

**UNIVERSITY OF SÃO PAULO
UNIVERSIDADE DE SÃO PAULO
SCHOOL OF ECONOMICS, BUSINESS AND ACCOUNTING
FACULDADE DE ECONOMIA, ADMINISTRAÇÃO E CONTABILIDADE
BUSINESS ADMINISTRATION DEPARTMENT
DEPARTAMENTO DE ADMINISTRAÇÃO
GRADUATION IN BUSINESS ADMINISTRATION PROGRAM
PROGRAMA DE PÓS-GRADUAÇÃO EM ADMINISTRAÇÃO**

**MUSIC IN SERVICES MARKETING: AN INVESTIGATION ABOUT THE ROLES
MUSIC PLAYS IN SERVICE ENVIRONMENTS**

**A MÚSICA NO MARKETING DE SERVIÇOS: UMA INVESTIGAÇÃO SOBRE OS
PAPÉIS DA MÚSICA EM AMBIENTES DE SERVIÇOS**

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SÃO PAULO

2018

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**MUSIC IN SERVICES MARKETING: AN INVESTIGATION ABOUT THE ROLES
MUSIC PLAYS IN SERVICE ENVIRONMENTS**

Thesis presented for the School of Economics,
Business and Accounting of University of São
Paulo, as a requirement for the Master of
Sciences (M.Sc) degree.

Advisor: Prof. Ana Akemi Ikeda, Ph.D

Corrected Version (original version available in the School of Economics, Business and
Accounting)

Versão Corrigida (versão original disponível na Faculdade de Economia, Administração e
Contabilidade)

SÃO PAULO

2018

FICHA CATALOGRÁFICA

Elaborada por Martha Ribeiro Neves de Vasconcellos – CRB-8/5994

Seção de Processamento Técnico do SBD/FEA/USP

Furtado, Wilderson Moisés

Music in services marketing: an investigation about the roles music plays in service environments / Wilderson Moisés Furtado. – São Paulo, 2018.

162 p.

Dissertação (Mestrado) -- Universidade de São Paulo, 2018.

Orientador: Ana Akemi Ikeda

1. Música 2. Marketing de serviço 3. Análise de conteúdo I. Universidade de São Paulo. Faculdade de Economia, Administração e Contabilidade. II. Título.

CDD – 780.0658

I dedicate this to my beloved parents,

Anizio and Izabel.

ACKNOWLEDGEMENTS

I would first like to thank God. As I have always been curious of life, I have got God as my driver and answer to many questions. And this thesis is a result of one of these questions.

Secondly, I would like to thank my parents. Listeners, partners, supportive, psychologists, Anizio and Izabel, who have always been there for me. My mother, for attending all my “classes” regarding the theme of this study. My father for understanding and improving my ideas. For all conversations, discussions, and motivation speeches.

I would also like to thank my professor, advisor, and friend, Prof. Ana Ikeda, ph.D, for believing me. For our first conversation as advisor and advisee. For the classes of qualitative researches, for the chances of lecturing to her undergraduation groups. Because she allowed for this thesis to be my own work but guided me in the right path whenever I needed. For her guidance about researching and also living. For giving me the chance of writing about music.

I would also like to acknowledge my other professors: Prof. Gilberto Perez, ph.D, Prof. Guilherme Shiraishi, ph.D, for introducing the research routine to me during my undergraduation. My gratitude is also to Prof. Andres Veloso, ph.D, Prof. Kavita Hamza, ph.D, Prof. Edson Crescitelli, ph.D, and Prof. Marcos Campomar, ph.D, for contributing to my development. Also, Prof. Geraldo Toledo, ph.D, and Prof. Bernadete Marinho, ph.D.

I would also like to thank the colleagues and friends that this thesis has given to me: Rodolfo Rocha, João do Carmo, Gabriela Gual, Caroline Graebin, Tatiana Barros, and Alexandre Salvador. For the formal and informal meetings and conversations. They were there, helping me and motivating me whenever needed.

I would also like to acknowledge the participants of this thesis, especially Luciano Trinquinato, who has passed away some days before the deadline of the publication entry of this work. If they did not collaborate, this study would never have happened. For their attention, participation, and support. For Luciano’s generosity and solicitude.

Also, I would like to thank CNPq for the financial support during the study.

**“Music is the art of manifesting the many affections of our soul,
throughout the sound”**

(Paschoal Bona)

RESUMO

Furtado, W.M. (2018). *Música no Marketing de Serviços: uma investigação sobre os papéis da música em ambientes de serviços* (Dissertação de Mestrado). Faculdade de Economia, Administração e Contabilidade, Universidade de São Paulo, São Paulo

Como pode ser notado um significativo valor financeiro relacionado à distribuição de música ambiente além do surgimento de empresas oferecendo musicalização ambiental, esta dissertação objetivou investigar os papéis da música em ambientes de serviços. Assim, foram apresentadas a evolução e as aplicações da música nas pesquisas de marketing e de marketing de serviços a fim de contextualizar o estado da arte da literatura, de maneira que as funcionalidades da música pudessem ser posteriormente categorizadas em papéis. Além disso, o estudo discute as funcionalidades da música praticadas no mercado e as compara com as apontadas pela teoria. Vale notar que, para esta dissertação, os ambientes de serviços foram operacionalizados como sendo restaurantes e lojas de roupas, haja vista que os participantes deste estudo trouxeram casos e exemplos relacionados a esses contextos. Também se faz necessário mencionar que esta dissertação trata-se de um estudo qualitativo sob o design da abordagem analítica de análise de conteúdo. Por meio dessas abordagens, foi realizada uma revisão sistemática a fim de selecionar autores e estudos relevantes para a dissertação, e, conseqüentemente, justificar o objetivo analítico de operacionalizar as funcionalidades da música nos ambientes de serviços. A fase de campo da análise de conteúdo desta dissertação foi caracterizada por meio das entrevistas em profundidade realizadas com especialistas de marketing que vinham lidando com a musicalização de ambientes de serviços, e por meio das observações operacionais conduzidas com algumas provedoras de ambientação musical bem como com alguns de seus espaços clientes. Logo, três papéis puderam ser identificados na categorização das funcionalidades musicais apontadas pelas pesquisas de campo: o papel de ser uma commodity, o papel de ser um som, e o papel inspirador. Portanto, a influência da música nos funcionários de um ambiente de serviço e a influência dos funcionários no processo de musicalização é apontada como uma implicação teórica. No âmbito das implicações práticas, é sugerido de os provedores e clientes de musicalização ambiental focarem em reações de consumidores além do tempo de permanência nos ambientes de serviços.

Palavras-chave: Música, Marketing de Serviços, Análise de Conteúdo, Música Ambiente

ABSTRACT

Furtado, W.M. (2018). *Music in Services Marketing: na investigação about the roles music plays in service environments* (Dissertação de Mestrado). Faculdade de Economia, Administração e Contabilidade, Universidade de São Paulo, São Paulo

As a significant distribution of ambient music and the emergence of companies offering the environmental-musicalization service could be noted, this thesis aimed at investigating the roles of music in service environments. Herein, it was presented the evolution and application of music in marketing and services marketing researches in order to contextualize the state of art of the literature, such that the functionalities of music could afterwards be identified and categorized into roles. Moreover, the study discussed the market practices related to the utilization of music in service places and had these practices compared to the literature. It is important to mention that in this thesis, the service environments were found to be the restaurants and clothing stores, once the participants of the study brought cases and examples related to these contexts. Also, it is relevant to say that the thesis was conducted from the qualitative methodological approach and its design was based on the content analysis analytical approach. By this, a systematic review of the literature was conducted in the way the selection of music-in-marketing scholars followed some criteria and the thesis' analytical goal of operationalizing the functionalities of music in service places could be justified. The field phase of the thesis' content analysis was characterized by the in-depth interviews with marketing specialists that had been being dealing with the environmental music in service places and the operational observations in some musicalization providers and clients. Hence, three main roles could be identified to categorize the functionalities of music brought by the interviews and observations: the role of being a commodity, the role of being a sound, and the role of being inspirational. As a theoretical implication, it can be highlighted the influence of music on the service environment' employees and vice-versa. As a practical implication, it was suggested to the musicalization providers and clients to target the consumer outcomes other than the stay duration.

Keywords: Music, Services Marketing, Content Analysis, Ambient Music

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1 INTRODUCTION

This chapter refers to the introduction to the research question, the definition of the research problem, the introduction of the objectives of the research, and the logical structure of the thesis. Then, the first section (introduction to the research question) follows below.

1.1 Introduction to the Research Question

It is said music was born along with people considering it accompanies humanity over the years (Andrade, 1969). To some music history researches (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991), the first relevant registers of music was only identified with the Greek people despite the fact it is believed that even before these historical marks music had already been present by virtue of songs people used to sing. The fact is that music had been found to be reserved only to spiritual occasions until being more popularly composed and sung in the sixth century before Christ.

It is notable that, according to these history scholars, music went through a very long and troubled path until gaining the versions and functions that can be found nowadays. That is, from having its social function considered profane to the electronic files that children, teenagers, adults and elders may be currently addicted to, as well as to the background versions that are normally identified in product advertising and service environments, music was strongly influenced by external factors (culture, politics, etc.) in a way one of its current functions is somehow to influence people's behavior (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991).

In other words, from the sixties on music has attracted scholars and researches to its influencing function in many fields of knowledge just as marketing, which means that for businesses music might have already been used. Many studies (Gorn, 1982, Kellaris & Cox, 1989, Yalch, 1991; Yalch & Spangenberg, 1990) have been pointing out situations in which music could be considered sometimes crucial, sometimes a possible strategy to explain consumers' responses to products in advertisings and retail, to purchase intentions, to brands, and its effectiveness as a mnemonic tool, by means of quantitative (i.e. surveys, experiments, etc.) and qualitative approaches (documents, interviews, etc.).

In the context of service environments, for example, studies have been considering music as an element of experiential marketing, embracing either the relation or the influence the music characteristics (tone, volume, valence, etc.) have on customers' purchase behavior while in retail and specialized stores, on customers' responses, on time perception, and on other behavior outcomes such as arousal and pleasure (Areni & Kim, 1993; Kellaris & Kent, 1992; Mattila & Wirtz, 2001).

These comprehensions made, for example, the British retail stores Mark & Spencer carefully select the ambient music of their stores rather than randomly and carelessly having it played (BBC, 2016). Besides that, intending to enhance its brand, the subway company of São Paulo, Metrô de SP, decided to have a song played while alerting passengers about the train stations as a means of relaxing the passengers (Folha, 2018). It shows that companies have been increasingly having music as a tool for their marketing goals.

To illustrate it, according to the Central Office of Music Distribution in Brazil (ECAD), more than R\$ 771, 1 millions had already been registered in 2016 (for the previous year), in which 85% were license acquisitions to ambient music. In 2017, about R\$ 1.14 billion was collected in the music market. If the percentage keeps the same for the 2017 report, it will be about R\$ 969 million concerning ambient music. As a consequence of this demand, new businesses have been born in order to intermediate the relation between the service companies and the music rights, as the case of the companies InStore and Zanna once both of them offer licensed music and consultancy for the need of having music played in business environments.

Hence, it becomes clear that music can be considered a strategic tool for enhancing customers' experiences as well as it calls attention to the need of researches in this area. Thus, based on the fact that the systematic review done in this thesis showed the service environments as a relevant section for the studies of music in marketing and that the majority of studies had been embracing experiments around the functionalities of music in these environments, this thesis aimed at exploring this theme under the qualitative perspective such that the musicalization providers and clients could benefit from a further analysis about the roles of music in service places.

In other words, being conducted through the content analysis method with the qualitative content analysis, whereas while the systematic review presented the state of the art of literature and reduced the biases for the framework that would base the thesis' field phase, the interviews and observations allowed for the analyses to identify three roles of music in service environments: the role of being a commodity, the role of being a sound, and the role

of being an inspiration that are better comprehended in the chapter 4 of this thesis. Therefore, the following subsections bring the research problem, the objectives of the thesis, and the thesis' structure; and the following sections present the other chapters in agreement with this current one.

