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Music in Advertising: An empirical study of its effect on Consumer Buying Behavior in Services sector

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Abstract: Music is a complete language itself which can communicate very powerfully with the senses and the emotions. It is widely used in television advertisement. This research investigated the use of music as advertising and its effect on perceived atmosphere and purchase intentions in a restaurant. For the experiment different styles of music were categorized in clusters, Four musical styles classical, Local music (Nagpuri) Popular music and No music were played in a restaurant over two consecutive weeks. Different groups of patrons were exposed to different music and the variation in their purchase intentions was observed. The amount of money spent surely varied across all categories and there was a perceived difference in the amount of time spent in the restaurant. For different music, different aged group patrons had different perception of amount of time they spent. If they didn't feel the music was of their taste, they perceived that they had spent more time than they actually spent in the restaurant and left earlier. The tempo of music and the volume also had some effect on the dependent variables. Here the concepts of sensory marketing are essentially crucial to minimize this gap between the perceived time and actual time spent by the patrons. The study contributes to develop a model to account the relationship between advertising by music and consumer behavior.

Keywords: Musical advertising, Consumer behavior, perceived time, music psychology, atmospherics.

I. INTRODUCTION

Music in advertisement can fulfill several tasks. Amongst there, are six primary categories; lyrical language, memorability, structure and continuity, entertainment, targeting and authority establishment, which "music can serve the overall promotional goals in one or more of several capacities. In many marketing plans the 4Ps of 'marketing mix' Product, Price, Place and Promotion has always been the most important factors to focus but there are some arguments that while marketing services, the traditional 4Ps do not completely cover all the bases and that service marketers should also put into consideration the effects of personnel, physical facilities and customer service on customer satisfaction (Magrath, 1986). The physical facilities or environments are such that within these customers can be exposed to numerous stimuli which in turn affect the customers' behavior, actions, purchase and their satisfaction also. Despite the amount of money spent on advertising by music related resources in the service sector, research investigates relationships between musical advertising and consumer behavior. Studies demonstrated a range of interactions between advertising by music and the social context, in which it is heard. Some studies, have done to consider the influence of musical advertising in commercial environments such as restaurants and other retail outlets. There is huge potential for research in this area to provide commercial practitioners with guidelines regarding how to enhance. The primary objective of this study is to find the effects background music for advertising can have on buying behavior of customers in a traditional service environment in a restaurant. It has been shown in several studies that the style of background music played has an effect on consumers' buying behavior. A research was conducted by (Areni & Kim, 1993) compared the effect of classical versus ,Where top forty background music was played in a wine store, and found that there was an increase in sales and the customers purchased more expensive wines when classical music was played.

The purpose of the present experiment is to build congruence between the background advertising music played in restaurant and the amount of time spend, and the amount of money spend by the customers. On the basis of genre of music in advertising four categories were identified namely, Soft, local music popular music and No music.

Suggestions have been made that people are likely to spend more time and money in restaurants if the music being played is considered appropriate (Radcoy & Boyle, 1997). Therefore patrons in this study were asked to indicate whether or not they thought the music being played was appropriate. Patrons were also asked to indicate their level of awareness of the music being played.

II. USES OF MUSIC IN ADVERTISING

Music can serve overall promotional goals in one or more of several capacities. The six basic ways are identified in which music can contribute to an effective advertisement. i) Entertainment ii) structure /continuity iii) Memorability

iv) Lyrical language v) Targeting and vi) Authority establishment. These six features is more or less historical order according to their chronological introduction as in marketing strategies.

i) Entertainment

Music can make an advertisement more effective merely by making it more attractive. A good music in ad attracts the attention of listener, and this is the most attractive way of achieving this is to fashion an appeal which is entertaining. The use of music in advertising originated in early years, where music served a spoken narrative sales pitch. Music served to attract listener's attention and render the advertisement less of an unwanted intrusion.

ii). Structure/Continuity

Music can apply in various roles. The most important structural role is in tying together a series of dramatic episodes or a sequence of visual images, narrative voice-overs, or a list of product appeals. Historically, the use of music is to achieve greater continuity originated from film. One of its functions was to smooth out sequences of discontinuous scene changes or edits. This is the function of *continuity*, the music is used to mediate between two disjoint images. Thus, music in advertising can be employed as simply an uninterrupted background.

