perfect example of successful and effective sound and music strategy.

The music manager or the marketer in charge goes through a decision-making process to choose the music that will be more likely to provide the expected results. First, he considers the decision situation. Secondly, he defines the decision: finding a music or an artist to work with, organizing a music event for promotion, adding a musical dimension to a website, and so on. Thirdly, he must identify his alternatives. For instance, he lists the artists available and already in touch with the company. The manager may need to undertake marketing research and especially exploratory research to understand better what the target groups expect from music and how to apply it the best way possible. Fourthly, alternatives should be evaluated, per the needs and the goals of the musical

project, the constraints – i.e. budget, time – the effects expected on listeners, and so on. Fifthly, he selects a course of action and finally, it is implemented, monitored and controlled over time.

The process of building an effective musical strategy could be summarized in four points per Delassus:

1. Defining what competitors already do and use in their musical strategy – what they are likely to do, their intentions and the resources they mobilize in implementing this strategy.
2. Conducting marketing research to better know the consumers' expectations, tastes, the effects that music may have on them, and so on.
3. Determining the options in the musical strategy – based on feasibility and viability criteria.
4. Choosing an effective, fitted strategy and implement it.

The figure below sums up the four points and details the tasks related to each. These steps are like any marketing strategy definition, with target definition, goals, evaluation tools, research, and so on.

**1. Define the objectives of the communication/marketing campaign**

- Explain the wanted goals
- Define the target
- Audit the brand
- Study the brand environment and the possible musical strategy of market's actors

**3. The musical realisation, the adaptation and the spread on diffusion supports**

- Music's realisation
- Proposal validation
- Operation deployment

**2. Select the most appropriate strategy**

- Translate the objectives to music components
- Estimate the budget allocated to the strategy

**4. Evaluation and watch of the musical panorama**

- Set the evaluation tools of this strategy
- Watch and adapt

**BUILDING AN EFFECTIVE MUSICAL STRATEGY**

**Figure 12:** Building an Effective Marketing Musical Strategy (Delassus, 2012)

But when selecting the most appropriate strategy, the manager must go through a specific phase: the translation of the objectives to music components. The next table contains them and the emotional expressions related to each one.

<b>Musical element</b>	<b>Serious</b>	<b>Sad</b>	<b>Sentimental</b>	<b>Serene</b>
Mode	Major	Minor	Minor	Major
Tempo	Slow	Slow	Slow	Slow
Pitch	Low	Low	Medium	Medium
Rhythm	Firm	Firm	Flowing	Flowing
Harmony	Consonant	Dissonant	Consonant	Consonant
Volume	Medium	Soft	Soft	Soft

<b>Musical element</b>	<b>Humorous</b>	<b>Happy</b>	<b>Exciting</b>	<b>Majestic</b>	<b>Frightening</b>
Mode	Major	Major	Major	Major	Minor
Tempo	Fast	Fast	Fast	Medium	Slow
Pitch	High	High	Medium	Medium	Low
Rhythm	Flowing	Flowing	Uneven	Firm	Uneven
Harmony	Consonant	Consonant	Dissonant	Dissonant	Dissonant
Volume	Medium	Medium	Loud	Loud	Varied

**Figure 13:** Musical Characteristics for Producing Various Emotional Expressions (Bruner, 1990)

Depending on the brand image and desired effects on consumers, the manager implements the corresponding elements. For instance, if the brand wants a seducing feminine image, the music will be in major, with a complex melody, woman voice, rather slow, and so on. If the brand wants to show that it is trendy, it will select a hit-chart music or associates itself with a trendy artist in the eyes of its target.

There are plenty of places where music can be played and may lead – until a certain degree – the visitor’s experience. Among those places, there are of course the stores but also the companies’ websites, the offices and receptions and even the switchboard – while waiting for the communication, someone can listen to a music chosen by the company. A concept of music dedicated to those places has been created: the background music *Muzak* – named after the company that was one of the first to work on the music effects and to diffuse music aiming to stimulate consumer reactions. As evocated in the literature review, music is also used in restaurants and hostels. In all retail environments, music can be used to reveal the brand personality, to affect the time perception and finally to influence the buying behaviour.

The strategy does not stop there. Music is an impressive way to improve the efficiency of the promotion mix.

