

Music and its relevance to brand personality amongst the female youth market

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ABSTRACT

The current consumer lives in a cluttered market where brands try to communicate various messages. Brands thus need to stand out by communicating with intelligence and uniqueness. Given that physical products do not comprise of the entire consumer experience; this research investigated the link between music in the retail buying experience in communicating brand personality.

Qualitative research was used where semi structured interviews were conducted along with a TV commercial experiment and text based secondary research. It was then found that consumers create perceptions about brands based on the type of music that is played in store and that music can be used to enhance the retail buying experience. This was also because respondents were able to guess a particular brand product based on the music heard. The hypothesis that trending music can drive in store traffic given a particular tempo was not proven correct. However the research question was answered in that music can be used to enhance or improve the retail brand experience as well as build a brand's personality amongst the female youth market aged 18 – 29 living in the Randburg and Auckland Park, Johannesburg area.

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MUSIC AND ITS RELEVANCE TO BRAND PERSONALITY AMONGST THE FEMALE YOUTH MARKET

1. INTRODUCTION

The marketing industry continues to develop and change as technological developments occur. Traditional marketing elements now lack a range of aspects such as engagement and convenience that technology now offers. Technology brings new challenges that marketers face in order to compete in their respective markets. The market space is also cluttered in that many brands try to communicate with the same consumers thus making it more difficult for brands to obtain the consumer's attention. As a result, brands need to consider their vast range of competitors and better their offerings and improve on how they communicate with consumers.

This paper looks to fill the gap in literature regarding sensory branding and the sense of hearing. There has been a lot of research has been conducted regarding the sense of sight as well as smell. However the sense of hearing has been neglected of which sound is also very important. There is a cliché saying that music is a universal language that crosses age groups and does not discriminate as many can relate to the same songs.

Further research has been conducted to investigate other ways to market products. In 1973, Philip Kotler coined the term atmospherics after noticing that the physical products that brands offer consumers are not the entire consumption experience that a consumer goes through (Kotler; 1973: 48). He stated that the atmosphere in the physical environment where sales take place had a greater influence on the purchase decision than the product offered. One can say that this is where the sensory branding and sensory marketing industry began as he also stated that atmospherics were the 'silent language in communication' (Kotler; 1973: 48).

Atmospherics are stated as important because marketers are unable to fully control the aura or atmosphere that is felt in an environment (Kotler; 1973: 52). However various

elements that make up an atmosphere such as brightness, scent, temperature are controllable and thus enable brands to create a specific atmosphere.

Atmospherics form part of the broader marketing plan. Brands use additional methods to communicate themselves as well as compete against other brands. For example, brands can use specific locations to communicate an exclusive brand positioning (Kotler; 1973: 53). Specific locations have their own atmosphere; such as Sandton Central in Johannesburg. Sandton is often described as a classy upmarket area due to how well taken care of it is; this can be compared to Johannesburg Central that is often described as a crime infested dirty area because of the various abandoned buildings and smells that fill the streets. Making use of atmospherics within stores allows for more to be communicated about a specific brand. One can thus say that atmospherics can be used to target a specific group of people.

Kotler (1973: 54) states that how atmospherics are interpreted is subjective. Atmospherics will then affect consumers in various ways. Kotler (1973: 54) also described a minimum of three ways in which purchase behavior can be affected by atmospherics.

Atmospherics may be an attention-creating medium where certain elements such as sound can be used to obtain the attention of a consumer. Atmospherics can also be used as a message-creating medium where brands communicate about their offering. Lastly Kotler (1973: 54) stated that atmospherics can be used as an affect-creating medium where atmosphere creating elements such as sound are used to result in certain intuitive reactions. For example a certain sound could remind consumers of something specific, or a certain scent can make consumers hungry and make them think about food.

Kotler (1973: 54) then made an impactful point stating that consumers have never ending desires that they do not attend to until they are placed in certain situations. This is where atmospherics can be the deciding factors that make consumers finally attend to their long standing desires.

It is said in first year marketing at most universities that brands need to complete marketing plans when starting up as companies. Philip Kotler started an aspect that one can say should be included in that marketing plan which is 'atmosphere planning'. When planning an atmosphere an understanding of the consumer market must be at hand. Kotler states that (1973: 61) brands need to define the target audience and know what offering the audience seeks. Further to that Philip Kotler stated that brands need to know which of the elements that create an atmosphere are required in order to result in the anticipated buyer behavior. In other words, all the five human senses should be considered and optimized accordingly with the brand's personality and intended brand image. Lastly, brands should test their intended atmosphere on potential consumers that fit the definition of the target audience.

One can thus say that the marketing plan is incomplete without having done this as the brand is unaware of how consumers will react to it in its entirety.

Brands thus need to pay more attention to the sense of hearing amongst others as the senses provide an opportunity to communicate intelligently and with uniqueness to consumers who live in a cluttered market space.