iii). Memorability

The use of rhythmic in the ad points to increase the memorability of a product or the product's name is important function for music. Consumers are known to attract towards products which elicit some degree of recognition or familiarity. Even if it is merely the product's name. It is one of the capacities of human audition that music tends to linger in the listener's memory. Such musical lingering may occur even when the mind is an unwilling host. Thus, the association of musical advertising with the identity of a certain product may substantially aid product recall. Photographs and visual images do not infect human consciousness to the same extent that some melodies do. The classic "jingle" is the most common musical technique for aiding memorability for recall of product. One of the most famous memorable jingles originated in the 1980s with Nirma washing powder.

iv) Lyrical Language

Lyrical language is the fourth technique of musical enhancement. Vocal music permits the conveyance of a verbal message in a non spoken way very effectively. Language utterances can sound self-indulgent when couched within a musical advertising phrase rather than simply spoken. Emotive, poetic language is more powerful than logical factual language. The same lyrical language is utilized in the operatic contrasts of recitative behavior. Mixtures of speech and song provide advertisers with opportunities for both factual, poetic appeals and logical emotive. It is easy to recognize that advertisement which is intended to be spoken and which passages are intended to be sung.

v) Targeting

Many of the people who encounter particular advertisements are simply in the wrong way, most people are not in the market for baby diapers, men do not generally purchase women's lipstick, and children have little interest in home furniture. A large portion of an advertising budget will be wasted through not using proper messages. Advertisers are consequently interested in media whose demographic characteristics more nearly match the market segment. The choice of media and broadcast scheduling can be used to focus more selectively on a particular group or class of consumers who are potential. This focusing for particular audience is called "targeting." The most suitable targeting strategy is one which optimizes access to the largest segment of market, balanced against the cost expense on the medium. Mixed strategy which involves the coordination of several media may be optimum. Once an appropriate media selection, next consideration is targeting to engage those viewers who constitute the target demographic group. It follows that an observer can learn about social meanings in music simply by examining the advertising appropriate strategy. Television and radio advertisements are the most overt records joining social class, life-style and material aspirations to musical advertising style. They are useful tools for musical meanings in a social and cultural context.

vi) Authority Establishment

Closely related to the targeting function is the use of music to enhance an advertisement *credibility*, to establish its authority. Effective targeting is merely the result of proper authority establishment. Simple way of establishing authority is through expert testimony (such as cook sanjeev kapoor is advocating for eatable oil) or expert endorsement (such as toothpaste's approval by the Dental Association). Authority may also be established through testimonials of non-technical authorities, who have no specific expertise with respect to the product. Despite their lack of product expertise, however, celebrities will have a distinctive style, or air which may lend credence to the testimonial. The credence established by personal authority, advertisers may employ celebrity on the basis of different *group* authority; the most important groups are sex, age, and status. Since differences in musical taste have close correspondences to such groups, musical advertising style may be used as a nonverbal identifier which is very effective. To the extent that the advertising must have some appeal which is genuine. A successful advertisement is able to strike some meaningful values to the listener.

III. MUSIC EFFECT ON PERCEIVED ATMOSPHERE

In 1996, North and Hargreaves studied the effect of music on atmosphere in a university cafeteria (North and Hargreaves, 1996). Results suggested that music played within cafeteria with liking to customer interest linking the increase of customer. In a follow-up study, (North and Hargreaves, 1998) investigated that affective responses to

music of different styles could influence the perceived characteristics of a cafeteria environment. Results suggested that different types of music influenced customer perceptions about the cafeteria. Furthermore, the nature of customer perceptions of the cafeteria showed a relationship to their perception about the music. (North and Hargreaves 1998) stated that the implications of their study needed to be validated by future search. In response, the present study finds the effect of music on perceived atmosphere and purchase intentions in a restaurant in Ranchi.

