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*Music's Influence
On Consumers'
Purchase Experiences*

*How and why is our cognition process altered
by externalities?*

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ABSTRACT

This project provides a detailed analysis of the huge influence that music has on consumers' purchase experiences. It addresses how advertising uses music to persuade consumers, and shows different examples of advertisements that have created trends and popularity through songs, as well as the importance that a good or bad choice of music has on the market. In addition, it discusses data such as the relation between emotions and the time taken to execute a purchase. By targeting human emotions such as nostalgia, love and excitement, marketers play with music to reach a specific goal, which is to create an unparalleled experience with customers that ultimately results in increased sales.

Therefore, different approaches related to the marketing power of externalities, the motivational process associated with the process of satisfying hedonic needs and other key points related to music will be discussed.

INTRODUCTION

When someone listens to a song, the person goes through a process that leads him to react in one way or another to the externality to which they have been exposed. Maybe that is because the song takes them to a specific memory that brings them some positive or negative feelings, or perhaps they are not realizing about the song and suddenly that person starts feeling nostalgic, misses someone or something, or possibly that song brings their energy out and prompts an abrupt mood change. In reality, there is a very studied background behind all these effects.

Why do we humans react in one way or another to different externalities? Has society made us conform to the extent that we always feel what we are supposed to? Reacting to basic and physiological sensations applied to our bodies, our mind then interprets these biological stimuli such as feeling cold, feeling a headache, smelling something sweet, or feeling pain, all of which serve as 'external indicators' that tell us to "be careful". However, leaving aside all of these reactions, who has taught us that we must feel sadness when, for example, we are listening to a slow melody that maybe doesn't even have lyrics? Those reactions have been studied by different specialists who talk about these methodologies in books and diverse texts, such as the article provided by the

marketing professor Gordon Bruner in his **Journal of Marketing** article called **Music, Mood, and Marketing** (October), 94-104.

Through all the research done on this topic, it's easier to realize that once marketers understand and can control these reactions, then it is possible to use them in their favour to do great things to achieve a goal that benefits all or that simply benefits the marketer who has the power to play with that knowledge.

2.1. MAIN OBJECTIVE

The objective of this project is to show how music influences the buying process of marketed goods, as despite the fact that music usually goes unnoticed in ads, it has been demonstrated through substantial amounts of research that music does have influence. This influence derives from a long process which begins with a sensory receptor, such as the ear, which detects sensory stimuli, in this case, sound (song), that leads to a degree of exposure that then catches a level of attention of a consumer, who then makes an interpretation of that music's message.

This study is not about the act of buying more or less, as takes place in stores that use music to increase the number of purchases (this will be briefly discussed on chapter III), but rather is about giving sense to the desire people feel, and therefore generally creating a want or a need upon seeing a commercial. Music plays an important role in that sensorial process.

2.2. METHODOLOGY AND STRUCTURE

The following study is going to be structured in the form of a Literature Review, in such a way that will gather the information from academic and popular secondary sources, in order to analyse how much research has already been carried out in the field of musicology in consumption.

Musicology in consumption is a relatively young phenomenon, as the concept itself is as aged as the possibility of inserting music into advertisement and publicity.

Nevertheless, at the same time, a great part of the literature regarding the issue pertains to the base of influence in the decision-making process of consumption. Thereby, theories from highlighted authors such as Daniel Kahneman or David Eagleman are reviewed, in order to discover the different processes involved in people's cognitive

systems that take place when a consumer is exposed to certain externalities, applying this to the music framework. Most academic works regarding music in publicity were published between 1980 and 1999, and were written, most of them, by Gorn, Kellaris & Cox, Dunbar, Alpert & Maltz, Oakes, Brooker & Wheatley, Pitt & Abratt, Morris & Boone, Wallace and Hecker.

STRUCTURE

The project will then be summarized in three chapters, where each will assemble certain specific information that will lead us to a better understanding of the mechanisms that are used by music in the advertising industry.

Each chapter presents the key points of the main topics that are going to be discussed, in the following way:

Chapter I: Consumers. Interpret their emotions → Have a want/ need/ impulse → Make a purchase decision

Chapter II → Music. Externality/market tool → Persuasion power, Indexicality, Experiential Marketing → Draw consumers' attention → Optimize sales

Chapter III → Experiential and sensorial Marketing. Induce consumers to buy the desired products → Sell

This will conclude by summarizing the mechanisms used in order to generate a main response to the effectiveness of music in the advertising industry.

CHAPTER I

SENSORY STIMULI & THE DECISION-MAKING PROCESS

It was during the early XXI century that two big concepts appeared, changing the way we understand human brains. Until the end of the XX century, these concepts were known as Economics and Marketing, and were governed by the conviction that the human being behaved according to some strictly rational parameters.(XXX) Nevertheless, around the year 2002, the Nobel Prize for economics was granted to Daniel Kahneman, a cognitive psychologist who made contributions that propitiated the appearance of these two big new concepts, known as Neuroeconomics and Neuromarketing¹. These two concepts have contributed to the abandonment of the traditional paradigm, which stated that human decisions were only governed by the rational and conscious ego. Besides, these concepts are going to be determinants on the study as are going to support the topic discussed on this paper, which is to analyse how music influences' consumers' purchase experiences. And how can those two concepts support this analysis? Well, first, it must be considered that Neuroeconomics and Neuromarketing *“incorporate non-rational behavior models and give an important specific weight to the primary emotions and the unconscious in the decision-making processes”* (Ferrés I Prats, 2014:15).

Related to primary emotions, music can induce emotional responses in listeners and this way alter their emotional states (Vuoskoski, 2012).

Therefore, this theory provides an insight to the strong relationship between music, emotions, Neuroeconomics and Neuromarketing.

Nevertheless, independently, music and consumer decision-making processes are not directly related. The relationship between these factors are the primary emotions of the consumer; *“Primary emotions are developed during phylogeny to support fast and reactive response behaviour”*. (Becker-Asano, 2009:3).

Fast and reactive response behaviour is a non-rational behaviour model and is one of the critical factors that Neuroeconomics and Neuromarketing have developed.