1.2 Definition of the Research Problem

Based on the above contextualization, the research problem is found to be **what are the roles music plays in service environments?**

1.3 Objectives of the Research

According to the research problem, the research objective was found to be investigating the roles music plays in service environments in the way the steps were: introducing the evolution of music in marketing researches; categorizing the roles of music in service environments such as restaurants and stores; identifying the current practices of music in these environments; and comparing practices with the literature review.

1.4 The Logical Structure of the Thesis

This thesis is structured throughout five different chapters. The first chapter is this current introduction, the second is the literature review, the third brings the thesis' methodological aspects, the fourth is about the results and discussions, and the fifth concerns the thesis' final considerations.

This chapter 1, research question, refers to the introduction to the research question, the definition of the research problem, the introduction of the objectives of the research, and the logical structure of the thesis.

The chapter 2, literature review, is divided into two sections: the services marketing and the music in marketing. The services marketing section discusses the experiential marketing as a complement of the services marketing. Also, it brings the relevance of the servuction and servicescape models. Then, the other section discusses the usage of music in marketing, services marketing, and some applications, as the case of the music in service

environments. This chapter presents the framework that guided the thesis' methodological procedures.

The chapter 3, the thesis' methodological aspects, details all the methodological and procedural steps to categorize the roles of music in service environments. That is, it is brought the methodological orientations which introduce the content analysis as the analytical interpretation approach of the thesis and the qualitative content analysis as the thesis' method. Hence, it is also brought the sections about the phases of the thesis' content analysis (qualitative): the design phase, the field phase, the preparation phase, the organizing phase, and the reporting phase.

The chapter 4, the results and discussions, brings the categories resulted from the methodological procedures (the thesis' content analysis). Better to say, the chapter is divided into the operational contextualization, the description of the categories (going further the categories), and the discussions that cross the identified categories to the literature review. This chapter already answers the research question through the steps of the research question.

The chapter 5, the final considerations, refers to the presentation of the theoretical applications, the practical applications, and the conclusions of the thesis' content analysis. By this chapter, the steps of the research problem are crossed to the sections of this thesis (section 3, conclusions). Finally, the chapter 5 is followed by the references that supported this thesis and the appendices of the study.

2 LITERATURE REVIEW

In this chapter of the thesis, a literature review embracing studies about services marketing (services marketing and the role of the experiences; the servuction and the servicescapes) and studies relating music to marketing is presented (historical evolution of marketing; music in marketing researches; applications of music in marketing; music in service environments). In other words, the first section aims at presenting the view of services marketing as the offering of service experiences. Herein, the discussions about the role of the experiences and the traditional models such as the servuction and servicescape contextualize the relevance of the ambient elements of a service place in the services marketing. Then, the second section goes further the comprehension of the usage of music as a marketing tool.

2.1 Services Marketing

This section of the literature review brings some discussions about the services marketing comprehension (Hoffman & Bateson, 1997; Lovelock & Wright, 2009). Studies punctuating the understanding of services marketing as the offering of service experiences are brought (Biswas, 2014; Ebrahim, Goneim, Irani, & Fan, 2016; Holbrook, 2000; Holbrook & Hirschman, 1982; Lemom & Verhoef, 2016; Richins, 1997; Vukadin, Lemoine, & Badot, 2016). Besides that, scholars (Akaka & Vargo, 2016; Davis & Baron, 1999; Hooper, 2016; Kotler, 1973; Krishna & Schwarz, 2013; Lin, 2010; 2016; Stocchi, Hart, & Haji, 2016) that present the servuction model as a significant factor for the service experience are also brought in this section such that the relevance of the ambient elements of a service place could be better explained.

2.1.1 Services Marketing and the Role of the Experiences

It is known that services marketing focuses on the understanding of services (Hoffman & Bateson, 1997; Lovelock & Wright, 2009). Also, it is said that the services-marketing comprehension can be associated with the offerings of consumer experiences rather than goods and their benefits (Biswas, 2014; Holbrook, 2000; Holbrook & Hirschman, 1982; Lemom & Verhoef, 2016; Vukadin et al., 2016). Based on this, this subsection presents a

discussion regarding the classical understanding of services marketing and the role of the consumer experiences in services.

Herein, Hoffman and Bateson (1997) as well as Lovelock and Wright (2009) represent the basic, traditional, and useful comprehension about services marketing; Holbrook and Hirschman (1982) are brought to contextualize the experiential consumption as a complement for the understanding of services marketing. Then, whereas Richins (1997) discusses the consumption-related emotions that may be evoked in a service experience, Biswas (2014) presents the role of the sensory products in stimulating consumption experiences.

Moreover, Lemon and Verhoef (2016) bring findings concerning the customer experience that can be associated with services marketing; Vukadin et al. (2016) discuss the significance of the brand experience; Ebrahim et al. (2016) present the brand experience with its relation to brand knowledge and preference. These contributions to services marketing can be seen in the following table:

Table 1: Authors grouped to facilitate the understanding of Services Marketing

Authors	Contributions
Hoffman and Bateson (1997)	Highlight the services' characteristics: intangibility, inseparability, heterogeneity, and perishability.
Lovelock and Wright (2009)	Point out services as all acts and performances that surround the goods.
Holbrook and Hirschman (1982)	Bring the experiential consumption as an improvement of traditional models.
Richins (1997)	Identifies the consumption-related emotions.
Biswas (2014)	Explains the role of the sensory products.
Lemom and Verhoef (2016)	Present the customer experience as a multidimensional construct that communicates to the traditional marketing concepts.
Vukadin et al. (2016)	Bring the importance of the customer-brand integration in service experiences.
Holbrook (2000)	Comprehends the brands as relevant assets for the consumer experience.
Ebrahim et al. (2016)	Investigate the customer brand experience, brand knowledge, and brand preference.

Source: Developed by the author of this thesis.

As Hoffman and Bateson (1997) state, it is very difficult to differentiate services from goods, since it is known that services are everywhere and permeate all aspects of peoples' lives. In other words, as Lovelock and Wright (2009) complement, services can be seen as all acts and performances that surround a good (the intangible part of a good), benefiting both

consumers and providers. Besides that, these acts and performances can be also presented as the good itself (Hoffman & Bateson, 1997; Holbrook, 1982). This basic comprehension of services gives chances to a further understanding of features that differentiate services from goods.

Being tangible or intangible is not the only characteristic that can be used to highlight the services' differentials (Hoffman & Bateson, 1997). Also, according to Hoffman and Bateson (1997), inseparability, heterogeneity, and perishability are also said to be the other features. To be more precise, inseparability refers to the fact that services need both the provider and the consumer to take part in its performance process; heterogeneity allows for services to be improved from one service transaction to the next one; and perishability gives the services the special characteristic of not being reserved or inventoried (Hoffman & Bateson, 1997).

Furthermore, recent researches have been showing that, besides the natural-experiential products (when the good comes to be the intangible experiences) (Holbrook, 2000; Holbrook & Hirschman, 1982), the physical goods are also being offered with experiences rather than pure performances and benefits (Biswas, 2014; Ebrahim et al., 2016; Lemom & Verhoef, 2016; Vukadin et al., 2016). That is to say, either the regular products (Holbrook & Hirschman; 1982) or the sensory and more experiential ones, such as food and beverage (Biswas, 2014), have been being part of a significant experiential offer to consumers, in a certain way the consumers' emotions are impacted.

In this vein, Holbrook and Hirschman (1982) bring the experiential consumption as an improvement for the traditional model of information processing for purchasing decisions. According to the authors (1982), consumers do not rely only on rationally processing information about the product but also on the role of esthetic products, multisensory aspects of the product enjoyment, and the syntactic dimension of communication. To the scholars (1982), the consumer behavior is a result of multifaceted interaction between the consumer and the environment he is in, in a certain way that the time budgeting in the pursuit of pleasure, product-related fantasies and imagery, consumption-related enjoyment and fun, and the feelings arising from consumptions are taken into consideration.

Regarding these feelings, Richins (1997) explored and validated the consumption-related emotions. Arguing that the emotions described in previous studies were not focused on consumption experiences, she went through six steps to identify and validate the consumption-related emotions. First, the scholar (1997) identified these emotions through a qualitative step, and reduced the list of emotions employing statistical analyses. Then, the

respondents described this reduced list and again the description list was diminished (Richins, 1997). Finally, the scholar (Richins, 1997) compared the emotion list with the previous studies and examined the validity her proposed list.

According to Richins (1997), the emotions related to consumption experiences came to be anger, discontent, worry, sadness, fear, shame, envy, loneliness, romantic love, love, peacefulness, contentment, optimism, joy, excitement, surprise, guilty, pride, eagerness, and relief. The feelings used to describe the emotion list were found to be the upbeat (e.g., nervous, tense, and others), negative (e.g., frustration, depression, and others), and the warm feelings (e.g., loving, sentimental, and others) (Richins, 1997). That is to say, these emotions could be impacted by offering an experiential consumption somehow focused on the consumers' senses and impressions.

To Biswas (2014), the sensory goods (in this case, beverages, food, and perfume) can be posited as an example of the esthetic and multisensory aspects of the product, which emphasizes the consumption experience. That is, the author (2014) conducted three different experiments to show how the preference of consumers varied according to the similarity of the sensory cues of the products. According to Biswas (2014), when the sensory cues of the sampled products (beverage, for example) were similar, consumers preferred the first product, whereas the sensory cues were different, consumers opted for the last product presented to them.

For the situation of either sensory goods or the non-sensory ones, Lemom and Verhoef (2016) bring the customer experience, which can also accentuate the multisensory aspects of the product enjoyment. Pointing out that the customer experience as an important factor of the consumption experience, the authors (2016) say that this multidimensional construct communicates with some traditional marketing concepts such as customer satisfaction, service quality, customer relationship management, customer engagement and customer centricity, the authors (2016) explain that the customer journey goes through the pre-purchase, purchase and post-purchase phases and that its touchpoints can be brand-owned, partner-owned, customer-owned, and social/external/independent.

As Vukadin et al. (2016) complement, the customer shopping experience can be comprehended as a combination of the cognition, affection, emotional, social, and physical responses of customers to a retail environment. To the authors (2016), when customers are experiencing a service, an interaction between the person, the object, and the situation is reached (POS paradigm). Hence, the scholars (2016) present the artification as a manner of integrating customers and retail places in order to maximize the value of the transaction, for

example. Better to say, by having artistic elements into the hopping experience, the customers would have the chance of interacting to these elements, co-creating the perceived value for both the store and its offering (Vukadin et al., 2016).

Another considerable point that represents the experiential characteristic of services is the relevance of the brand. To Holbrook (2000), brands appear to be a significant experiential asset once it represents the whole product (e.g., the good, performances, benefits, and brand positioning). The essence of a brand is punctuated as the sensory, affective and cognitive elements that promote the need for new experiences related to the brand, pointing out the necessity for companies to focus on experiences rather than only offering a product (good or services) (Holbrook, 2000).

In this context, Ebrahim et al. (2016) studied the impact of the customer brand experience and brand knowledge on the brand preference and repurchase intentions. According to the scholars, the brand stimuli such as the brand personality affects the meanings the customers have on the brand (brand knowledge), also affects the manner the customers experience the brand, such that the brand preferences and repurchase intentions could be impacted.

Thus, it can be understood that besides being characterized by the intangibility, inseparability, heterogeneity, and perishability (Hoffman & Bateson, 1997), the services marketing also embraces the offering of experiences (Holbrook & Hirschman, 1982). Better to say, these experiences, that can either surround a good or be the product itself, permeate the understanding of the customer experience and brand experience with its relation to brand knowledge and brand preference, for example (Biswas, 2014; Ebrahim et al., 2016; Lemom & Verhoef, 2016; Vukadin et al., 2016).

