

Influence of music in advertising on consumer attitude and purchase in- tention

**The effect of an international and local music on the
Finnish audience**

Saara Valkeinen

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Abstract <p>Music has been an important part of advertisements through decades. Companies use music in their advertisements to earn customer attention, to create emotions, and simply – to make the advertisement more memorable. The study aimed to find an answer to the question: “What is the influence of music in advertising on consumer attitude and purchase intention?”. The objectives of the study were to find out what effect the songs companies use have on consumer attitudes toward the company and if the music used in advertisements shape the consumer buying behavior. In addition, the aim was to find out if local music is more popular than international music in Finland and for the Finnish audience.</p> <p>Mono-method was implemented in the quantitative study. The study was conducted using an online survey, a questionnaire with a total of 98 participants. There were 30 questions in the questionnaire related to attitude, music likeability, and purchase intention. The answers were analyzed by singular answers and by using depended-means <i>t</i>-test.</p> <p>The results of the study showed that the international advertisement gained a more positive attitude from the participants, but the language did not affect music likeability or purchase intention. Finnish language in music was found more convincing and less irritating. Based on the singular answers, the participants found the local advertisement more convincing. The attitude towards the advertisement and music likeability did not correlate with each other.</p> <p>The Finnish audience preferred music in the Finnish language, but the language used in advertisement music did not affect the consumers’ attitude or purchase intention. Therefore, the language choice of the advertisement is not detrimental to the consumers’ attitude or purchase intention.</p>		
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<p>Tiivistelmä</p> <p>Musiikki on ollut tärkeä osa mainoksia jo vuosikymmenten ajan. Yritykset käyttävät musiikkia mainoksissaan saavuttaakseen asiakkaan kiinnostuksen, luodakseen tunteita sekä yksinkertaisesti – tehdäkseen mainoksesta muistettavamman. Tämä tutkimus pyrki löytämään vastauksen kysymykseen: ”Mikä vaikutus mainosmusiikilla on kuluttaja-asenteeseen sekä ostoaikeeseen?”. Tutkimuksen tavoitteena oli selvittää, mikä vaikutus yritysten käyttämällä musiikilla on asiakkaiden suhtautumiseen yritystä kohtaan, vaikuttaako mainosmusiikki asiakkaan ostokäyttäytymiseen. Lisäksi selvitettiin, onko paikallinen musiikki kansainvälistä musiikkia suositumpaa Suomessa ja suomalaiselle yleisölle.</p> <p>Tämän kvantitatiivisen tutkimuksen aineistohankintamenetelmänä käytettiin verkkokyselyä, johon vastasi 98 osanottajaa. Kysymyksiä oli yhteensä 30 liittyen asiakkaiden suhtautumiseen, musiikkimieltymykseen sekä ostoaikeeseen. Vastaukset analysoitiin yksittäisten vastausten perusteella sekä riippuvien otosten keskiarvojen vertailulla.</p> <p>Tutkimuksen tuloksien mukaan kansainvälisestä mainoksesta pidettiin enemmän kuin suomalaisesta, mutta musiikkimieltymykseen ja ostoalmiuteen kieli ei vaikuttanut. Suomen kieli mainoksissa oli vaikuttavampaa ja vähemmän ärsyttävää. Yksittäisten vastausten perusteella paikallinen mainos oli kokonaisuudessaan vaikuttavampi. Tutkimuksen mukaan kuluttaja-asenne mainosta kohtaan sekä musiikkimieltymykset eivät korreloineet keskenään.</p> <p>Osallistajat pitivät enemmän suomenkielisestä musiikista, mutta kielellä ei ollut vaikutusta kuluttajien suhtautumiseen tai ostoaikeeseen. Näin ollen kuluttajien suhtautuminen tai ostoaike eivät kärsi mainosmusiikin kielestä.</p>		
Avainsanat (asiasanat) mainonta, musiikki, mainosmusiikki, musiikkimieltymys, suhtautuminen, ostoaikeisuus		
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1 Introduction

Advertisements are seen all the time all around us in different platforms. They come up in tv, radio, billboards, even in social media when scrolling down the Instagram feed. Different forms of music play a large part in advertisements. Perhaps the most used form of music in advertisements is background music, with lyrics or without. In addition to the background music, brands use popular songs, composed songs just for specific advertisements, jingles, and sound logos.

Marketers have used music in advertising since the 1930s (The sound of music: Why is it so effective in advertising? 2016). In the early adverts, music used has been jingles and composed songs which were used to promote the companies' products. A study by Binet, Mullensiefen, and Morrison (2015) shows that music creates emotional responses on consumer behavior (4-6). Therefore, companies use music to create emotional responses. They use different types of music to create feelings of joy, sadness, empathy, happiness, or fear. There are existing studies on how advertisements affect consumer attitude towards the company and its influence on purchasing decisions, but this research aims to study the music likeability, attitude towards the music, and purchase intention of Finnish consumers by comparing two advertisements, one local and another international. What is the influence of music in advertising on consumer attitude and purchase intention? This study tries to cover this question by researching the music likeability and attitudes consumers get when hearing the music brand uses in their ads.

The first chapter of the thesis includes the following:

- Background and motivation for the research
- Research questions and objectives
- Structure of thesis

1.1 Background and motivation for the research

The author's motivation for the research has been created by the information gained in lectures, musician studies, and own research. Consumers do not often pay conscious attention to the music advertisement have, and what is the effect of it on their

attitude and purchase intention towards the product. And if they do, the preferences towards the company built by the sounds in advertisements are built by the subconscious. The interest behind the study is to find out, whether music in advertisements effect on consumer audiences' attraction about the company and is there an influence on purchasing decision towards the product or a service. This research was targeted on Finnish consumers, to find out whether local or international music and advertisements are more effective on the Finnish audience.

1.2 Research questions and objectives

The whole research is built around the question:

“What is the influence of music in advertising on consumer attitude and purchase intention?”

The other research problems this study tries to find answers are:

“Does music used in advertisements effect on consumer purchasing decisions?”

“Does Finnish consumers prefer songs in advertisements in Finnish or other languages?”

“Is there a difference in attitude towards the brand whether the song is local or international?”

“Does Finnish consumers prefer local or international advertisements?”

The study expects to find out how important role does the music play in video advertisements in consumer perception about the company and its brand image, and does it trigger the buying behavior in either good or bad. Two advertisements were compared in the study, one from Finnish, local company and one from a German company, which is widely known and operates worldwide. The purpose is to study Finnish consumer behavior towards the music used in the advertisements and see how big part music plays when consumer builds up an attitude toward the brand.

The research objectives are followings:

- To find out what effect songs companies uses have on consumer attitudes toward the company.

- Does the music used in advertisements shape the consumers buying behavior.
- To study are local or international advertisements more preferred in Finland and for the Finnish audience.

1.3 Structure of thesis

This thesis has 6 following chapters, which are further divided into subchapters providing in-depth information about the topics:

- Introduction
- Literature review
- Research methodology and empirical study
- Empirical study results
- Discussion
- Conclusion

Introduction chapter defines the purpose of the study. It takes a look at the deeper motivation behind the research and introduces the topic. In the introduction chapter the structure of the thesis is defined, and a reader can gain a deeper knowledge about the subject. The second chapter is a literature review, where importantly related topics are defined and reviewed through previous literature existing. In this chapter, the reader will gain knowledge about advertising, music, music in advertising, sensory marketing, brand, branding and brand image, emotional branding, and consumer buying behavior. In the third chapter, the research methodology is introduced along with the empirical study. This explains the choice of research methods taken when building the research, how the questionnaire was built and data collected, and why did the researcher end up with the following methods. The fourth chapter goes through the analysis of the results received from the questionnaire. In the fifth chapter, the researcher opens up a discussion about her understanding and thoughts related to the research made and results found. The last, sixth chapter is a conclusion, where the research questions are answered.

2 Literature review

To review the concepts about this study area, it is important to sum up the literature already existing. This literature review takes a closer look at the following subchapters. The following chapters defined are advertising, music, music in advertising, sensory marketing, brand, branding and brand image, and emotional branding.

2.1 Advertising

“Advertising is the means by which one attempts to convince or entice another into purchasing a particular product or service.” Huron, 1989 (557). Advertising is one of the five-part of the promotion mix. According to Kotler, Armstrong, Harris and He’s book called Principles of Marketing, any kind of paid nonpersonal promotion or presentation of ideas, goods, or services by a sponsor is called marketing. (2020, 421.)

Advertising differs from one-on-one sales by that it focuses on a larger and more general audience at once, and that’s why the conversation relies mostly on mass media rather than personal motivations for purchasing. Advertising was first used in print media by news text. Later photographs came to the game and gave birth to the modern magazine. (Huron 1989, 557-560.) Advertising is expressive – it allows the companies to dramatize their product with visuals, such as color and sounds (Kotler et al. 2020). According to them, advertising is often used to build a long-term image on customers’ minds, although, it can affect to get a quick sales (423). Nowadays companies can advertise themselves, their products, and services in many different ways, from many different platforms. Examples of these are television commercials, jingles, and voiceovers in radio, newspapers, magazines, billboards, prints, digitally through social media, email newsletters, popups, GoogleAds, and search engine optimization.

There are different types of advertising. The sender of the advertisement can be a manufacturer, retailer, collective, or co-operative. The receiver is either an end-consumer or another company, when it is called business-to-business advertising. The receiver company can purchase the product on their own production use – which is

called industrial advertising, or buy the products for further sale, which is known as trade advertising. The message of the advertising differs based on the objective and the expected result. The message can be informational, institutional, or transformational. (De Pelksmacker, Geuens, & Van Den Bergh 2017, 201-203).

When advertising it is important to set the expected objectives. According to Kotler et al. (2020), there are three objectives – whether the advertisement is informative, persuasive, or reminding. *Informative advertising* is used when a new product launches to the market. It communicates the customer value, describes available support and services, informs the market of the change of the price, or builds the brand and company image. *Persuasive advertising* is used to build a brand community, create customer engagement, or build brand preference. *Reminder advertising* maintains the relationships with the customers, reminds the customers of where to buy the product, and keeps the brand on consumers' minds during off-seasons. (450-451).