¹ *“Neuromarketing is a new approach to address the analysis of consumer behavior through the understanding of their mental processes, which make them perceive, act and make decisions in a particular way”*. (Baptista, León & Mora, 2010: 9)

Factors directly related	Goal of this chapter
Music & emotions	Understand emotions & decision-making relationship
Emotions & consumer behaviour	Goal of the project
Consumer behaviour & decision-making processes	Understand music & decision-making relationship

To understand the relationship between emotions and decision-making, different opinions and theories from specialists have been investigated, specially, the ideas exposed on a very Interesting book called “The Brain”, written by the neuroscientist David Eagleman, in which there are explained a large number of reactions that take place inside of human being, which constitute the perceptions by which people are able to make decisions, move around the world and play with their own imagination in order to understand social policy. The book pretends to make people think about who they are, who controls their decisions, how much they need others and what the reality in which they are living is. Eagleman wrote a chapter called “States of the body help you decide”, where he quoted that “*emotions do more than add richness to our lives- they’re also the secret behind how we navigate what to do next at every moment*” (2015: 139).

There is a cognitive process behind decision-making. This process relates all the phases a person passes through when making a decision in the purchase of a specific product or service. Marketers take advantage of this necessary psychological process to design their product and services in a way that these are emotional bias in pursue of sales increase. Cognition process involves social cognition, which at the same time, involves person’s perception, which is basically, centred on the perceiver’s skill of noticing others’ states (e.g. emotions) (Wang, 2007).

Social cognition process includes a perception process, known as the three-stage process of perception, involving exposure, attention and interpretation, by which the body translates raw stimuli² into a meaning. It is a summary of how our body works (SOLOMON, 2013).

² Stimuli: defined in the classic model as that which affects the internal states of the individual and in the scope of the consumer decision process as those external factors associated with a pending decision. (Gomez suarez & García Gomiél, 2012, 37).

Eagleman provides on his book a specific case of the relation between cognitive process and decision-making process that is going to be used as an example to make a detailed explanation of the perceptual process. (The Brain, 2015).

SUPERMARKET (Vignette 1)

Samuel decides to go to the supermarket to buy a soup for lunch by his own for the first time. He goes directly to the soup aisle so convinced of his decision of having a soup as a meal. However, he gets surprised once he is in front of the shelf and sees that there are about ten different soup brands. Now comes the most difficult part for him; to take the choice of which kind of soup to buy. There's too much data here for him to grapple with: calories, price, salt content, taste, etc. How does samuel make the decision of which soup to choose? (The Brain, 2015)

Samuel is going through a cognitive process in order to make his decision. First, his sensory receptors are going to be exposed to the raw stimuli at which he has to pay attention in order to be able then, to make an interpretation of the product and choose. If Samuel were a robot, he would have been days trying to make a decision. It is necessary a summary of some sort in order to land on a choice, and this summary is given by the feedback from your body. There are different things that may make your receptors more exposed and therefore your body reacts in such a way that make your decisions be more precise, for example, Samuel's palms may start sweating when he thinks about his budget. He could also salivate thinking of a specific soup brand.

Hence, our sensory receptors conform that immediate response towards our sensory stimuli (sights, sounds, taste...), that consequently assemble a sensation induced by emotions as well, and then a decision is made. The raw stimuli he is exposed to must have a certain level of intensity in order to be detected by sensory receptors. Marketers play a very important role in this, as they are responsible for adding value and therefore make the difference between their product and others. That is necessary due to the differential threshold ability people have, where they detect whether two stimuli are different. The three-stage process of perception (exposure, attention and interpretation)

is the factors that marketers play with to compete with other brands. They look for flavours, sounds, odours, lights, etc.

Lets encourage readers to think why when they go to a bar, they ask for a Mahou instead of a Heineken (for example). When people make their choices unconsciously, they might think that the decision made is theirs, but not really. Marketing works to make people believe that they prefer one kind of beer instead of another.

“Most of us believe that we are in control. We may dilly and dally about making decisions, but we still think that we are the ones making the choices. We feel the authorship of actions and ownership of thoughts. And yet we sometimes surprise ourselves when we do things that seem so out of nature” (Hood, 2014; 183).

Let's give examples of how people make irrational decisions, by presenting this data in a series of vignettes. (Lopez, 2012)

Example 1:

COLOUR INK (Vignette 2)

Sofia is a student who one day decided to go to a stationer's shop to buy some class material. She was about to pay when suddenly she ask to the shopper for a pen. Which colour do you prefer? - Asked the boy behind the counter.

Sofia looked to where he was pointing out and she saw about ten different colour ink pens. “A blue one”- stated Sofia without stop to think about her decision.

In this example, the persona is making her choice in an unconscious way, she was thinking about the next class she was about to have, and therefore she didn't stop to considerer other colour ink.

In Spain, 64% of the population writes in blue, 23% in black and the remaining 13% uses red or green. Initially, people may think that a simply reason for this could be that blue is more readable than the other colours on the blank page. And that's largely truth but it's not the main reason. Spacing

The writer Alfred Lopez describes different reasons why blue predominates on the Spaniard writing. He supports the common theory that may be held by everyone here, which states that blue is more legible in documents because as he quote "*the use of blue*

always allows better distinguish an original document, since black is too similar to a photocopy or old carbon paper" (2012).

Nevertheless, he also adds another theory supported by Lucía Mosterín, CEO / Marketing Director of the company Pelikan S.A. She points out that the use of blue ink has a main reason, which is just habit or custom imposed in society.

Through this example, it has been demonstrated that our conscious selves do not control even our more simple choices, the ones that are made in our daily routine. Our cognitive processes are shaped to make us believe that we are rationally making decisions.

Example 2:

Kenzo's World Perfume Advertisement
(Vignette 3)

Maria and Ana have participated on a small proof for this project. They are girls of the same age, studies and similar personalities.

They have been exposed to an international advertisement launched last year in 2017, which turned one of the most viewed and commented adverts of the year.

Neither of the two girls didn't have prior knowledge of the ad.

Therefore, the test consisted of the following.

The original commercial was showed to the first participant, Maria.

The commercial was reproduced to Ana, the second participant, but this time removing the original advert sound and placing instead the song [Clair De Lune- Claude Debussy](#).

Then, the test asked both to describe in a sentence what the advertisement has made them feel and had made the think of on a first sight.

Results and comments are going to be exposed below.

Kenzo's World Perfume Advertisement is a commercial that plays with its scenarios and elements in order to draw viewers' attention. The actress, Margaret Qualley, appears in a ceremony wearing an elegant dress, sitting in a table surrounded by people older than her and she looks bored and uncomfortable. Then the actress leaves the room and begins to dance in a revolutionary way, where the director Spike Jonze does the possible for this young girl to represent a strong woman who is tired of the labels and formalities of her surrounding, and thus, goes out to dance as a savage.

For the test, the director selected a song written by his brother Sam Spiegel in collaboration with Ape Drums, called [My Mutant Brain](#). It is a song full of strength, which mixes rhythms of different musical genres like Reggae, Ska and electronic music, producing an uncontrolled rhythm that can be perceived as a bit "violent". This musical piece is accompanied in the commercial by a dance interpreted by the actress, characterized by abrupt movements, which seems crazy and random playing with different faces and movements. Besides that, the scenario used does not go at all in tone with the actress' performance.

