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THE INFLUENCE OF MUSIC ON CONSUMPTION

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I hereby declare that I have compiled the thesis independently and all works, important standpoints and data by other authors have been properly referenced, and the same paper has not been previously presented for grading.

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ABSTRACT

In today's world, marketers use different tools to make campaigns and advertisements noticeable to reach the audience and generate awareness. Nevertheless, it is also a challenge for marketers to make such a campaign. After seeing hundreds of other advertisements, the consumer is less likely to pay attention to another ad. Therefore, marketers have to come up with other ways to attract attention. Music is one of the valuable tools that will help marketers to achieve attention.

Even though music, as a tool in marketing, has been studied, it is not considered during content generation. This thesis aims to understand how much marketers know about the effect of music on consumers and how music influences consumption.

The thesis uses qualitative methods to answer the research questions and interviews four people from marketing and sound-producing spheres of daily operations. The main findings of the thesis show the possibility of targeting music, the influence of music on the average speed that a consumer spends in a selling environment, how music helps to identify the brand and how does music help to generate an emotion towards the advertisement.

Keywords: Music, music in marketing, sound marketing, marketing, branding

INTRODUCTION

Marketing is constantly changing as people grow and need more and more innovations. Regular advertisements are not enough to attract consumers' attention, requiring them to recognise one particular brand among others on shelves. However, when every product is a "purple cow," there is no "purple cow," forcing marketers to think of other ways of branding, including via advertisements. Why do advertisements have to be different all the time? The reason for it is the ad-block, developed in people's minds because of the amounts of ads people see throughout the life (El-Adly, 2010).

On the other hand, music is an inevitable part of our lives. It follows us wherever we go - in headphones, as background noise in shops or restaurants, music in advertisements between videos on YouTube, etc. We are surrounded by it, sometimes without notice, and therefore we barely notice its effect on us.

Music influences the mood; meanwhile, mood influences the behaviour and attitude of the buyer (Gardner, 1985). A happy buyer buys more, and a sad buyer would notice more drawbacks in a product or shop. The right choice of Music to be playing in the background would influence the buyers' mood so that a manager needs to generate awareness to the brand or subconscious trust in the product the manager is trying to sell. For example, Huang and Labroo described the influence of music on the sales of healthy products (Huang, Labroo, 2020).

A human has a strong ability to remember sounds (Neese, 2015), and therefore can recall feelings based on music playing. For instance, the advertisement by McDonald's in Russia with the song "Gde-to na belom svete" ("Somewhere in the world") from a Soviet-time movie forced the grown-adults to recall the positive attitudes towards the film and therefore project these attitudes on the brand. Thus, music can cause positive attitudes towards the brand by placing positive memories connected with the song.

Music is a good tool, which works subconsciously on the buyer's mind, without a direct try to sell a product, that buyer would hate (e.g., jumping off advertisement during a YouTube video). Music is a tool people like and use daily and therefore is a tool for marketers to influence buyers' minds towards a brand. Nevertheless, music is not used to understand its effect: the majority of marketers still choose music that sounds good in the video. Out of this comes the problem: music is not considered a helpful tool in marketing.

Therefore, the aim of the thesis is to explore the influence of music on consumption and find out how aware marketers are about the importance of the topic.

There are several ways to affect a consumer subconsciously without irritating a consumer with direct advertisement and impacts. These ways include smell (Goldkuhl, Styven, 2007), visuals (Rosbergen, Pieter, Wedel, 1997), sounds, etc., which generate an emotional connection with an ad. The advertisement must include emotions and feelings to be successful and stick in minds, and music is a valuable tool (Wintle, 1978). Even though this topic was studied before, it is not widely used. Hence, choosing this topic is to present the advantages of implementing music into marketing processes and generate awareness towards ways of using it. The author of the thesis believes that marketers and marketing agencies will benefit from this work. It describes the information for increasing the sales and changes in attitudes of people towards the brand.

Hence, the research questions are:

1. How does music influence buyers' consumption?
2. How aware are marketers of the influence of music on consumption?

Research question 1 is planned to answer through previous literature with the support of interviews conducted as research for this thesis, which also helps to answer research question 2. The author implemented a qualitative research method and interviewed three marketers who have significant experience in the marketing sphere, neuropsychological features, music implementations, etc., and one sound producer with perennial experience in copyrighting, content generation, generation of radio advertisements.

The thesis structure consists of 5 main parts: Introduction, Theoretical Background, Materials and Methods, Results and Discussion and Conclusions; additionally, the thesis includes a List of References and Appendices. Theoretical Background describes the previous knowledge about

music implementation in the marketing sphere and shows previous research, ideas, suggestions, and studies. Materials and Methods describe the interviewing process and the results from it. The conclusion part briefly describes everything in the thesis. Additional parts – 1) List of references and 2) Appendices – 1) mention every reference in the thesis; and 2) include the temporary link to the folder in Google Drive with interviews transcriptions, which is available for Committee during the defence and pre-defence process, and the plan of the interviews.