Besides setting the objective, a crucial part of advertising is to choose the media type used. Kotler et al. (2020) state the major media types being television – mobile, social and digital media, direct mail, newspapers, radio, magazines, and outdoor. (464-465). According to De Pelksmacker, Geuens, and Van Den Bergh (2017), the medias to choose from are audio-visual, point-of-purchase, print, or direct. Two main media among these are audio-visual and print. (203).

Besides many positive things advertising has, it also has some shortcomings. Mass-media advertising lacks in communication, since it is only one-way advertising towards the possible customers. Besides the lack of communication, advertising may be very expensive – 1-minute commercials on TV may cost millions of euros. (Kotler et al. 2020, 434.)

2.2 Music

People hear music all the time around them. By listening to it purposely, going to concerts, and playing it. Besides conscious music listening, it is heard often on background in grocery stores, elevators, or in a background of advertisements. Music is

instrumental or vocal sounds, or both, that are combined. Music is also defined as a form of art, where emotions are expressed through harmonic frequencies. Music is often seen as 'sad' or 'happy', which is said in music terms minor and major. Music applies a chromatic scale worldwide, where each octave is divided into 12 intervals. Intervals are specified by frequency ratios listed in Figure 1, by Bowling, Gill, Choi, and Purves (2009). Music is a combination of pitch, rhythm, tempo, timbre, harmony, and melody. These main parts of music will be introduced below.

(A) Chromatic scale		(B) Diatonic scales						
Interval Name	Semitones	Frequency ratio	"MAJOR" Ionian	Phrygian	Lydian	Mixolydian	"MINOR" Aeolian	Locrian
Unison (Uni)	0	1;1	M2	m2	M2	M2	M2	m2
Minor second (m2)	1	16;15	M3	m3	M3	M3	m3	m3
Major second (M2)	2	9;8	P4	P4	tt	P4	P4	P4
Minor third (m3)	3	6;5	P5	P5	P5	P5	P5	tt
Major third (M3)	4	5;4	M6	m6	M6	M6	M6	m6
Perfect fourth (P4)	5	4;3	M7	m7	M7	m7	m7	m7
Tritone (tt)	6	7;5	Oct	Oct	Oct	Oct	Oct	Oct
Perfect fifth (P5)	7	3;2						
Minor sixth (m6)	8	8;5						
Major sixth (M6)	9	5;3						
Minor seventh (m7)	0	9;5						
Major seventh (M7)	11	15;8						
Octave (Oct)	12	2;1						

Figure 1 Western musical scales (Table created by author. Originally from "Minor and major, by Bowling et al. 2009, 492)

2.2.1 Pitch

McDermott and Oxenham (2008) defines pitch as the perceptual correlate of periodicity in sounds. By definition, periodic sounds have waveforms that repeat in time. Pitch is the quality that lets us judge the sound as "high" or "low". Krumshansl (2000): This is caused by the sound pressure wave, which are different lengths in different sources of sound. This is measured by the number of cycles of the waveform per second (hertz, Hz). When the frequency increases, the pitch is said the get 'higher'. The human ear can hear frequencies up to 15,000 Hz or higher. (164)

2.2.2 Rhythm

The word rhythm is believed to come from the word 'Rhein' from Greek, which means to flow. Rhythm is a pattern of pulses caused in music. It can be defined also as a placement of sounds in time. According to Parncutt (1987) rhythm is a sequence of perceived events, all of them specified by their position in time relative to other

events. This theory is based on the assumption where the perception of pulse in music is having a universal component, periodically repeating sounds in the environment humans live in. The first and most important perceptions humans have about rhythm is sound associated with the heartbeat and unborn child hearing the walking movements of a mother. (127)

2.2.3 Tempo

Tempo is the speed of the beat or pulse of the music. Tempo is often marked down numerical as Beats Per Minute (BPM), what according to its name shows how many beats come in one minute, which determines the speed of the music played. Another way to describe it is subjective ways, like *adagio* and *allegro*. Tempo along with mode is often used to determine whether a song is 'happy' or 'sad' (Dalla Bella, Peretz, Rousseau & Gosselin 2000, B2).

2.2.4 Timbre

Timbre is often defined in music as a 'color' or 'tone quality'. It is what makes the particular sound differ from the same sound played from another source. Defined by Trainor, Wu, and Tsang (2004) the timbre of a sound differs depending on its waveform, which varies with the harmonics or number of overtones and their frequencies. Timbre effects on long-term memory, so that human often remember the timbre of a song, even though they would forget the melody, or other parts of it (290). Some sounds please the listeners in a different way than others, and these are the memorable parts about the sounds heard. We can see clear relations between music titles and timbre, like a symphonic orchestra.

2.2.5 Harmony and melody

The word harmony comes from the word *harmonia* from Greek meaning agreement. Harmony is a process of individual sounds in a composition is analyzed by hearing. Usually, this means simultaneously played frequencies, pitches, or chords.

Researchers Dowling and Harwood (1986) state melody being a main tune in a song, which is an outcome of a series of notes. Melody has a key structural role in many

musical traditions (Krumhansl 2000, 161). Cousineau, Carcagno, Demany, and Pressnitzer (2014) defines melody “as a sequence of sounds organized along the pitch and rhythm dimensions.” Melody includes the duration of time of each pitch occurring. The melody stays the same when the song is sung in different works, different keys, or with different instruments. An example of a melody is Happy Birthday -song.

2.3 Music in advertising

Throughout the years companies have started to understand the importance of sounds for understanding arguments, feelings, and opinions. Everyday people hear sounds around them. Hultén, Broweus, and van Dijk (2009) defines music as “a sense of expression to create a long-lasting impression on customers” (74). Music can win the customers’ loyalty in the long term and clarify the brands’ identity to create experiences and associations related to the brand. Popular music has become an important part of marketing, especially in television commercials (Klein 2016, 1). According to Huron (1989) there’re six identified ways how music can increase the effectiveness of advertisements, which are; 1) entertainment, 2) structure/continuity, 3) lyrical language, 4) memorability, 5) targeting, and 6) authority establishment. By *entertaining*, the music builds effectiveness by making it more attractive by engaging the audience. *Continuity* is important when building a converging picture of an ad. Sometimes the visual images are not fully connected to each other, and that is the point when music steps in. Music is used to strengthen or emphasize dramatic moments. *Lyrical language* is the polarity between speech and song by alternating between spoken language and lyrical language. Companies build ad *memorability* by making memorable songs, jingles. It is studied that melodies effect on the human mind more than photographs or visual images do. *Targeting* means focusing the advertisement on a specific audience. Brands need to find their main audience and consider how to captivate their interests. To *establish the authority*, companies need to use the music to enhance an ad’s credibility. Often actors and actresses to create group authority, since the target audience may then associate themselves with age, social class or status, race, or sex (560-568).

Music may help in gaining consumer attention and making the ad more memorable. Still, according to the rational model, the real work is done by getting a proposition

into people's heads. According to previous studies, many clients and agencies pay less attention to the music than to the message of the ad. Also, researchers have tended to miss the music to the side. A study by Binet, Mullensiefen, and Morrison (2015) shows the right music can increase enormously the ad's effectiveness. They studied how music affects our emotions by selecting several 20 TV ads from different categories. They measured the emotional responses of participants' by counting the number of spontaneous micro-sweat by each ad. The research showed a clear effect on how music effect on the emotions of the consumers. Ads with music track caused more emotional effects than the same ads without music (4-6).

Alpert, Alpert, and Maltz (2005) studied the influence of music in advertising on purchase occasions. They had 75 student participates, all of them shown ads and asked to share their feelings and thoughts evoked by the ads, and preferences to purchase the products in the ads. Their results supported the hypothesis that background music in commercials influence the emotional responses of consumers. Different structural element in music, like tempo, dynamics, rhythm, and modality leads to perception of sad or happy content. Consumers finding the background song familiar or liked effects on the response of advertised products (369-374).

Part of hearing in brand building is 41%. Sound has been recognized for a long time as an important driver for a positive effect on mood, consumer behavior, and preferences. By understanding the emotions of customers and the effect of the music the companies can improve their marketing and branding. Studies show that the right music can affect buyers buying behaviors. (Shabgou & Daryani 2014, 575.) According to Beyer and Meier (2010), sounds are used to influence the mood of consumers, to gain and hold the listener's attention, to structure the time in ad or convince consumers by using different elements, like repetition, rhythm, location, identification, or narrative.

As mentioned before, companies use sounds as jingles, sound logotypes, and music. A *jingle* is traditionally characterized as commercial messages or short lyrics. They are often easily memorable because of short repeated sound sequences that are easy to remember. According to Wallace (1991), a jingle is often that memorable, that when

it starts to play in one's head and it is difficult to get out. When speaking about jingles, it doesn't matter do you like the jingle or not, it will play in your head. Even not heard the jingle in years, we tend to recall them still (239). Defined by Leighton (2018) jingles are often short songs with a catchy melody and lyrics, which are easy to remember and get also easy stuck on consumers' minds. They often relate on the brand's name with a promotion, idea, or concept. Established by Hultén et al. (2009) *voices* can be applied as a sense expression in sensory marketing. Voices seen as emotional, personal, and friendly creates a positive sound experience connected with the brand image. Voices can be also used to deliver messages about low prices, competitive advantage, or high quality. *Music* is a sense of expression the creates a sound experience and boost a brand image and identity. Music influences both conscious and unconscious customer actions. As some researches claim, "music is an optimal sense expression to create a long-lasting impression on customers". Music has the power to convey feeling and the brand identity in a way voices and jingles can't (72-75). *The sound logo* is an auditory message which is played along when the logo appears. This is often presented both in the beginning and the end of a commercial (Beyer & Meier 2010, 1). An example of a sound logo is the four notes sound when opening or shutting down Windows Vista -operator. This describes the four colored logo Windows have. The characters of an effective sound logo are memorability, flexibility, distinctiveness, conciseness, and brand fit.