The current youth market is more inclined to being unique; this can be seen in the various ways that they aim to stand out amongst communities on social media platforms. Although this is still amongst a crowd of sameness as they all want to be unique; this ironically makes them all the same. Brands need to follow suit in fostering the desire to be unique. Some brands have already started this such as Converse that enabled consumers to customize their Converse shoes by supply artists who paint artworks on ones shoe according to one's preference.

This study will thus look at experiential marketing and sensory brand experiences in relation to brand personality and the youth market.

2. PROPOSED JOURNAL

This study aims to be listed in the Psychology and Marketing online journal.

The reason for this selection is that the journal looks at how subjective experiences in psychology can be leveraged by brands. This journal has an interest in how brands can also influence the experiences of consumers based on psychology's concepts. This is links to how perceptions and associations that one has of music are largely subjective. For example brands can make use of music that has a certain memory with a group of people who lived in a certain time where a specific type of history was made.

3. RESEARCH PROBLEM AND OBJECTIVES

3.1 Purpose:

The purpose of this proposed study is to establish/investigate the link between music in the retail buying experience and a brand's personality.

3.2 Research Question:

Can music be used to enhance/improve the retail buying experience as well as build a brand's personality amongst the female youth aged 18-29 living in the Randburg or Auckland Park area?

3.3 Secondary Questions:

1. What about music could enable a brand to better resonate with the abovementioned market?
2. Does music have an effect human behavior?
3. What is the relationship that the above mentioned market has with music?

4. RATIONALE

This study will look at sensory branding/marketing. There will be a specific focus on the sense of hearing and its effects (positive/negative) in the retail buying experience. Further to that, this study will look at how music in retail brand experiences can help establish a brand's personality as well as enable it to resonate with a specific market.

This will also look at the youth market living in South Africa aged 18 – 25. As a result, youth targeted brands will be considered; such as Mr Price, Jay Jays and Cotton On.

This study will be undertaken given its increasing relevance within the marketing industry. Brands now look to offer uniqueness in their products and this is now being packaged with unique brand experiences. In this regard; appealing to the five human senses has the ability to heighten the brand experience.

Further to that, the youth consumer also known as millennials craves experiences, collects them and looks to share them most commonly using social media (1622Shimi, 2013). Thus creating sensory experiences can be seen as beneficial to brands as this increases the uniqueness and talkability of a brand. Also, each retail experience is amplified to more than a regular in-store visit and can be said to be an outing. This in turn keeps a brand's social currency higher as it remains salient. This saliency is achieved because an experience was had. Maya Angelou once said "People will forget what you said People will forget what you did But people will never forget how you made them feel" (Kelly, 2003: 23). The same statement is fitting for brands and brand experiences.

Sensory brand experiences are also contrary to mainstream marketing. They are not as easy to duplicate because they are experiences; experiences are not guaranteed to be executed in the exact same way repeatedly because they are intangible. Whereas mainstream marketing is not experience based; for example television commercials, radio advertisements and billboards are elements that can be duplicated in exactly the same ways by two different people; this is something that can be guaranteed.

Thus sensory brand experiences require brands to remain innovative as well as work to engage consumers in new ways. This allows and encourages brands to build relationships with consumers as opposed to communicate at them (dialogue is created). As a result of remaining innovative, brands remain exciting for consumers as new offerings are continuously provided. The difficulty in duplication also keeps the industry competitive.

Due to sensory branding being contrary to mainstream marketing; an opportunity exists for brands to marketing in ways that are unexpected and effective in a different way. Brands would only be required to shift away from their comfort zones and take a monetary risk on experimenting with this form of marketing.

5. LITERATURE REVIEW

The South African marketing industry is currently in the process of employing sensory brand experiences in marketing executions. This can be seen in how various brand activations engage the senses in varying ways. As this paper focuses on an element of sensory branding; a definition of this concept is required.

According to Cambridge Dictionaries online (2015), 'sensory' is an adjective word indicating that something is related to the human senses; touch, smell, taste, hearing and sight. 'Branding' is defined by Chiaravalle, Findlay and Schenck (2006: 8) as "the process of building positive perceptions in the customer's mind by consistently presenting the vision and idea of your brand so others understand and believe what you stand for and the promise you invariably make and keep". A brand is then explained by Swystuin (2006: 14) as "a mixture of attributes, tangible and intangible, symbolized in a trademark, which if managed properly, creates value and influence". An experience is defined as "an event or occurrence which leaves an impression on someone" (Oxford Dictionaries, 2015). Therefore one can say that sensory branding is the process of communicating a preferred brand image through using the five human senses and through this offering an experience (leaving an impression). Experiential marketing aims to provide a holistic brand experience that engages consumers' emotions, the mind as well as the senses (Schmitt; 2000: 26).