Additionally, the author of the thesis would like to thank everyone who contributed to the thesis writing process or helped the author in any way. These include Kati Tilleman, the supervisor of the work, who helped the author with comments, moral support and finding the quick answers for various questions; Ekaterina Kleopatrova, who was day-to-day moral support; Hepta Airborne for connecting the author to two interviewees; the author's mother for connecting to interviewee 3. Additional acknowledgements go to all the four interviewees for finding time for participation in the thesis interview, being open and sharing their experiences for the author to gather the best possible answers and results.

1. THEORETICAL BACKGROUND

Music surrounds us everywhere: on streets, in shops or restaurants, at homes. Most of us listen to music when we go somewhere to isolate ourselves from a distractive environment or generate a certain mood or keep it. It is a well-known fact that music influences the mood in a specific direction (Bruner, 1990), and this fact is used all along with our lives. Hence, it was a matter of time when the connection line music-mood-consumption would be developed, as a happy consumer, on average, would consume more than a sad one.

1.1. Influence of music on mood and body

Pham noted that consumers might make buying decisions not based on evaluations of product characteristics but their emotions as they consider the product (Pham, 1998). Positive feelings will tend to lead to a favourable evaluation of a given product, and in contrast, negative feelings will lead to an unfavourable evaluation. This process is referred to in research literature as the "How do I feel about it?" (Ibid).

The participation of music in society can be observed throughout cultures as music refers to people's "emotions and contributes to the ability to learn and remember information" (Brown, Brown, 1997, p. 349). Emotions play an essential part in our lives and sometimes take control of our actions. Hence, it is impossible to ignore emotions and the influence of music on them. Research by Davies has suggested that music can influence a person's brain emotionally and cognitively because music synchronises the brain's right and left hemispheres. The brain has the left hemisphere to analyse music structure, while the right hemisphere focuses on the melody (Davies, 2000). He also suggested that music ultimately affects an individual's cognitive operations via music's ability to alter mood, arousal, enjoyment, and attention (Ibid). It also has a solid link to the brain and, because of it, also causes alertness, mood changes (Ballouli, Heere, 2015)

Research by Gorn (1982) concluded that the product becomes associated with the positive feelings of liked Music through classical conditioning. It states that peripheral in commercials may become associated with the advertised product (in memory even if not consciously) and affect purchasing decisions. Advertisements that generate any kind of emotion make advertisement memorable (Gorn, 1982). For example, the ads by "Always" pads on YouTube generate certain emotions, like dislike because of interruption and associations with people. However, this ad still generates awareness: people tend to remember emotions and later recall the emotion, hence recognising the brand on the shelves.

As was mentioned before, music is a language of emotions (Fiske, 1990). As a human remembers sounds from the past, listening to music (specifically, rhythms and tempos) would cause a recall of emotions – positive or negative – from the past and project them into the current reality (Jaimovich et al., 2012). Positive emotions, caused by memories, make the buyer feel better and project the feeling into the surrounding environment, relating to the emotions it feels from Music to the past experiences and beliefs. Moreover, emotions are complex, and there are various types of emotions. For example, sadness or happiness might be different, and they are affected by various factors and may lead to various responses. Moreover, music has components that may affect the consumer. These components involve the words, artistic interpretation, particular memories associated with the music choice, and the synergy with the product and use-situation stressed in the ad (Alpert, Alpert, 1989).

1.2. Music as an awareness generation tool

People today tend to pay more attention to visual ads (Rosbergen, Pieters, Wedel, 1997). In the 21st century, people see thousands of visual advertisements – banners, papers, TVs on the streets, videos on TV, or between parts of the video on YouTube – and therefore, the information from ads is not perceived enough to reach the brand's awareness. The awareness is where Music goes in.

As an example, for the past several months, Russian companies, like "Delivery club," launch advertisements with Soviet-time songs, mainly from Soviet movies, which the older generation strongly likes. To support this idea, in 2011, Huang and Shih, in their study, concluded that by nature, people pay more attention to the things they enormously like or dislike (Huang, Shih,

2011). "Delivery club" constantly uses song «Вдруг как в сказке скрипнула дверь» ("Suddenly, like in a fairy tale, the door creaked," if translated into English). This song was used in the well-known Soviet movie "Ivan Vasilyevich is changing his job" and attracts more attention from the older generation. Such generation knows the song and movie, has positive attitudes toward both, can sing along, and pays attention to the advertisement. Therefore, the product (low-cost food delivery service) becomes familiar (SLAVA, 2020).

Hung found that viewers could read music-evoked meanings from commercials. Hung noted that the function of music in advertising is determined not only by the purposes it evokes but also by the connection to other ad elements (Hung, 2000).

Additionally, Huang and Shih performed the research to understand what role preferences in the music genre play in the performance. They concluded that the more a participant likes or dislikes the background music, the more likely this music will influence its attention (Huang, Shih, 2011). Hence, a consumer's strong likes or dislikes towards music increase the attention a viewer pays towards a video advertisement. It is explained based on nature: people pay more attention to things they strongly like or dislike, for example, background music (Ibid). This leads to the conclusion that music is used as an awareness-generating tool. Moreover, in his research, Tom studied the reaction of viewers to an advertisement with original music and parody music. He found music scored specifically for the advertisement had the most excellent recall, supported by music imitation, with original singles being least efficient (Tom, 1990).