Brands are also able to protect a sound legally. A *sound brand* means that other firms are forbidden to use the same sound. This is an additional way to protect a brand's identity. A sound brand is a melody or sound that is clearly recognizable. Besides a sound brand, it is possible to apply a signature sound as a sensory expression to connect a specific sound with a brand. This is achieved when brands consistently apply specific sounds that are related to the brand's values and identity. In comparison to sound brands, signature sounds can't be legally protected. (Hultén et al. 2009, 8-9).

2.4 Sensory marketing

Sensory marketing is about paying attention to the five senses human beings have: sight, hearing, taste, smell, and touch. These senses have an impact on human emotion. Feelings affect various things, such as satisfaction with a product, selection of

retail marketing, consumer decision-making styles, and both desire and interest rates of the consumers. Consumers often use products and services based on feelings, mental images, and emotions that products give them. Shabgou and Daryani (2014), state that the sensory marketing applies the senses of consumers and makes a difference in their perception, behavior, and judgment (573). The purpose of sensory marketing is to send messages to the right target of the brain, stimulating consumer senses, and creating a bond between the product and the customer (De Costa, Zouein, Arruda, & Rodrigues 2012, 165-171). A large amount of customers make purchasing decisions and use the product based on feelings, emotions, and mental images the products make on them (Sayadi, Mobarakabadi, & Hamidi 2015, 100).

Krishna (2011) defines sensory marketing as “marketing that engages the consumers’ senses and affects their perception, judgment and behavior”. Through managerial point of view, sensory marketing is used to generate subconscious triggers that describe consumer observations of abstract notions of the product (332).

These five human senses are important for an individual’s experience in consumption and purchase processes. Sensory marketing points out how a firm can create brand awareness and build a brand image that relates to consumers’ personality, lifestyle, and identity through different sensorial strategies and sense expressions. Differing from mass and relationship marketing, sensory marketing recognizes how brands should treat their customers in an intimate and personal way and sets the human brain at the center of marketing with its five senses. (Hultén et al. 2009, 1-6.)

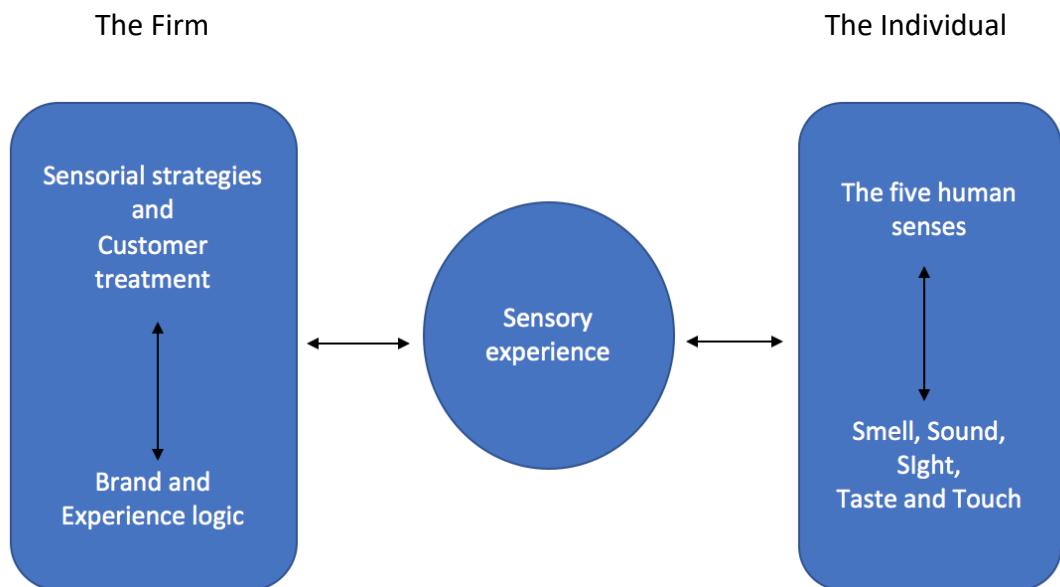


Figure 2 Sensory marketing (Figure created by author. Originally from "Sensory marketing" by Hulten, Broweus & van Dijk 2009, 6)

2.4.1 The hearing sense

Music is often defined as an inspiration used to shape a person's identity. Sound strategy focuses on the fact that customers react to the feeling of voices and music (Hultén et al. 2009, 8). Sounds should be associated with a brand, including jingles, sound logotypes and, music, and they are efficient ways to communicate with consumer's unconscious needs. Firms use voice as a sense expression in sensory marketing. According to the researches Lindstron and Kotler (2005), hearing in brand building is 41% (Shabgou & Daryani 2014, 575).

Using music in advertising is important as a trigger for the sense of hearing. Even when one person reads a word, another hears the word as well. When we hear the sound of a word, we automatically attach a meaning to it. (Krishna 2011, 340-341.) Sound is seen as an important driver on consumer behavior, preferences, and mood (Alpert et. al. 2005, 369-371). Shabgou and Daryani claim the sound being used as a powerful tool when communicating with consumers' unconscious needs (575).

2.4.2 The sight sense

Most of our daily life decisions are based on sight impressions, therefore sight is the strongest sense used in marketing. Expressions, such as light and color in products and services enormously effect in our decision making. Actually, the eyes are the

most important organs we have, since more than 2/3 of our sense cells of the body are in the eyes. Assured by Jayakirishnan (2013), over than 80% of the commercial communications and shopping are done through the sight sense (Shabgou & Daryadi 2014, 574). Hultén et al. (2009) state, the consumers' sight focus her or his attention on a firm or a brand. For a firm, this offers multiple ways to visualize the brand's values and identity in multiple ways (87). A brand's identity can be shown in marketing by advertising, electronic media, or websites that use visual elements, such as logo-type, design, style, and symbols. Sight experience is created by 1) design, packaging and style, 2) color, light and theme, and 3) graphics, exterior, and interior. (ibid., 2009, 91-92). Hultén (2013) argues colors, packaging, and design being part of all of the brand's strategy (Shabgou & Daryadi 2014, 575). Human relies their first impression on sight, and therefore creative directors have created action calling and easily understandable images and messages.

2.4.3 The taste sense

Many branches struggle to be tasteless in the market. Still, the flavors in brand build have a 31% share according to Lindstrom and Kotler (2005) (Shabgou & Daryani 2014, 576). Nowadays, more stores offering services, like hair stylists or opticians offer coffee and/or a small snack to their customers, to create a more holistic experience. In cases when there is competition among the companies of food products, taste is the most effective way to influence consumer behavior. The sense of taste is difficult to include in the traditional methods of marketing. Mass marketing uses adjectives as "tasty", "healthy", "good" or "low-fat", whose purpose is to express emotional values. According to Hultén et al. (2009), taste experience is built on 1) interplay, symbiosis, and synergy, 2) name, presentation and setting, and 3) knowledge, delight, and lifestyle – which are all created by the taste sense (116-117).

2.4.4 The smell sense

The sense of smell is one of the most important giving expectations about things faced, even without noticing. Researchers Lindstrom and Kotler, 2005 state the smell sense involving 45% of our communication with the brand (Shabgou & Daryani 2014,

575). Often when faced with something smelling good, the human brain doesn't recognize it but when something smells bad, the senses cannot push that away. U.S. scent experts believe using scents is the best way to build a sensory experience (Hultén et al. 2009, 41). Therefore, service producers and retail chains have started to use scents to create a smell experience for customers. They try to create positive effects of scents in markets, with coffee and tea, oils, scented candles and prays. Also, other fragranced products are in high demand, such as electric fresheners for houses and cars.

Nobel Prize winners 2004 in Physiology and Medicine, Richard Axel and Linda Buck, found out in their research that the human nose remembers more than 10,000 scents (Press release, The 2004 Nobel Prize in Physiology and Medicine to Richard Axel and Linda Buck, 2004). On Hultén's et al. (2009) book about sensory marketing, they state that sensory marketing uses scents in many different ways, to strengthen, differentiate and position a brand and its image (42).

Smell experience is created by 1) atmosphere, theme, and advertency, 2) product congruency, intensity and sex, and 3) scent brand and signature scent. These are called as sense expressions build by the smell sense. (ibid., 47-48.)

2.4.5 The touch sense

Touch is the body's largest sensory organ. Touch sense is 25% in brand building studied by Lindstrom and Kotler, 2005 (Shabgou & Daryani 2014, 576). According to Hultén et al. (2009), touch experience is built on 1) material and surface, 2) temperature and weight, and 3) form and steadiness. The sense of touch can create experiences when the other senses can't be used. The companies use textures as an experience of a brand. Material tells about the brand's values and identity. The feelings of hot, cold, sharp, soft, hard, rough, or silky gives consumers experiences that touching leads to (139-145). Shape, material, weight, and temperature have a positive impact on touch experience and enhance consumer loyalty (Rodrigues, Hultén, & Brito 2011, 40-47). Peck and Wiggins (2006) declare the consumers touching the product are more likely to purchase the item than the ones who don't (56-69).

2.5 Brand, branding, and brand image

2.5.1 Brand and branding

The Oxford American Dictionary (1980) defines brand as follows:

“Brand (noun): A trade mark, goods of a particular make: a mark of identification made with a hot iron, the iron used for this: a piece of burning or charred wood, (verb): to mark with a hot iron, or to label with a trade mark.”

As another look, Seth Godin defines brand below:

“A brand is the set of expectations, memories, stories, and relationships that, taken together, account for a consumer's decision to choose one product or service over another.”

Brand is a name, and often a trademark of a product or a manufacturer identified. It is not defined by the company or organization, it is a consumer perception about the company, which means the brand actually is built by the costumers. By the name, the specific product or service is offered by the manufacturer. Brand is the most stable asset in business. Clifton and Simmons (2003) take a deeper look at the topic in their book Brands and Branding, and propose, by focusing on strong brand positioning the company can create more effectiveness, efficiency, and competitive advantage. Brands allow customers to have confidence in their shopping, since the power of successful brands is that they meet the buyers' expectations. (18).