Original version

Maria classified the ad as "a woman who reveals herself with force and rebellion to claim her freedom", and she also added "the commercial looked funny and surreal".

Modified version

Ana, described it as "a woman who transmits sadness and expresses with pain through the choreography that wants to get out of the stereotype in which she has been type casted".

Both participants have arrived to the same point with their interpretations, which is the woman's claim. However, despite the excellent performance of the actress, it has been the song that has deteriorated the different opinions. In the original version, the emotions captured by Maria are humour, euphoria and strength, nevertheless in the modified version; Ana feels the actress' sadness, fragility and frustration, as she transmits the need to break with the schemes that have been assigned to her. This example makes a little insight of what is coming on the next chapters. It wasn't intended to make allusion to music in ads in this first chapters, but it's a good start to introduce what is going next, as it is beginning to be seen how marketing plays with its elements to guide consumers in their interpretations and therefore, get them to remember the ad more than any other ever seen.

At the test done, the viewers inhibit the emotions and interpretations that could be attributed to the stage and to the girl's clothing in order achieve what Jonze wanted

people to focus on all the stranger things of the commercial to make it special, and those stranger factors where two, the choreography and music, but that last one, was the determinant that made people be overwhelmed with the ad content. This inhibition process comes from lot of theories of different specialists, which demonstrate how easy it is to control other minds.

A writer and scientist called Bruce Hood, dedicated a whole chapter in his book (The domesticated brain), called "*Who is in control?*" which explains how many time it is enough to make the player or spectator inhibit certain information to correctly capture what is intended in the game.

To go further with this, the scientist gives an example explaining the Stroop test "*which is a very simple task where you have to give an answer as quickly as possible in a situation where there is competition or interference from another response*"(Hood 2014: 163). It is a brain training game about trying to count the number of digits in each row as fast as you possible can without messing you up with the name of the numbers.

“ How many numbers there are in each row?”

5	5	5	5	5
	3	3	3	
		2	2	
			1	
		3	3	
5	5	5	5	5
	4	4	4	
2	2	2	2	2



If people try to answer the fastest as possible the most likely thing to happen is to make a mistake, as digits trigger the impulse to read them. And if they do it right, maybe it is because they were probably much slower. "*As the digit conflicted with the number of items in some of the lines, the word had to be inhibited in order to give the correct answer*". (Hood, 2014: 162).

Hood wanted people to inhibit digits name and just to count the amount of numbers per row, as he pointed the importance of planning and controlling behaviour by inhibiting thoughts that hinder the possibility of achieving a goal.

CHAPTER II

MUSIC INFLUENCE ON PEOPLE

The main reason music is the key tool used along this project is the importance that it has had in so many different areas among society.

(Lacárcel, 2003, 221)



“Music is considered as art, science and universal language, is a means of expression without limits that reaches the most intimate xxx of each person. It can transmit different moods and emotions by means of aural symbols and images, which release the auditory function emotional, affective and intellectual”

The relation between music and emotions is so strong that it has been used in many ways to interfere in people’s cognition.

It has been given use to cure certain diseases such as depression. There are many studies supporting this. Without going further, the neurologist and composer Yerko Ivanovic, stated: *“It has been demonstrated through scientific evidence that music can be one more medicine to apply in the treatment of patients”*. (The Atlantic, 2015)

Yerko also exposed that it is possible to modify and mould the brain with music in such a positive way that for example a patient can recover himself from a stroke.

It is not just about music therapy, it also works as an efficient tool in many social areas such us in relaxation techniques, nature, cinema, education, for inspiration, art in general, since music and art have always gone hand in hand.

Many of the painters known to date, were also great musicians and vice versa. Both jobs involve the expression of emotions but in many cases, music is responsible for causing so many emotions to emerge from the person that they are later expressed in painting or

written. For example, Leonardo Da Vinci, the known Italian Renaissance painter, which also was admired for his great musical knowledge and passion.

“Today scientists confirm that the ear is the most qualified of the cerebral sensory stimuli. Of these; 20% correspond to sight, 30 % correspond to taste, smell and touch and 50% correspond to the ear, which awakens and drives the brain, besides protecting it against deterioration” (Lacárcel, 2003:215).

Nevertheless, music in addition can be characterized as all the mentioned before, plays a very important role in publicity. Marketers know that music can be sufficiently powerful and strong to manipulate people’s emotions and to drive us to take some purchase decisions instead of others. A deeper analysis about how marketers use music to induce consumers will be exposed in chapter III. Marketing performs different tools to attract consumers and to induce consumers in their choices. However, the subsequent topic will just name three factors that have been considered key for the analysis that it is going to be developed at the end of the papers. Those factors are Indexicality, power of nostalgia and experiential marketing.

The first indicator was highlighted by two brilliant business and marketing professors, Deborah J. Macinnis and C. Whan Park on their study called *The Differential Role of Characteristics of Music on High-and Low Involvement Consumers' Processing of Ads*. They explained how indexicality works as the response for different consumer involvement. Both defined the indexicality of music as *“the extent to which music arouses emotion-laden memories. Music with high indexicality induces strong emotions that are tied to past experiences.”*(Macinnis and Park, 1991)

Marketers use it as a way to reach consumer’s emotional responses. A higher involvement the client feels with the song, higher is the tie between the consumer and the brand. And the same happened with the second factor, the music’s power of nostalgia. This factor, which is also so used by sellers, evokes fond memories of the past to make people miss something or someone when listening to a song.

Later, in the analysis section, we will be able to see an example related with Indexicality and Nostalgia.

The importance of experiential marketing (raised in detail in chapter III) is a crucial factor to succeed as an enterprise, and not only in ads. There are so many examples about how the use of sensorial stimuli within firms has had a positive impact on their sales. But this doesn’t only work for ads. The implementation of experiential marketing through the intensification of consumers ‘sensorial stimuli it also work for stores.

For example, “big international chains such as Dunkin’ Donuts or Starbucks have recognised the importance of recognized the importance of the smell of fresh coffee to attract customers and have intensified these smells” (Chebat and Michon, 2003).

Other examples of the use of experiential marketing include the famous brand Abercrombie, “which uses sensory stimuli such us smells, light intensity or music to produce certain environments” (Gómez y García, 2010). But lets focus in music. Music plays with so many different elements that try to provoke a mood and elicit different emotions. These elements (harmony, melody, etc.) attempt to make the song lasting in the consumer’s mind. It helps select an interpretation of the elements’ function according to emotions. It generates a connection between the different emotional expressions and musical elements in order to see the correspondence of tempo, tone, rhythm, harmony and volume, elements that all together constitute a musical piece related to emotions.