5.1 Sensory Branding and Experiential Marketing

Schmitt (2000: 26) also states that the experiences demonstrate the relationship between the brand as well as the consumer's lifestyle. For example the Nike brand offers its consumers brand experiences that are relevant and aligned to the Nike brand. These experiences also fit the Nike consumers' lifestyle which is an active lifestyle. One of the executions of the Nike brand is the Run Free Run Jozi campaign where 10 000

runners ran ten kilometers in the Johannesburg city centre at night on Human Rights Day with the statement of taking back the streets as the area is known as a crime infested area (Flock Associates channel, 2013). This can be said to be an experience as it left a different impression of the Johannesburg city centre on the 10 000 runners who would not have attempted to driven in that area due to its negative reputation. One of the associations it may have left about the Nike brand is that anything can be done with Nike; again relating to Nike's slogan Just Do It.

Sensory branding which forms part of experiential marketing looks to engage consumers on various levels. It does this by involving the various human senses to offer consumers unique and relevant brand experiences (Senthil, Chandrasekar & Selvabaskar; 2012: 1). These sensory branding experiences aim to please some or all of the five senses.

Given that the sense of scent has been investigate more broadly than the sense of hearing. Some of the conclusions gathered in those investigations will be applied to this document in looking at how senses play a role in branding.

Sandmann (2015: para 1) states that scent is the sense that is best able to trigger emotion as the various scents that are stored in the human mind are related to various memories. This makes it a more relevant comparison to the sense of hearing compared to other senses. Brands can thus use the senses and how they relate to memories in order to affect consumer behavior in stores. Depending on how the scent or sound made one feel on a previous occasion; an element of that emotion will prevail again and result in a similar feeling. Therefore when looking at sound, brand need to be careful in the choices made. For example, a brand looking to target black South Africans who lived in the apartheid era would need to be careful of playing struggle songs if looking to create a positive feeling. This is because those songs have negative associations for them and may trigger unhappy thoughts in their minds thus making them turned off by the brand.

Bjorklund (2010: 5) states that the five senses are interdependent in gathering information in order to obtain understanding. This means that all senses are involved in

making a decision about how one will perceive a brand. Bjorklund (2010: 5) and Levy (2010: 50) both state that there is a sixth sense. This sixth sense being the 'awareness of the body in space or mind/soul'. The sensory environment is important especially for the sixth sense as this is where experiences play the bigger role. One could also say that ambience from sound plays an important role here; that being the mood or feeling of something (Merriam-Webster, 2015).

Looking further into human senses, Bjorklund (2010: 8) states that the sense of hearing is second most developed after sight. However; sight is still important in branding as colour impacts attractiveness which in turn affects perceptions. However it is surprising that research on sensory branding has largely been focused on scent whereas the sense of hearing is better developed.

5.2 Consumer Behaviour

Hill and Palmer (2014) state that consumers have emotional responses to music that they hear whether the songs heard are recognized or not. These emotional responses are thus able to alter the mood or elicit an emotion in the listener. These aspects thus relate to consumer behavior.

Consumer behavior is defined by Noel (2009: 12) as "how individuals acquire use and dispose of company offerings" Batra and Kazmi (2008: 5) elaborate further and state that consumer behavior is the actions and decisions processes of people who purchase goods and services for personal consumption; this includes the engagement with brands prior to purchase as well as post purchase".

Turley and Chebat (2002: 130) have investigated that scent has an impact on sales directly. A citrus scent in their investigation was also used to alter the perceptions of a particular shopping centre as well as the product quality that it offers. This was then directly linked to sales as the average sales per consumer increased. This thus showed that optimizing on how senses are integrated can positively influence a brand's image. It is also clear that making use of senses would not benefit a brand if they were used incorrectly; for example by making use of a fowl scent or inappropriate music for a certain target market.

In Turley and Chebat's (2002: 130) shopping centre experiment it was established that sensory branding is able to influence consumer behavior for various brands and also that minor changes to the various senses can impact a brand financially. This then shows how making use of music can directly influence a brand's finances as well as its brand image which relates to its perceived personality. Further to that; it can also be used to appeal to a particular market where there is an accurate understanding of what the market prefers in terms of music.

Looking at the broader picture of the elements that impact consumer behavior, Noel (2009: 13) makes reference to external influences internal processes and post decision processes. The external processes are aspects such as the brand's marketing communications and the consumer's values and culture. The internal processes being the psychological process (attitudes, knowledge, motivation and perception) and decision making (identifying a need and what is required to satisfy it). Lastly the post-decision process which is the purchasing experience review (Noel, 2009: 13). These aspects all influence the consumer's behavior towards a brand as well as when in the retail space. Music will form part of this as when decisions are made to make a repeat purchase; the entire retail buying experience is taken into consideration as it impacts how one feels when one is in a store. This again shows however that a brand needs to have an accurate understanding of its market in order to create an appealing sensory experience that will also align to consumer's culture and psychological process.