Often, we think that branding means adding to the product a little bit of color and a font glued on top of a package. But the truth is, it is the deepest thing, like a DNA of a company or personal branding. Branding stands for easily recognizable pattern for identification of a product or a service, or other purposes. The purpose of branding is to actively shape the brand. This includes creating a name, symbol, or design that identifies the company and separates from others. Some say branding being everything that establishes an image of the company in the eyes of customers.

2.5.2 Brand image

After a company has created brand awareness, it is extremely important to create a positive brand image by creating a set of positive associations of the brand on the consumer's mind. A positive brand image is vital for a company for defining a target market, measuring market response, and determining a product's position. Keller (1993) defines brand image as the perceptions about a brand the consumers have reflected by the brand associations being in consumer memory (3).

It is important for companies to understand the customer's attitudes toward the brand and product or a service. Brand has to know the customers' needs and determine more specifically the communication objectives in promoting the brand (Bird, Channon, & Ehrenberg 1970, 307).

The image of the brand is more than the physical product or service itself. The components of brand image are "means-end chain, identifying an implication network which reflects memory linkages as the fundamental component of a brand image" (Reynolds & Gutman, 1984). Dobni and Zinkhan (1990) defines brand image as "a concept of a brand that is kept by the customer, it is largely subjective and perceptual phenomenon. Brand image is not inherent in the technical, functional, or physical concerns of the product or the service". (116)

Brand Concept Management (BCM) is a normative framework for selecting, implementing, and controlling brand image. This consists of a consecutive process of selecting, introducing, elaborating, and fortifying a brand concept. BCM guides positioning strategies and holds a brand image through all of the stages introduced before. (Whan Park, Jaworski & MacInnis 1986, 135).

2.6 Emotional branding

Emotion is a term used as a synonymous with feelings. In a psychological view, it is a reaction involving certain physiological changes, such as changing pulse rate. There are many emotional reactions occurring as a response to the stimuli, and three primary of them are anger, love, and fear.

It is seen that strong psychological bonds with the brands give firms higher levels of performance and competitive advantage. This psychological bond with the brand is referred to as an emotional brand connection (Malär, Krohmer, Hoyer, & Nyffenegger 2011, 25). Thompson, Rindfleisch, and Arsel (2006), states that emotional branding focusing on brand meanings that affect consumer lives and inspire them in their experiences, memories, life stories, and passions (62). The emotional connections between the brand and the consumer are seen in increased customer satisfaction, commitment, loyalty, and repurchase intention (Akgün, Koçoğlu, & Imamoğlu 2013, 504). Emotions are strong when captivating experience-driven consumer affection to the brand (Thompson et. al. 2006, 52) and therefore stated as a unique branding strategy positioning the brand in the minds of consumers through hearts, thoughts, and feelings (Jawahar and Maheswari 2009, 9).

The perspective of emotional branding suggests firms focus on building strong and meaningful emotional bonds that affect consumers lives and become part of their social network and memories (Thompson et. al. 2006, 51). When thinking about content building an emotional connection between the brand and consumer, Jawahar and Maheswari (2009) suggest the attachments to include 1) affection, 2) connection and 3) passion (11).

2.7 Consumer behavior

Consumer behavior studies when, why, and how consumer does or does not purchase a product. It tries to understand the consumer decision-making process and studies both individuals and groups wants and needs. Consumer behavior research is a scientific study that consumers processes to select, secure, use, and dispose of services and products that satisfy their needs.

There are various factors affecting the way people behave in a particular situation. Consumers vary in many factors, including gender, age, social class, culture, and income. According to Ramya and Mohamed Ali, these can be shared with five larger parts, which are:

1. Internal or Psychological factors
2. Social factors

3. Cultural factors
4. Economic factors
5. Personal factors. (76).

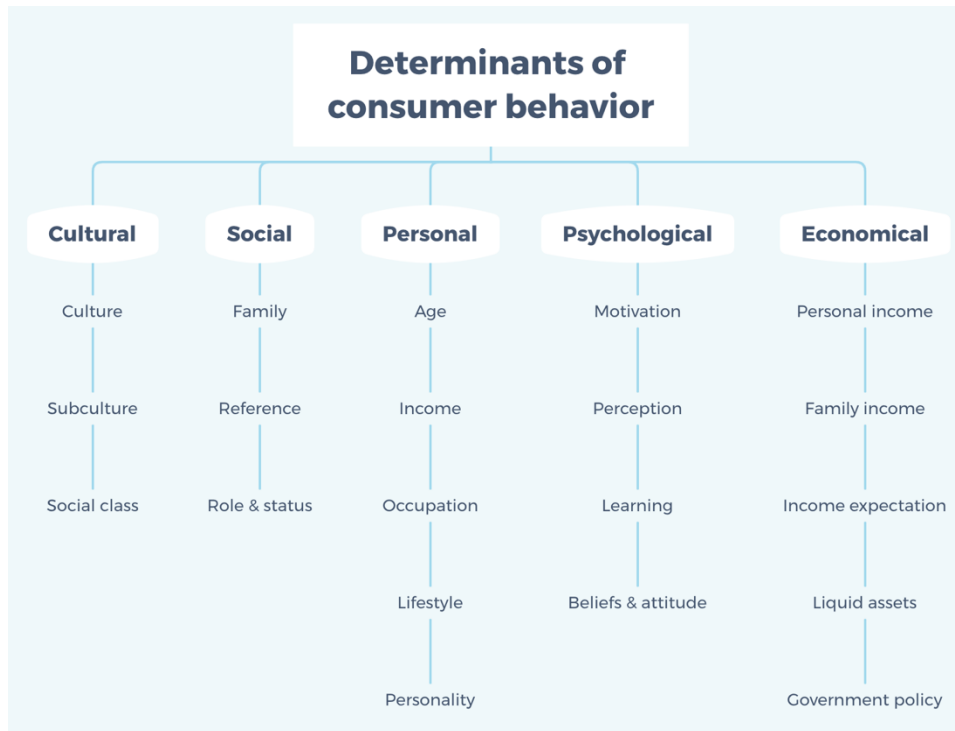


Figure 3 Factors Influencing Consumer Behavior. (Figure created by author. Originally from International Journal of Applied Research 206; 2(10), 76. "Factors affecting consumer buying behavior")

Internal and Psychological factors include motivation, perception, biogenic needs, and psychogenic needs. A motive is an inner urge that activates goal-oriented behavior. It acts like a driving force that takes action to satisfy consumers' needs. An example of a biogenic need is hunger and psychogenic need could be exemplified as need of recognition. (Ramya and Mohamed Ali 2016, 77).

Social actions influence on consumer behavior, since our likes and dislikes are influenced by people around us. These factors influencing consumer behavior are family, roles, and status. Researchers Ramya and Mohamed Ali (2016) declare family members influencing strongly on consumers buying behavior. Many preferences, such as taste, likes, dislikes, and lifestyles are rooted in the family buying behavior. Family effects on an individual's personality, attitudes, characteristics, and evaluation criteria.

And as an individual participates in different groups, like family organizations and clubs, they shape the status of an individual. Marketers have to be aware of the status symbol of products and brands. (78).

Cultural factors are built up by *culture, sub-culture, and social class*. *Culture* shapes a person's identity, behavior, and wants. Its effect on consumption and decision-making. Culture is a set of values and beliefs that are shared by people part of a group, but it is not permanent. Culture changes within society. Each culture can be opened up as sub-cultures, which has a more specific identification of their members. According to Ramya and Mohamed Ali (2016), *sub-cultures* refers to the beliefs shared within a subgroup of the main culture, including religions, nationalities, geographic regions, and racial groups. Marketers find these subgroups important since they create market segments, which helps designing products and marketing programs to the specific group. (78-79). *Social class* effects on consumer buying behavior, since it is relatively permanent. It is a combination of various factors, such as education, income, authority, occupation, ownership, lifestyle, and consumption (ibid., 79). In our society social class is separated into three different social classes, which differ by their buying behavior. These are upper class, middle class, and lower class.

Economic factors influencing consumer behavior are personal income, family income, income expectations, savings, liquid assets of the consumer, and other economic factors. Consumer is affected by its *personal income*. Gross income consists of disposable income and discretionary income. *Family income* influences on consumer buying behavior since it shapes the consuming background the individual has. *Income expectations* affect buying behavior since if a consumer expects to have a good income level in a close future, he will not be afraid to use money. On the other hand, if consumer expects to have a lower income level in the close future, he won't use the money in the same way than before. As well as income expectation, the amount of *savings* influence whether a consumer is willing to spend money on comforts and luxuries. According to Ramya and Mohamed Ali (2016), a *liquid asset* is something, a consumer can convert into cash fast without a loss. These include cash, bank balance, and marketable securities. (80). *Other economic factors*, such as inflation and business cycles have also influence on consumer behavior.

The last affecting main factor on consumer behavior is the personal factor. This consists of age, gender, income, and lifestyle. Declared by Ramya and Mohamed Ali (2016) *age* influences buying behavior, due to the different states of the age cycle. Consumer's taste and preferences changes during the life cycle (80). Besides, age influences on buying, since when the consumer is young, he does not make the purchasing decision on its own. *Gender* effects on consumer purchasing behavior. According to Bakshi (2012), men often value the most efficiency and quality, while women value relations and emotional connection. Women need usually more time on making the purchase decision and ask opinions from people around them. On the other hand, men does the decision fast based on the need. (7). *Income* is important when speaking about purchasing power. According to this, the buying pattern of consumers differs with different income levels. Lastly, *lifestyle* shapes consumer behavior, since it is a pattern or way of living as expressed by activity, interests, and opinions (Ramya & Mohamed Ali 2016, 80).

3 Research Methodology and Empirical Study

3.1 Research Design

When starting to do research, it is important to understand the theory of data analysis, to be able to choose the methods used in the specific study. According to Ereat (2002), analysis is "a specific type of intensive work done on data collected from fieldwork". In addition to this, it is a wide practical and intellectual process (3). Data analysis is an important ingredient in quantitative research in order to form conclusions. Nair (2009) proposes the purpose of data analysis is transforming the data into information (121). Often the aim of the research is to create a theory (Hirsjärvi, Remes, & Sajavaara 1997, 137).