Taking into consideration the advertisement by "Delivery club," mentioned earlier, the song "Suddenly, like in a fairy tale, the door creaked" is now associated not only with a good Soviet-time movie but also with this particular brand. This song in their advertisements makes people lift their heads and see the context where the music is played, see an ad and therefore gather the knowledge that marketers tried to share with publicity.

Kellaris and Cox state that the message of the music match (the extent to which instrumental Music generates meanings in consumer minds from advertisement messages) can influence ad recall and further recognition (Kellaris, Cox, 1989). People remember sounds from their past, and hence sounds evoke feelings and emotions (Hultén et al., 2009). Positive feelings are a valuable part of branding. A brand needs to evoke only positive feelings towards their product to be successful on

the market. For instance, a buyer's youth's Music may generate strong feelings about the time and place it was heard, as some people call – "good old times," and therefore project the feelings on the brand.

Some soundtracks are explicitly made for a particular brand. For instance, if an individual hears a melody, "Para-pa-pa-pam," it would instantly think about McDonald's. McDonald's brand is repeating the sound at the end of each advertisement – no matter what country – which subconsciously captures on the back of our minds and evokes whenever we hear it (Dibben, 2001). Ballouli and Bennett's research indicates that brand music explicitly designed to enhance brand communications has significant potential for positively affecting consumer behaviour, in the research focus - in a stadium retail store. Brand music guides to favourable attitudes of music fit among audiences than universal music, especially among audiences who are more perceptive and responsive to audible cues present in the physical selling environment (Ballouli, Bennet, 2014).

1.3. Music as a background in a selling environment

Information perception at the purchase place has an essential role in subsequent brand evaluation. The consumer's mood at the time of the first exposure towards a product may affect the acceptance of the product's features. In other words, the surrounding atmosphere is influencing the first attitude towards features of a specific product (Gardner, 1985). Nevertheless, there are other purchase-affecting variables in the physical environment except for Music, like surrounding temperature, interactions with personnel, crowding in the selling point, etc. Hence all of these must be accounted for to get a higher satisfaction level of a consumer and make it purchase more.

Milliman supports the idea and states that people respond not only to the product or service itself based on consumer research. For example, people react to the place and atmosphere, which affect the purchase decision (Milliman, 1986). He also considered such parameters as the loudness of music, tempo and mood. His research, based on a restaurant, demonstrated that background music could significantly influence visitors' behaviour. For instance, in slow-tempo (e.g. relaxing) music, guests consumed more alcoholic drinks. The loud-music environment may force clients to quit faster (Smith, Curnow, 1966), but they still will eat their original order (Milliman, 1986). Considering shops as a selling point, the tempo of nonlyrical background music can affect both the pace of movements in a store and the daily sales amount purchased by consumers, at least in

some situations. Milliman's research demonstrates that the average gross sales increased in a slow-music environment compared to the fast-music environment (Milliman, 1982).

Music is used to generate the right feelings towards a place, product or brand. For example, in the research by Spence, the correlation between the taste of wine and music playing in the background was studied. The author believed that music provoked memories from the past of the participants, and hence experience a better taste of wine (Spence, 2019). Alpert and Alpert support this idea in their research. They conclude that differing background music influences the responses to the service or goods advertised with that specific background music. Playing sad or happy music evokes sad or content (respectively) emotions and changes the product's attitude (Alpert, Alpert, 1990). Hence, music can be varied in order to alter the mood of a consumer.

Shops, which mainly sell cosmetics, prefer to play slow and to relax music as it creates a buyer instantly imagine themselves in a bath with a mask from their shop on. Slower tempo music is relaxing visitors and makes them stay longer, presenting an opportunity to consume more (Milliman, 1986). Supporting this point, Bruner found that sales volumes significantly increased with slow-tempo Music playing rather than with fast-tempo (Bruner, 1990). The research by Celine Jacob stated that Music playing on the back matters, as it generates a certain mood to be associated with a place and evokes needed feelings (Gueguen, Jacob, 2002). Restaurants mostly use classical music as it is highly associated with fanciness and makes visitors feel the same as an addition to the fancy background and decorations. For example, Burleson studied the average time people spent in shops. After interviewing customers with the main question, "Would you prefer shops with music or without," Burleson found 70% of customers prefer shops with a music background (Burleson, 1979).

Nevertheless, a fast-food restaurant most likely wants to speed people up, especially during lunchtime, when the objective is to maximise the "number of seats turned" in a short period of time. Playing slow-tempo music in a restaurant might have lower revenues and a longer average time that customers spend on a place, even though such music encourages guests to dine in a relaxed environment (Milliman, 1982).. Another study found that people spend more time in stores with slow-tempo music (Alpert, Alpert, 1989). Slow tempos tended to evoke calm and sentimental feelings, while fast tempos evoked responses correlating to exciting and/or joyful sorts of

emotions. This is one reason restaurants prefer slow Music – it makes people stay longer, order more, and therefore have longer bills (Hultén et al., 2009).

In the physical environment (e.g., shops, restaurants, fast-food courts, any other kind of a place of selling), many variables affect consumers: the emotions a business generates, background noise, temperature, crowding, staff, etc. The music background noise type includes parameters, like music loudness, consumers' preferences, etc.