In other words, the services marketing is about the offering of acts, performances, and experiences (e.g., good experiences; customer experience; and the brand experience) that can be attached to a good or being the essential product in a service transaction (Biswas, 2014; Ebrahim et al., 2016; Hoffman & Bateson, 1997; Lemom & Verhoef, 2016; Lovelock & Wright, 2009; Vukadin et al., 2016). Herein, it becomes known that the service experiences have been being issue of theoretical and practical investigations. Hence, a discussion about the relevance of the physical place in the service experiences is brought in the following subsection, where the understanding of servuction and servicescapes is presented.

2.1.2 *The Servuction and the Importance of Servicescapes*

According to Kotler (1973), consumers respond not only to goods, but to the total product, which includes the product image, advertising, packaging, services, warranties, and other features, highlighting the importance of the place where the product is offered and consumed. Davis and Baron (1999) complement that in the case of the service experiences of customers, the process, content, and structural elements of the service place are influential and determinant for the servuction model. This model represents the influence of all the interactions that happen inside the service place, which means that the model recognizes the inseparability of production and consumption in services.

Punctuating the importance of the place where the product is found and bought, Kotler (1973) explains that this place's atmosphere, that can be seen, heard, smelled, felt, but not tasted by consumers, would significantly interfere with the consumers' buying experience and the purchase decision. Hence, this comprehension can be improved through the studies of: Stocchi et al. (2016) regarding the touchpoints of a place; Krishna and Schwarz (2013) concerning the presence of the consumers' bodily feelings in the service place; Hooper (2013) and Lin (2010, 2016), about the importance of the physical evidences in the service experience (servicescape); Akaka and Vargo (2016), regarding the service ecosystem:

Table 2: Authors grouped to facilitate the understanding of servuction and servicescape

Authors	Contributions
Kotler (1973)	Presents the understanding of the place atmosphere.
Davis and Baron (1999)	Show that the process, content, and structural elements of the service place are influential in the customer experience.
Sotcchi et al. (2016)	Investigate the place's touchpoints in the context of the Town Center Customer Experience (TCCE).
Krishna and Schwarz (2013)	Discuss the relevance of the customers' bodily feelings in the service experience.
Hooper (2013)	Investigates whether the physical evidences (servicescape) are a predecessor of the service quality.
Lin (2010)	Presents the relation between the Gestalt servicescape and customer outcomes.
Lin (2016)	Investigates the relation between the visual servicescape aesthetics comprehension and appreciation (VSACA) and customer outcomes.
Akaka and Vargo (2016)	Discuss the significance of including the social and economic exchanges in the traditional concepts of services.

Source: Developed by the author of this thesis.

In the vein of the place's touchpoints, Stocchi et al. (2016) conducted two studies in order to identify the most important touchpoints that might act as motivation drivers to the customer visit the Town Center Customer Experience (TCCE). Firstly, the study brought the stores, products, access to the TCCE, layout of place, parking, and information as the functional touchpoints. Also, it brought the savings and bargains, refreshments and entertainment, atmosphere of the place, presence of markets, special events, and chances for social interactions as the experiential touchpoints. Then, Stocchi et al. (2016) showed the stores, products, and access as the most significant functional touchpoints, and savings and bargains, refreshments and entertainment as the most relevant experiential ones.

Regarding the role of other customers in the environment, Krishna and Schwarz (2013) theoretically explored the presence of the consumers' bodily feelings, their sensitive perception, imagery, and simulation, and the processing metaphors, as informational elements in the consumers' decision-making process. Herein, the authors (2013) had the sensory marketing as being the engagement of the consumers' senses in order to affect the consumers' perceptions. In other words, this grounded cognition based on the information around the customers would be the response of the experiential situations the customers might be in (Krishna & Schwarz, 2013).

Concerning the physical evidences of the service place, Hooper (2013) aimed at verifying if the servicescape was a construct attached to the service quality, or a predecessor. Hence, it was presented a theoretical model representing the consumers' chain understanding about service and retail stores: servicescape is a construct that affects the employee's service quality, which impacts the overall service quality, and, as a consequence, the behavioral intentions. Furthermore, Lin (2010) analyzed the influence of Gestalt servicescapes on the Arousal-Seeking Tendency (AST) of customers.

Explaining that Gestalt servicescapes are the ones where some ambient elements (in the case, music and color) fit the purpose of the place, Lin (2010) presented the AST as a moderator of the relation between the servicescape and the individual pleasure. That is, by having the AST increasing, the arousal and pleasure of customers came to increase as well (Lin, 2010). A tranquil room and a dynamic bar resulted in higher AST and, consequently, pleasure, as expected. The opposite happened with dynamic room and tranquil bar, for instance.

Lin (2016) also verified the impact of the visual servicescape aesthetics comprehension and appreciation (VSACA) on customer outcomes, as the cases of the perceived perceptual experience quality (PPEQ) (see Chen & Chen, 2010), pleasure, arousal,

and willingness to pay more. According to Lin (2016), the VSACA had a direct impact on these outcomes, in a certain way that the pleasure interfered with the customer's overall satisfaction with the environment. That is, the servicescape could interfere with the service experience of customers either as a motivation driver or as influential to the customers' impression on service quality.

Nonetheless, Akaka and Vargo (2016) recognize the limitations of the servuction and servicescape models. The authors (2016) propose an extension of the theoretical comprehension about services, presenting a service-ecosystem approach. To the authors, this approach focuses on broadening the consideration of what could be considered part of service settings, which means that, all exchanges were presented as service experiences and all market contexts as service contexts. In other words, Akaka and Argo (2016) suggest future researches to reconsider the traditional service frameworks and concepts and go further a more generalist understanding that embraces the social and economic exchanges.

Therefore, it can be said that many factors influence the customer experience, according to the servuction model understanding (Davis & Baron, 1999; Kotler, 1973). The impact of the place touchpoints and the customers on the customer experience are considered (Krishna & Schwarz, 2013; Stocchi et al., 2016). Also, the influence of the physical evidences of the place, as the case of the ambient elements (e.g., temperature, color, music, and others) can be posited as relevant for the improvement of the customer experience (Hooper, 2016; Lin, 2010; 2016; Akaka & Vargo, 2016).

By this, this thesis focuses on the understanding of the music element as a marketing tool for service environments. That is, the following section brings discussions about the usage of music in marketing and services marketing.

2.2 Music in Marketing

As mentioned earlier, this section is about the usage of music in marketing and services marketing. Then, it is presented the historical evolution of music in order to have the presence of music in marketing researches also discussed. Sequentially, a subsection brings discussions about the applications of music in marketing (music in advertisings and new perspectives of music in marketing), and another subsection is directed to the discussions about the usage of music in service environments. It is important to mention that this last

subsection (music in service environments) also brings the framework that guided the thesis' analytical goal, field material, and analytical coding guideline.

2.2.1 The Historical Evolution of Music

Being present in all contexts and situations, music was not always considered to be music the same way people currently understand it, since there would be many historical events and movements that would contribute to the vision people currently share about music and its characteristics (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991). By that, Andrade (1969) and Grout (1980) go through the ancient times in order to bring how music used to be conceptualized back then, and consequently show the importance of the historical registers to current times. Moreover, both Carpeaux (1967) and Morgan (1991) contextualize music by means of art movements such as the Renaissance, Baroque, Serialism, Interdependency as well as of the political ones (Industrial Revolution, French Revolution, the World Wars, etc.), to finally get to the concept music has nowadays.

It is known that music is as ancient as people in the earth, given there are very old registers of humanity making music and having it somehow related to their spiritual lives; yet historical registers are considered to be few (Andrade, 1969; Grout, 1980). In other words, according to Andrade (1969), formal elements of music such as sound (any noise) and rhythm (the time variation of sound) could be found in grouped pitches and noises people used to make in order to represent their beliefs as well as stimulate themselves for their activities: as ancient people used to have their instincts sharpened and less based on logical values, rhythm seemed to be more relevant to them than melody, and music more spiritualized.

Andrade (1969) also says that by that ancient time, musical instruments were rustic and in a certain way extremely simplistic to have music perfectly performed. There was no spread popular music once "songs" were reserved for mystic occasions, and used to be formed by very simplistic lyrics, little melody and by repetitions so that they could be easily memorized and sung when appropriate (Andrade, 1969; Grout, 1980). However, differently from all historical registers related to this simplistic music, despite the fact of their music not being easily available in history, Greeks appeared to own the most organized ancient music (Grout, 1980).

That because Greeks used to strongly consider all issues related to music as gifts given by their gods, what used to be - for them - a reason to seek for perfection when structuring

their musical compositions, consequently influencing all music cultures that would come next that time (Grout, 1980). As complemented by Andrade (1969) and also Grout (1980), it was at that period (nearly the sixth century before Christ) that music had its social function arisen, with the Greek rhapsodists who could be found popularly singing, though. Known as a group of ambulant musicians, these rhapsodists used to perform music on streets either for praising Greek gods or highlighting Greek conquers, starting to socially characterize music also as an art, among poems and dancing, then (Andrade, 1969).

That is, it is known that meanwhile some songs were not allowable for being altered as well as were restricted to only the most convenient musicians and mystic occasions to be played, popular songs were having their participation slowly increasing in society. After all, it would be between the sixth and the fourth centuries before Christ that music would go from the rhapsodists' performances to parties and public theater presentations, letting the previous religion-orientation behind, becoming more independent from other arts, and gaining a possible "commercial" approach (Andrade, 1969; Grout, 1980).

After Christ, howbeit, music obtained a very different scenario: turning out to represent the sentimentalism brought by the Christianity, it started to have its religious purpose expressively underlined such that all music other than the church ones started to be considered profane, as accentuated by Andrade (1969) and Grout (1980). Although some music schools and conservatories were born to help churches conduct their praises in the first centuries; and the Gregorian chant came to its existence in the fifth century, popular music (rhymed songs, workers-round songs) kept on being furtively spread, now by the European minstrels (Grout, 1980) in a way that in the ninth century the Catholic Church gathered some elements of this profane music to attract people to its holy services (Andrade, 1969).

As said by Andrade (1969), the same way the Greek rhapsodists, the European minstrels might be considered the first professional musicians in the history of all centuries (the former, before Christ; the latter, after Christ), once it is believed they used to have gypsy practices for living, besides playing and spreading their music all around. Though, the Celtic Bards were the ones who came to be the first professionals historically registered (Andrade, 1969; Grout, 1980). That is to say, even though rhapsodists and minstrels started to proliferate popular music, it was the bards and troubadours who strengthened up the participation of popular songs during the eleventh, twelfth, thirteenth and fourteenth centuries such that not only more Catholic churches but also aristocrats officially "desecrated" their music by virtue of the popular music's elements (Andrade, 1969; Grout, 1980).

According to Andrade (1969), it was an important moment for the history of music, considering that either peasants or nobles were having open contact to the same styles of music, illustrating a reconciliation with the ancient Greeks. Moreover, as brought by Carpeaux (1967) and Grout (1980), this acceptance of “profane” music was next reiterated by the Renaissance and Baroque movements: people sought for this new music rather than the classical ones, and composers adopted new musical instruments (as keyboards), giving new directions to music indeed. That is, from the fourteenth century on, the erudite music opened such a more considerable space to new manners of making and having music consumed just as concerts, choral and operas; movements being the French Revolution and the Industrial Revolution also resulted in more possibilities of making music, opening the paths of the forwarded century to gather new forms and instruments all together (Carpeaux, 1967; Grout, 1980; Morgan, 1991).