3.1.1 Research Purpose

The purpose of this research is exploratory. Defined by Wells, exploratory research is used when the problem hasn't been studied yet. It is used to gain a better understanding of the existing problem.

3.1.2 Methodological Choice

This research is mono-method research, using quantitative methods. According to Kananen (2011), quantitative research can be seen as a process, which is held from one state to another. If one part does not work, the researcher has to start again from the beginning (20). Hirsjärvi et. al. (1997) states that central parts of quantitative research are the following things: previous theories, conclusions from previous studies, planning the trial period in order to see that the material applies to quantitative measuring, and making conclusions based on the statistical analysis (136).

3.1.3 Research Strategy (methods)

The types of research methods used in this research are literature review and quantitative research. This is an experimental study about the influence of music used in advertisements towards consumer attitude towards the product and brand, and its effect on buying behavior. Information was collected by online experimental, where consumers answer to the survey of questions about their observations about the music used in advertisements. The details of the questionnaire are seen in the next chapter.

3.2 Advertisement selection process

Two advertisements wanted to be compared in this study. In the beginning, the idea was to compare jingles and logo sounds, but soon was decided to use advertisements with background music. One was supposed to be local, from Finnish company with Finnish song, and another from international company with song in English. The advertisements were found and chosen together with my supervisor. First options of advertisements were chosen early but were not similar enough to be compared in the research. One was too intense – the music was fast and video around it was having too much action and things happening. After a few rounds of showing possible advertisements to my supervisor, the matching advertisements were found.

3.3 Questionnaire Building

The experimental was built online, which offered the author to gain answers throughout the country. The format used was Google Survey, since it is easy to use and offers the author multiple ways to analyze the results – it can be transferred into different software, such as Excel. It has easy access for participants to respond, and for the author to gather the data. The questionnaire has altogether 30 questions, which studies the correlation between consumer and advertisements. The questions were taken from Mahsa Akabari's study "Different Impacts of Advertising Appeals on Advertising Attitude for High and Low Involvement Products" and modified to the context of this study (Akabari 2015, 490-491). Akabari studied the attitude towards the ad and purchase intention in his study. To the research were chosen two advertisements. The first one was a Finnish brand targeting only to Finnish consumers. The second one was a German brand, which works worldwide and is globally known. Both of the brands are in a leading position in their market field. The first advertisement video was from a household brand and another one is a car brand. Both advertisements were less than 1 minute long. The advertisements chosen for the research were relatively new, at the moment of the research seen and heard in the television and digital media. One was published in April 2019 and another in January 2020. The study language was Finnish, since the research studies the perceptions of advertisement music of Finnish audience, and the advertisements were evaluated by participants from Finland.

The research is collected online with 99 participants. There were no single target groups, since the research purpose is to get an overview of the perceptions of all consumers, despite the city, occupation, or age groups. The questionnaire is divided into 2 following parts:

- ➔ Questions 1-8: The first part of the experiment was to define the demographic questions. Experimental asks participants first to tell the country they live in, the city, mother language, gender, age, yearly income before taxes, occupation, and highest level of education. The purpose of this is to gain demographic information about the participants to be able to divide them into groups.

→ Questions 9-19 and 20-30: These questions were exactly the same and asked after the example videos. In the second part, participants were shown two different advertisements including music. After each advertisement participants had to evaluate their attitude towards the advertisement, music likeability, and purchase intention for the product or a service. This part had questions and statements, to which the participants answered with the 1-7 scale from “totally disagree” to “totally agree”. The first questions measuring the attitude towards the advertisement were: “Advertisement was good.”, “Advertisement was interesting.”, “Advertisement irritated me.”, and “Advertisement convinced me.” The second part measuring music likeability had statements: “I liked the music in advertisement.”, “Music made the advertisement interesting.”, “Music made the advertisement good.”, “Music in advertisement irritated me.”, and “Music in the advertisement convinced me.” The third part of the questionnaire studied the purchase intention with the following questions: “How much you believe the advertisement to effect on your possible purchasing decision?”, and “How likely would you purchase a product from the company based on the advertisement seen from the company?”.

The first advertisement shown was from the Finnish department and cosmetics store. The chosen company has used for a few years the same music in their advertisements, which is made by one Finnish artist, and later taken to be the soundtrack of the company and their advertisements. The song is well-known throughout Finland, especially among the younger user segment, but also familiar for the older generation through the advertisements. The advertisement was 31 seconds long. It was non-spoken and the song was playing throughout it. There is one female and one male showing the products in the advertisement in a calm and neutral background. The prices of the products are shown in the video. Below are seen two pictures of the advertisement.



Figure 4 Picture 1/2 of the local advertisement, AD1



Figure 5 Picture 2/2 of the local advertisement, AD1

The second advertisement was from the German car brand, which is known world-wide. The advertisement was 60 seconds long. The song used in the advertisement is also known world-wide from a very famous Disney movie, which was released in 2014. There is one woman as the main character of the ad, who is also a well-known actor. The story of the advertisement is, that the girl is stuck in the traffic with her car, and she starts to sing the song. Soon after she gets to the empty roads, sees people on the streets working and singing along. Below are seen two pictures from the advertisement.



Figure 6 Picture 1/2 of the international advertisement, AD2



Figure 7 Picture 2/2 of the international advertisement, AD2

Advertisements are similar since both of them have already well-known songs as a soundtrack which consumers are familiar with. The atmosphere in the advertisements is quite different, since the first one is calm and neutral. No loud noises or surprising scenes. The second advertisement is having way more action, the consumer will never know what is going to happen next. Also, the style of music is different in the advertisements. In the Finnish advertisement, music has only the piano and the singer. The volume and sound used are the same throughout the advertisement. In international advertisement, the song has orchestra on the background. The advertisement starts only with singing first, then the piano joins. Soon there comes strings and then the whole orchestra starts to play. Advertisement starts calm but the volume and the intensity increase up till the end.

4 Empirical Study Results

4.1 Demographic profile of respondents

4.1.1 Country

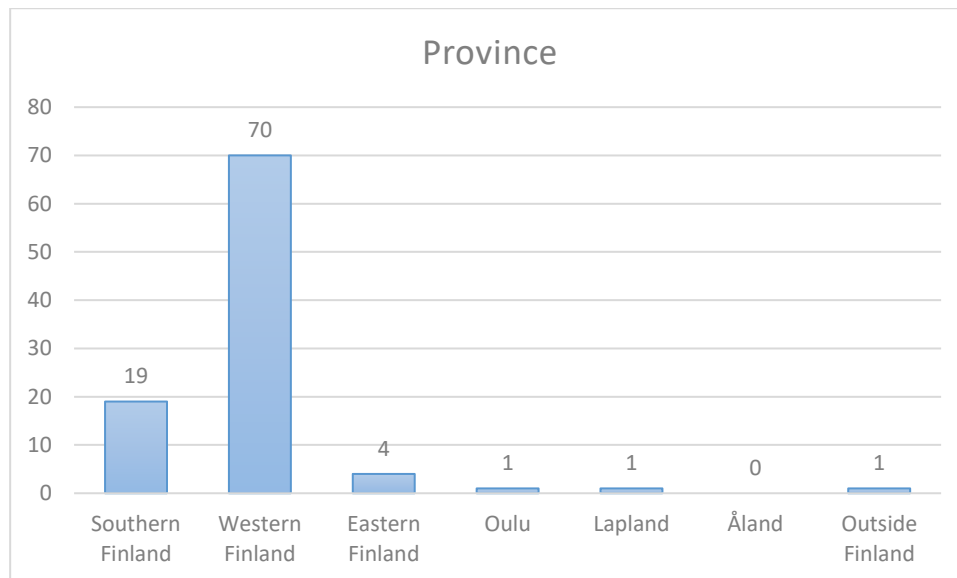
Table 1: Country

	n	%
Finland	96	99,0
Estonia	1	1,0

According to table 1, the majority of respondents with 99% (n= 96) lives in Finland. 1% (n=1) lives in Estonia. 2 respondents did not answer this question.

4.1.2 City

Table 2: Province



Participants answered in which city they lived, but to make it easier to read, the author shared them into Finnish provinces. According to Table 2, the majority of the respondents were from Western Finland, a total of 70 of the sample. Southern Finland followed with 19 responses. From Eastern Finland, there were 4 respondents. Oulu and Lapland had each 1 response. One respondent was living outside Finland. 2 respondents did not answer this question.

4.1.3 Native language

Table 3: Native language

	n	%
Finnish	92	93,88
English	1	1,02
Persian	2	2,04
Albanian	1	1,02
Russian	1	1,02
Swahili	1	1,02

Table 3 shows that Finnish was the native language of 93,88% (n=92) of respondents, which is a significant proportion of all respondents. The second biggest language group following was Persian, with 2,04% (n=2). Other native languages of respondents were English, Albanian, Russian, and Swahili with each of them 1,02% (n=1). 2 respondents did not answer this question.

4.1.4 Gender

Table 4: Gender

	n	%
Female	65	66,3
Male	33	33,7

According to Table 4, there were more female than male respondents. 65 were females, out of 97 respondents, and accounting 66,3% of the entire sample. 33 males participated, which accounts for 33,7%. 2 respondents did not answer this question.