Different Music playing on the background of purchase points affects the purchase decisions. For instance, listening to high-pitched music increased moral self-perception and engagement to choosing healthy products: it was noticed that among people who bought cookies, higher-pitched music increased the proportion of healthy cookies selected (Huang, Labroo, 2020). High-pitched in this context means reedy, shrill or high (related to sound).

1.4. Music as a targeting tool

Segmentation of the market is an essential tool in marketing. It helps to focus not on the entire available market but on certain people who are the most interested in buying the product. People in such segments share the exact needs and desires. Hence, different variables influence market segments, such as the person's age, tastes, preferences, social, cultural, and demographical values.

Sinha and Sahdeo, in their empirical study, mention targeting as a way of music implementation. In a social and cultural context, music is a way to attract attention from various demographic groups (Sinha, Sahdeo, 2015).

Music plays an essential role in attracting attention from the target audience as a “certain music has the tendency to attract one or more groups of people, and the type of music that attracts certain types of people is not difficult to discover” (Neese, 2015, p. 15). Music can target specific age groups. For instance, people aged 30 and older pay more attention to Soviet-time songs, mainly from Soviet movies. The particular reason for it is that at Soviet times there was a lack of movies, and people were forced to watch the same movies over and over, which caused the excellent knowledge of scripts and songs. People aged 10-25 would pay more attention to the popular songs. This group hears the songs on numerous entertaining platforms, such as TikTok, YouTube, Vine,

Instagram, and others, on the radio and music-streaming services, like Spotify or Apple Music, in movie soundtracks. Attracting more attention to the advertisement or the brand itself with the implementation of music suitable for specific target groups increases awareness towards the product.

2. MATERIALS AND METHODS

The research is written to answer two questions:

1. How does music influence consumption?
2. How aware are marketers of the influence of Music on consumption?

In order to answer these questions, the author of the thesis decided to apply the qualitative research method and interviewed three marketers with good marketing experience and background and one sound producer on Estonian radio stations. This method was chosen to receive open questions from a discussion. In order not to disclose the personal data of the interviewees, the names go as following:

Interviewee 1: 9-year experience in marketing; 6 years of Business Development. Interviewee founded and works in a marketing agency, specialising in the B2B sphere. He prepares the go-to-market strategies, marketing content production and landing pages design, and marketing technologies and automation implementation. He helps to run campaigns, analyse and optimise data, and generate online leads.

Interviewee 2: 11 years in marketing. She has perennial experience in marketing, radio advertising, copywriting and content generation; she has experience in marketing, including content generation, data analysis, project management, marketing campaign management, and marketing channels.

Interviewee 3: 15 years in marketing. She has experience in the educational sphere, as she is currently working for a marketing school Paprika OÜ. She has been working for multiple Estonian brands, including Tere AS, Sunorek AS, Let's Do It Foundation and others; she collaborated with big Estonian agencies with Russian-language communication, Russian-language texts. Many Estonian firms are still applying her to help them set up marketing for Russian clients. She has her

Master's thesis in consumer psychology and currently studies neuropsychology, including neuromarketing.

Interviewee 4: Sound producer, copywriter on popular radio stations in Estonia, Skybus, Rock FM, Retro FM, Energy FM, Russkoe radio and Sky radio. Multiple years of content generation for radio advertisements, sound effects, etc.

All the four interviewees have profound and perennial experience in marketing and/or content generation and were open to discussions and all the questions. All of them have a good understanding of subconscious impacts on consumers, and it sounds like one of the ways to affect the mind. Because of the experience of all the interviewees, all the questions were covered, and all the information was received. Interviewees 1 and 2 agreed to participate in interviews because of personal connection to the author, and Interviewee 3 because of connection to the author's mother. Interviewee 4 is connected to Interviewee 2 and agreed to help.

Due to the COVID-19 situation in Estonia and the remote work of many people, the interviews were moved to the online mode, to the MS Teams service.

During three working days in a row, the interviews were held, one interview per day, and took on average 40 minutes. The last interview was held separately from the so-called "interview week" at the end of April.

In order to analyse the interviews, the author used the deductive method, and, based on the plan of the interview, divided interviews into six parts "categories":

1. The awareness of marketers about the influence of music on consumption
2. Channels of perceptions
3. Music as a targeting tool
4. Emotional projection and attitudes towards advertisements
5. Music in a physical environment (a.k.a., Selling point)

Categories 2-5 support answer for research question 1, as an addition to the previous literature. Category 1 answers the research question 2.

In order to conduct interviews and gather the data, the author used external services: MS Teams was used as a platform to record the meeting and download the recording; the service Snackable AI was used to transcribe the recordings.

Additionally, as a real-life example, 2 out of 4 interviewees used Hepta Airborne, an Estonian startup, digitising infrastructure by implementing drones and software into inspection and analysis processes. Hence, examples of drones are present in the interviews and discussion of the results. It is explained as 2 out of 4 interviewees. The author shares an experience of cooperating with Hepta Airborne and having a shared understanding of the case, and understanding examples of campaign or advertisements.