Emotional responses to musical elements
Chart 1. (Sánchez Porras, 2013)

Emotional expression	Mode	Tempo	Tone	Rhythm	Harmony	Volume
Serious	Major	Slow	Serious	Firm	Concordant	Medium
Sentimental	Minor	Slow	Medium	Fluid	Concordant	Low
Serenity	Greater	Slow	Medium	Fluid	Concordant	Low
Comic	Greater	Quick	Sharp	Fluid	Concordant	Medium
Cheerful	Greater	Quick	Sharp	Fluid	Concordant	Medium
Excited	Greater	Faster	Medium	Irregular	Discordant	High
Majestic	Greater	Medium	Medium	Firm	Discordant	Tall
Scared	Smaller	Slow	Serious	Irregular	Discordant	Varied
Sad	Minor	Slow	Serious	Firm	Discordant	Low

When publicists choose a song for an advert, first they need to have clear what is the emotion they want to make people feel. Therefore, marketers have taken advantage of the big relationship there is between music and people's emotions, and they have enforced it on their spots as a powerful way to persuade the consumers at the time they have to take decisions.

Nevertheless, it has been spoken in this chapter about how experiential marketing performs the intensification of sensorial consumers' stimuli at the stores. The study has exhibited two examples but none made reference to music. However as music is also an external stimulus, it works as well inducing consumers.

“It has been observed that music influences the emotional responses of the consumer, that is, it generates pleasure, interest and improves the emotional state, resulting in a positive emotional state

translate into attitudes and behaviors that are also positive towards the environment and of greater interest. These emotional responses translate into a greater or lesser permanence in the store, which means a greater or lesser perception of time. This perception could increase or decrease the speed of consumption and, therefore, the expenditure made” (Gómez and García, 2010: 34).

CHAPTER III

MARKETING PERFORMANCE

There are not specified methodologies of investigation when analysing music in ads, but there are certain approaches which ensure that music is a semiotic³ sign used in publicity, which permits the spectator to interpret the ad in a way or another. “According to Ferdinand de Saussure, a founder of modern semiotics, sign consists of two parts: the signifier (the form which the sign takes) and the signified (the concept represents)” (Solomon, 2013). An ad is formed by a set of semiotic signs. It is obviously that in addition to music, a spot must consist of an image and text in order to have some sense. Nevertheless, the point here is to expose that those three elements (image, text and sound) do nothing if there is not one of them in the audio-visual commercial, as they are the basic components that publicity has into consideration to persuade audience.

There are still some theoretical writings, which designate music just as an ornament in ads, giving it the function of beef up some aspects, which are already on the advert’s image or text. *Other authors affirm that it is a makeup or decorative element (Gurrea, 1999: 243).* There are even studies that state that music is not completely efficient to induce customers in advertisement.

Anyway, musicology as one of the three essential factors that an advertisement must contain to be potentially effective and persuasive is being expanded more and more between sellers. Frith (2003: 46) suggests: “*what people listen to is more important for their sense of themselves than what they watch or read*”. Also, it has been studied that just in Spain, as a quantitative level, music is present in more than 70% of commercials.

³ Semiotics: “*is the study of signs and their meanings. Signs include words, gestures, images, sounds and objects. Semiotic provides meaning.*”(Solomon, 2013).

Everyone does not understand music in the same way. Although music is considered a universal language, depending on culture, “*we associate symbolic stereotypes with certain musical genres: if we listen to classical music, we associate it with tranquillity or with a high and distinguished social class; if we hear flamenco we associate it with racial values and expression of pure feelings; hip-hop takes us to a suburban urban environment while folklore takes us to a rural and traditional environment; and pop tends to evoke joy and youth, as opposed to rock that announces strength, authenticity and rebellion*”. (Prieto, 2016: 39).

Marketing as a whole can be sum up by people, as a business tool used to attract customers, standing out the product through a series of processes which, all together, get the client’s attention in a specific measure. Nevertheless, those processes used vary in function of the purpose the marketer has. The common purpose of advertising, in a generic framework, is always the same, but the techniques used can be more or less efficient to reach that goal.

This project requires a total comprehension of the psychological management of brands, and how this management impacts in our daily shopping decisions. Due to so, it is indispensable to talk about the marketing branch that focuses on this psychological manipulation technique, the so-called Experiential Marketing.

To proceed to a deep and better explanation of this marketing technique, first will be introduced a brief explanation of what it is about, and therefore, a good comparison of it with the traditional marketing is going to be performed.

Supporting the following data with different articles, I can suggest that the principal feature experiential marketers have is that “*they view consumers as rational and emotional human being who are concerned with achieving pleasurable experiences*”. (Schmitt, 1999: 53).

Therefore, experiential marketers have created a series of experiences called Strategic Experimental Modules (SEMs) that are implemented in consumers through visual and verbal identity, electronic media, etc. in order to "integrate individual experiences into a holistic Gestalt". (falta citar)

Lets put readers in context →

**What are the SEM's?
What is the Holistic
Gestalt and why would
marketers want to implement it
on consumers?**

In order to facilitate the comprehension of this topic, it has been created a business persona, a fiction life experience and an experiential marketing experience.

MOUNTAIN SHOES (Vignette 4)

Story (part 1)

Julia is a girl who loves travel. Last summer she decided to undertake El Camino de Santiago, a beautiful but tough route in Galicia, Spain.

She was walking 25 km daily during a month, with just a light bag with the necessary, some money and a pair of shoes. She lived so many experiences and met a lot of people during her way.

On September she came back to Madrid with so many anecdotes to tell, among which there were also some inconvenient that she had, related with commodity.

She was barely 150 km long, when her feet gave her a red alarm.

It turns out that, those mountain shoes that she bought for the trip had worn out very quickly and had cause her uncomfortable wounds. She regretted not having bought some better shoes for the occasion.