4.1.5 Age

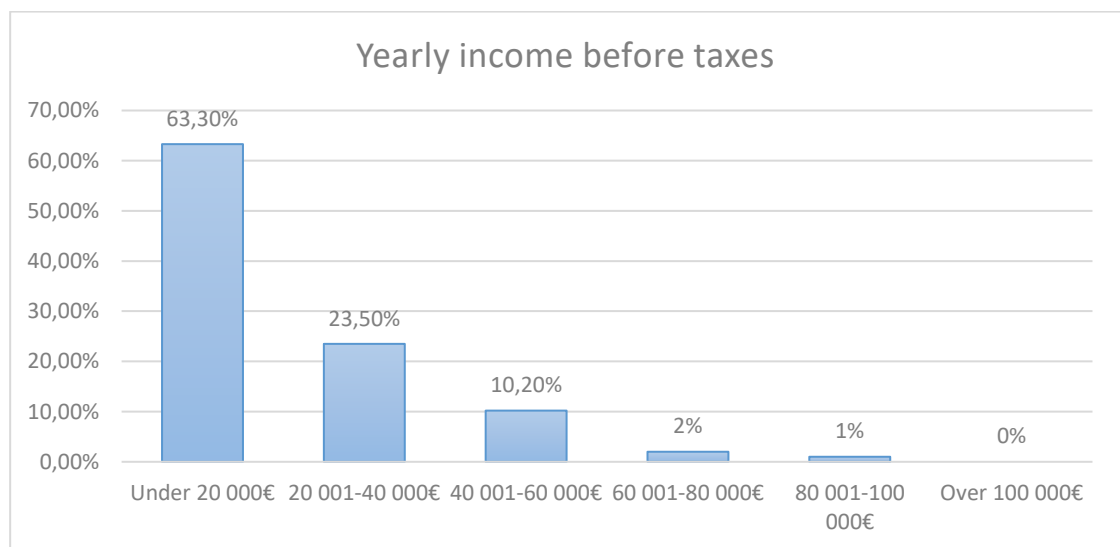
Table 5: Age

	n	%
15-19	8	8,2
20-24	55	56,1
25-29	10	10,2
30-34	4	4,1
35-39	3	3,1
40-44	0	0,0
45-49	4	4,1
50-54	9	9,2
55-59	3	3,1
60+	2	2,0

Table 5 shows the biggest age group was from the age of 20 to 24 years old with a total of 55 answers, which is 56,1% of all respondents. Respondents from the age of 25 to 29 years old followed with 10 respondents, with 10,2%. The third biggest group were aged from 50 to 54 years old with 9,2%, and the fourth biggest group was aged from 15 to 19 years old with 8,2% of respondents. 2 respondents did not answer this question.

4.1.6 Yearly income before taxes

Table 6: Yearly income before taxes



According to table 6, the most common income level was under 20 000€ in a year with 63,3% of the respondents. The second biggest income level group was 20 001-

40 000€ with 23,5% of the respondents, followed by income level 40 001-60 000€ with 10,2% of the respondents. The distribution of answers correlates with the age of respondents, since most of them were 20-25 years old students. 2 respondents did not answer this question.

4.1.7 Occupation

Table 7: Occupation

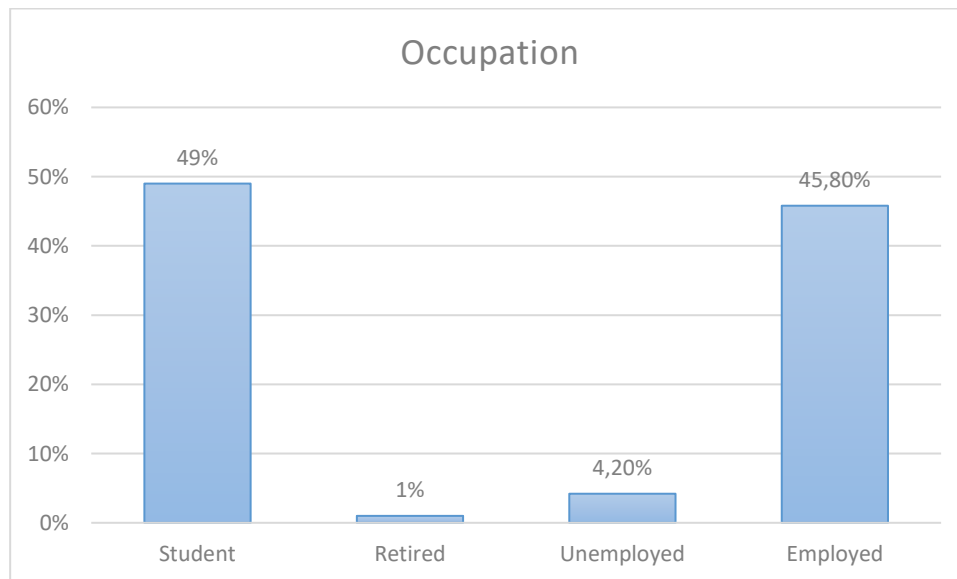


Table 7 shows the largest part with 49% of respondents were students. 45,8% were employed, 4,2% were unemployed and 1% retired. 4 respondents did not answer this question.

4.1.8 Highest level of education

Table 8: Highest level of education

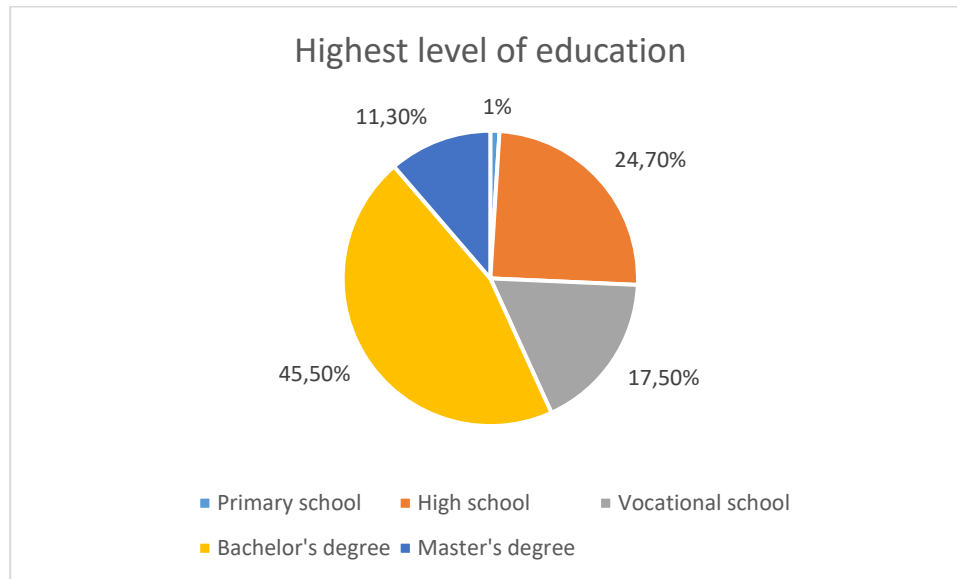


Table 8 demonstrates the major proportion with 45,5% of the sample were respondents with bachelor's degree. The second highest was high school with 24,7%. The next category holding the third position was a vocational school with 11,3% of responses. Followed by master's degree accounting for 17,5%. One respondent had primary school as the highest level of education. 3 respondents did not answer this question.

4.2 Question about consumer responses

Participants responded to the statements on a linear scale from 1 to 7, where 1 is 'totally disagree' and 7 is 'totally agree'. When analyzing the results, point 4 is neutral, where participants could not place themselves either on the side of agree or disagree. Points 1 to 3 are construed as disagree, and points 5 to 7 are construed as agree.

4.2.1 Attitude towards advertisements

Table 9: "Advertisement was good", AD 1, Local advertisement

		n	%
Totally disagree	1	0	0
	2	5	5,1
	3	12	12,1
	4	19	19,2
	5	33	33,3
	6	23	23,2
Totally agree	7	7	7,1

Table 10: "Advertisement was good", AD 2, International advertisement

		n	%
Totally disagree	1	4	4
	2	9	9,1
	3	7	7,1
	4	10	10,1
	5	23	23,2
	6	26	26,3
Totally agree	7	20	20,2

According to tables 9 and 10, respondents found advertisement 2 being slightly better than advertisement 1. When taking a closer look at answers of advertisement 1, none of the respondents totally disagreed with the statement, but also only 7,1% (n=7) of respondents totally agreed with the statement, feeling that advertising was good. 19 respondents were neutral.

In advertisement 2, fewer number total of 20 of all respondents disagreed with the statement, when the rest of them with 79 of all respondents were neutral with the statement or agreed with it. 10 respondents were neutral.

Respondents found advertisement 2 to be better than advertisement 1.

Table 11: "Advertisement was interesting", AD 1, Local advertisement

		n	%
Totally disagree	1	6	6,1
	2	20	20,2
	3	15	15,2
	4	19	19,2
	5	26	26,3
	6	10	10,1
Totally agree	7	3	3

Table 12: "Advertisement was interesting", AD 2, International advertisement

		n	%
Totally disagree	1	4	4
	2	6	6,1
	3	4	4
	4	16	16,2
	5	20	20,2
	6	26	26,3
Totally agree	7	23	23,2

As shown in table 11, responses divided evenly between 'totally disagree' and 'totally agree' statements. Extremities did not get many responses, which lets the reader understand, that the respondents had rather neutral thoughts, whether the advertisement was interesting or not. The most responses got the phase of statement, number 5, which is slightly on side of agree, with 26 answers, 26,3% of the total. 19 respondents were neutral.

Table 12 shows clearer, that respondents did find advertisement interesting. The most answers got point 6 with 26 responses, 26,3% of the total. Only 14 respondents answered they did not find advertisement interesting, being 14,1% of the total. 16 respondents were neutral.

Between these statements, respondents found advertisement 2 more interesting.

Table 13: "Advertisement irritated me", AD 1, Local advertisement

		n	%
Totally disagree	1	32	32,3
	2	28	28,3
	3	10	10,1
	4	13	13,1
	5	7	7,1
	6	6	6,1
Totally agree	7	3	3

Table 14: "Advertisement irritated me", AD 2, International advertisement

		n	%
Totally disagree	1	29	29,3
	2	20	20,2
	3	17	17,2
	4	11	11,1
	5	10	10,1
	6	9	9,1
Totally agree	7	3	3

In table 13, most responses got point 1, with 32, a total of 32,3% of all responses. This stands for 'totally disagree', which means that the advertisement did not irritate them at all. The least responses got point 7, 'totally agree', with 3% (n=3) of respondents. The majority of answers are divided on the side of 'totally disagree', which means that majority of respondents did not find advertisement irritating. 16 respondents did find advertising irritating. 13 respondents were neutral.

Table 14 has a similar distribution of responses as Table 11. Most responses got point 1 'totally disagree', with 29 answers, being 29,3% of the sample. The least responses got 'totally agree' with 3 (3%) answers. 22 respondents did find advertisement 2 irritating, which is more than in advertisement 1. 11 respondents were neutral.