The transcriptions of all four interviews are presented in a Google Drive folder, shared temporarily with Committee until the defence of the thesis. After the defence, transcriptions will not be available to publicity.

3. RESULTS AND DISCUSSION

3.1. How aware are marketers of the influence of Music on consumption?

Music as a marketing tool was studied from the latest 80s of the 20th century, and hence this topic is not brand-new. Even though this topic is not new, the influence of music is not widely used. For instance, interviewee 1 mentioned that he is aware of music's importance in marketing, but he has not studied this topic a lot. On the other hand, interviewee 2 noted that "marketers don't apply it. It just is not deployed so much as it could have been. I think people don't put too much credit about that, but consciously". The interviewee says that most professional marketers know about the perception of sound, and at some point, they had a module for that. The interviewee also adds that in Estonia, "it is very consciously used and relies on working with more known brands who have done radio advertising." For example, radio services use music to attract attention to advertisement and make people listen to it. Music in radio advertisements is constantly used. Hence, marketers on the stations are aware of it. Interviewee 3 decided to stay aside from commenting that "marketers are of very different levels, and very different levels of observation, education. Therefore, it's hard for me to say".

Nevertheless, during marketing courses at universities or additional studies, students have a module of neuropsychological impacts (smell, hear, vision, touch, colours, etc.). Hence, marketers are supposed to be aware of the music's effects. Interviewee 1 suggests that marketers at big retail stores, like Ikea, know about the impact of music. Interviewee 1 is sure: "there is an impact, and it can be measured, and it can be optimised".

Interviewee 3, who operates in an educational sphere, teaching about marketing, mentioned that music is briefly described in their 4-months course as an introduction to marketing and ways to push a consumer towards a purchase. But "if we are talking about education, which lasts 2-3 years, in general, in an amicable way, it is a must to talk about smells, and about neuro in general".

All three interviewees agree that the more professional is marketer, the more aware is he/she about the impact of music on human bodies.

3.2. Channels of perception

People have various channels of receiving the information, for instance, through smell, hear, vision, touch, taste, surroundings (e.g., temperature). According to interviewee 3, “the first place is the sense of smell”, as this system is the only one associated with the linguistic system due to the brain's structure. This is why smells matter: interviewee 3 mentioned “mint scents reduce the sense of risk by 40%” and is usually used in lottery tickets selling points, or shops, selling expensive goods. Hence, the sense of risk is reduced, and consumer is more likely to make a purchase it does not need. The smell can generate hunger and attract attention. For example, interviewee 3 mentioned sushi restaurant that sprays in the restaurant the smell of coffee and plays on the feeling of surprise – the one can barely imagine the correlation between coffee and sushi, hence paying attention.

Even though smell plays a vital role in marketing, people perceive information differently. For instance, people may be visual, auditory, and the more channels of senses are involved – the more likely people are likely to pay attention. The only problem is that one can never guess which memory system leads to a particular consumer's mind. “The auditory system passes certain filters, but that's just the point - you never know which system is leading in a person. If he has a leading auditory system, then sounds are the most important thing for him, and the likelihood that all this will be remembered, and memories will go, is quite high”, - highlighted interviewee 3.

“Every situation in our life has an emotional colour, including brightness”, stated Interviewee 3. For instance, vacation memories are usually bright and colourful, and bad events, like receiving a low grade, tend to be grey. Music tends to reveal memories: one may remember the vacation because of hearing a song playing there. Hence, music can reveal the colours of a memory event, and depending on that mood, a person can change, and thus the buying level: happy consumer consumes more.

3.3. Emotional projection, attitudes towards advertisements and branding

According to interviewee 2, “if you show something in the video, it should create an emotion”. Depending on a target group, it should create an attitude in people's emotions and what should be shown. Taking into example video platforms like Tiktok, where people spend quite a lot of their time, why do people watch so many videos? Why are these videos so catchy?

In just 10 seconds, “it is enough of 10 seconds to generate some attitudes towards something that you see, towards the person, towards the video, towards the brand”, stated interviewee 1. “10 seconds is enough to make a high-level decision in general”, build trust and for a viewer to understand – to continue watching or not. As an example, horror movies constantly use sounds or background music so that the watcher instantly understands what is about to happen. Same with sounds in an advertisement, the watcher – consumer, can understand the genre of a video and its central idea in our case. Interviewee 2 mentioned the promotion of Nike and its motivational contents. All Nike's advertisements include actions and feel behind each ad that the consumer has to try – do it. All the components of Nike's advertisements make the watcher feel the power: content, text in video, colours, "Just do it" phrase, sounds on the background, making the watcher stand up and go. Before the text in the video begins, the background music generates the feeling of action. Therefore, the needed attitude and mood is generated from the first seconds. Nevertheless, exists a problem with sounds implementation, as many users now watch videos without sound. Therefore, this must be considered while generating video content.

Music is playing an essential role in understanding the context of the video. After the interview, interviewee 1 shared a video of a drone advertisement with instructions for an author to watch it first without sound and next – with sound. While watching for the first time, the author had a feeling that the advertisement theme is about regular drones and their capabilities, like optics, speed, navigation systems. While watching for the second time – with sound – the feeling was as the advertisement was generated for military purposes or an action movie trailer. Hence, music is a tool for the generation of the correct understanding of the context of the advertisement.