That was in the twentieth century therefore that music was presented in its varieties (Morgan, 1991). As showed by Morgan (1991) and Carpeaux (1967), once empowered by the frustrations from the two World Wars, composers started to innovate in all the ways so that music could be completely different from the classical heritage of the former centuries, giving room for the Serialism and the Interdeterminancy movements then. Once more, names as Igor Stravinsky (Carpeaux, 1967; Morgan, 1991) and John Cage (Morgan, 1991) were about to bring to music new visions in terms of composing and conceptualizing music that, enhanced by globalization, would generate the styles which permeate until current times, just as the Ethnical, Ambient, Concrete and Background ones.

As above mentioned, it was the fight against everything that might seem old which made composers differentiate their music from the past (Carpeaux, 1967; Morgan, 1991). Furthermore, both authors (Carpeaux, 1967; Morgan, 1991) say that these changes - mainly characterized by a better structure in terms of musical pitch, rhythm, texture, dynamic and form – were based on very serious procedures and principles that, in turn, reduced human participation in music plays. That is, the less feeling on playing, the better a music would be, according to the Serialism movement leaded by Stravinsky (Morgan, 1991). By that, loads of experiments started to be made with electronic devices and also electric instruments that could somehow diminish the player participation (Carpeaux, 1967; Morgan, 1991).

Based on using some degree of chance in composition and performance, music turned to have a more embracing definition based on the comprehension of sound (Morgan, 1991). Being the sound all types of noise, composers started to highlight that all noises could be music, reminds Morgan (1991). On the other hand, besides the concomitant need of more

structured pieces of songs, and the attempt to reduce human participation in playing music (Carpeaux, 1967; Morgan 1991), music turned to be understood ahead the composer, as also being naturally created with no composer (Morgan, 1991), such that nothing would be more important than the sound itself (Carpeaux, 1967; Morgan 1991). Also according to Morgan (1991), these thoughts of Cage along with the Stravinsky's one brought many unconventional objects to music (broom's sound, air conditioning's sound, etc.) and had a new type of music recognized: a non-directly consumed music, as the case of background sounds that had already been being present in environments until that moment.

Thus, according to the aforementioned authors (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991), it becomes clear that despite the fact music has always existed, the conceptions and recognitions around it gained attention and form during all the history of humanity. That means either the current knowledge people have about music or music itself are quite different from ancient times: from simplistic and spiritual-oriented music - being open to popular songs in ancient Greece; having one of its function (social) considered profane by the Christianity; having the social function accepted by the Catholic Church; being commercialized - to obtaining loads of styles, genres and textures, music was then recognized as music in all sound contexts (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991).

Moreover, it can also be observed that the music scenario found nowadays is extremely related to the conciliation between the Catholic Church and the Greek's heritage (Andrade, 1969; Grout, 1980); and also that although some types of music (i.e. background music) have been presented over all years in history, they would be recognized as music styles only in recent years (in which music also started to be studied as a marketing tool) (Carpeaux, 1967; Morgan, 1991; Smith & Curnow, 1966).

Although it is given that a few is known about other regions of the world besides the fact no more detailed historical registers can be found about the very ancient music, and that this historical review is limited in studies related to the western music (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991), through Figure 1, it becomes possible to better understand the path of music in history, according to its social function. As depicted y the figure, Sacra Music and Popular Music used to walk in parallel to each other until finally being allowable for them to walk somehow together from the ancient times to the current one. That is, in the ninth century popular music started to become closer the sacra music until finally having its social function more accepted by the Church in a way they (Sacra and Popular Music) would go through many influences and transformations such that this fact

would result in different perspectives and functions in the twentieth century just as the marketing one (see Figure 1).

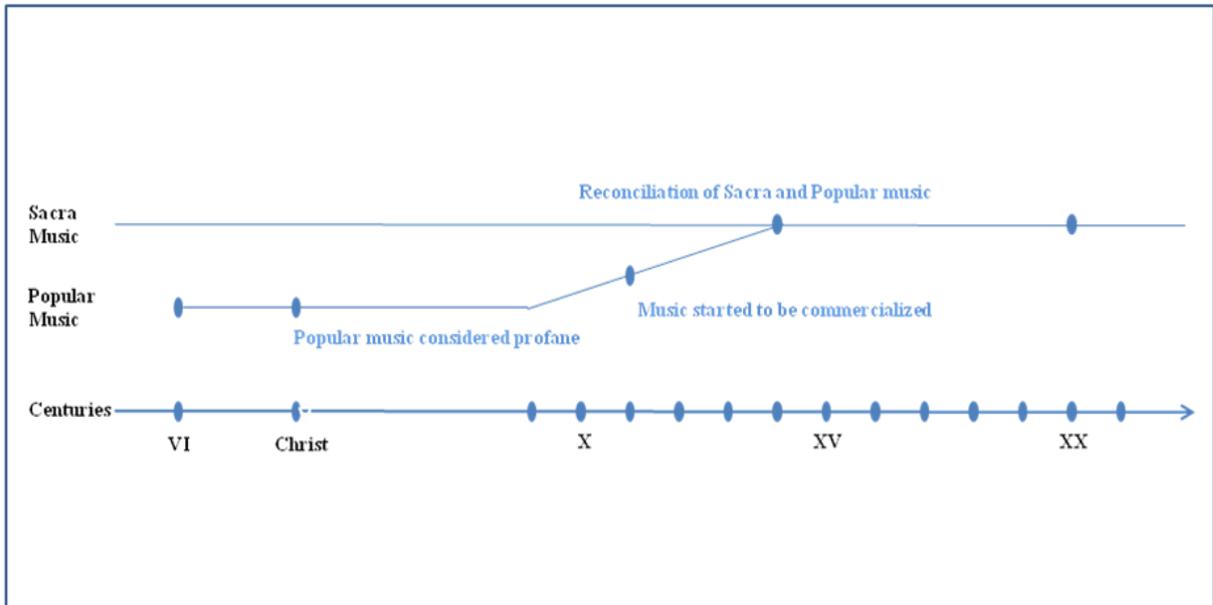


Figure 1: History-of-music timeline

Source: Adapted from the authors (Andrade, 1969; Carpeaux, 1967; Grout, 1980; Morgan, 1991).

2.2.2 *The History of Music in Marketing Researches*

As previously seen, during many years music had been used as a background sound in some service environments and also in some product promotions, although it did not have its results maximized for neither being used in the most appropriate manner nor being recognized as a marketing tool. Better to say, music started to be an investigation object in marketing researches as a tool for marketing activities only in the sixties (Smith & Curnow, 1966). From that time to the current one, marketers have been more closely looking at music in order to better understand how to improve its results in advertising and branding products, and also in enhancing experiences in service environments (Ballouli, 2011; Gorn, 1982; Kellaris & Kent, 1992; Milliman, 1982; Smith & Curnow, 1966).

In 1966, music had its effects analyzed on purchase behavior, by means of the arousal hypotheses perspective (Smith & Curnow, 1966), despite it appeared only once in studies until almost two decades. That is to say, it would be only in the eighties that songs, in general, would come back to topic of investigation in marketing researches: as background music in

stores and restaurants (Milliman, 1982; 1986) and its impact either on advertisements or consumers' responses to them (Gorn, 1982; Pitt & Abratt, 1988; Kellaris & Cox, 1989).

It was in the nineties that a higher concentration of studies relating music to marketing could be found, though. At that time, besides being related to marketing more superficially as well as studied in other advertisements' experiments (Brunner II, 1990; Stewart & Punj, 1998; Tom, 1990) further applications of music started to be investigated: its influence on mediators of service environments and consumer behavior just as time (Kellaris & Kent, 1992) and waiting time (Hui, Dube, & Chebat, 1997); and the influence of its characteristics as genres (classical; top music) and formats (*tempo*, mode, pitch) on consumers' emotions and behavior (Areni & Kim, 1993; Dube, Chebat, & Morin, 1995; Kellaris & Rice, 1993; Yalch & Spangenberg, 1990) also for services.

From the year 2000 to 2009, music increasingly had its effects explored in the context of services. Despite the fact of being found in some studies having it related to branding, music turned to be better understood as an official powerful tool for service transactions as it kept on being the main issue of many profound researches (see Areni, 2003; Chebat, Chebat, & Vaillant, 2001; Chebat & Vaillant, 2000; Mattila & Wirtz, 2001; Yalch & Spangenberg, 2000), including the one which brought the concept of "Musicscape" as being the usage of music in service settings (Oakes, 2000).

In other words, music was not only associated to emotions, feelings and moods of customers anymore, but either combined with other stores' atmospheric factors to have its impact verified; besides having its influence on store evaluation analyzed and even its impact on sales people's persuasiveness (Areni, 2003; Chebat, Chebat, & Vaillant, 2001; Chebat & Vaillant, 2000; Mattila & Wirtz, 2001; Yalch & Spangenberg, 2000). In addition, from 2010 to current times, music has been more intensely investigated still as a marketing tool for services and also for branding purposes (Ballouli & Heere, 2014; Gustaffson, 2015; Morrison, Gan, Dubelaar, & Oppewal, 2011; Roberts, 2014).

Thus, based on the above mentioned studies (Areni, 2003; Areni & Kim, 1993; Ballouli, 2014; Brunner II, 1990; Chebat et al., 2001; Chebat & Vaillant, 2000; Dube et al., 1995; Hui et al., 1997; Gorn, 1982; Gustaffson, 2015; Kellaris & Cox, 1989; Kellaris & Kent, 1992; Kellaris & Rice, 1993; Mattila & Wirtz, 2001; Milliman, 1982; 1986; Morrison et al., 2011; Pitt & Abratt, 1988; Oakes, 2000; Roberts, 2014; Smith & Curnow, 1966; Stewart & Punj, 1998; Tom, 1990; Yalch & Spangenberg, 2000), it can be said that since music became a topic of marketing investigations, advertisements and service settings have been the most expressive marketing contexts in which music could strongly be associated to, given the few

appearances of the marketing general studies and the branding ones; and that service environments have taken the lead of marketers' attention, as showed in Figure 2.