According to these tables, respondents found advertisement 1 less irritating than advertisement 2.

Table 15: "Advertisement convinced me", AD 1, Local advertisement

		n	%
Totally disagree	1	9	9,1
	2	19	19,2
	3	23	23,2
	4	23	23,2
	5	14	14,1
	6	8	8,1
Totally agree	7	3	3

Table 16: "Advertisement convinced me", AD 2, International advertisement

		n	%
Totally disagree	1	14	14,1
	2	13	13,2
	3	19	19,2
	4	18	18,2
	5	21	21,2
	6	7	7,1
Totally agree	7	7	7,1

The statement 'Advertisement convinced me' in Table 15 got most responses to the points 3 and 4 with 23 answers each, being in total 46,4% of the total sample. The least responses got 'totally agree' with 3 responses. It seems that advertisement 1 did not convince the participants very much. 23 respondents were neutral.

In Table 16, most answers got point 3 with 19 responses, being 19,2% of the sample. The least answers got 6 and 7, with 7 responses each, being 14,2% total. The division of answers signs that participants did not find either advertisement 2 very convincing. 18 respondents were neutral.

Based on the answers, participants found advertisement 2 more convincing.

4.2.2 Music likeability in advertisements

Table 17: "I liked the music in the advertisement", AD 1, Local advertisement

		n	%
Totally disagree	1	5	5,1
	2	12	12,1
	3	5	5,1
	4	15	15,2
	5	13	13,1
	6	30	30,3
Totally agree	7	19	19,2

Table 18: "I liked the music in the advertisement", AD 2, International advertisement

		n	%
Totally disagree	1	5	5,1
	2	13	13,1
	3	11	11,1
	4	9	9,1
	5	22	22,2
	6	22	22,2
Totally agree	7	17	17,2

According to Table 17, respondents did like the music in the advertisement 1, which had local, Finnish music. The most responses got point 6 with 30,3% of the total, meaning they agreed with the statement. The least responses got points 1 and 3, both with 5 answers of the total sample. 15 respondents were neutral.

From Table 18 shows, points 5 and 6 got the most answers, 22 of them each, meaning these respondents agreed with the statement. The least answers got point 1 with 5 responses. 9 respondents were neutral.

Participants did like the music in advertisement 1 more than in advertisement 2.

Meaning, they found local music better.

Table 19: “Music made the advertisement interesting”, AD 1, Local advertisement

		n	%
Totally disagree	1	3	3
	2	13	13,1
	3	10	10,1
	4	9	9,1
	5	24	24,2
	6	24	24,2
Totally agree	7	16	16,2

Table 20: “Music made the advertisement interesting”, AD 2, International advertisement

		n	%
Totally disagree	1	5	5,1
	2	10	10,1
	3	11	11,1
	4	9	9,1
	5	24	24,2
	6	15	15,2
Totally agree	7	25	25,3

Table 19 shows, most responses got points 5 and 6, with 24 answers each, being a total of 48,4% of the sample. Points 5 and 6 means respondents agreed with the statement ‘music made the advertisement interesting’. The least responses got point 1 ‘totally disagree’ with 5 responses. 9 respondents were neutral

According to Table 20, 25 respondents answered point 7 ‘totally agree’, which is 25,3% of the sample. The least answers got point 1 with 5 responses. 9 respondents were neutral.

When noticing the sum of agree -responses, respondents found the music in the advertisement being as interesting in both advertisements. This means, language or origin of the music did not affect the interestingness.

Table 21: "Music made the advertisement good", AD 1, Local advertisement

		n	%
Totally disagree	1	6	6,1
	2	12	12,1
	3	9	9,1
	4	10	10,1
	5	24	24,2
	6	26	26,3
Totally agree	7	12	12,1

Table 22: "Music made the advertisement good", AD 2, International advertisement

		n	%
Totally disagree	1	8	8,1
	2	8	8,1
	3	17	17,2
	4	16	16,2
	5	18	18,2
	6	16	16,2
Totally agree	7	16	16,2

In Table 21, most responses got point 6 with 26,3% of the total. The least answers got point 1 with 6,1% of the total. When taking a look at the division of answers, respondents did find the music in the advertisement good. 10 respondents were neutral.

According to Table 22, most responses got point 5 with 18 answers. The least responses got points 1 and 2 with 8 answers each, being a total of 16,2% of the sample. In this international advertisement, the responses are divided more evenly than in the local advertisement. 16 respondents were neutral.

Participants found the music being better in advertisement 1, which used local music.

Table 23: "Music in the advertisement irritated me", AD 1, Local advertisement

		n	%
Totally disagree	1	41	41,4
	2	26	26,3
	3	3	3
	4	11	11,1
	5	7	7,1
	6	7	7,1
Totally agree	7	4	4

Table 24: "Music in the advertisement irritated me", AD 2, International advertisement

		n	%
Totally disagree	1	31	31,3
	2	20	20,2
	3	14	14,1
	4	10	10,1
	5	14	14,1
	6	6	6,1
Totally agree	7	4	4

In advertisement 1, Table 23, most responses got point 1 'totally disagree' with 41 answers, being 41,4% of the total sample. This means these respondents did not find advertisement irritating at all. The least responses got point 3, with 3 responses. 11 respondents were neutral.

As Table 24 shows, 31 of the respondents placed their answer to point 1, 'totally disagree', being 31,3% of the total. The least answers got point 7 'totally agree' with 4 responses. 10 respondents were neutral.

Participants did find the music in advertisement 2 being more irritating. In this advertisement the music used was international. This shows that Finnish consumers get less irritated with local music.

Table 25: "Music in the advertisement convinced me", AD 1, Local advertisement

		n	%
Totally disagree	1	11	11,1
	2	20	20,2
	3	15	15,2
	4	18	18,2
	5	20	20,2
	6	10	10,1
Totally agree	7	5	5,1

Table 26: "Music in the advertisement convinced me", AD 2, International advertisement

		n	%
Totally disagree	1	18	18,2
	2	22	22,2
	3	16	16,2
	4	19	19,2
	5	13	13,1
	6	8	8,1
Totally agree	7	3	3

According to Table 25, most responses got points 5 and 2, both with 20 answers. Point 5 refers to 'agree' and point 3 is 'disagree'. The least responses got point 7 'totally agree' with 5 responses. Most of the respondents disagreed with the statement, meaning that the music did not convince them. 18 respondents were neutral.

Table 26 shows that the most answers got the point 2 with 22 responses. The least answers got point 7 'totally agree' with 3 responses. Also, in the international advertisement, most of the participants disagreed with the statement, which means the music did not convince them. 19 of the respondents were neutral.

Respondents did find the music in advertisement 1 being more convincing, which refers that the Finnish audience finds local music more convincing than international music.

4.2.3 Purchase intention of advertisements

Table 27: "How much do you believe this advertisement effecting on your possible purchasing decision?", AD 1, Local advertisement

		n	%
Totally disagree	1	33	33,3
	2	22	22,2
	3	19	19,2
	4	14	14,1
	5	9	9,1
	6	2	2
Totally agree	7	0	0

Table 28: "How much do you believe this advertisement effecting on your possible purchasing decision?", AD 2, International advertisement

		n	%
Totally disagree	1	36	36,4
	2	21	21,2
	3	14	14,1
	4	12	12,1
	5	10	10,1
	6	4	4
Totally agree	7	2	2

According to the Table 27, 33 respondents totally disagreed with the question, meaning that they do not believe that the advertisement they saw effects on their purchasing decision. The least answers got the point 7 'totally agree' with 0 responses, which means, none of the participants would totally purchase the products based on the advertisement. 14 respondents were neutral.

As Table 28 shows, 'totally disagree' got also the most responses with a total of 36 of the sample. The least responses got point 7 'totally agree' with 2 responses, meaning that these participants' buying decisions would be affected by the advertisement. 12 respondents were neutral.

Based on the responses, participants' buying decisions would be affected by advertisement 2, which was an international advertisement and using international music.

Table 29: "How likely would you purchase the product from the company based on the advertisement you saw?", AD 1, Local advertisement

		n	%
Totally disagree	1	24	24,2
	2	22	22,2
	3	13	13,1
	4	24	24,2
	5	15	15,2
	6	1	1
Totally agree	7	0	0

Table 30: "How likely would you purchase the product from the company based on the advertisement you saw?", AD 2, International advertisement

		n	%
Totally disagree	1	30	30,3
	2	27	27,3
	3	17	17,2
	4	10	10,1
	5	12	12,1
	6	2	2
Totally agree	7	1	1

According to Table 29, the most answers got point 1 'totally disagree' and point 4 'neutral' with 24 responses each. The least responses got point 7 'totally agree' with 0 answers.

In advertisement 2, Table 30, the most answers got the point 1 'totally disagree' with 30 responses. The least answers got the point 7 'totally agree' with 1 response. 10 respondents were neutral.

According to these responses, participants were more likely to purchase the products from advertisement 1, based on the advertisement they saw. This means, between these two advertisements, they would choose to purchase from the local one.

4.3 Dependent-means *t*-test

This part of the study was conducted by making a dependent *t*-test. The questions of the questionnaire were divided into three parts:

- 1) Attitude toward advertisement,

- 2) Music likeability, and
- 3) Purchase intention.

Dependent-means *t*-test, also referred to as paired-samples or matched-pairs *t*-test is used when two experimental conditions and with the same participants have taken part in both conditions of the experiment. According to Field (2009), a dependent *t*-test is a parametric test that is based on the normal distribution. Therefore, the assumption is, that the sampling of the distribution is distributed normally. In the case of a dependent *t*-test, this means, that the “sampling distribution of the differences between scores should be normal, not the scores themselves”. (326).

The dependent *t*-test is calculated with the following numeric version of the equation:

$$t = \frac{\bar{D} - \mu_D}{s_D / \sqrt{N}}$$

The aim of this is to study the correlation between these two advertisements, based on the three separated parts.