Additionally, when it comes to auditory senses, music helps to generate certain emotions. These emotions, generated towards a video, help to get the understanding about a brand. This idea was brought out by Interviewee 2. She described this application based on the example of Hepta

Airborne and the video content she was generating for it. She stated that she “thought that at first it could be something which is kind of lightweight but modern and practical and not so corporate and elevator music because Hepta is between this really a serious and like pragmatic and modern”. In this example, music was chosen by a gut feeling of the interviewee and was describing the sense of the brand – a modern and practical startup. Nevertheless, as interviewee 3 emphasized, it is hard to know which idea will work out: “at the beginning you try different tricks, and then one of them will bomb”. Same approach goes with both visual and auditory advertisements: marketers have to experiment various ways before finding the one that “will bomb”, which might become a challenge for marketers: the clients might not want to experiment with new methods, unless older and tested are working. Thus, as interviewee 4 mentioned, “it's always kind of battle with the client to do something that's outstanding”.

In radio advertising, where advertisements must be simple (for the listener to get the point of the ad), provide the understanding of the environment and generate the need in a specific product. Radio advertising is a different way of advertising. It relies only on listening and uses various sounds, background noises, simple dialogues, catchy jingles, or other methods of attracting attention. Interviewee 4, during the interview session, mentioned irritation of the listener as one of such ways. For example, if making a radio advertisement for a technology institute, there might be a sound of a robot talking as a start. Irritational sounds of robot would instantly attract attention – “irritation don't have to be you always like on a negative connection or something like that. It might be positive as well”, describes Interviewee 4. However, the writer must be careful with the timing, as it is not recommended to irritate a listener for too long: it might switch the radio station. Nevertheless, if it would have, for example, R2 robot sounds, there will be much more minor irritation, as R2 is a liked character of many people.

Interviewee 3 also mentioned that sometimes listeners are used to the music in ads so much that it does not generate the effect it needs to generate. Once the listener is used to hear constant background noise, the sudden silence – a break between musical advertisements – maybe even more successful than musical ads, as it plays on an effect of a surprise: “put clips without music at all, because here you have an advertising block, it goes on for a couple of minutes, clip by clip, and they are all with music”, described interviewee 3.

3.5. Music as a targeting tool

In the 21st century, digitalisation takes more processes, and marketing is not an exception. For instance, digital advertisement allows for tracking the success of a campaign, seeing how many new or unique leads it attracted, and its performance overall. Interviewee 2 mentioned that one of the main advantages of digital advertising is about targeting, as the marketer can choose specific channels, which the target group is visiting, and make them see advertisements this group is interested in, so budget is not spent on an ad that the group might not even notice. Hence, various campaigns can be targeted digitally and delivered to the group. Moreover, digital marketing allows being more ethical, as it will enable to target groups of people who are interested in an ad, not random groups – “that's radio and TV and print media downside because you throw the info to everyone, but everyone doesn't need your info, for example. If a person is a vegan, they don't care about my milk advertising. But online, I can actually target that people who are not part of any vegan community, they get this ad right”.

The right music can attract the right audience. Each target group has its values, which draw attention more. For example, the adult generation (defined as a group of people aged 35+) pays attention more to things they had in their time, like Soviet time movies, Valeri Meladze's or Alla Pugachova's songs, etc. Meanwhile, today's young generation (defined as a group of people aged 13-25) react to contemporary artists, like Dua Lipa, The Weeknd, Tima Belorusskih or Billie Eilish. Moreover, the younger generation pays more attention if an ad shows today's trends, for example, from the TikTok video platform. Even the TikTok platform can generate awareness from a younger generation, like advertisements, there are not direct – they are shown through funny video, storytelling or reposting deleted advertisements. These are ways to attract attention from today's young generation and generate awareness towards a brand, product or service.

Interviewee 3, during the discussion, mentioned that different generations react to their youth or childhood's songs, and hence pay attention to the advertisement which uses the song. Therefore, it is wise to suppose that music is one of the possible targeting tools to attract the awareness of a particular group. Nevertheless, age groups might react to the song together. For example, both young and adult generations in Russia would respond to music from the "Delivery club" ad with the song "Suddenly, like in a fairytale, the door creaked". Both groups might react to Tima Belorusskih's song. Therefore, targeting Music might be not precise and not reach the needed

group, but choosing the song explicitly related to the group. It is possible to get attention with Music by cultures, ages, locations, groups of interests.

Interviewee 4 mentioned that it is possible in some particular meaning to target groups through radio stations. For example, if the driver or passengers are listening to the Rock station, “then there's no point to put the funky music on a background or ABBA's disco because it won't work there. And then the listeners will probably change the channel”. On the other hand, sudden switches in music on a radio station will attract attention. Radio stations, in some ways, are a way of targeting music preferences – listeners of Rock FM are listeners of the rock genre, and Russkoe radio focuses on people who prefer Russian songs. “If we take Skyplus, for example, some hit radio station, if all the commercials are kind of pumped up with the pumped-up music and then for getting this attention to build one commercial with Vivaldi's music, for example. It will get attention, right away in this kind of pop music background sound system”. Nevertheless, in such advertisements, exists a risk that the listener would switch to a different radio station, and producers must balance.