Cause and Effect (part 2)

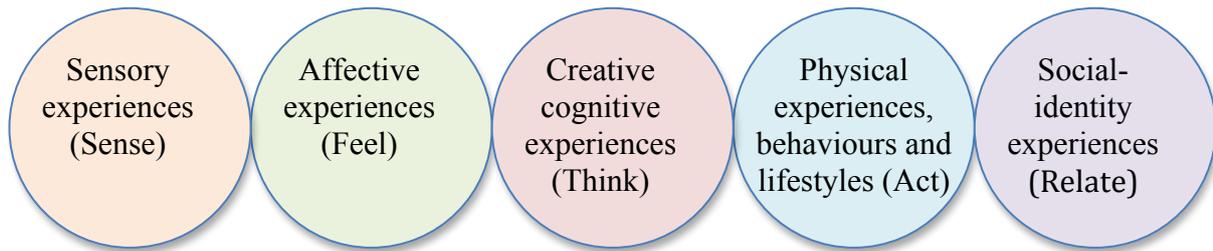
Yesterday she was lying on the sofa watching TV when suddenly an ad surprised her. It was a spot of mountain shoes, displaying a group of persons having an amazing time travelling around the world, meeting new people, creating memories and having fun. The ad lasted no more than 30 seconds where was barely focusing landscapes and the models, but showing their shoes, besides the song sounding at the background of the commercial which made Julia feel emotional (reasons for this explained in topic one). The product itself didn't particularly attract her attention, but the commercial made her feel nostalgic about the great time she passed on her route and in addition, she turned excited and happier. Today Julia has called her friends in order to organize a new adventure, but now she knows which shoes to buy.

What has happened, is a clear example of how marketing treat people as puppets. Through the strategic experiential modules (SEMs), experiential marketers know exactly how to induce consumers to act as they decide.

Five types of experiences form SEMs.

Marketers have design those modules according to five crucial steps which are the ones determining consumer's actions.

Those modules are:



Well therefore lets see how Julia’s example applies to the modules named above.

As it is mentioned at the beginning of this chapter, a commercial must have three key elements to persuade audience, which are an image, a text and sound. The example created before about the mountain shoes, has played with those three elements to accomplish the five strategic experiential modules “ *to create holistic experiences into a holistic Gestalt*” (Schmitt, 53). But, before analysing this, lets see the background and the meaning of a holistic Gestalt.

Gestalt is a German word which gives the meaning to a new philosophical perspective of man, and gather up two elements which are “Figure and background” in order to give a common representation for the word, which is the term “totality”, or what would be its exact definition: “ *the whole is grater than the sum if its parts*” (Solomon, 2013).

“Gestalt psychologists have demonstrated that man does not perceive things as isolated entities unrelated to each other, but organizing them in the perceptual process in significant totalities” (Burga, 1981: 86).

Once known what Gestalt refers to, lets focus on holism.

“Holism is a principle of gestalt therapy, a principle that states that all nature is a unified field; being man part of nature is always within a unified field, with itself and with its social and cultural conditions and manifestations forming a whole” (Burga, 1981:88).

Therefore, it is possible to extract from all this information the essence of the term holistic gestalt. *To create holistic experiences into a holistic Gestalt*” (Schmitt, 1999: 53), must be understood in this topic as the necessity to produce experiences starting from the basis of collecting certain information and giving it a unique meaning, without leaving the patterns that explains the Holistic Gestalt, which are understanding the conditions of us, humans, and organizing them as a whole, after being carried out a perceptual mechanism.

But how can we get all this information and make it make sense in this study?

Well then, highlighting what the physiologist Burga said on his study *“The objective of Gestalt therapy is to develop and empower the individual to act on the basis of all possible information, which captures not only the relevant factors of the external field, but also the relevant information, thereby achieving self-regulation, trying to reach it by giving count in the here and now”*(1981).

Once we understand this, we can relate the Holistic Gestalt term by which Schmitt refers on his study, which is the final goal of using SEMs, with the necessity that marketers look for when idealising the perfect ad for their audience.

Using different tools such as a good scenario, the right piece of music and a nice background in order to accomplish what they are expecting, which is that the public take all those tools and unconsciously build a message, which is their own interpretation of the announcement.

To do that, as it is mentioned above, experiential marketers have created the five experiences modules. Let’s come back to Julia’s example. vignettexxx

When Julia saw the ad, within 30 seconds that was what lasted, her mind went through a cognitive process without realizing that it was that process what led her to determine the action of wanting to buy the product.

She interpreted her reaction as a necessity, but what she didn't know, is all the effort that the marketers put behind that commercial to create that need in Julia's head.

The need originated on her head, is the whole of so many experiences that she didn't even perceived, which correspond to SEMs.

Analysis of vignette xxx

Julia's sensory receptors such as her eyes, ears, skin (bristles because of excitement), etc. perceive the ad's sensory stimuli (sights, sounds...), which all together activated on her a sensory experience, which resulted in a series of affective experiences that make her feel nostalgia and happiness, feelings that forth, make her create a creative cognitive experience (think) which was the want to repeat the adventure, that at the same time, make herself remember those physical experiences that lived the last summer, and therefore, seeing the actors of the commercial having a great time (induced by a song which transmitted her that they guys on the ad were having fun), made her relate the ad with social-identity experiences that result from her own livings.

This way is how marketers accomplish gather those five modules to produce a holistic gestalt response in Julia in just about 30 seconds of ad.

Those techniques appear as a desire to improve the traditional marketing methods, and therefore be more efficient. Now let's see a brief comparison between traditional marketing and experiential marketing.

Of all those sensory stimuli that are gathered up in this process, sound (music) plays an essential role in the process of sales. As it's explained on chapter II, music played in stores it is also presented as an essential tool for sell.

But this project is specially focused in music ad's influence on consumers' purchase experiences, because of a certain reason:

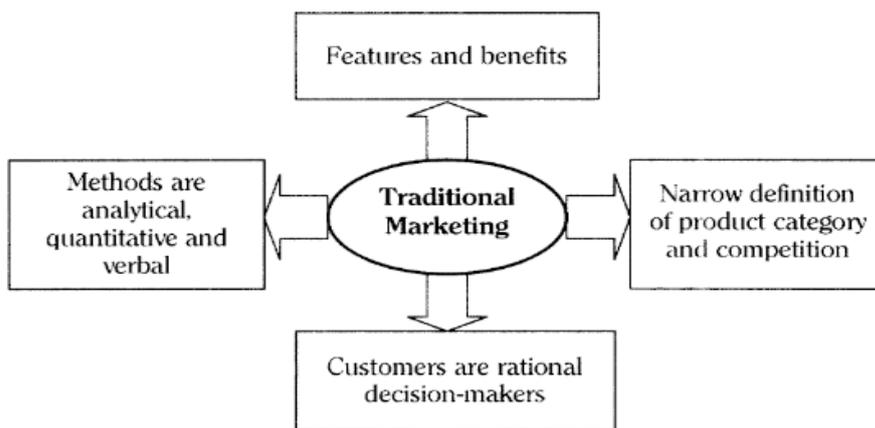
Chiefly, the reason why this project is not about the investigation of music store's capacity to persuade consumers in their purchase experiences is because, music in stores

is a determinant for the client to buy more or less when he is at the shop, taking into account the time that he passes inside the establishment.