5.3 Brand Experiences

It is said that the current youth market also referred to millennial looks to collect experiences. They are attracted to fulfilling unique experiences more than they are attracted to purchasing products as a result of mainstream marketing (Eventbrite; 2014 :2). Perry (2014: para. 3) states that brands need to take note of the various ways in which consumers can obtain products. If consumers are not enticed to visit physical stores; they will simply make purchases from competitors or online stores. This is because consumers need to find value in interacting with a brand. Thus if online stores have a better offering with convenience; that is where consumers will flock.

Keeping the consumers senses enticed and offering unique brand experiences is a form of keeping up in store traffic.

As a result of this, several brands have had to restructure their strategies and offer the millennial consumer an engaging experience with the brand. By way of illustration, Red Heart Rum ran a campaign where each day had a new experience that needed to be fulfilled. Thus engaging the consumer to actively participate in the Live With Heart campaign that had 30 experiences over 30 days. These were to be shared with friends online. With this, Red Heart Rum was able to offer a range of sensory experiences of which were at the cost of the consumer. The Live With Heart campaign was also closely linked to the Red Heart Rum brand's personality; thus educating consumers on the type of person that the brand would be and building a relationship through unforgettable experiences, some of them being first time experiences (<http://www.livewithheart.co.za/>).

Looking at the in store retail experience, Magnini and Thelen (2008) state that brand personality is influenced by all touch points of a brand. Thus brand personality is also a perception as each consumer will experience a brand's touch points in different ways. These touch points include the sound that accompanies a brand's in store experience. However; all touch points collectively assist in building a brand personality and brand experience. This includes what is seen, tasted, smelt and felt in the physical environment where the brand is experienced.

5.4 Music and Branding

Humans have emotional connections with music thus the music associated with a brand is able to shape its personality. As humans have emotional connections with music; music is able to assist brands in building consumer relationships. This is because consumers use emotions to place or categorize brands, as one would categorize a person based on the experience in the interpersonal encounter. Positive experiences (which can be achieved through music) lead to positive perceptions and associations thus brands need to maximize all touch points (Millward Brown, 2009: 2).

As music is something that speaks to many people, brands now employ sonic strategies in effort to communicate their brands. Sonic strategies as defined by Beckerman (2014: xvii) are detailed and intentional plans on how a brand will use sound.

When looking at the three elements of sound; voice, music and ambience (Collins, 2013: 3) it is said that all of these elements contribute to the overall experience. Excluding one of these elements would be to reduce the experience as there is an overlap between the elements (Collins, 2013: 3). Collins (2013: 4-6) also states that how one listens to sound affects one's perception of the sound; which in effect would affect the brand perception that is based on the emotions from hearing the sound. For example one may listen retentively in order to be able to repeat what is heard; one may listen semantically where one then interprets the message in the sound or one may listen in participatory manner where one sings along. The emotions that arise from how one is listening impact their experience. Thus song choice is important in retail stores.

Atmospherics can be defined as "the efforts to design buying environments in order to create particular emotional effects in the buyer that enhance purchase probability" (Sullivan & Adcock, 2002: 149). Atmospherics influence different consumers in different ways as different personalities and genders respond differently to the environment (Turley & Chebat 2002: 133). This demonstrates that brands need to be clear on their target market with an accurate understanding in order to make use of the appropriate sounds that will appeal to the market and result in boosted sales.

5.5 Brand Personality

Brand personality is part of brand identity and can be defined as the human elements that a brand has. De Mooij (2014: 29) further explains that brand personality comprises of the human characters that are given to a brand such as serious, quirky or friendly. It is also said that the target market's typical personality traits are transferred to the brand and this is done in order to achieve differentiation (de Mooij, 2014: 29). Brand personality is further defined by Franzen and Moriarty (2009: 246) as "the personification of a brand based on brand attributes that are in the memory of a consumer. These are accompanied by emotional response; this is derived from how

one experience a brand and will then determine the relationship with the brand. Those who love a brand perceive it differently and associate more positive attributes to it than those with no emotional ties to it".

Franzen and Moriarty (2009: 254) state that brand personality makes it easier for brands to communicate with people as it is appealing to communicate with brands that have a human tone. Brand personality is important because it represents the brand in the mind of the consumer which has a role on the perceptions that remain (Franzen & Moriarty, 2009: 253). Emotional responses that consumers have to a brand's personality impacts how the consumer will further interact with the particular brand. The brand personality can strengthen the brand experience and contribute to the brand consumer relationship. For example, if the consumer will continue to pay attention to it. Franzen and Moriarty (2014: 254) make a critical point in stating that how one reviews a brand is similar to how one makes presumptions about a person, and further to that, how one views themselves plays a role with how they view the brand as brands tend to reflect consumer personality in order to fit in consumer lives. This relates to how consumers categorize people and brands. As a result, one can confidently state that music is critical to a brand's image as it plays a role in where it will be placed in the mind of the consumer.