### 4.3 Relation to the promotion mix

The next table is originally created from the results of this thesis. It shows how music can have great influence in all parts of the promotion mix.

Element of the Promotion Mix	Relation with music
Advertising	Music and advertising are intimately connected. It is more than complicated to find an advertisement without music or at least some sounds. Music is a full-fledged element of advertisement and communication mix.
Sales promotion	Music can easily support sales promotion, especially while special events for example. It can help stimulating the purchase behaviour at a precise time.
Personal selling	In a shop or any place selling products, music can be an ally of the salesforce. Indirectly, it creates the atmosphere and may influence the consumer's mind that will be more willing to communicate with the salesperson.
Publicity	To a lesser degree, the music employed to communicate in publicity can affect the company/brand's image, positively as negatively.
Public relations	During any event or activity organized to promote the company, music can play a role and creates a positive atmosphere.

**Figure 14:** Elements of the Promotional Mix, Definition and Relation to Music (Original)

Due to time constraints and since it is a bachelor's thesis, this work cannot cover the whole subject in details but it will attempt to illustrate the music's effects through all the phases of the consumer decision journey, especially through the need recognition, evaluation and purchase phases.

### 4.4 Effects on consumer behaviour through the consumer journey

Firms always aim to improve the consumer journey, his experience. The following steps are all affected by the marketing mix of the 4Ps but also by the 4Es. The experience is paramount, takes place everywhere, creates an exchange between consumers and companies and finally is related to the word of mouth through social media for instance.



The results will be presented through the consumer's journey point of view and it starts with the need recognition.

#### 4.4.1 Need recognition

As noticed in the literature review, the recognition of a need can be risen by an external stimulus. In the frame of this thesis, the studied stimulus is music. And since music is everywhere, this is an interesting and relatively cheap way to stimulate. The sound experience starts with the need recognition. If music can lead to a cognitive effect alerting us of a need, it is in the first place through an affective reaction and through the brand positioning that it can influence the need recognition. Through the association of music and brand, the consumer mind can be triggered and the recognition level increased. Indeed, the brand resonance can particularly be enhanced by music. By affecting the brand positioning and the emotions related, it indirectly affects the need recognition. Many companies already understand this concern. For instance, Lindex – the Swedish company – has placed loudspeaker at the door of some of their stores. The loudspeakers diffuse music on the street. The goal is to increase the awareness of bystanders. In addition, the volume of music varies in function of the traffic in the street. More extensively, it can be assumed that the need recognition level is also increased (Hultén, Broweus and Dijk, 2009). Nestlé – for its ice-cream brand Hemglass – bet on a signature melody played when the ice-cream car enters a new city or area. The melody is the most famous registered sound brand in Sweden (Hultén, Broweus and Dijk, 2009). In this case too we can guess that the need is triggered by the music diffused.

Per the American Marketing Association, a brand is “a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name.” A brand can be differentiated from others through many decisions. But to all these decisions and particularly to the attributes of the brand, we can add the musical decisions around musical logo, jingle and so on. Indeed, these attributes are a full part of the brand's identity and help to build it.



The musical signature of Coca-Cola is not only based on music but also on the sound properly attributed to the product. The *pop* of bottle opening sound, the *fizz*, the *crackle* when you put ice in the drink: these sound characteristics are used in a lot of the company's advertising, they are part of the product identity. The sound is always the same, it never changes and that is one of the strategies to keep the Coca-Cola identity unique and consistent. Joe Belliotti is the head of global music marketing at Coca-Cola. He said: "When you can't show the Coke, listening to it is a really powerful way to make people thirsty." In addition, "Taste the Feeling" started with a soundscape". "We thought about the journey of a Coke from the fridge to the party. We took that, condensed it and really made it live as a few second articulation of drinking a Coke." So the sounds of thirst, refreshment and a good moment at a party, provide feelings through audio that make the consumer able to desire a Coke drink.

This part is a call for more studies about how music can trigger the need. Indeed, since it is a complex relation to establish and it is related to psychological and neurological issues, this is not possible to write an exhaustive analysis of the subject in this thesis.

#### 4.4.2 Search

This part will not be developed in this thesis due to a lack of resources. However, some points can be mentioned.