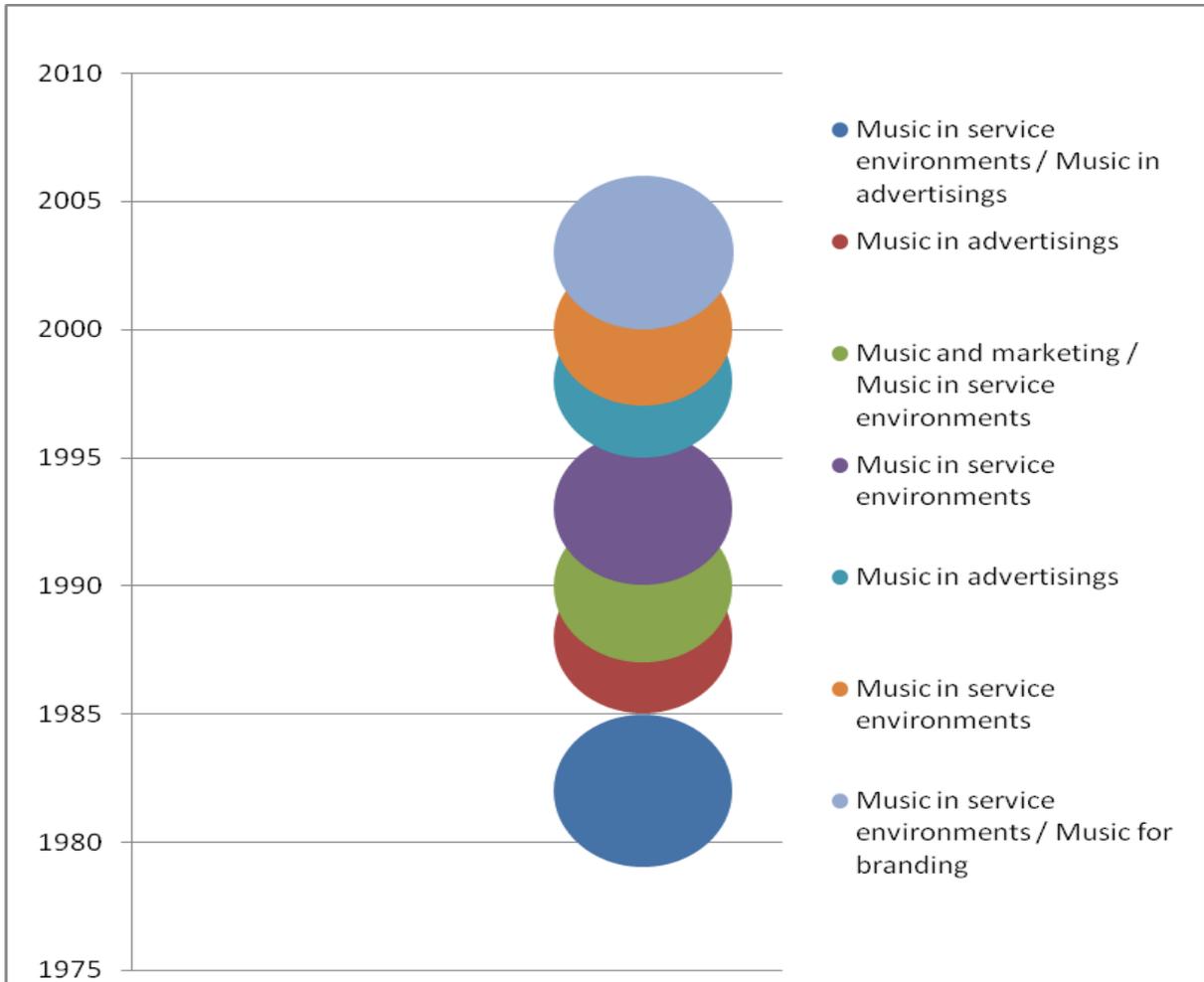


Figure 2: Main marketing issues related to music over the years
Source: Adapted from the authors presented in Table 3.

That is, having the music researches organized according to the strongest context in terms of numbers of studies during the years, authors could respect the following classification: **Service Environments** (Areni, 2003; Areni & Kim, 1993; Chebat et al., 2001; Chebat & Vaillant, 2000; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Kellaris & Rice, 1993; Mattila & Wirtz, 2001; Milliman, 1982; 1986; Morrison et al., 2011; Oakes, 2000; Smith & Curnow, 1966; Yalch & Spangenberg, 2000); **Advertisings** (Gorn, 1982; Kellaris & Cox, 1989; Kellaris & Rice, 1993; Pitt & Abratt, 1988; Stewart & Punj, 1998; Tom, 1990); and the **General Studies and the New Perspectives**, just as Sonic Branding and Musicscape (Ballouli & Heere, 2014; Bruner II, 1990; Gustaffson, 2015; Roberts, 2014; Oakes, 2000). It can be better seen in Table 3:

Table 3: Authors grouped according to the marketing research issues

Marketing Context	Scholars
Service Environments	Areni (2003), Areni and Kim (1993), Chebat et al. (2001), Chebat and Vaillant (2000), Dube et al. (1995), Hui et al. (1997), Kellaris and Kent (1992), Kellaris and Rice (1993), Mattila and Wirtz (2001); Milliman (1982; 1986), Morrison et al. (2011), Smith and Curnow (1966), Yalch and Spangenberg (2000);
Advertisings	Gorn (1982), Kellaris and Cox (1989), Kellaris and Rice (1993), Pitt and Abratt (1988), Stewart and Punj (1998); Tom (1990);
General Studies and the New Perspectives	Ballouli and Heere (2014), Bruner II (1990), Gustaffson (2015), Roberts (2014), Oakes (2000).

Source: Created by the author of this thesis

Based on that, it can be verified that it was not presented all marketing researches related to music in this historical text, given this historical analysis was done on the most relevant authors involved into this research field. It is also important to mention that as the music-in-marketing issues were the target, some authors appeared more than once, since they investigated music in marketing under different applications or perspectives; the adapted table (Table 3) aimed at organizing them according to the main topics that might be worthy to be discussed in this present literature review, in a certain way some of the listed studies may not appear in the following discussions in order to give room for different studies also related to the above mentioned topics.

2.2.3 Applications of Music in Marketing

2.2.3.1 The usage of music in advertisings

When it comes to the usage of music in advertisings, it is known that music can be used with or without lyrics, the previous defined as background music for advertisings, and the latter as jingles (Alpert et al., 2005; Gorn, 1982; Kellaris et al., 1993; Pitt & Abratt, 1988; Stewart & Punj, 1998; Yalch, 1991). It is also relevant to say that music by itself can influence the mood, emotions as well as the memory of consumers in a way they may retrieve all the music-induced feelings associated to products when exposed to them in a purchase situation, and that many discussions are led around the effectiveness of music in advertisings (Alpert et al., 2005; Gorn, 1982; Kellaris et al., 1993; Pitt & Abratt, 1988; Stewart & Punj, 1998; Yalch, 1991).

By that, in the meantime Gorn (1982) had music and its valence (liked/disliked) as the independent variable for his study about the influence music would have on a neutral product advertising, Pitt and Abratt (1988) had an “uncomfortable” product as the dependent variable to verify whether music’s impact on advertising would be different. Moreover, as Stewart and Punj (1998) as Alpert et al. (2005) went through a more holistic view in their studies so that they could analyze either the combination of music within other factors such as the purchase occasion, or the effects of advertising music on consumers throughout the dual mode perspective (see Table 4).

According to Table 4, still about theoretical models, Kellaris et al. (1993) studied the impact of music on advertisings under the contingency model comprehension, whereas while Yalch (1991) based his research on the fact many theories and studies had not come to a common sense whether music had positive effects – or even considerable effects – on product advertisings. In other words, both of them verified if music could be considered a powerful memory tool indeed, and if so, how this music’s function could be improved in product advertisings to generate more positive results.

Table 4: Main findings related to music in advertising

Authors	Findings	Music
Gorn (1982)	Music can strongly influence consumers before they are in the consumption mode, not exactly during the process of purchasing.	Background Music
Pitt and Abratt (1988)	Music did not influence consumers to purchase products, in the case of non-neutral products as did the products' characteristics.	Background Music
Stewart and Punj (1998)	Music evoked a stronger image response than the verbal cues did, and served as a valuable predictor of brand preference and seemed to be a powerful resource to memory.	Background Music
Yalch (1991)	In the case of jingles, music better works if there is no other expressive cue in the advertisement.	Jingles
Kellaris et al. (1993)	The congruency of music with the message of advertisings acted as a mediator to the impact of the attention-gaining characteristic of music on advertisings.	Background Music
Alpert et al. (2005)	The music-purchase occasion congruency: consumers tended to positively respond to situations coherent to the music-induced mood.	Background Music

Source: Adapted from the authors (Alpert et al., 2005; Gorn, 1982; Kellaris et al., 1993; Pitt & Abratt, 1988; Stewart & Punj, 1998; Yalch, 1991)

As already said, Gorn (1982) presented music as the theme of one of his studies, realizing two experiments to deepen the researches about unconditioned stimuli on advertisings, having music as the stimulus of his investigation. Dividing his study into two parts, he went for analyzing the subjects' responses to a neutral and no information-related product advertisement, when having liked and disliked music played; and by having subjects be exposed to the same product when they were wondering about purchasing it, he could check the influence the advertisement music would have on the decision process of the research subjects.

Gorn (1982) showed that it was not only the product information which played an expressive role to a consumer's attitude towards an advertisement, but also the unconditioned stimuli, just as music, impacted the choice behavior process of the consumers in the research. By way of explanation, it was shown that yet music was not very significant to a consumer's choice when consumers were not in a decision mode - in which product information presented itself as the main resource - music might strongly influence consumers right before their consumption mode, which means, having consumers already intended to purchase a product, music might positively induce or encourage them to a decision instead of taking the lead exactly during the beginning or the end of the decision process.

Nonetheless, Pitt and Abratt (1988) brought contributions to the study of Gorn (1982) when using a different type of product as the conditioned stimulus though. Also admitting the music in the advertisings of the experiment as the unconditioned stimulus (liked and disliked as being the possible positive and negative influences), the authors considered a type of product that might carry a certain valence but neutral (condoms) and presented different results which could, in terms, complement the findings of Gorn's (1982) research about the impact music has on product choice by consumers.

As it was verified, when products were not extremely neutral in consumers' point of view, especially when it was about unmentionable products (the ones which cause discomfort when being the topic of a conversation, for instance), they took the role of being the most important variable in a consumer's choice by them themselves (Pitt & Abratt, 1988). That is to say, differently from the findings of Gorn (1982), for the context of non-neutral products music did not influence the consumers' decision in any part of the process as did the product's characteristics (as color) and previous information (Pitt & Abratt, 1988).

Furthermore, focused on broadening the effects of music on the memory of consumers by virtue of analyzing how consumers processed the advertising music, Stewart and Punj (1998) conducted their research based on the Dual Code model of stimuli. According to their

literature review, this model - which depicts the verbal and nonverbal factors of memory (music and image, for instance) - makes advertisements be encoded by different systems that connect to each other throughout nodes generated by the systems themselves (Stewart and Punj, 1998). Hence, by applying a questionnaire, they managed statistical analyses that presented results congruent to this model, being music the nonverbal factor.

That is to say, besides the finding that the responses elicited from consumers when exposed to advertisements respected the Dual Code model, it was shown by Stewart and Punj (1998) that nonverbal cues would provide incremental information on the consumers' memory for advertisements, appearing to be a more relevant and sensitive factor to the measure of advertising awareness specially in the case of feeling and emotional advertisements, once these advertisements do not tend to many verbal cues.

Herein, it was verified that music not only evoked a stronger image response than verbal cues but also served as a valuable predictor of brand preference, and a powerful resource to memory retrieval for nonverbal advertisements, such as the emotion ones (Stewart & Punj, 1998). The same way, Yalch (1991) also found music to be a tool for the advertising processing by consumers, being useful as a mnemonic device. That is, based on previous researches in which jingles' effectiveness had been being analyzed, Yalch (1991) conducted some experiments to check whether advertising jingles were useful resources and in which situations they were not.

Guided by the fact that there were many discussions about advertising jingles' effectiveness for consumers to retrieve slogans and have the advertising information well processed, at the same time there was no common sense about it, Yalch (1991) showed that jingles could definitely be used as a mnemonic tool to advertisement information, as slogans, for instance. According to him, jingles appeared to be useful when there was no other cue in the advertisement: if there was so much information about the advertised slogan, jingles were not used as a mnemonic device once the other cues worked so. These findings, in a way, agree with the ones by Stewart and Punj (1998) when coming to the fact music would be more positive in advertising when no other expressive cue was found.

The notable difference in their studies (Stewart & Punj, 1998; Yalch, 1991), however, relies on the fact one is about background music (Stewart & Punj, 1998) meanwhile the other goes for jingles (Yalch, 1991), and that the previous stands for associating the music to the product (in a general way) at the same time the latter is about associating the song to the brand slogan. Even though Yalch (1991) emphasizes it might be very important to have music in the jingles version in case slogans were expected to be retrieved, both researches show that

music needs to be congruent with the general context, and that the lower the number of other cues in advertising, the more effectively music might act (Stewart & Punj, 1998; Yalch, 1991).

Herein, other scholars also looked at the congruency of the advertising either with its elements or with external factors, as the case of Kellaris et al. (1993). By running a study in which instrumental music was used as the stimulus to advertising's message recall - considering music-message congruency as being the coherence between the message given by an advertisement and the emotional responses evoked by the music played in the same campaign, and music's attention-gaining as the power music has to gain attention to itself - they proposed a model in which the music-message congruency would act as a mediator to the impact of the attention-gaining characteristic of music on advertisements (Kellaris et al., 1993).