This study will refer to Aaker's Dimensions of Brand Personality model specifically. This looks at human personality traits and thus relates them to an overall brand personality (Dahlen, Lange & Smith, 2010: 219). This model looks at the relationship between brand personality and human personality dimensions

This also looks at the brand's communication or brand behavior in determining the brand personality similar to how human behavior is observed in determining personality. The particular behavior that will be looked at is that of the music that brands play in order to obtain human personality attributes.

The research conducted by Aaker in creating the brand personality framework found that consumers notice brands to have five personality traits namely; sincerity, excitement, competence, sophistication and ruggedness (Aaker; 1997: 353).

Consumers then place brands in either of these categories based on all contact points that the consumer experiences. Again, how these contact points are experienced is be subjective. Thus in conducting research, if it be that consumers describe either of the brands in the categories that Aaker has listed based on the music associated with the store; it can be said that music assists in communicating brand personality.

This study will thus be tested in showing that music assists in presenting a brand's personality and that music can be used to draw in consumers thus allowing a brand to create the required relationships.

6. OBJECTIVES

The objective of this study is to show that music can be used to enable a brand to resonate with female youth market aged 18 – 25 living in the Auckland Park or Randburg area because music associations build brand personality. This will be done over a period of two months

To expand on that further, this study will look to show how music builds associations and perceptions of a brand as it is a sensory touch point. Having said that, the study will also show how music has an effect on consumers. This is something that brands can leverage by implementing sonic strategies to create brand experiences that work in their favour.

7. DELIMITATION

This study will only look at female persons aged between 18 and 25 living either in Auckland Park or Randburg, Johannesburg, South Africa. Thus other genders, locations and ages will be excluded from this study.

This study will look to demonstrate that providing unique brand experiences is critical when targeting the youth market described above. As opposed to making use of traditional marketing platforms.

This study will also look to show that engaging the consumer senses has greater results as opposed to the current mainstream in store consumer journey.

The effects that music has on human behavior when in store will also be looked into and elaborated on in order to find out how brands can leverage this to their benefit.

This research will focus on how music can build a brand personality as well as improve the in store brand experience offered by retail brands. Therefore other senses sight, touch, smell and taste will not be looked into, nor will other types of brands such as food brands. The other human senses are closely related to this study however, each would require their own focus and dedicated efforts.

8. HYPOTHESES

The qualitative hypothesis for this study is as follows:

Making use of trending music in line with the brand personality has the ability to draw the youth market into a store. However brands need to keep mindful of the effects of various tempos that can draw in or detract consumers. This is the assumed outcome of this research paper.

9. METHODOLOGY

9.1 Inductive versus Deductive Reasoning

This study will make use of inductive reasoning in gathering data to answer the research problem. Inductive reasoning is defined by Keyton (2010: 68) as a form of analysis that looks at detailed information and attempts to develop or discover theories as they emerge from data gathered; thus generalizing with backing. This is done through conducting qualitative research. Alternative to that is deductive reasoning which is a form of analysis that makes use of qualitative research where theories are then tested (Keyton, 2010: 43). Thus this paper will make use of inductive reasoning as well as qualitative research in answering the research problem as an attempt to show that sensory branding can be used to communicate brand personality amongst a specific target group.

As defined by Merriam (2009: 5), qualitative research assists in “understanding how people interpret their experiences, how they construct their worlds and what the meaning they attribute to their experiences”.

Qualitative research takes into consideration that not all answers can be quantified however they can be justified in valid ways. It thus allows for flexibility as all information gathered can be of great value even if the frequencies of the mentions are low. It thus allows for flexibility as it considers all without discarding a piece of information due to its low frequency.

This method will be used as the nature of the study looks at perceptions and individual experiences that are subjective. Thus one would need to obtain an understanding of various opinions to determine the answer.

Qualitative research also allows for a research person to obtain answers from persons who are unable or do not wish to speak for themselves by entering their environments and observing. It also has the advantage of being able to supplement information from quantitative methods (Keyton, 2010: 75).

The disadvantage with qualitative research is that the environments need to be accessible to the research person and that research participants tend to behave differently when aware that they are being observed. Further to that is observations are screened by the research person thus reducing the credibility of the data collected and also, obtaining qualitative data requires more time than obtaining quantitative data (Keyton, 2010: 75).

Quantitative research is defined by Muijs (2011: 1) as a method of research methodology where “numerical data is analysed using mathematically based methods and statistics”. This type of research has the advantage of isolating variables in order to review their relationships without any external influences. Credibility is also added by the consistency that is enabled in the way the data collection methods are executed (Keyton, 2010: 77). However it has the disadvantage of being too specific and thus excluding other information that may be relevant. Also, it does not allow for the

interpretation of research respondent's thoughts or comments; thus excluding all subjectivity (Keyton, 2010: 77).