Once the consumer is aware of his need, the process of search is initiated. Depending on the importance of the product – necessity, cost, scarcity, etc. – the search phase can be done very fast or take a while. The brand must trigger the consumer, attract his attention. A lot of decisions, positioning, name, sponsorship and development decisions are decisive at this point. One thing for sure, the brand will have the greatest chance to be chosen if its positioning is good. To be so, it should belong to the top brands in the consumer's mind, as demonstrated in the literature review, these brands have three times more chance to be purchased than others. The stronger will be the beliefs and values supporting the brand, the better will be the consumer consideration during searching.

Going further, some companies establish collaboration with artists to serve their positioning. Co-branding is sometimes used by companies as by artists for both get benefits.

Also, with this technique, both will take advantage of the other's image. The artist will receive notoriety from the company that will allow him to become more famous, and the company may better reach a specific target or change its positioning. Some companies will go further with their association with music. They will be sponsorship of some events or even organize them – like concerts or festivals for example.



During the London Olympic Games in 2012, Coca-Cola associated itself with the singer Mark Ronson to elaborate a mobile application allowing users to create their own single. People could create their own music mashup, sharing it with their friends, all of this thanks to Coca-Cola. It was a very effective marketing action with million of downloads in few weeks. Music allowed people to gather around the famous brand.

Coca-Cola has worked for a long time to set up a circle of artists that promote the brand through their music. In the 60s, Ray Charles, Aretha Franklin, Leslie Gore, Jan & Dean and others all sang versions of "Things Go Better With Coke". Several singers have since participated in many commercials such as Elvis Presley who used its song *A Little Less Conversation* for the Japanese campaign, the Beatles, David Bowie, George Michael, Elton John, Whitney Houston and others. In France, artists like David Guetta and Daft Punk lend their musical skills and image to the brand. In Tanzania, the singers Lady Jay Dee and Diamond did the same. The brand has even become a record label, allowing to singers interpreting songs that cross the world and borders, breaking them into campaigns. It is a win-win situation, the brand using the artist for its image and famous voice, the singer getting access to world audience ready to listen.

In 1971, the Company launched the song "I'd Like to Buy the World a Coke" with Hilltop. The song had become famous all around the world at this time, it was a very successful marketing action. Even today, there are people who remember this campaign and especially the song, some can even sing it. Similarly, the music "Wavin' Flag" sung by K'naan during the Football World Cup in 2010 was an amazing success for the brand and is still listened to by thousand people. It led K'naan to give 83 concerts around the world, even in countries like China, Thailand or Mexico, where it is difficult to introduce new artists. More, he topped the charts in more than 18 countries.

For the campaign "Taste the feeling" of 2016, the Company made a partnership with the trendy Swedish DJ Avicii and the singer Conrad Sewell. Avicii met the challenge and created a real hit single. For the first time, the song's lyrics even include the brand name: "Grab another Coke and let's dive in". On Twitter, thousands of #TasteTheFeeling referred to the song and people made associations with the brand really fast. They loved the song and therefore, the brand that offered them this song.

#### 4.4.3 Evaluation

The evaluation phase is related to both sides of the consumer's brain: the rational left brain and the emotional right brain. It means that during the evaluating process, the brand, the product or even the purchase in general, the consumer can be influenced by emotional stimuli like environmental atmospherics: colours, lightening, scents, sounds and therefore, music. These are particularly efficient in retail and service environments and play a role in the customer's satisfaction (Gorn et al., 1993; Machleit and Mantel, 2001).