IV. MUSIC EFFECTS ON CONSUMER BEHAVIOR

Another study by (Wilson, S. (2003) carried out the effect of music in restaurant. Their findings and results are from (Milliman's study 1986) in that music with a slower tempo resulted in consumers dining longer, strengthening the conclusion made from both study. The study found that customer are spending higher on food (which diverged from what was founded in Milliman's study) and drinks in the slow songs compared to the fast songs. (North, A. & Hargreaves, D. 1996) also investigated customers' perceptions on how long they thought they spent in the restaurant in addition to their actual dining time. People who dined with slow-tempo music underestimated their time, and people in the fast-tempo condition overestimated their time spent in the restaurant.

V. AWARENESS AND APPROPRIATENESS

It has been suggested that people are likely to spend more time and money in a restaurant environment if the music being played is considered appropriate (Boyle and Radocy 1997). Patrons in the present study were asked to indicate whether they thought the music being played in the restaurant was appropriate according to customer likings. Responses are considered in terms of patrons' perception of atmosphere and the amount of money they are willing to spend in restaurant. Customers were also asked to rate their level of awareness of the music being played. Based on the characteristics of *sedative* and *simulative* music described by (Boyle and Radocy 1997), it was predicted that customer's awareness of the music advertising would be greater in the popular music.

VI. OBJECTIVE OF RESEARCH

Extend the literature on perceived atmosphere and purchase intentions in the restaurant environment, the present study has four aims.

1. To investigate the extent to which the type of music being played influences patrons' perception of a restaurant environment;
2. To examine the influence of different musical advertising styles on the amount of money patrons are prepared to spend, and the money they actually spend;
3. To investigate interactive effects between perceived atmosphere ,music and a range of other variables such as the number of people dining, the number of times customer have been to the restaurant before, the amount of alcohol consumed and customer's perception of the quality of food and service.
4. To examine whether the appropriateness of the music influences patrons' perception of the restaurant and the amount of money they spend.

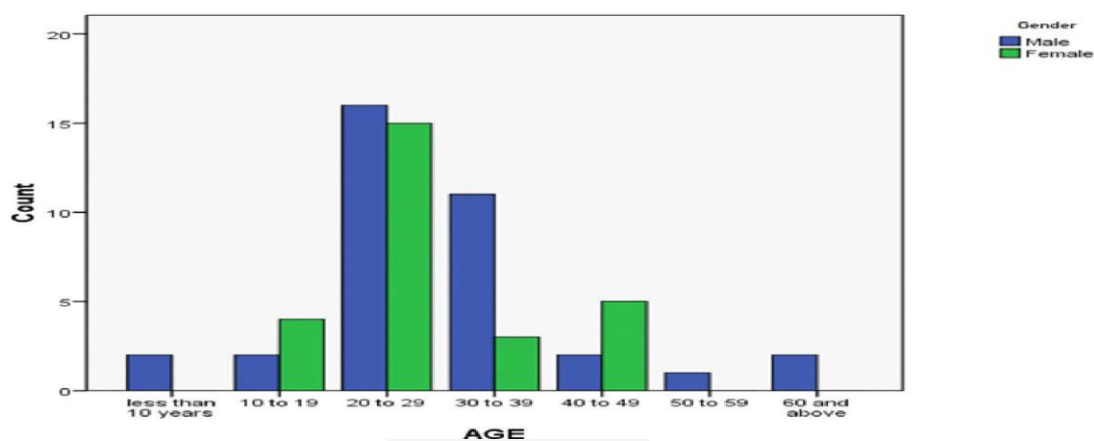
VII. METHODOLOGY

MANOVA test is conducted in this study; the main objective in using MANOVA is to determine if the response variables are altered by the observer's manipulation of the independent variables. Therefore, there are several types of research questions that may be answered by using MANOVA. All customers present in the restaurant during the testing period were eligible for the study. The sample comprised 300 customers, that is, a total of 50 customers for each condition over the 12day testing period. Testing was carried from Monday to Saturday over the two weeks. Out of 300 customers, 54.6 percent were female and 45.4 percent were male. The distribution of participants according to gender and age is presented in Figure 1. The majority of customers were aged between 20 and 39 years.