There are various methods that one can employ in order to select a sample group. A sample group is a portion of the greater population group that possesses characteristics that a researcher is particularly interested in (Keyton, 2010: 124). Convenience sampling will be used in obtaining the sampling frame for this research. Convenience sampling is when a researcher selects research participants that are convenient as respondents (Keyton, 2010: 131). The inclusion criteria for this research is female persons aged 18-29 living in Randburg or Auckland Park that make purchases at the Jay Jays, Mr Price or Cotton On stores.

The data gathered will be interpreted using researcher construction. Researcher construction is when the researcher develops an interpretation based on a subjective position (Keyton, 2010:73). Contingent accuracy is defined by Keyton (2010: 73) as when the researcher makes use of aspects that are believed to be precise representations of the subject at hand. These are backed by using quotes to achieve that contingent accuracy (Keyton, 2010: 73).

Making use of interpretation is a threat to the research. Thus the interpretations that are being included will need to be considered and the subjectivity will need to be reduced (Keyton, 2010: 74)

Triangulation will also be used to increase the credibility of the study. Triangulation is use of multiple data collection methods (Keyton, 2010: 70).

Eight semi structured interviews will be conducted each of minimum 30 minutes duration. An interview guide will be used to ensure that all key aspects are covered. Field interviews are one of the collection methods that will be used because it allows for a greater understanding of the consumers' experiences through elaboration. Audio recordings of the research participant's responses will also be captured with their permission; alternatively field notes will be taken by the researcher. Field notes are taken in the setting while the interaction happens (Keyton; 2010: 269).

Along with the semi structured interviews; a narrative collection method will also be used where research respondents are asked to elaborate on their sensory journey in retail stores. A narrative collection method is defined by Keyton (2010: 215) when research respondents are asked to elaborate on their experience and understanding. These elaborations are subjective as the respondents share their perceptions and understanding of an occurrence (Keyton, 2010: 215).

Within these interviews an experiment playing two television commercials will be played to observe the various responses to the different music tempos in the commercials.

3 In store visits to female youth targeting retail brands will also be conducted to observe how music is being used to match brand personalities and resonate with the markets. This will also give the researcher more insight into the consumer experience when visiting the stores. In doing this, the complete participant role will be employed. Complete participant is defined by Keyton (2010: 182) as when the researcher does not make it public that their actions are being recorded. This allows for a better understanding of consumer behavior in the particular environment. However ethically there is the issue in that the researcher may not analyze the environment as an outsider or detach themselves from the setting in order to analyze it (Keyton, 2010: 182).

A variety of non-empirical research will also be used that is text based secondary research.

The above listed data is to be collected by April 30th, 2015. From then on it shall be analyzed and evaluated with reference to the text based research as backing.

9.2 Measurement

The data collected will be measured through analysis and interpretation as stated above. Analysis is defined by Keyton (2010: 223) as "labelling and breaking down raw data to find patterns, themes, concepts and propositions that exist in the dataset". Thematic analysis will then be used taking into consideration the recurrence of similar meaning taken from the data collected from the research respondents. From the various

data collection methods that will be employed, themes will be drawn based on recurrence and interpretation.

The themes that emerge from the responses regarding what consumers gather about a brand based on the music that is heard in stores will be key in the analysis and interpretation. Also, the music that the target group associates with specific retail brands will play a role in the thematic analysis. Further to that, the responses gathered regarding what type of personality traits are associated with certain perfume brands based on the music played in the TV commercials.

These responses will assist in answering the question of whether or not brand personality can be communicated through using music. This will be based on whether the responses of what consumers gather about the brand personalities matches what the brand personality really is. Thus if the research respondents perceive the same brand personality as the brands have intended; it can then be deduced that music is able to communicate brand personality.

Aaker's Dimensions of brand personality will come into play here (Dahlen, Lange & Smith, 2010). Based on what the research respondents deduce about the retail and perfume brands' personalities (from music played) it can be determined if music assists in communicating brand personality. If the deductions from music played fit either of the five dimensions of the brand personality framework it can be said that music can be used to communicate brand personality.

10. ETHICAL ISSUES

In conducting the semi structured interviews; all respondents will be notified of the purpose of the interview. They will also be made aware that they may retract all information provided at any given moment during the data collection period of the study. This means that they will be informed consent where the participants agree to take part in the research after being briefed on the research process. Further to that, all the research participants will be treated equally and ensured that their anonymity will be kept.

11. ANALYSIS AND FINDINGS

On April 28th eight semi structured interviews were conducted at the University of Johannesburg, Kingsway Campus' Kruinsig Ladies Residence. The interviews went on for 30 to 45 minutes depending on the length of the respondents elaborations. Audio recordings of the interviews were also taken using a mobile phone.

During the semi structured interviews, a narrative collection method was used where respondents were asked to elaborate on their sensory journey in the clothing store that they visit most. Most of the respondents elaborated on the journey through the Mr Price store.