Table 31: *t*-Test, Attitude toward advertisement

t-Test: Paired Two Sample for Means		
	<i>Attitude toward AD1</i>	<i>Attitude toward AD2</i>
Mean	4,366161616	4,724747475
Variance	1,4251443	2,240427231
Observations	99	99
Pearson Correlation	0,198315955	
Hypothesized Mean Difference	0	
df	98	
t Stat	-2,074898859	
P(T<=t) one-tail	0,020308093	
t Critical one-tail	1,660551217	
P(T<=t) two-tail	0,040616186	
t Critical two-tail	1,984467455	

P-value is 0,02, which means the attitude towards the advertisements are not similar - they differ significantly. Consumers have a more positive attitude on the international advertisement (AD2), which is seen when taking a closer look at the mean, where local advertisement value is 4,36 and the international advertisement value is 4,72, which is higher.

Table 32: t-Test, Music likeability in advertisement

t-Test: Paired Two Sample for Means		
	<i>Music likeability AD1</i>	<i>Music likeability AD2</i>
Mean	4,662626263	4,456565657
Variance	2,362160379	2,519216656
Observations	99	99
Pearson Correlation	0,049732753	
Hypothesized Mean Difference	0	
df	98	
t Stat	0,951946692	
P(T<=t) one-tail	0,171732997	
t Critical one-tail	1,660551217	
P(T<=t) two-tail	0,343465995	
t Critical two-tail	1,984467455	

P-value 0,17 defines, there's no difference between local and international advertisements, since it is higher than 0,05. Based on this analysis, the music likeability on both advertisements is the same.

Table 33: t-Test, Purchase intention

t-Test: Paired Two Sample for Means		
	<i>Purchase intention AD1</i>	<i>Purchase intention AD2</i>
Mean	2,681818182	2,575757576
Variance	1,742115028	2,098794063
Observations	99	99
Pearson Correlation	0,467665083	
Hypothesized Mean Difference	0	
df	98	
t Stat	0,736613107	
P(T<=t) one-tail	0,231558693	
t Critical one-tail	1,660551217	
P(T<=t) two-tail	0,463117385	
t Critical two-tail	1,984467455	

The P-value of this analysis is 0,23, telling there's no difference between the advertisements on purchase intention. Based on the analysis, the purchase intention towards the products after seeing both advertisements are the same.

5 Discussion

The purpose of this study was to find out the influence of music in advertising on consumer attitude and purchase intention. The target audience was Finnish consumers, and the aim was to see, whether they prefer more local or international advertisements and music in the advertisements. The process took months to do this research, and the author gained a lot of new knowledge when making the thesis.

5.1 Analysis of the results

When comparing the results of closed questions, there are seen interesting distributions. Questions were set in a way, they are asked twice, once from the aspect of attitude towards advertisement, and another time from the aspect of music's effect on the advertisement. The first of "paired" questions were 'Advertisement was good' and 'Music in the advertisement was good'. Respondents did find international advertisement better than local ones, but on the other hand, they responded to the music in the international advertisement made the advertisement better than the local one. These questions did not correlate with each other.

To the statement 'Advertisement was interesting' respondents find international advertisement being more interesting. Statement 'Music made the advertisement interesting' got equal answers in both advertisements. Therefore, there was no correlation with each other.

In the statement 'Advertisement irritated me' participants did find local advertisement less irritating than international advertisement. For the statement 'Music made the advertisement irritating' participants responded that music in local advertisement made the advertisement less irritating. These questions correlated with each other, meaning that attitude towards advertisement and music likeability had some in common.

The next paired statements were 'Advertisement convinced me' and 'Music in the advertisement convinced me'. Participants did find international advertisement more convincing, but they did not agree that the music in it convinced them. In the statement 'Music in the advertisement convinced me', music was found more convincing in the local advertisement. These responses did not correlate with each other.

Participants did find themselves being more effected by international advertisement in their possible buying decision but would be more likely to purchase the products from the local advertisement after seeing the advertisement.

The study has shown, that Finnish consumers did prefer more local advertisement than the international one. Based on the closed questions, local advertisement (advertisement 1) got higher responses in 6 questions, when international advertisement (advertisement 2) got higher responses in 4 questions. In one question the responses were exactly the same. As is seen from the paired questions, attitude toward advertisement and music likeability did correlate with each other only in the statements which asked for irritating. Hence, it can be said the attitude toward advertisement and music likeability did not correlate with each other.

5.2 Dependent-means *t*-test analysis

In the dependent-means *t*-test analysis the music likeability, attitude towards the advertisement and the company, and purchase intention were compared between the two advertisements. As seen in the analysis, the consumer responses did not differ in music likeability and purchase intention of the advertisements. This means, that both local and international advertisements had as likeable music on consumers perception. After seeing both advertisements, they were as likely to purchase products from both advertisements.

Based on the results of the *t*-test analysis, participants had a more positive attitude towards the AD2, which was the international advertisement. There are few possible reasons to it – 56,1% of the participants were 20-24 years old. From the total sample, 74,5% were 15-29 years old, from where we can see, that the majority of the respondents were teenagers or young adults. In comparison, the ages 30-60+ had

25,5% of the participants. The international advertisement had more action, emotion, and more upbeat music than the local advertisement, which can be seen in the popularity of the answers. In general, the younger generation might rather be more interested in the upbeat music and action. Both advertisements were gender-neutral, but local advertisement was perhaps made in a way interesting more female, based on the author's perception of the colors and romantic style. The experiment reached more female participants than male.

The similar purchase intention in the advertisements might be explained also with the age difference of the participants. In the local advertisements, the products were cheaper, so perhaps the participants felt like they are more purchasable than the car from the international advertisement. On the other hand, the clothes presented in the local advertisement were probably not the style of the young generation. Car is a product of interesting people of all ages, but younger respondents may have been feeling they are not able to purchase the product at that price level.

Music likeability does not look the age or gender. In this experiment, the music likeability of the advertisements did not differ. Both advertisements may have had the music selected more for the female audience, but in this experiment had also more female participants. Music in the advertisements were today's hits, but another of them was originally taken from the children's movie. Older audience were not possibly familiar with the songs from beforehand, when most likely the majority of the participants were. Participants with the ages 15-29 may have been already earlier made their opinion of the songs when hearing them on the radio, tv, and concerts, which may have affected the answers.

5.3 Assessment of the Results in the light of literature

When comparing previous study results about the same topics, Alpert et al. (2005) did not find music/mood being the main reason for purchase intention. Although, the manipulation of purchase occasion affected the purchase intention. Also, they found out to be likely that sad music manipulation and sad purchase situation resulted in higher scores in participants' purchase intentions. (373-375). Music may not affect or change the attitude towards the brand, purchase intention, or pleasure in an emotional advertising situation, but it may change the way viewer feels when watching

the advertisement (Morris & Boone 1998). Alalwan (2018) found out that the interactivity was the best factor predicting purchase intention. The second strongest factor in purchase intention was informativeness. (72-73).

5.4 Limitations of research

As in all researches, this also has some limitations which need to be acknowledged. Advertisements may not be equivalent, since one represents the local brand and another the international brand. Even though the advertisements were similar from the musical view, the products were very different and competed in whole different price levels. Therefore, the responses in purchase behavior differs relatively much. The creative execution is different – the local advertisement is having a theme of romance, where a couple represents the products, whereas the international advertisement has more action and is more eye-catching with upbeat music. This already separates the opinions among the participants. When adding the separation of the ages and gender, this explains the results even more. 74,5% of the participants were ages 15-29, which affected a lot to the results, and therefore the answers from ages 30+ didn't get as much attention. The amount between the genders was not equal, since the experiment had 65 female participants and 33 male participants. The income level and education may have affected the experiment. In this research, the number of students and employed participants was almost the same, which gave a quite good separation to the answers. The largest income level of the participants was under 20 000€, following with the 20 000 – 40 000€ in a year. From this is seen, that the income level of the participants was not very high and varied a lot. This research is only made in Finland, so the findings may not be applicable in other countries. Other researches may replicate this type of research in other countries, to see whether there's a similarity within the results.

6 Conclusion

The problem this study tried to find an answer was “What is the influence of music in advertising on consumer attitude and purchase intention?”. As seen from the research, the answers between attitude toward advertisement and music likeability did not correlate with each other. This means, that music did not affect participants’ associations on advertisement. As an example, participants were asked did they find advertisements interesting, where they found the international advertisement to be more interesting. When they were asked did the music make the advertisement interesting, they did not think that in international advertisement music made the advertisement interesting. Actually, they found out that music made the local advertisement interesting, which got less acceptance in attitude toward advertisement - question. In the dependent-means *t*-test analysis, music effected on the attitude towards the advertisement, but not in music likeability or purchase intention. The more positive attitude was towards the international advertisement.

To answer to another research problem “Do Finnish consumers prefer more local or international advertisements?”, based on the study the author found out the following – when comparing the Finnish audience’s attitude towards advertisement, music likeability, and purchase intention on local or international advertisements, they found local advertisement to be better. Although, the *t*-test showed, that the purchase intention and music likeability did not differ between the advertisements, whereas attitude towards an advertisement was more positive on international advertisement.

To the question “Does Finnish consumers prefer song in advertisements in Finnish or other languages?” the outcome was the following: participants preferred song to be in Finnish. They found out local music being less irritating and more convincing. They agreed the music was interesting in both local and international advertisements but showed that music was better in the international advertisement.

The last research problem was “Does music used in advertisements effect on consumer purchasing decisions?”. Participants responded being more effected on their purchase decision by international advertisement. But on the other hand, would

more likely to purchase a product from a local advertisement after seeing the advertisement. As shown in previous questions, Finnish consumers preferred more local songs over international, which correlates with the answer that they would more likely to actually purchase the product from a local company after seeing the advertisement.

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Appendix 1

Questionnaire

1. Advertisement was good
2. Advertisement was interesting
3. Advertisement irritated me
4. Advertisement convinced me
5. I liked the music in the advertisement
6. Music made the advertisement interesting
7. Music made the advertisement good
8. Music in the advertisement irritated me
9. Music in the advertisement convinced me
10. How much do you believe this advertisement effecting on your possible purchasing decision?
11. How likely would you purchase the product from the company based on the advertisement you saw?