Customers were approached at their tables at the end of their meal and asked to complete a questionnaire about the time expend in restaurant. The first questionnaire of the evening was administered after the music had been playing for at least 30 minutes to ensure that participants had sufficient exposure before responding.

The participants were 63 patrons out of which 36 were male and 27 were female. Total of 49.20% participants were in the age group 20 – 29 years and 57.10% of total participants of male gender. The distribution of participants according to gender and age is presented.

Research was conducted at *kawairy Restaurant*, a popular family restaurant of Ranchi, Jharkhand. This restaurant was selected on the basis of following criteria: (a) easily accessible, center of the city; (b) Seating capacity = 70; (c) Good quality stereo-system and speakers; (d) close competitors with other restaurants in the area; and (e) diverse range of clientele. The four categories of music were played for 30 minutes each for every days during research was conduct. The order of playing music was changed every day to reduce the effect of repeat customers if at all there may occur any.

Figure 1: Participants distribution by age and gender

VIII. HYPOTHESE

H1: Music effects on the characteristics of the restaurant.

H2: Appropriate music in advertising effects on actual time spent in restaurant.

H3: Music effects on actual bill expense in restaurant.

IX. MATERIALS

A total of 197 tracks were selected for playing and were governed on the basis of genre, tempo, and instruments used. Every day the music was played on a high-quality amplifier through eight speakers that were suspended in each corner of the restaurant. The volume was kept constant throughout at a level where it was clearly audible and at the same time would allow patrons to talk comfortably.

X. QUESTIONNAIRES

Two separate questionnaires were designed for the study in restaurant. The first, completed by restaurant management before testing, was designed to collect information about the type of music regularly played, and details of the consistency of other factors in the restaurant (for example, menu, service, lighting, decor,) which might influence the results of the study conducted. The second questionnaire was administered during the testing period to restaurant customers.

XI. CUSTOMERS QUESTIONNAIRE

The first section of the questionnaire asked patrons to indicate the number of times they had been to the restaurant previous visit, their reason for visiting restaurant, the number of person they were dining with, and whether they thought they would return to the restaurant. Obtained information allows a more detailed investigation of the interaction between music and consumer behavior. For example, we might expect these extraneous factors to enhance or reduce the impact of music on customer's perception of the restaurant environment, and money and time they are prepared to spend. These early questions also acted as 'distracters' the intention being that customers would be less inclined to think that the survey was about the music effect and the characteristics of the restaurant according to a list of 20 adjectives. The adjectives used in the study were identical to those used by (North and Hargreaves 1998). Patrons made their responses on an 5-point scale (0 = 'the restaurant definitely does not possess this characteristic' to 5 = 'the restaurant definitely does possess this characteristic'). Customer's were then asked to rate the quality of service and food in the restaurant, extent to which they were aware of the music being played 0 = 'not at all aware' to 5 = 'extremely aware and they thought the music being played was appropriate.

The second section of the questionnaire asked patrons to respond to the music being played. This section was answered by all customers with the exception of those in the 'no music' group. Customers were asked to rate the advertising by music according to the same set of adjectives used previously so that the relationship between music and perceived atmosphere could be examined directly. Once again, patrons responded on an 5-point scale (0 = the music definitely does not possess this characteristic' to 5 = 'the music definitely does possess this characteristic). As a means of examining purchase intention, final section of the questionnaire asked customers to indicate the maximum amount of money they were prepared to spend on their main meal.

In the final section of the questionnaire, patrons were asked to rate the music according to the same set of adjectives that were used previously so that the relationship between music and perceived atmosphere could be examined directly. Again patrons were asked to rate on an 5-point scale (0 = 'the music doesn't possess it' to 5 = 'the music definitely possesses it'). At last the patrons were asked to indicate the average amount of time they usually spend in a restaurant. Later when they submitted the questionnaire, the actual time and money they spent was recorded by me.

Perceived characteristics of the restaurant

Differences between the four categories of music and participants' ratings of the atmosphere were investigated using

MANOVA. The overall difference between musical categories was found to be significant, with $p < 0.05$ (the value of α is set as 0.05).