Despite the fact they found non-music advertisements had the same results as the musical ones in terms of brand recall and recognition, Kellaris et al. (1993) also found that the higher the music-message congruency, the more positive would be the impact of music's attention-gaining on recall; and the lower the congruency, the more distractive would be the music's attention-gaining from the advertising message. Also according to these scholars, this finding could explain some controversial findings that some musical ads enhanced brand recall while others did not present the same effect, as the case of the researches of Gorn (1982) and Pitt and Abratt (1988) which reported that the effectiveness in recalling would be limited to the type of product being advertised; and simultaneously to the findings of Stewart and Punj (1998), could be used to suggest that the results of a musical advertising could be enhanced if music evoked emotions and mood elevation (Kellaris et al., 1993; Stewart & Punj, 1998).

By way of explanation, the effectiveness of music on advertising is not only related to the valence and type of products (Gorn, 1982; Stewart & Punj, 1998) but also to the manner the message and music of an advertisement are being transmitted, which is the advertisement congruency, as it was said by Kellaris et al. (1993). Even so, there would be other concerns relevant to be analyzed in terms of the congruency of music in advertising (Alpert et al., 2005). Conducting an experiment in which consumers were exposed to two different situations, a happy and a sad one, manipulated by previous musical advertisements (happy and sad), Alpert et al. (2005) had consumers select one of the two situations to send a greeting card: a friend in the hospital or a birthday in order to verify the congruency between the advertising music and the purchase occasion, concluding then that this relation would seem to be also relevant to the buying process.

That is to say, also manipulating the "outside the ad" variables, the authors showed that when the advertising music was happy, consumers tended to select the birthday greeting

card (the happy occasion) and when it was considered a sad music, the hospital card came to be the most appropriate one. In other words, consumers who were conducted to be happy by the music tended to maintain this mood, meanwhile the ones who were conducted to be sad were more likely to go for the hospital cards to maintain their mood consistent with the previously generated by the musical advertising (Alpert et al., 2005). Therefore, the findings of Alpert et al. (2005) suggested that there would not be any positive result if the music-induced mood of an advertisement did not match consumers' expectations from the purchase occasion.

By that and by the following table (Table 4), it can be comprehended that once music is congruent to the other cues of an advertisement (Kellaris et al., 1993; Stewart & Punj, 1998; Yalch, 1991) as well as to expectations consumers normally set to the purchase occasion (Alpert et al., 2005), music becomes more likely to have its positive marketing impacts increased, tending to encourage consumers to finally have the purchase done and to have brands memorized and recalled when properly, being music either a background one or jingles, and related either to products or brand slogans (Pitt & Abratt, 1988; Yalch, 1991).

That is, by reasons of these researches (Alpert et al., 2005; Gorn, 1982; Kellaris et al., 1993; Pitt & Abratt, 1988; Stewart & Punj, 1998; Yalch, 1991), it becomes understandable that music-induced results are not only concerned to the type of product being advertised, but also to internal advertising factors as well as to the external ones, despite the fact this present discussion is limited to the number of scholars brought for the theme, and also to these researches' methodology. In other words, results and conclusions might be different if Gorn (1982) and Pitt and Abratt (1988) had combined music valence to product valence in all the decision process (pre, during, after), if Yalch (1991) had also gone for background music to have its effects compared to the jingles' results, or if Kellaris et al. (1993) and Alpert et al. (2005) had explored more music characteristics other than attention-gaining as well as better analyzed consumers' expectations related to purchase occasions.

2.2.3.2 Some new perspectives for music in marketing

Certainly advertising is an accessible topic regarding music and its relation to marketing activities, considering advertisement to present verbal and non-verbal elements, in which music could be easily found. However, it is clear that new perspectives and concepts of music in marketing would appear as the research developments in this field progressed, as it

has already been presented in the Section 2 (History of music in marketing researches) of this literature review. Based on it, Smith and Curnow (1966) are brought to attenuate that since first studies, music has also drawn significant attention to its application in services settings; and Bruner II (1990) to represent the focus given to consumer outcomes, which would influence many other researches.

In addition, Ballouli and Heere (2014) as well as Gustaffson (2015) lead the discussion about new perspectives music is likely to represent in marketing researches by means of what they call “Sonic Branding” (music for marketing/branding purposes), besides giving orientation for future researches around the concept; and Roberts (2014) along with Oakes (2000) in turn continue the discussion, bringing the concept of Musiccape as being the usage of music in physical locations for marketing ideals, gathering the idea of branding and the responsibility of places’ factors on marketing all together.

Guided by the premise music could be related to the behavior of customers in stores, Smith and Curnow (1966) analyzed the music impact on purchase intentions while in stores, on different days in order to follow the routine of the store under music conditions. Therefore, recording the time-in and time-out of customers as well as how they had noticed the in-store sound (from low to loud), the authors – who considered the music volume as the independent variable – showed that playing loud or soft music did not have significant differences neither in total sales nor in time spent in stores. Despite this insignificant relation music seemed to have to some marketing results in their research, they have called marketers’ attention to the fact music could somehow imply effects on consumers (Smith & Curnow, 1966).

Similar to Smith and Curnow (1966), Ballouli and Heere (2014) also analyzed the relation of music to service environments (sport businesses), having the brand associations as a consumer orientation, though. By exploring an amount of studies relating music to marketing under the perspective of branding, Ballouli and Heere (2014) states that all music-induced associations those consumers could have to a brand, as well as the creation of music for marketing purposes were the base to conceptualize Sonic Branding. That is, whereas while the study of Smith and Curnow (1966) did not present significant results in terms of music being related to marketing, Ballouli and Heere (2014) contextualized marketing music usage in service settings in a way they would already bring a new concept to this field.

By way of explanation, the authors explain Sonic Branding as being based on music for branding (as being either the usage of music for consumers’ brand associations or an attempt to make brands be more tangible), and brand music (as the songs created for marketing communication). Once contextualizing the concept in sports, Ballouli and Heere

(2014) recommended sport business to positively benefit from Sonic Branding to make their consumers' experiences more related to sport brands themselves, given businesses tendency to enhance associations of consumers to singers instead of enhancing the sport service experience and image when having music played in stores, commercials, outlets, festivals, and stadiums.

And as a second recommendation being that all studies investigating Sonic Branding in sport contexts were few and at their first stages, pointing out researches to go further into music as a marketing communication tool, and more empirical studies evaluating manners in which sport marketers could effectively count on music to better influence consumer behavior (Ballouli and Heere, 2014). Then, maintaining her study on this field, Gustaffson (2015) also went through a theoretical study in which she better discussed the origin, the concept definition and the future implications of Sonic Branding, consequently complementing the findings of Ballouli and Heere (2014).

Showing that this concept could be found in literature under different labels (such as Sound Branding, Audio Branding, Elevator Music), Gustaffson (2015) suggested Sonic Branding to be the usage of music and sound (even the silence) for marketing purposes. That is, differently from Ballouli and Heere (2014) who focused on the application of music for the sport context and had the concept be music in branding, Gustaffson (2015) suggested this concept to include all studies relating music and sound to marketing perspectives once all of them had the branding purpose at the end of their interests.

An example of an expressive study can be given by virtue of the research of Bruner II (1990): the author conducted an investigation into some previous researches which had the music as theme in marketing fields, in order to deeply understand the relation among music, mood, and marketing. By means of this study, Bruner II (1990) found plenty experiments having music components acting as independent variables as well as mediators; and behavioral and non-behavioral concepts as dependent variables (such as shopping behavior, choice behavior, and purchase intention).

In other words, through his theoretical research, Bruner II (1990) gathered some propositions together such as: the fact music evoked main and interactional effects on moods, cognition and behaviors of consumers; music could reach different purposes while being used by marketing activities; there were variables which moderate the relation between music and consumer behavior; and that some consumers' responses were inherent to the context meanwhile others were learned during the purchasing process. Better to say, it was enhanced that music could be a powerful stimulus to behavior and a considerable – or strategic - tool to

marketing activities (Brunner II, 1990). That is, even though the study of Bruner II (1990) directly related music to consumer behavior outcomes, Gustaffson (2015) might comprehend it to be a Sonic Branding research, considering branding would be at the last stage of interests marketing could have in understanding consumer behavior.

Another example can be found through Oakes' (2000) study. However, rather than having this research only given as an example of Gustaffson's (2015) statement, Oakes (2000) appeared to be one more conceptualist in the music-in-marketing area, given he went for a depth literature review exploring music in places, bringing the topic to service environments, and presenting the concept of "Musicscape". Arguing that previous frameworks which investigated music in service places were not enough to understand the role music by itself would have on consumers, the scholar brought this concept as being an improvement of the previous servicescape framework that - according to him - would be beneficial to service organizations which intended to apply music in its settings (Oakes, 2000).

It is important to note that the musicscape framework presented by Oakes (2000) included the music variables (*tempo*, harmony, genre), the valence moderators (demographic and familiarity), internal responses (cognitive and emotional) and behavioral outcomes (approach behavior), recommending all variables that might interact to each other to be investigated separately in a way these studies could better complement and somehow support his framework, besides expecting the framework to serve as a stimulus to future researches including the analysis of music in service settings.

Herein, Roberts (2014) came up with a different application of Musicscape which went beyond service environments. Relating music to place marketing, he had United Kingdom as a Musicscape as a means of the territory economy to gain more consumers (travelers) around. According to him, music-heritage is comprehended to be a tourism driver of United Kingdom, being directly related to all associations travelers would do to this territory. That is, the fact of places being famous due to their music-heritage, and travelers enhancing this fame through viral marketing (what the author calls sympathetic magic) made United Kingdom a Musicscape that in turn contributed to the territory branding, supporting Gustaffson's (2015) statement that music in marketing would generally exist for branding purposes.

Thus, Gustaffson (2015) summarized Sonic branding to be the area of future studies, recommending qualitative and quantitative studies to support the understanding of music and sound being a strategic tool for marketing activities, pointing out that better and more complete comprehension and definition of the concept would benefit scholars who have been

studying the concept under many different approaches. Moreover, the author says more studies related to the area would also benefit businesses, which would be empirically motivated to have their consumers participating in the process of enhancing their brands through music and sound, besides suggesting researches focusing on the “branding” part of the concept in order to broaden all possibilities related to the usage of music for branding (Gustaffson, 2015).

Thus, according to these scholars (Ballouli & Heere, 2014; Bruner II, 1990; Gustaffson, 2015; Roberts, 2014; Oakes, 2000; Smith & Curnow, 1966), it can be seen that music went through different paths other than only music in advertisings, once it was found as a research subject in researches about consumer outcomes, branding, and applications just as service settings. On the other hand, it becomes clear to comprehend that music is indeed a strategic marketing tool given marketing activities have the chance of counting on music to gain positive marketing results (as the objective as subjective ones) (Ballouli & Heere, 2014; Bruner II, 1990; Gustaffson, 2015; Roberts, 2014; Oakes, 2000; Smith & Curnow, 1966).

Hence, it becomes known that the Sonic Branding concept was born to define the usage of music for branding, despite the fact it seemed to be a study embracing all marketing proposals (i.e. sales raising, consumer experience, etc.) related to all music applications (i.e. Musicscape) as being means of branding (Ballouli & Heere, 2014; Gustaffson, 2015). That is, considering that marketing activities and strategies could aim at goals apart from branding such as more objective directions (i.e. sales increase), it might be said that Gustaffson’s (2015) study could base future reorganizations of music-in-marketing researches and the birth of another possible concept having Sonic Branding as part of it: Sonic Branding and other more objective marketing goals might be part of a more global concept like “Sonic Marketing”.

Moreover, it can be said the concept Musicscape (Roberts, 2014; Oakes, 2000) is likely to appear in more marketing researches, once both researches brought to this discussion were either limited to being based on previous experimental studies therefore ignoring more studies which would appear next and might be relevant for the concept of Musicscape (Oakes, 2000), or to the fact only a music-heritage country was analyzed since less well-known countries, in terms of music, might also be part of studies complementing the findings of Roberts (2014). Therefore, despite the fact Musicscape was considered as part of the Sonic Branding comprehension (Gustaffson, 2015), its definition proposed by Oakes (2000) seems to have a lot to be developed, and its role for organizations better comprehended.