3.6. Music in a physical environment (a.k.a. Selling point)

There are many ways to affect a consumer in a physical selling point, like restaurants, cafés, shopping malls, smaller shops, etc. As was mentioned earlier, smell, as a sense of perceiving the information, is constantly affected. For instance, with mint to decrease the feeling of risk or coffee in sushi store. Music is another way to influence a consumer's mind and help it consume.

All of the information mentioned earlier in this work can be applied in the physical environment. For instance, interviewee 2 mentioned that in Estonia, shopping malls have implemented sound therapist services and have chosen the soundscape for the shopping centre. Such type of Music is supposed to help people be relaxed during the shopping process, decrease a sense of risk and slow down walking.

Interviewee 2 also described the case of Terranova and their shop's brand image - “their style was to play like really this nightclub music, really the trends in Estonian brand and in these shopping centres where there was a common soundscape and you walked by their shop, it was really like noisy and loud. But the brand was seemed like really like teenage youngsters and it was always

full of them". Music helps shops to create an atmosphere for the target group or position themselves. Interviewee 3 helped to understand this. For example, contemporary popular clothes shops, like "H&M" or "NewYorker", play modern upbeat Music in the selling environments. It is described as "fast fashion", which want to show, that fashion changed fast, new week – new collection, so they play dynamic music to position their brand.

Dynamic music also speeds people's purchasing. If a shop wants to release the cashiers' desks faster, then dynamic music is helpful. For example, Korean cosmetics shops use various Music to play in the background: from dynamic popular songs to relaxing slow-tempo Music. Repeating what was said before, dynamic Music helps to position a shop like a fast-moving. Meanwhile, slow music is relaxing a consumer, slowing the shopping process.

In shops, it is also possible to make associations for a buyer to understand the brand position faster. For instance, the Korean cosmetics shops might be playing K-Pop – a popular genre of Korean popular music – as it is directly correlated, suggested interviewee 3: "Young people are fumbling, young people are dragged by it". Nevertheless, this might also generate problems and mixes between the true identity of the shop and the music genre. Additionally, people, which do not listen to this genre and have internal disgust towards the genre, might quit the shop or skip it on the shopping line. Therefore, the shop would lose its clients.

3.6. How to choose Music for an advertisement?

Music helps to get a better understanding of what to expect from a video. Various soundtracks are used in movies to support a hard moment for a character, moments of victories, or prepare for scary elements, like in horror movies. Following the same logic, music in an advertisement must help a watcher understand what the advertisement will be about. Moreover, proper choice of Music helps to get the idea about the brand.

Interviewee 2 explained the logic by which she chose music for drone video: "at first, it could be lightweight but modern and practical and not so corporate and elevator music because Hepta is between this a serious and like pragmatic and modern". The music in the video supports the brand and helps to get the feeling of Hepta: it is severe but modern and ambitious. In this case, music

helps to understand the mood and philosophy of the brand, generate the right attitude and mood to watch the video.

Interviewee 1 showed a video advertisement with drones and asked to watch it first without sound and then with sound. At first, it looked like a simple drone video, but with sound, it turned into a military-themed video. Hence, music is needed to understand the topic of the video. Moreover, it is possible to change the idea of the video entirely by changing Music. For example, a video with two kittens regularly playing on the floor with cute music in the background can quickly turn to the bloody battle if playing "O Fortuna" as a soundtrack to it.

Interviewee 4 has added his experience to this part. For radio advertisements, in the majority of cases, he applies dialogues with background noise. He uses the dialogues as simple as possible because otherwise, information will not be perceived. As for background noise, it helps create an illusion of a working environment and better understand the environment, where the dialogue is happening, and, therefore, the dialogue's topic. For example, if the advertisement would be at the webshop, it would include supportive background noise, like mouse clicks, for the listener to mentally travel to the selling environment. Sounds help to get the feeling of the environment. For example, in the advertisement of the air conditioner, Interviewee 4 applied sounds of savanna for a listener to have a feeling of heat and feel a need in the cold, hence in an air conditioner.

Nevertheless, choosing a song for a video might be challenging because of authority rights: the more popular and excited the song is, the more expensive it is to get right to use it. Local artists, which did not gain popularity among mass society, might be more opened for cooperation. Even though authority rights might be challenging, there are still options to generate content, for example, by using free music services or access databases.

Interviewee 2 and 4 mentioned two alternative ways to find music for usage in advertisements. Interviewee 2 described the opportunity to hire "white-labelled" artists for them to write a song specifically for advertisement – "There are special bands and sound artists whose work is to create like tons and tons of just anonymous music, which has a specific emotion or feeling behind it". Therefore, it is not necessary to purchase authority rights for specific song – such obstacle can be overcome. Moreover, radio stations usually have large databases, which are constantly updated with the latest releases, include many soundtracks and can be used to advertise on radio, talks

backgrounds and more. Interviewee 4 supported the statement by mentioning databases of sounds for radio stations' advertisements – “like BBC library. It's been for ages. And there is like black background noises for market, for speak shop, for cafeteria, for restaurants, for hillside's, for streams”. However, not all the sounds that copyrighters need for advertisements are present for databases. The client might want a specific sound of a motorcycle, which is not available in shared sound databases. In this case, “easier to record some sound, for example, the mice for computer, it's easier to take your mice and go to a studio than make this click or keyboard or something like that”.