Table 1: MANOVA concerning the effects of music on the perceived characteristics of the restaurant.

Effect		Value	F	Hypothesis df	Error df	Sig.
Intercept	Classical Music	.894	42.227 ^a	10.000	50.000	.000
	Local Music	.106	42.227 ^a	10.000	50.000	.000
	Popular Music	8.445	42.227 ^a	10.000	50.000	.000
	No Music	8.445	42.227 ^a	10.000	50.000	.000
Music Category	Classical Music	.464	1.224	30.000	156.000	.007
	Local Music	.592	1.367	30.000	147.436	.007
	Popular Music	.597	1.524	30.000	146.000	.007
	No Music	.326	4.186 ^b	10.000	52.000	.000

(Source: Questionnaire)

a. Exact statistic

b. The statistic is an upper bound on F that yields a lower bound on the significance level.

Table 1 summarizes differences between musical advertising categories for patrons' ratings of the atmosphere. As the value of $p < 0.05$, therefore, null hypothesis can be rejected and the hypothesis I is supposed to be acceptable.

Purchase Intentions

To understand the purchase intentions of the patrons, a MANOVA between patrons' ratings of how appropriate they felt the music was and their actual bill and actual amount was done. Table 2 shows $p < 0.05$ as a result of the MANOVA carried out which validates the hypothesis that appropriateness of advertising by music does influence the purchase intentions resulting in positive shift in time spent in the restaurant as well as the money spent.

Table 2: MANOVA concerning the effects on actual bill and actual time spent as a result of appropriateness of music in advertising

Effect		Value	F	Hypothesis df	Error df	Sig.
Intercept	Classic Music	.950	4.659E2 ^a	2.000	49.000	.000
	Local Music	.050	4.659E2 ^a	2.000	49.000	.000
	Popular Music	19.017	4.659E2 ^a	2.000	49.000	.000
	No Music	19.017	4.659E2 ^a	2.000	49.000	.000
Appropriate	Classic Music	.788	6.501	10.000	100.000	.000
Music	Local Music	.294	8.274 ^a	10.000	98.000	.000
	Popular Music	2.122	10.188	10.000	96.000	.000
	No Music	1.982	19.818 ^b	5.000	50.000	.000

(Source: Questionnaire)

a. Exact statistic

b. The statistic is an upper bound on F that yields a lower bound on the significance level.

Table 3 tests of between-customers effects

Source	Dependent Variable	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	Actual Bill	7.585 ^a	5	1.517	4.184	.003
	Actual Time Spent	16.311 ^b	5	3.262	19.789	.000
Intercept	Actual Bill	78.120	1	78.120	215.458	.000
	Actual Time Spent	153.850	1	153.850	933.281	.000
Appropriate Music	Actual Bill	7.585	5	1.517	4.184	.003
	Actual Time Spent	16.311	5	3.262	19.789	.000
Error	Actual Bill	18.129	50	.363		
	Actual Time Spent	8.242	50	.165		
Total	Actual Bill	234.000	56			
	Actual Time Spent	421.000	56			
Corrected Total	Actual Bill	25.714	55			
	Actual Time Spent	24.554	55			

a. R Squared = .295 (Adjusted R Squared = .224)

b. R Squared = .664 (Adjusted R Squared = .631)

On the other hand, a MANOVA on the four music categories and the actual time and money spent also turned out to be significant with $p < 0.05$. Thus, MANOVA test strengthen our all the three hypotheses and shows a clear influence of music on buying behavior.

Table: 4 multivariate tests^d

Effect		Value	F	Hypothesis df	Error df	Sig.
Intercept	Classic Music	.927	3.667E2 ^a	2.000	58.000	.000
	Local Music	.073	3.667E2 ^a	2.000	58.000	.000
	Popular Music	12.645	3.667E2 ^a	2.000	58.000	.000
	No Music	12.645	3.667E2 ^a	2.000	58.000	.000
MusicCategory	Classic Music	.236	2.629	6.000	118.000	.020
	Local Music	.777	2.603 ^b	6.000	116.000	.021
	Popular Music	.271	2.577	6.000	114.000	.022
	No Music	.183	3.604 ^c	3.000	59.000	.018