2.2.4 Music in Service Environments

Many studies have been showing the work of music on consumer behavior as a stimulus in service environments, through investigations of improvements in service transaction experiences and total sales increase in stores, enhanced by music (Areni & Kim, 1993; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990). Hence, some authors focused on the relation music has to time perception, such as the effect of music modality (tones) on it (Kellaris & Kent, 1992), the role the familiarity of music would have on this variable as well as the relation of music to the demographic characteristics of consumers (Yalch & Spangenberg, 1990), and also the impact of music's valence on consumers' response to waiting lines (Hui et al., 1997).

Table 5: Main findings related to music in service environments

Authors	Findings	Environment
Kellaris and Kent (1992)	Analyzed the music modes: for major and minor modes, consumer would perceive a plenty time taken in the service transaction; less time would be perceived under atonal music.	Store
Yalch and Spangenberg (1990)	Analyzed the impact of the types of music (foreground and background) and the consumers' demographic characteristics (age) on time perception.	Store
Hui et al. (1997)	The music's valence (liked/disliked) makes difference in the consumers' response to waiting time, yet no difference was identified in the response to the service environment.	Bank
Chebat et al. (2001)	Analyzed the music-induced arousal and its relation to the consumers' cognitive process: low arousal evokes a deeper cognitive activity and a higher need of environmental congruency.	Store
Areni and Kim (2003)	Studied the impact music genres would have on total sales: music fitted with the environment increases total sales.	Store
Dube et al. (1995)	Music-induced arousal combined with music-induced pleasure has positive impact on consumers' desire to affiliate to buyer-seller interactions.	Store
Mattila and Wirtz (2001)	Music combined with other atmospheric factors such as scent has more positive impact on consumers' shopping experience	Store

Source: Adapted from the authors (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990).

Besides these studies analyzing the possible associations music could have to time perception in service environments, another group of authors went for the relations between music and variables such as the cognitive process of people while experiencing a service (Chebat et al., 2001), the impact of music on items examined, the total sales in a service transaction (Areni et al., 2003), and the desire of consumers to affiliate to buyer-seller interactions intermediated by pleasure and arousal (Dube et al., 1995). Also having consumers' music-induced arousal as an analyzed variable, Mattila and Wirtz (2001) verified the music combined with a second store atmospheric factor, the scent (see Table 5).

When it comes to customers, a variable commonly taken into consideration by them is the time they spend in a service transaction (Hui et al., 1997; Kellaris & Kent, 1992; Yalch & Spangenberg, 1990). Thus, Kellaris and Kent (1992) studied the influence music had on customers' time perception, and for the experiment they conducted with some American students, the authors considered the modality of songs (major, minor, or atonal) as the independent variable, to show music would play an important role on consumers' affective and also on the perception of time subjects had, while listening to songs and experiencing a service.

It is important to mention that, a song was especially created for this occasion and was played in the three different modalities above mentioned so that the estimated time set by consumers could be compared to the actual one (clock) in the three different conditions (Kellaris & Kent, 1992). By that, Kellaris and Kent (1992) found that for the major and minor tone songs, consumers had the sensation that such a plenty time had been taken, at the meantime that for the atonal ones, less time had been pointed, consequently suggesting not only atonal songs to be used as a tool in case long time waiting might be a problem, but also major and minor tone songs to increase the estimated time, in case longer time might be expected.

Furthermore, Yalch and Spangenberg (1990) also verified that music had different impacts on time perception under conditions just as the consumers' demographic features and the type of music played in the store. Analyzing two types of music (foreground and background), they showed that when elders were exposed to background music these people did not considered they had spent so much time inside the store, the same way that happened to younger subjects when exposed to foreground music; however, when exposed to an unfamiliar type of music, they had the impression they had spent much more time at the same store.

A possible explanation given by the scholars (1990) was that when atmospheric factors are familiar, people do not need many effort to process these factors, in a certain way consumers would perceive time to be less than the actual one; a second explanation was that consumers might have really spent different amount of time in their shopping experience once the music played in the store represented different styles (foreground music and background music) (Yalch & Spangenberg, 1990). Hence, the authors remembered that despite the fact of the most liked music not being always the most appropriate one for the situation, retailers could benefit from playing music according to the customers' demographic characteristics if stores had all of them as their targets. Though, it needs to be evidenced that familiar music is not always a synonym of liked music, as showed by Hui et al. (1997).

In their study, Hui et al. (1997) monitored how consumers responded to waiting lines when they had music as a back sound, focusing on the music's valence (liked or disliked) then. Analyzing how music could interfere on the subjects' approach behavior, the authors verified the emotional response and the emotional evaluation as mediators of this relation. According to them (1997), while the valence (liked or disliked) of the played music in the experiment was statistically relevant to the emotional response customers would have on the waiting time, the valence was not that significant to the customers' emotional evaluation of the environment. In other words, music was not the only factor customers would take into consideration when evaluating the environment of the service, yet the valence of music would make difference in the customers' emotional response to the waiting time.

Differently from Yalch and Spangenberg (1990) who conceptualized familiar music as liked music, and verified liked/familiar music to reduce time perception, Hui et al. (1997) confirmed that the much liked a song, much more time would be necessary to have music processed, and much time would be perceived by customers. This difference in their findings may be explained by the fact the previous study concentrated on shopping experience meanwhile the latter focused on waiting lines in banks, yet both studies highlight benefits from using music: at the same time Yalch and Spangenberg (1990) bring music to enhance shopping experience, Hui et al. (1997) come with the point that for the context of their study, even if time waiting was not a mediator between music and customers' approach behavior, music seemed to be a very effective tool to diminish the negativities of waiting.

Still about the implications music might have in consumers' minds, Chebat et al. (2001) investigated the relation music had to consumers' cognitive processes. Considering that many researches had been analyzing the impact music had on emotions and moods and none had analyzed it under the cognitive activities' perspective, the scholars went for the

depth of cognitive processes on consumers' attitudes toward some service elements. According to them, who based their research on the theory in that high emotions elicit memories from consumers and that music is powerful to attract all attention of people, music needs to fit with the service environment. Moreover, Chebat et al. (2001) concluded that while fast music evoked high arousal on consumers, the slow ones evoked the most appropriate level of arousal (a lower one) and gave more room for the cognitive activities to work.

In other words, fast music would have drawn all attention from consumers in a certain way they would have not associated the shopping experience to their memories, that is to say, the depth of the cognitive process worked as a mediator of the impact music had on consumers' attitude in a store: the deeper the cognitive process, the more negative the impact might be if cognitive processes did not match the environment (Chebat et al., 2001). This fact is explained by the fit music should have with the environment: if the consumers have a deep cognitive process eliciting their memories and a service environment not congruent with their memories, they face a dissonant experience, but since their memories are congruent with the present occasion, they have a good experience in the store (Chebat et al., 2001).

These findings somehow agree with the ones presented by Yalch and Spangenberg (1990) when the improvement of shopping experiences comes to be the research topic. It can be verified that familiar music promotes a positive experience inside a store reducing time perception (Yalch & Spangenberg, 1990), what can be explained by the fact familiar music demands a less deep cognitive process than unfamiliar songs do (Chebat et al., 2001; Yalch & Spangenberg, 1990), especially if music in here is a *slow-tempo* one which results in a more pleasant shopping time as well as fits with the environment (Chebat et al., 2001). Herein, Areni et al. (2003) contribute with this knowledge when showing the environment as a precursor of the consumers' expectations and its fit with music to raise sales. That is, investigating the impact music had on variables such as the number of items examined, the number of handled and purchased items, and total sales, Areni et al. (2003) showed that playing or not playing made no difference in all the studied variables but total sales, in a wine store context.

They (2003) played two genres of music, classical and the top-40 ones (from that time) in order to check if these genres would differently impact the consumer behavior. As soon as they realized their experiment, they supported the idea that background music should fit with the entire external setting (Chebat et al., 2001) and the expectations the consumers would have from that environment. In other words, they showed that in the case of wine stores, classical music would be more appropriate due to the expectations consumers normally

have from this type of product and store, so that they would go for the more expensive products. However, it is important to remember that it is not only by fitting the environment with music that improvements in shopping experience and total sales can be found, but also by closing attention to all possible mediators of this relation.

Besides the interests in analyzing the attitudes and perception of consumers, Dube et al. (1995) examined a mediator that would be later studied by Chebat et al. (2001), the music-induced arousal, to investigate the impact this variable would have on the consumers' desire to affiliate to buyer-seller interactions. According to Dube et al. (1995), the arousal level, which is dependent on the music *tempo* (fast and slow), would differently impact the consumers' desire to affiliate if had the music-induced pleasure combined in the process.

Complementing the studies which investigated the impact music-induced pleasure and arousal had on people's interaction, Dube et al. (1995) showed that the higher and lower arousal combined with pleasure would have more positive impact on consumers' desire to affiliate rather than the combination of pleasure with a moderate arousal. On the other hand, focusing on all pleasure levels (high, moderate and low), the authors could verify that in service environments, even with a low induced pleasure, the higher an evoked arousal was, the higher consumers' desire to affiliate into their interactions would be, arguing with previous suggestions that high arousal might result in people's anxiety and avoidance to interaction, as consequence. In addition, Mattila and Wirtz (2001) strongly agreed with this idea of analyzing combinations instead of isolating the variables to conduct their study.

Basing themselves on Gestalt's theory, and studying the effects of music as an atmospheric factor combined to another environmental factor, such as scent, Mattila and Wirtz (2001) went for the holistic approach rather than isolating the atmospheric factors. For that, they considered two levels of arousal for the two variables studied, high and low scent, and fast and slow music, which would generate four different combinations for the analyses (high scent and fast music; high scent and slow music; low scent and fast music; low scent and slow music).

By that, Mattila et al. (2001) suggested that all environmental factors should be congruent to elicit positive responses from consumers, meaning that exposed to high scent and fast music or low scent and slow music, consumers would have a more positive experience in comparison to the case of being exposed to high scent and slow music, for example. They also suggested that the arousal level of scent, music, and other atmospheric factors should be coherent to the type of store, once it might have had an expressive influence on the research's results (Mattila et al. (2001).

Thus, it can be said that music indeed impacts service businesses either enhancing the consumers' service experience or even increasing total sales in stores (Areni & Kim, 1993; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990). It becomes known that there are so many stages between music and the practical marketing results, and that all the aforementioned scholars can be used to depict all these stages in the music-induced marketing results relation not only directly but also indirectly. That is to say, at the meantime Hui et al. (1997), Kellaris and Kent (1992) and Yalch and Spangenberg (1993) simply analyzed the influence some music's characteristics had on consumers' service experience, Chebat et al. (2001), Dube et al. (1995), and Mattila and Wirtz (2001) identified some mediators to the relation music and marketing results.

By ways of explanation, it can be said that all possible music characteristics (tone, volume, genre, valence, etc.) indeed influence the consumers' emotions, mood, feelings as well as their cognitive processes about the situation they are in, which in turn contribute to their outcomes such as their attitudes, desires and perceptions to the service place; these consumer outcomes would or enhance the consumer service experience or raise the total sales (Areni & Kim, 1993; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990).

In other words, all variables related to consumers (emotions, feelings, mood, cognitive process, attitude, desires, perception) are found to be the mediators of the relation between all music's characteristics and the marketing results (experience, sales increase) whereas while the consumer external variables other than music (the environment light, color, scent, etc.) are found to be moderators of this relation, given these factors combined to music might imply different impacts on mediators and consequently on the business marketing results (see Figure 3).