Nevertheless, the majority of background noises are present in databases, and songs for commercials can be recorded without need to purchase authority rights.

CONCLUSION

Marketers use many tools, and the subconscious is likely to be the best. In today's world, people see hundreds of advertisements, which cause irritation. Subconscious ways do not affect directly and hence generate minor annoyance. Music, as one of these tools, is helpful in marketing, as it does not cause irritation, as direct advertisements do.

RQ 1: How does music influence consumption?

Music can be used as a targeting tool. Choosing the particular Music in an advertisement can attract specific groups of people. Music can help target advertisements based on age, location, culture group, and more. Nevertheless, the same song might attract the attention of several groups: for instance, different aged groups might react to the same music in an advertisement.

Music's tempos influence how the consumer is behaving in the selling environment. Slow-tempo music makes a consumer spend more time in a shop and feel more relaxed, while fast-tempo music is speeding up the average time a person is spending in a selling point. For the same reason, restaurants use slow classical music, as it makes visitors stay longer, order more, be more open towards expensive purchases (e.g., wine), and therefore have longer bills.

To be noticed, advertisements have to generate an emotional correlation between the viewer and a video. In other words, a viewer has to relate itself to what is happening in the ad. Therefore, advertisements must generate emotions to be noticeable. Music is one of the ways to do it. As an example, with changes of marketers in Nike company, advertisements are focusing on different people. Sporty people relate themselves to the videos with actionable music or with people in the gym, doing challenging exercises, and link to the idea that they need Nike's sports equipment to do exercises better. Meanwhile, people, who are not professional sportsmen but still do amateur sports, would react to the main idea of Nike – "Just do it", and Nike will help. An emotional relationship is a valuable tool, which affects a customer's purchase decision.

Music in advertisements, as was stated above, must generate emotion in order to be successful, noticeable and rememberable. Moreover, music is used to support the idea of the brand or ad, as music in advertisements helps to understand the motive of the video. Advertisements of military drones are more likely to use music from action movies to generate the idea that these particular drones are used for actions, not for civil usage or event recordings.

RQ 2: How aware marketers are about the Music affects?

The more professional marketer is, the more it knows about neuropsychological (subconscious) impacts, such as smell, visual, auditory affects. Additionally, marketers in Estonia have to be aware of those, as such subconscious impacts are included into the studies and courses. Even though marketers know about it, they do not use it knowingly, or do not consider as a tool.

It is not possible to judge all the marketers, as they have different experiences and backgrounds. Marketers in big stores must be aware of the music, as it affects the consumption by speeding or slowing the average time that a person is spending in a selling environment.

In conclusion, music is a useful tool in marketing and must be taken into consideration while generating the content. The right music can help marketers reach the needed attention towards advertisement, and therefore make advertisement more successful in terms of reach. Moreover, music as a tool must be introduced to the students during courses or studies in universities, same as other ways to affect consumers subconsciously.

The author suggests paying more attention to music as a tool in marketing during marketing courses or lectures in universities in order to increase the awareness of marketers towards it. Additionally, the author suggests marketers apply Music in the video content more, use it as a tool in brand development and awareness generation.

Further studies on the influence of music in advertising could explore how exactly does music affect the consumers, set in focus groups or using Google analytics ad review. Therefore, the place is still present for future researches.

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APPENDICES

Appendix 1. Plan of the interviews and Interviews transcriptions

The interviews were done as a discussion about the topic of how Music influences the consumption. Nevertheless, behind the discussion, there was a list of questions, asked from the interviewees. The plan then goes as followed:

1. Brief introduction to the topic (and the author, for the interviewee 4, as there were no previous interactions with him);
2. What is your experience in marketing? Which spheres have you been operating (e.g., generating campaigns, preparing materials, making ads, etc)?
 - a. For Interviewee 4: What is your experience in sound production? What do you usually do as you job?
3. How do you choose the channels to deliver information about the brand? E.g., do you prefer printed materials or are you for visuals?
4. Do you like videos as a way to deliver information?
5. In your opinion, what makes a person have positive attitudes towards a video? What do you think has to be necessarily included in order for a person to have certain attitudes towards video and the brand, presented in a video?
6. How do you choose music for your videos?
7. Are you aware of subconscious impacts on people in advertisements? Do you apply any?
8. Are you aware of influence of Music in marketing on consumption? Could you briefly describe your understanding of that, and, if possible, how do you use it?
9. How can Music influence the behaviour of the buyer? Is Music a useful tool in marketing?

It is important to mention, that questions were not asked in this particular order: the questions were linked with the topic of discussions, and therefore the transitions between topics/questions were smooth. Additionally, more questions were asked to get more open answers, or support the topic.

The last but not least, the transcriptions of the interviews are temporarily available for the Committee during the pre-defence and defence periods. After the defence session, the link will not be available anymore, and no transcriptions will be available for reading.

The link is here: [TAP HERE](#)

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