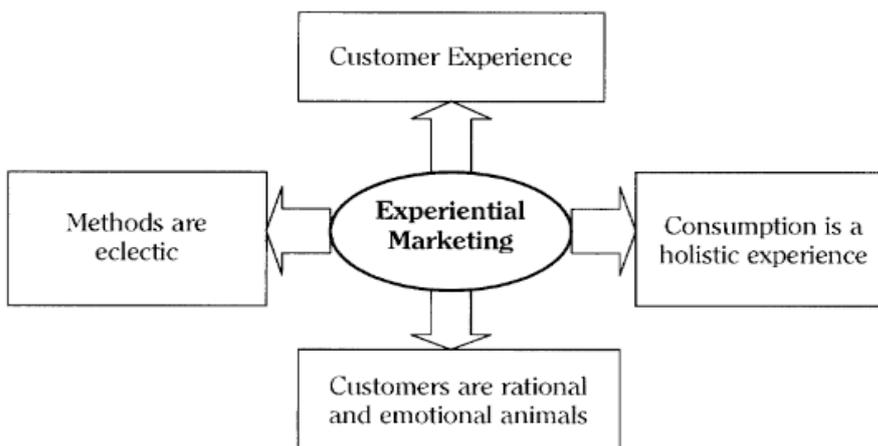
Those techniques appear as a desire to improve the traditional marketing methods, and therefore be more efficient.

Now lets see a brief comparison between traditional marketing and experiential marketing to conclude the last chapter.

TRADITIONAL MARKETING SCHEMA (Schmitt, 1999) (chart 2)



EXPERIENTIAL MARKETING SCHEMA (Schmitt, 1999) (chart 3)



TRADITIONAL		EXPERIENTIAL
Features and benefits, as marketers assume that customers make choices according to the highest overall utility of the product.	Based on	Consumer experiences, which are a result of sensory, emotional, cognitive and behavioural values.
Are analytical, quantitative and verbal. Is based on verbal ratings collected in surveys in order to predict choices based on certain predictors to appraise the correspondent value weights.	Methods	Methodology is eclectic, which means that there is not just one methodological ideology. They can vary from analytical and quantitative till intuitive and qualitative, including verbal, visual and ideographic .
Are rational decision-makers. Problem solving customers, who take reasoned actions to bring about need satisfaction. Are involved certain process such us need recognition, evaluation of alternatives, purchase and consumption.	Consumers	Are rational and emotional decision makers, as they engage at the same measure in rational and emotional choices, the consumption is “ <i>directed toward the pursuit of fantasies feelings, and fun</i> ”(Holbrook and Hirschman, 1982, 132)

Competition takes place between narrowly defined product categories	Differentiation	Consumption here it is not about competition among brands, it's about satisfying each consumer's need according to a holistic experience.
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ANALYSIS OF A REAL CASE

On this section, is going to be discussed a real case in order to show the emotional power of music in the mind of the consumer.

To do so, at first you are going to see two an example of the use of music in a famous brand ad, *Coca-cola*. This illustration is going to be supported by academic articles that have proved it through out many empirical researches.

In order to create a fidelity degree within consumers, brands do their best to induce the appropriated emotion on their brains, and they do so by playing with music, colours, sounds and other different mechanisms.

“Coca-Cola has a very consolidated image, which leads it to be in the "top of mind" of any consumer of cola and derivatives. That is why, Coca-Cola is one of the most expensive brands in the world” (Maqueda & Barquero, 2013: 23).

But, How has this brand done to get that far?

To get started, Coca-Cola owes it's triumph to publicity. Advertise a brand is about *“identifying products and their origin and differentiating them from the rest”* (Arens, Schaefer, & Weigold, 2015; 8-13). Therefore, as Coca-Cola brand has gone growing more and more, its sales campaigns has been rising aswell. But it should be noted that since Coca-Cola appeared, it went strong in the market since its [first commercial till the last one seen on TV](#), all of them including a Jingle,⁴ which made people remember the ads as those commercials who have cool and catchy songs.

Coca-Cola is not an easier product to be commercialised, since the product itself doesn't cover any necessity for humans. Marketers in Coca-Cola cannot play with simulations in their ads of situations, which led people think they need that product.

That is the main reason why the brand decided to create an own symbol and representative theme, which made people, remember about Coca-Cola as unique.

“Happiness” is the common motto⁵ of all the commercials the brand launches every year. It is not always the same, but in all the ads launched since 1886 (entry to the market), there is a message which portraits the feel of happiness in any way.

Lets see some examples of slogans developed by Coca-Cola that represent happiness.

⁴ Jingle: is a sung song or short song used for advertising purposes.

⁵ Motto: is a short sentence, a phrase or a word chosen as encapsulating the beliefs or ideals guiding an individual, family, or institution.

Years	Slogan
1905	Coca-Cola Revives and Sustains
1927	Pure as Sunlight
1949	Along the Highway to Anywhere
2001	Life Tastes Good
2009	Open Happiness

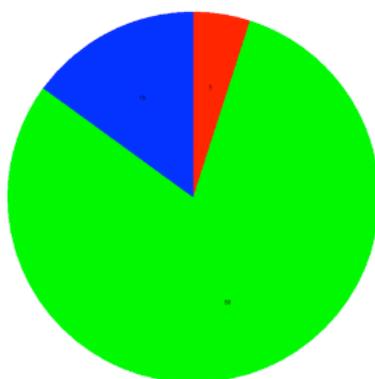
As it has been mentioned in chapter III, an audiovisual advert doesn't perform as it may if one of the three essential elements (image, text and sound) are missing.

So those elements must be presented but each of them in concordance with others in order to persuade customers more widely and obtain better results. Therefore, as since the beginning Coca-Cola decided to play with happiness slogans as its own patent, images and sound included at the audiovisual, should be related to happiness as well.

It has been collected information from an analysis about Coca-Cola market, in order to see the image and positioning of the firm nowadays.

For it, some graphics from the original project have been selected. That project consisted on a market study based on answers of a sample 200 persons in Spain with a 50% male-female ratio, of ages between 18 and 60 years old. (Maqueda & Barquero, 2013).

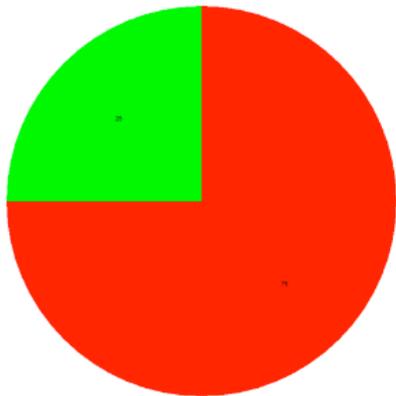
Chart 4.