An experiment was also conducted where three fragrance television commercials' instrumentals were played for the female respondents. The commercials played were Christina Aguilera's Signature, Armani Code for men as well as DKNYs Be Delicious. The respondents then stated what type of commercial it was simply based on the instrumentals. It was then revealed to the respondents whether they had guessed correctly or not.

On April 25th and April 28th, the Jay Jays, Cotton On and Mr Price stores at Cresta and Sandton City were visited. Observations were made with a focus on the type of music played. As well as if that music matched the types of persons that were in the store. During the in store visits; the complete participant role was employed where the researcher did not make it public that the actions of those in the store were being monitored.

Thematic analysis was then employed below in analyzing all the data that was collected.

11.1 Analysis and findings of the semi structured interviews – External focus

As thematic analysis is employed in analyzing the data collected here, only the recurring similar meanings taken from the respondents will be referred to.

All of the respondents that were interviewed stated that they shop at Mr Price and Jay Jays more than they do at Cotton On. This might be as there is not a Cotton On store at Campus Square in Auckland Park that is closer to the university campus. However there is a Cotton On store at Crests of which the respondents visit at times.

When the respondents elaborated on their sensory journey in stores, reference was made to the colours in the store as well as the layout. Reference to music was only made after a question was asked in that regard where they then showed that they do pay attention to the music that is played in stores. One of the respondents clarified that Mr Price has its own radio station; thus indicating that attention is paid to the sounds in stores. Not all the respondents kept their eyes closed throughout their elaboration. It can be said that respondents felt uncomfortable doing so as closing ones eyes puts one in a vulnerable state.

An interesting outcome with regards to the tempo of the music was that upbeat music does not turn off the respondents from visiting certain stores. The respondents' response to upbeat music is that the music can make the experience more enjoyable as they sing and dance along whilst in the store. This then indicates that music can be used to enhance the retail buying experience. It seems safe to say that music can enhance the experience as respondents did not give the impression that in store music could be a driving factor for an in store visit to make a purchase.

The respondents stated that they would expect to hear "grown up music" in Woolworths store because the store is "for more older people". It can thus be said that the way that the Woolworths brand has positioned itself to the public creates an image in the minds of consumers. Consumers then create perception on the type of music and type of person that fits the store. This again shows optimizing the integration human senses can positively influence a brand's image.

Respondents then stated that Victoria Secret is for adult persons as the brand sells lingerie. The respondents expect more sensual, sexy and female empowering music to be played in their stores such as "Beyonce's songs". Beyonce is a musician and a brand that also focuses on empowering women having sung songs with titles such as Single

Ladies, Independent Woman and Me, Myself and I. One could also relate the comment on female empowering music to that of society where women are also being encouraged to take a lead in the bedroom. This can be seen in the topics that female targeted magazines such as Cosmopolitan and Glamour cover on a regular basis. The mentioned magazines also speak to the same market that this research is focusing on.

The respondents then mentioned that one would expect to hear a range of music in the Edgars store. This could be justified as the Edgars brand is a stockiest of various other brands as well as a brand for males, females and children.

When referring to the Sportscene brand, respondents expected to hear sporty modern upbeat music. This is naturally because it is a sport apparel and lifestyle brand.

Lastly when referring to the Mr Price brand, respondents expected to hear modern youth music. Reason for this was that Mr Price is a fashion brand for the youth that carries the latest trendy designs in clothing at an affordable price. The respondent's above description matched the type of music that was played on the Mr Price radio station during the in store visit.

Further to that, Mr Price's Robyn McKenzie (15 May 2015) described Mr Price as a personality that has a youthful spirit, loves being sociable and lives for the weekend. One that is passionate about fashion and feels a great sense of triumph when finding a trendy bargain. Mr Price was further described as one with contagious optimism and a vibrant sense of humour.

This explicitly shows a correlation between brand personalities, in store music as well as consumer brand perceptions. Also Aaker's Dimensions of Brand Personality model is relevant here in that Mr Price has made use of certain music in order to obtain specific human personality attributes.

11.2 Analysis and findings of the semi structured interviews – Internal focus

To the respondents, music could be said to be a friend. The reason for this is that research respondents described music to be a form of upliftment when they were feeling down, a way to have a great start to a new day, a form of escapism and a way of

passing time and have fun while doing so. Music is thus something that is close to the respondents and can be seen as a type of relationship. This relates to what was stated above regarding how consumers should be enticed to visit physical stores otherwise they will simply make purchases online. Music can thus certainly play a role in enticing consumers especially given the type of relationship that the consumers have with it.

The respondents stated that the music made them feel better about themselves or it could make them feel worse. This depended on the type of music being listened to and the mood that one was in where music simply enhanced the mood or changed it. The respondents thus listen to different music to achieve differing objectives. This relates to how scent can make one feel a certain way based on the memory that one has of that particular scent.