Searchers have studied the impact of music on consumer behaviour in retail stores. Kotler had already established the term of in-store atmospherics in 1973 to talk about the strategic planning of the store environment to communicate about the brand image, influence its positioning in the consumers' mind and even their willingness to purchase. Atmospherics, including music, can lead to "greater user satisfaction, including staff and customers, an improvement in the image of the product or service provider, and increased efficiency in the function of that environment, for example, greater productivity, increased sales and usage rates" (Greenland and McGoldrick, 1994, p.2). Searchers have found that music can clearly enhance a positive attitude toward the servicescape, the personnel, and the overall store evaluation (Dube and Morin, 2001). Also, other studies demonstrated that the pleasure provided by music improves the shoppers' evaluations of the product (Gorn et al., 1993; Oakes, 2000; Yalch and Spanenberg, 2000). But the most important is the music fit. Indeed, the music must fit with the image of the retailer or the brand because it plays a crucial role in the evaluation. A positive evaluation of the music fit will lead to a positive in-store experience and therefore more time and money spent eventually (Caldwell and Hibbert, 2002; Vida, 2008). However, a negatively perceived music fit will generate a bad appreciation from the consumer. According to Beverland (2006), " ... misfit triggers counterfactual thinking about the brand and the store, potentially leading to discomfort, exit, or non-entry". Then, the music selection is critical. It cannot be let to the manager's taste and must be selected to fit the consumer's expectations to enhance their sensory experience. The study of Irena Vida (2008) has shown that selected music leads to better results – in terms of time and expenditures – than unplanned music in stores. Finally, the same study highlights the fact that the congruence of all the atmospherics parameters is paramount. They must complement each other and be cohesive to the target.

It is also during the advertising phase that evaluation takes place. Music appears to be a powerful communication and advertising tool – in TV commercials as in radio spots for instance. Indeed, searchers discovered that approximately 40 to 50 percent of our waking hours is spent either passively or actively listening to music (Sloboda et al., 2001; North et al., 2004). And it comes to passively listening, it occurs the most through mass media consumer advertising (North and Hargreaves, 1997). Music in advertising is employed with the intention of influence the consumer response to commercials (Steward et al., 1990; Yalch, 1991).

Type of effect	Objectives
<b>Cognitive effect</b>	<b>Desired cognitive response</b>
Level and persistence of attention to music	Attract attention
Depth of processing of music	Enhance memory of ad content
Perceived features of music available for association	Create new music-brand associations
Remembered features of music available for association	Tap prior associations with familiar music
Image suggested by music	Create a brand image
Music perceived as distinctive or not	Differentiate the brand
Perceived music-message fit	Reinforce ad message with music-message fit
<b>Affective effect</b>	<b>Desired affective response</b>
Emotions evoked by music	Evoke emotions
Mood influenced by music	Create a mood
Emotional memories activated by music	Tap into emotion-laden memories
Emotional arousal response to music	Alter emotional arousal level
Hedonic response to music	Provide a positive hedonic experience

**Figure 15:** Components of Attitudes Toward the Advertising Music and Corresponding Advertising Objectives (Craon and Lantos, 2011)

The wedding of music and advertising is not something new. In former times, merchants used to sing to advertise their products and differentiate themselves. Julien has noted five functions that can be given to music in advertising.

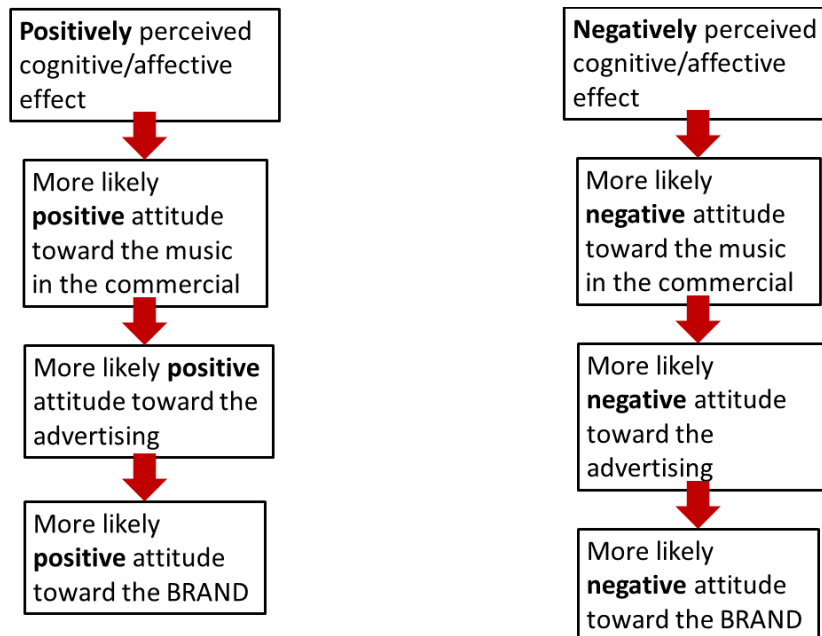
We can speak about affective function when the music already existed before its use in the advertisement. The aim is to provoke an emotional response from the listener that will recognize the music and automatically remember an emotion, souvenir, experience that he associates to it. It is easier to use this function when the music is generally recognized as a representation of a certain time or feeling among all – i.e. *Imagine* of