What kind of advertising attracts you most?

- **Purchase promotions (15%)**
- **Giant panels (5%)**
- **TV (80%)**

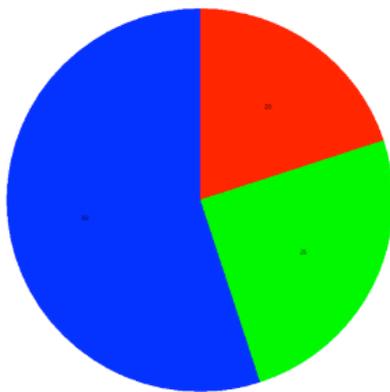
Chart 5.



How do you value the image of Coca-Cola?

- Weak (0%)
- Very strong (75%)
- Strong (25%)

Chart 6.



Do you think that Coca-Cola advertising generates a buying impulse?

- Yes (55%)
- No (20%)
- Maybe, not necessarily (25%)

Therefore, this study has contributed to the project information that relate that TV adverts have a major impact in viewers. A 80% of total sample remember Coca-Cola ads because of the impact that the audiovisual commercial had on them. The combination of music, images and text really makes a difference compared to other commercial media where one of those three elements mentioned are missed.

Moreover, a 75% of the sample recognized the impact that Coca-cola commercials have in TV, is the kind of advert that after its launchment, everyone is talking about “the new coca-cola song”. In fact, every year Coca-Cola colaborates with different musicians to create the Anthem for the FIFA World Cup. Why this firm do something like that?

Well what is better than unify three forces that working separately are already strong enough to make one unique force more powerful than nothing?

Sports, music and one of the most potentials brands in the world. Three forces that people love in one same audiovisual world commercial.

In 2010 everybody was singing [Waving flag](#), the Coca-Cola's song from the advertisement campaign for 2010 FIFA World Cup. Everytime people listened to that song, despite of represent the such a important event like the FIFA World Cup, they related it directly with Coca-Cola. This year the famous singer Jason Derulo, is giving voice to the new [Anthem](#) of FIFA World Cup 2018 jointly with Coca-Cola.

Then, it is going to be analyzed the most relevant points that get to assess the power of persuasion that music has in Coca Cola ads.

There is a correlation between the participation of a series of instruments and the claim to achieve brings forward determinate emotions on Coca-Cola's ads.

Looking to a real case about Coca-Cola's music persuasion in publicity, it has been possible to analyse the elements, which generate persuasion in consumers. The study stated that *"the instruments of the percussion family are the most used (76.6%) in the set of the ads analysed"* ... *"Percussion instruments are more related to happy feelings"*... *"Music is a basic element to bring the consumer closer to the product and vice versa"*. (Sánchez-Porras, 2013).

Coca-Cola looks for a kind of publicity that reaches the maximum amount possible of population, without worrying about sex, age or origin of consumers. Putting on harmony all the elements required, the brand pretends people to catch specific emotions such as Joy, wellbeing and excitement. Therefore, the brand looks for a universal message to capture everyone's' minds and it does through a musical language possible to be understood by all.

Coca-Cola has followed the evolution model on commercial communication, where appears so many strategic perspectives of marketing.

Marcos de Quinto, Coca-Cola's vice president worldwide, stated that someday, emotional marketing would beat rational marketing. He puts an example of how a rational advert will induce a need vs. how an emotional commercial will provoke a want in consumer's minds.

Emotional marketing in Coca-Cola works through advertising to make viewers think they really want a coke. To do so, it includes certain characteristics on their ads that unconsciously they recorded on their minds. Those characteristics are for example the use of vocal-instrumental music on commercials, doing it catchy to public in order to

create a mechanism of involuntary thinking of the product. Same way, the Brand launches subliminal messages to viewers on musical pieces, such as using the word Coca-Cola many times on the song to make customers remember about the Brand every time the catchy song comes to mind.

In other words and in a summarized and concise way, *“it is possible for viewers to notice the product and remember it through music. The music helps to make them remember the advertised product, record the message in them”*(Fraga, 2015).

HYPOTHESIS AND CONCLUSIONS

We just have seen a great example of the international impact that Coca-Cola has had on marketing since its inception. It has been shown the causes and effects that have led this brand to not only last over time and in the market, but also, to continue growing through its major commercial campaigns.

It has been verified that the advertising campaigns that Coca-Cola has launched have become globally recognized. But as it has been said, the main message Coca-Cola aims to reach its consumers, is a message where the concept of happiness can be seen between the lines, therefore we can assume that songs used on its spots, always attribute cheerful melodies. Let's go back to the example of the song used for the 2010 World Cup.

“Coca-Cola found in Waving Flag, auditory sticky resources, and saw the possibility of adding some others to finish rounding up the advertising. He added the, already for all chanted, "oh, oh, oh, oh, oh" that does not appear in the original version, he added a batucada with African spirit, he also changed the melody of some verses and sweetened a bit his lyrics to be politically more correct and more in line with the world championship "(Fernandez Toscano, 2010).

Let's analyze this. Cocacola chose an original song by Keinan Abdi Warsame (K'naan), that was characterized by an encouraging rhythm.

However, when Coca-Cola wanted to include it in its commercial, it added some details to make it closer to the public, such as the inclusion of onomatopoeic sounds (the repeated use of "oh oh", which makes the song more catchy), or the use of African nuances, since African music includes different percussion instruments such as xylophones, djembes and drums, which as we have mentioned in previous pages in the analysis of Coca-Cola, *"Percussion instruments are more related to happy feelings"* (Sánchez-Porras, 2013), and therefore, are an essential element in its ads. All Coca-Cola songs transmits a cheerful state of mind. In order to verify it, let's look at the chart 1, to see if the song elements fits with the characteristics needed for a song to transmit Cheerful feelings.

Emotional expression	Mode	Tempo	Tone	Rhythm	Harmony	Volume
Cheerful	Greater	Quick	Sharp	Fluid	Concordant	Medium

Therefore, is going to be analyzed the impact of Estrella Damm brand on consumer purchases, as it generated an accelerated increase in sales after launching a marketing campaign in 2009 that has lasted till now.

It is the Spanish beer brand **Estrella Damm** founded in 1876. In 2009, in order to be in the limelight, it launched a marketing campaign shot on the Mediterranean slope, that addressed a subject that we all like: welcome summer with a spot that represented the happiness of being at the best season of the year, surrounded by good weather, friendships and love, and what a better way than to do it including a catchy musical theme, which ended up being the summer song.