The research respondents enjoyed a variety of music genres such as RnB, Pop, Soul and Hip Hop. However, all the respondents enjoyed modern trending music. This they would give a listen from then which they would decide whether they liked it or not. The respondents then stated that upon hearing a song that they enjoyed in store, they would simply notice it, hum, sing or dance along to the song. This relates to how involving the various human senses can assist in offering a unique brand experience (Senthil, Chandrasekar & Selvabaskar; 2012: 1) However whether the song was recognized or not did not have a conscious impact on the duration spent in a store.

Thus it can be said that the respondents do not see in store music as having a visible effect on the duration that they spend in stores.

In conducting research, it was not made clear what exactly about music is able to make a brand better resonate with a market. Thus it can thus be said that the more popular music at a point in time is able to resonate with the particular market that listens to that music.

Respondents stated that they are able to make assumptions about one's personality based on the type of music that one listens to. An example was made in saying that people who listen to a lot of love songs are "deep", which can be explained as being in touch with their emotions. Thus it can be said that consumers make similar assumptions

about brands based on the in store music. This again shows that all senses are involved in making a decision about a particular brand. As Bjorklund (2010: 5) and Levy (2010: 50) stated, even the sixth sense is involved in perceiving a brand.

For example, Jay Jays had modern Pop music playing during the in store visits. Thus it can be said that the brand is youthful, trend conscious, ever changing and similar to the music itself. Having said that Karla Roodt (23 April 2015), Marketing Manager of the Jay Jays brand described the Jay Jays brand personality as “young, vibrant, spirited young brand that is in the know about just about everything but chooses wisely who or what to follow”. This fits the music that the brand plays in stores and thus matched its brand personality. As a result of this, it can be said that music can be used build brand personality. This then relates to the Aaker’s Dimensions of Brand Personality model where Jay Jays makes use of Pop music that projects specific human personality attributes in the consumer’s mind.

11.3 Analysis and findings of the TV commercial experiment

This section of data collection proved well in alignment to the hypothesis of this research.

The respondents were able to guess that the music from Christina Aguilera’s Signature fragrance was for a female product. Further to that respondents were able to guess that it was a fragrance or a sensual product. This then matched the packaging of the fragrance where the bottle is covered in lace.

This was the similar with the DKNY fragrance where it was said that the brand was a female targeted product. The music was said to be cheeky. This again matched the female personality in the commercial.

The Armani Code fragrance commercial was the only one that threw of the some of the respondents. It was said that the music was mysterious thus they struggled to deduce the product and its target audience. They thus had to listen for longer and in some instances asked for the instrumentals to be played for a second time. However some of the respondents stated that it was a male product thinking it was a sport related product.

This again indicates that consumers are able to deduce elements of brand personality based on the music that is associated to a brand in general, not only the in store music that is played. However a suggestion is that the music played in store should be aligned to that played in TV commercials in effort to deliver an aligned brand personality through all brand touch points.

12. CONCLUSION

This research has looked into sensory brand experiences and their relation to brand personality. The focus was on how music can improve or enhance the retail brand experience as well as build a brand's personality amongst the female youth market aged 18-29 living in the Randburg or Auckland Park area.

Further to that, the research also looked to find out what about music could enable a brand to better resonate with the abovementioned market, whether the music had an effect on human behavior as well as the type of relationship that the market has with music.

It was thus found that that music can enhance the retail buying experience. However it was not explicitly stated that in store music is one of the driving factors that consumers visit certain retail stores.

Regarding how a brand's personality can be built using in store music, it was found that consumers are able to deduce certain aspects regarding personality based on music. Further to that, research respondents described certain brands and in store music in complete alignment to how the brands described themselves. Thus indicating that music played in store is able to communicate brand personality.

Respondents were also able to guess the type of brand based on music played from a TV commercial. This again indicates that music in general, from all brand touch points, is able to communicate about a brand's personality.

It was also found that the consumers listen to a range of music with more popular genres than others. It was not made clear what exactly about music enables a brand to resonate with a market. Thus it is deduced that making use of the music that the target

market listens to is a good starting point for a brand to resonate and obtain attention. This deduction is made as a result of the respondents stating that they have a strong relationship with music where music is sometimes used to change ones mood.

The research respondents explained that music did not have visible effects on their behavior such as spending longer amounts of time in stores. However there may be subconscious effects on their behavior as a result of music.

With regards to Aaker's Dimensions of Brand Personality model, it was established that brands are able to communicate brand personality through music. This is because brands are able to play certain music that can create a perception of a certain type of human personality. This is also related to the attributes that music carries from which consumers deduce certain characteristics about a brand or person.

The hypothesis of this research reads "Making use of trending music in line with the brand personality has the ability to draw the youth market into a store. However brands need to keep mindful of the effects of various tempos that can draw in or detract consumers".

This did not come true in this research however the questions asked where answered where the main questions' answer is that music can be used to enhance or improve the retail brand experience as well as build a brand's personality amongst the female youth market aged 18-29 living in the Randburg or Auckland Park area.

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