John Lennon that promotes a peaceful message for all the people. Then, the differentiation function is crucial because the competition is strong. Indeed, all the competitors use music too to differentiate them so it is clear that the music must be different from others and be easy to remember. About the esthetical function, it is simple but also essential. Music – whether it is in a business context or not – has always one goal: create pleasure. If the consumer does not find any good feeling while listening to the music in the advertisement, the objective is not achieved, the evaluation will not be positive. More deeply, the involvement function comes to strengthen and enhance the effect of the message transmitted through the music on the person. The mission here is to involve the consumer is the communication, to make him a partner – i.e. question addressed to the consumer; tribute to his way of life, his tastes, his values; humour and so on. Paradoxically to the differentiation function, music also performs a decorative function. Indeed, sometimes the brand is so strong and rooted in consumers' mind that music is decorative. For instance, products with strong identity such as Italian pasta or Columbian coffee will be associated to stereotypical or typical music from these countries. A company will use music to define and to influence all its communication dimensions: the brand, the notoriety, the perception, the attitude, the positioning, the brand attachment and the brand image (Delassus, 2012).

From now on, music is an integrated part of the promotion strategy. To integrate music in the most effective way, different aspects must be accounted (Delassus, 2012):

- The target audience is a crucial matter. Depending on the target, the reaction to the music chosen will differ and can be either very positive as highly negative. When selecting the music, one must avoid his subjectivity, a music that will please him may not be appropriate at all for the public aimed. The marketer must not forget who he is addressing and study the reaction.
- The goal behind the use of the music is also important. Indeed, we do not use music only because it is pleasant. There are specific goals wanted and a certain message must be transmitted. The music, the goals and the message strategy must fit altogether to be effective.
- The media chosen to vehicle the music has also its importance. Depending on the channel – television, radio, website, social media and so on – the target receiving the message may differ a lot.
- Scheduling is the last issue. Related to the media, the target can be present only at certain moments on the media.

Marketers must be aware of the music complexity – and its dimensions' variety – and its effects that can be highly detrimental if the music's choice is not appropriate. It can turn the experience into a negative moment which is the opposite of the effect sought. Just below, this is an original scheme representing the sequencing and consequences of positive and negative perceived music effects in a simple way.



**Figure 16:** Sequencing of Music Effects and Relation to Attitudes (Original)

A poor performance on one or more of the dimensions of cognitive and affective can lead to a fail in the music purpose in advertising. The perceived music effect is due to a lot of criteria such as the genre preference for instance, this last depending itself on the context and individuals (Hargreaves et al., 2006; Rentfrow and Gosling, 2003). The study of Craton and Lantos (2011) summed up different reasons causing negative music effect. For instance, if the music is perceived as a parasite interfering and disturbing. It must not be perceived either too simple, or too complex – it must above all attract the attention to the brand and the message, not only itself. Although generally liked music is apparently relatively easy to find, everyone has his own experience. And that is why some music may constitute a recall of bad memories, not fit personal tastes, have a negative evocation for some, etc. On another hand, although repetition must be implemented, too much exposure to repetition should be avoided. The music should also be original, distinctive and unique, to avoid the confusion with other brand's music for example, but must still not be too complex and confusing. Finally, and maybe the most important, if the music

does not fit the message of the advertising, the attitude toward the advertisement and toward the brand will be negative (Craton and Lantos, 2011).