Estrella damm became "the beer with the highest percentage growth, achieving an increase in sales in value of 9.5% during June and July 2009 compared to the same period of the previous year, and of a 12, 8% annually, a figure that is notably higher than the 8.5% of the rest of the market "(MD, 2010).

The comercial had a total of 5.5 million views on YouTube, and the version of the song selected for the spot, [Summercat - Billie the Vision & The Dancers](#), has reached one million views.

Year after year, Estrella damm launches at the end of May a new commercial that sets trends for several months and includes a song that becomes the number one for a long time. When the ad is launched, *"the action receives a million downloads in the first 12 hours of the premiere every year since the second season."* (The publicist, 2016).

However, it was the short film made in summer of 2015, that caused the brand to have an impact worth two million euros from one year to the next, and an increase of 15% in sales. From that year on, Alejandro Amenábar, the short films' director, repeated the strategy of making shorts as a way to get the attention of the viewers. This short film, which lasts 12 minutes, includes a piece of music that is being reproduced little by little throughout the video, in order to reinforce those moments where it takes places an emotional impact on the viewer.

Next, three events will take place.

First, it will be analysed the emotional interpretation of the viewer, to know the impact that the spot has had on him, applying all the theory that has been studied throughout the work.

Secondly, it will be seen the impact of the spot in economic terms, which meant the launch of this short film by Estrella Damm, in comparison with the data from the previous year.

And to finish, there would be attached a series of conclusions about all the information gathered in this example, to overview two things:

1. The importance of our emotional responses.
2. The importance of knowing how to play with them

Estrella damm has gone through several processes until finding the most efficient strategy. In 2015, with the launch of the short film, it managed to make a significant shift in its commercial campaigns, making them much more productive.

During the realization of the short movie en 2015, a series of ideas were taken into account.

1. To focus on a concrete target, observe it and study it as a whole, as if all the possible consumers were sharing the same desire and goal (principle of holistic Gestalt, *chapter III*), which is happiness and love.
2. To achieve what it is mentioned at the first point, is necessary to play with the three elements (image, text and sound).
 - a. Image: show idyllic scenes to attract consumers' minds.
 - b. Text: incorporation of a key phrase at the end of each video that makes each person relate it to something of their own, or as it was in the case of the video performed in 2015, instead of a phrase there is a message to read between the lines. In this video called "Vale", the commercial intend to convince that you may never say No to a plan because of laziness for example, as it can maybe surprise you.
 - c. Sound: the announcement key point it is the song. As already commented above, marketers intensify the volume of the instruments in key necessary moments to strengthen a visually striking, nice, different moment .
3. To perform the second point, it is required to find the sentimental expressions that are intended to capture the emotions of the viewer. Is time for selection a suitable song that fits with the elements that determine certain sentimental and cheerful expressions. The commercial aims to convey two things: first a state of extreme happiness, joy and optimism. On the other, it aims to represent love, an element by which everyone feels complicity and desire to experience it. lets see the required song elements to be exactly what marketers are looking for to beef up the announcement.

Emotional expression	Mode	Tempo	Tone	Rhythm	Harmony	Volume
Sentimental	Minor	Slow	Medium	Fluid	Concordant	Low
Cheerful	Greater	Quick	Sharp	Fluid	Concordant	Medium

4. Find the perfect moment. The damm star ads have always been released at the end of May, just before the summer begins, to create the irrevocable desire in people of being living a life experience such us the one shown on the advert. The commerciarial can also relates those moments of customers'past which made the viewer feel similar emotions to those perceived in the advertisement.

- To understand this point, it is necessary to proceed to the viewers' psychological "manipulation" , playing with the level of indexicality and nostalgia (chapter II) that the consumer may come to feel when viewing the commercial. A song with a high degree of indexicality allows the viewer to perceive strong emotions that can come from a past thought, that is, the feeling of happiness that a spectator can feel when he re-listens to the song of the spot, if that announcement had made him remember certain moments of his life which unconsciously, his mind related them to the announcement and made him feel in a certain way, there, the power of nostalgia is being worked to achieve a complete capture of the client.

2

Then, in this second part it will be analysed the impact generated by the 2015 announcement of Estrella Damm and it would be compared to the impact that took place with the commercial of 2014. All this will be evaluated in relation to the economic terms to see how the brand changed from one year to the next.



In 2015, the highest sales record since 2006 took place. In addition, the same year, beer production increased by 4% in 2015.



Global beer sales increased by 3.1% in 2015, also proving to be the largest increase since 2006, before the start of the crisis.



In 2015, in addition, exports grew by 28.6% compared to the previous year, exporting 2.3 million hectoliters.

Chart 7. (Carceller, 2015)

Economy and Shareholders	2014	2015
Net profit (millions)	78,5	92,3
Total assets (thousands)	1.214,956	1.209.159
Equity (thousands)	486.732	673.023
Passive non current and current (thousands)	726.686	534.943
Deferred income	1.538	1.193
Benefit per share (euros)	0,29	0,38

When there are emotions interfering in peoples' consciousness, there is no way to perform things under a rational cognitive thinking. Externalities are conditioning all the decisions people make, whether they are impulses or premeditated behaviours, since they do not own their own reasonings. Instead, "*who is in control?*" (Hood, 2014).

There are so many studies trying to explain reasons why people behave as they do.

Anyway, get to the reasoning of this is just going to conditionate the way in which those who can use this control in their favor, do so to reach a goal.

It has been studied how people react to different externalities, how people behave in some current daily situations, what are the processes that our mind pass through when an election must be performed, and which elements are used to make people behave as they do.

Human race has made the possible to manage situations in the most proper manner looking for its own benefit.

Marketing must do everything that is under its power to run a business the best it can, and taking people's cognition under they control is the higher performance that can be done.

Examples of big firms like Coca-Cola and Estrella Damm have demonstrated that customer loyalty and recognition is the key to succeed as a firm.

After the launch of the short film of 2015, Estrella damm has managed to shoot its sales, noticing an improvement never before seen in Spain of its economy (look chart 7).

Therefore, it has been demonstrated that, once again, the keys to success, such as generating money, contributing to the economy, improving the performance of one's own company, and other aspirations that are still being investigated today in order to

improve and grow, are not things as complex as people think there are, it is an easier formula. *“We should recognize existence of emotions and their influence on the dispute resolution process (positive or negative) and deal with them constructively”*(Kelly & Kaminskienė, 2016)

Just think about this before looking for making money; let's go deeper, there, where emotions are hiding.

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