a. Exact statistic

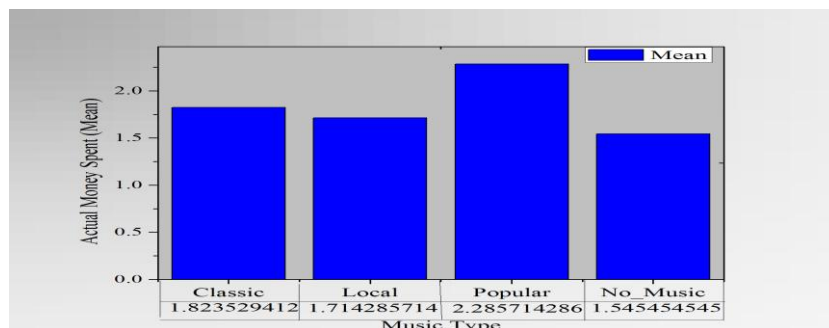
b. Computed using alpha = .05

c. The statistic is an upper bound on F that yields a lower bound on the significance level.

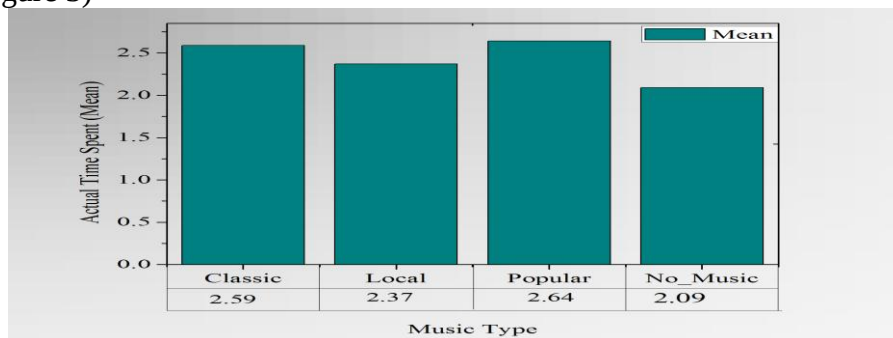
d. Design: Intercept + Music Category

Table 5: correlation between music category and appropriateness of music

		Appropriate Music	Music Category
Appropriate Music	Pearson Correlation	1	.174
	Sig. (2-tailed)		.200
	N	56	56
Music Category	Pearson Correlation	.174	1
	Sig. (2-tailed)	.200	
	N	56	63

**Figure 2: Means of amount of money spent according to the experimental conditions**

The frequency order for actual time spent is – Popular music > Classic music > Local music > No music (Figure 3)

**Figure 3: Means of time spent according to the experimental conditions**

The above result can also be attributed to the fact that there is a positive correlation between the music categories and appropriateness of music as rated by the patrons. It can be seen in Table 4 .

XII. CONCLUSION

The hypothesis, music effects on the characteristics of the restaurant does affect the perceived atmosphere, thus is accepted and so does it validate the argument that appropriate music in advertising can truly influence the patrons stay as well as consumption in a restaurant.

Further, if we look at the dependent variables closely, the results obtained under the four music categories show that when popular music was played in respect of other music categories, the frequency of time spent as well as the money spent by the patrons is varying. The order specifically for money spent is – Popular music > Classic music > Local music > No music (Figure 2). The sample size of the experiment is not actually adequate to generalize to the whole population of people who visit the restaurant but gives us a definitely clear idea of what exactly the behavioral changes may occur due to changes in advertising music being played in a restaurant. If the same study is carried out in several restaurants, the results will be more concrete but due to the restrictions under policies of most of the big restaurants, the study can't be carried out there.

The study find scope for the concept called *sensory marketing*. The term sensory marketing, in lay man's terms, mean seducing the customers' stimuli to influence their purchase behavior. This is extremely relevant to service marketers as for many customers, affectivity, perception, and overall experience is more important than price (Lindstrom, 2005). This study proves that "the creation of a consumption environment that produces specific emotional effects on the customer's, like pleasure or excitement that can increase his possibility of buying and spending more time in restaurant.

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