#### 4.4.4 Purchase

Music has been shown to have an impact on the decision to purchase to a product but has not been proven to be the sole reason for purchasing a product. For example, the consumer may decide to purchase something as a reward, or for therapeutic reason, depending on his mood, happy or sad (Mick and DeMoss, 1990). And that is when music can influence the most. When the consumer makes his purchasing decision, many elements can influence him and modify his intentions. Although other influencers may be perceived as more efficient and producing more visible effects, searchers consider music as an important variable in the in-store experience and a good leverage to connect with consumer's emotions (Morrison and Beverland, 2003). Especially on retail environment, marketers want to enhance a call-to-action using the atmospherics' leverage. For instance, it is commonly known that supermarkets and retail stores use music, intending to influence customers. Turley and Milliman (2000) wrote that atmospheric variables such as music are stimuli that lead to some cognitive affect, and that this affect ultimately leads to behavioural responses. Even the consumers can be conscious of the music impact on their decision. In the study of Rubel (1996), 91 percent of the respondents said that music had an influence on their shopping behaviour and 33 percent of them said that it influenced their purchase decisions. Going further, Darden (1983) found that retail patronage intentions are more highly correlated with consumer's beliefs about the retail environment attractiveness than with merchandise quality or general price level for instance. In this part, the focus is not only to determine if music influences the purchase phase – it is already proved – but to identify what leverages in music are used to produce such effect so that marketers can create an appropriate atmosphere. More than that, Morrison and Beverland (2003) stated that if the music does not fit the retail store image and type, the effects can even be negative or confusing for consumers.

It is very difficult to make generalization in such studies because depending on targets and store's types, the music effects are different. But still, searchers tried to find out what kind of music may be the most efficient to call people to purchase action. In his study on music effects on shopping intentions, Broekemier (2008) looked at the effects of two aspects of music: happy/sad and liked/disliked. Although this study was held only in a women's clothing store service setting and addressing a particular target – only women of a certain age-range – some interesting results have been provided. Broekemier studied the effects separately and combined: happy music alone, sad alone, happy liked,



happy disliked, sad liked and sad disliked. It has been found that purchase intentions were higher when music was either liked or happy. But the better results come with a happy and liked music displaying. This study does not count other dimensions such as tempo or lyrics for instance that may also play a role.

#### 4.4.5 Post-purchase

The last phase is as important as the others but due to constraints and limitations of resources, it will not be as developed. The post-purchase step depends on the attitude resulting of the previous phases. It is decisive on the final and last consumer behaviour, if it will be positive or negative. This is crucial moment where the consumer evaluates if he is satisfied with his experience and if he will come back to the brand, sustain the relationship. The ultimate goal of a company is to activate the loyalty loop.

## 5 Conclusion and recommendations

Through this thesis, the power of music has been studied and directly connected to the consumer behaviour and the decision-making process. Supported by many empirical studies, it has been attested that music plays a role in modern marketing practices. It is only natural since sensory marketing aims to drive a full and a delighting experience, almost an adventure, for the consumer. But more than knowing that music has an influence on this process, the question asked was what are the effects music has on consumer perception and behaviour. The answer to this question is that music has two major effects on the consumer: cognitive effects and affective effects. These two dimensions would need many more studies to be correctly understood and to have a better estimation to what extent music can lead people. Despite a recurring problem of understanding, it can already be assumed that music is a very strong and effective tool for marketing and communication. It triggers moods and extends communication to nonverbally, sometimes revealing to be more effective than words. Also, it has been demonstrated that music affects not only the consumer behaviour but all the consumer journey, all the experience that may lead to a buying action for instance. Music can alter – either positively or negatively – every level in marketing, branding decisions and positioning. Brands have already understood this point such as Coca-Cola. The company bets a lot on its musical strategy. However, it also has been established that building an effective musical strategy – or at least integrating music into an existing marketing strategy, for instance to the promotion mix elements – is very challenging. Music is so complex and composed of so many dimensions: tempo, pitch, lyrics, mode and so on, that although representing a great opportunity, it is also a real threat if not well-implemented. As it remains an element which of the variables and their effects are still not well understood and controlled, it can be difficult to find the right music for the right brand. More investigations are needed to better appreciate the musical potential. Besides that, musicians and marketers have a common interest in associating themselves together to create the best strategy. On another hand, next researches should aim to test music effects in different situations – different stores, other retail environment, websites, etc. – and aiming different targets. In addition, there is a need to test all kind of combinations and resulting effects of different implementations of music dimensions – pitch, tempo, voice, lyrics, major, etc. The more studies will be conducted, the more the generalisation of music's effects will be possible although an entire generalisation seems to be inaccessible. Indeed, because music deals with emotions and subjectivity of individuals, it will certainly remain an uncontrolla-

ble variable to some extent. Nevertheless, as Broekemier said in 2005, " careful consideration of the interaction of music's dimensions may yield the greatest positive effects on consumer's behaviours".

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