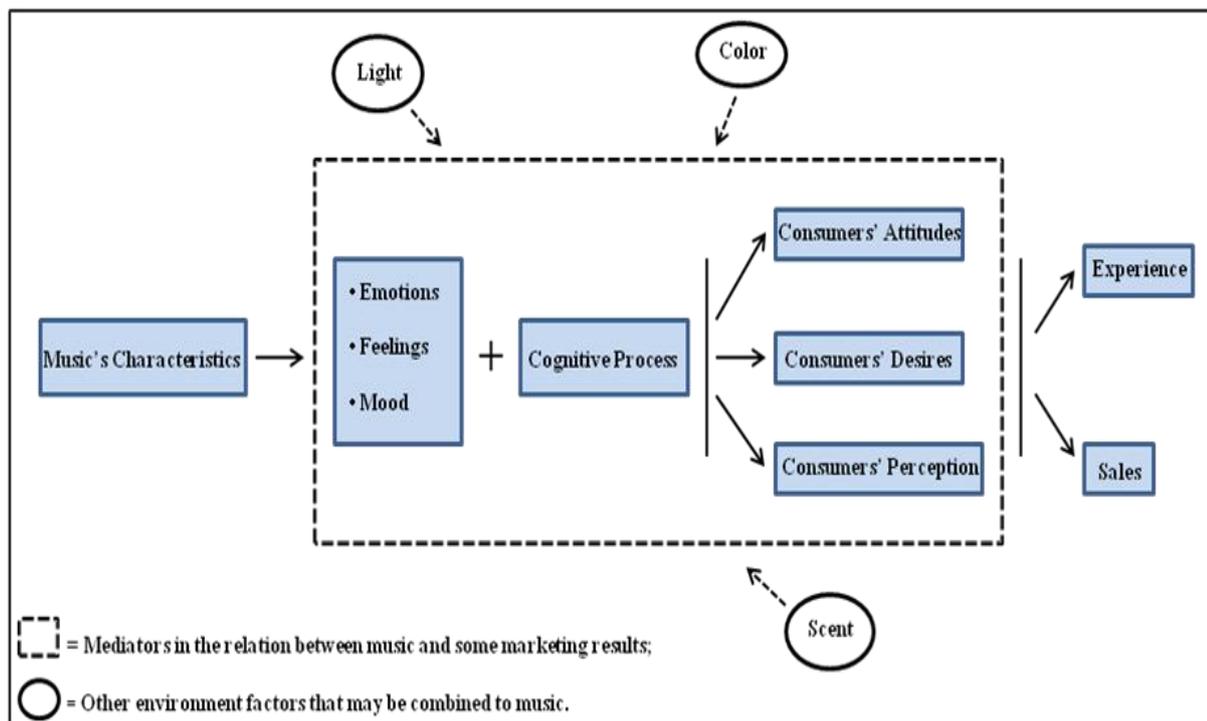


Figure 3: Relation between music and marketing results in service environments

Source: Adapted from the authors (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990).

Hence, given all discussions brought by this literature review, it can be understood that this thesis aimed at music in marketing, especially the application of music in service environments. It is important to mention that the above framework developed by the author of this thesis guides some methodological procedures, as the case of the analytical goal, the interview guide, and the coding guideline. Therefore, the next chapter focuses on the methodological discussions as well as the presentation of the thesis' methodological aspects.

3 THESIS' METHODOLOGICAL ASPECTS

This chapter is about the methodological aspects of this thesis and aims at describing all the methodological steps followed for the conduction of the study (thesis' content analysis) and its researches (systematic review, in-depth interviews, and operational observations). Better to say, based on scholars such as Denzin and Lincoln (2008), Flick (2004), Krippendorff (2004), Mayring (2014); Richardson (1999), Seltiz (1974), and others, the chapter presents some methodological discussions and the procedures done in order to answer the research question of the study. As the thesis followed the content analysis method design, this chapter is divided into the methodological orientations that guided the study and initiated the comprehensions regarding the content analysis; and the phases of the content analysis.

Hence, the methodological orientations section brings a comprehension about the qualitative studies and the analytical interpretation approach based on the content analysis as the way of doing qualitative researches; primarily based on Mayring (2014) and Krippendorff (2004), the other sections (the content analysis design phase, the content analysis field phase, the content analysis preparation phase, the content analysis organizing phase, and the content analysis reporting phase) detail the step-by-step of the content analysis method which was selected for the purpose of this study. A summary can be seen in Figure 4.

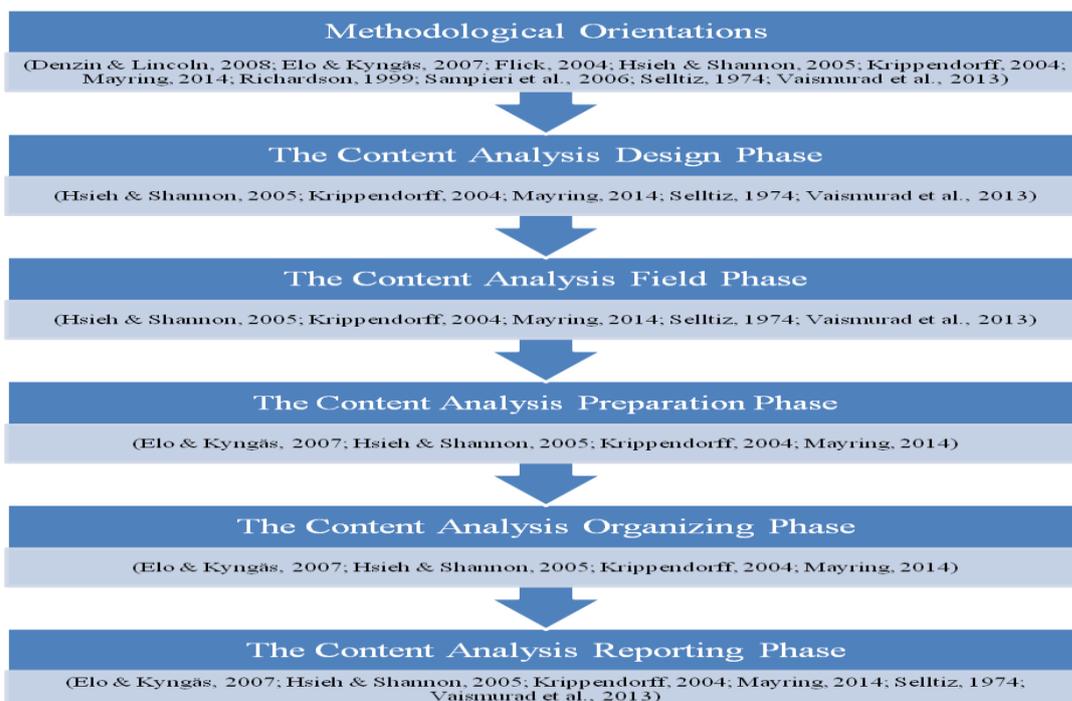


Figure 4: Structure of the methodological aspects of the thesis

Source: Developed by the author of this thesis.

In the methodological orientations, the types of research approaches and analytical interpretation approaches are presented and discussed in response to the thesis' research purpose: investigating the roles music plays in service environments. That is, advantages and limitations of the qualitative approach are considered in the section; also the content analysis method is compared to the thematic analysis and has its phases comprehended, for instance. The sections about the content analysis phases are more practical and present the decisions and practices for the study conduction.

The design phase stands for the systematic review of literature, the analytical goal, and the analytical design along with the explanation of the established content sources; the field phase is about the conduction of the practical researches (in-depth interviews and operational observations); the preparation phase goes for the introduction of the analytical units, the coding interpretation approach, and the coding guidelines; the organizing phase is about the analytical process itself with the open coding, grouping, and abstraction steps; the reporting phase introduces the importance of reliably reporting the findings and is followed by the new chapter "Results and Discussion", in where reporting is adequately done. Thus, this current chapter starts with the methodological orientations.

3.1 Methodological Orientations

It is known that researches may be conducted under different logical paths that are based not only on correlations, causes, descriptions of variables and information, but also on the quantitative, qualitative or mixed (quantitative and qualitative) methods (Richardson, 1999; Sampieri, Collado, & Lucio, 2006). Regarding the analytical interpretation, it is pointed out the grounded theory, objective hermeneutics, conversation analysis, narrative or content analysis as possibilities for researchers (Flick, 2004; May, 2011). In this vein, Selltiz (1974) suggests studies to have the analytical interpretation approach established in advance to gain reliability in the process.

Considering that this study aimed at investigating the roles music plays in service environments (restaurants and stores) - by means of presenting the evolution and applications of music in services marketing, categorizing the roles of music in service environments, identifying the practices related to these roles, and comparing these practices with the literature review - this thesis was found to be: a descriptive-exploratory study; qualitatively conducted in order to deeply understand the findings; with the content analysis as the

analytical interpretation method. The scholars that guided the orientation understanding can be found in the Table 6, as follows:

Table 6: List of the methodological orientations' authors

Research Methodological Orientations	
Methodological objective	Descriptive-Exploratory (Flick, 2004; Richardson, 1999)
Strategy approach	Qualitative (Denzin & Lincoln, 2008; Flick, 2004; Selltiz, 1974)
Analytical approach	Content Analysis (Denzin & Lincoln, 2008; Flick, 2004; Selltiz, 1974)

Source: Developed by the author of this thesis

According to Flick (2004) and Richardson (1999), meanwhile quantitative researches stand for statistical analyses of data, the qualitative ones aim at having these analyses more profoundly done. Moreover, it is also comprehended that the methodological approach (qualitative/quantitative) is the most significant determinant of the analytical approach and data-collection techniques (Flick, 2004; Richardson, 1999). The analytical interpretation approach, then, appeared to be the content analysis through the Qualitative Content Analysis (Mayring, 2014), predetermined for being the most appropriate analytical approach that might answer the research question of this thesis, as follows:

Table 7: Research question and the study approaches

Research question and the study approaches		
What are the roles music plays in service environments (restaurants and stores)?		
Steps	Strategy approach	Analytical interpretation approach
i. Introducing the evolution of music in services marketing;	Qualitative approach	Content Analysis
ii. Categorizing the roles of music in service environments;		
iii. Identifying how music is being used in service environments;		
iiii. Comparing the practices with the literature review.		

Source: Developed by the author of this thesis

Based on this comprehension and on the fact that studies are suggested to define the analytical interpretation approach in advance in order to set the expectations and techniques of the field process (Selltiz, 1974) and that strategy method approaches and analytical approaches are naturally linked (Richardson, 1999), the following subsections bring

discussions about the qualitative approach as well as the analytical interpretation approach (qualitative content analysis) selected according to the thesis' purpose.

3.1.1 The Qualitative Research Approach

Qualitative researches are found to be the ones in which statistic analyses are not necessary; the process of seeking is more relevant than the results themselves; and that are characterized as the owners of many different approaches that can complement each other so that the research processes are improved (Denzin & Lincoln, 2008; Flick, 2004; Richardson, 1999). By this comprehension, Denzin and Lincoln (2008) posit that a qualitative research currently respects a postmodern and post structural perspective; Flick (2004) argues that its different approaches aim at better comprehending social environments whereas while Richardson (1999) remembers qualitative researches tend to be insufficient if not properly conducted in terms of analyses.

In other words, qualitative research is different from the quantitative one basically because it does not need a statistical instrument to base the analysis of a problem (Richardson, 1999). As explained by Richardson (1999), the qualitative method of analyzing a research problem seems to be the most convenient method for comprehending the nature of social phenomena, aiming at complex and particular situations: describing the complexity of a problem, analyzing the interaction of variables, comprehending dynamic processes of social groups, or concerning with a deeper comprehension of individuals' behavior (Richardson, 1999, p 80).

According to Denzin and Lincoln (2008), qualitative researches started to be conducted by virtue of the ethnographical studies in which researches used to seek for information related to some European colonies, in order to comprehend how these peoples used to live: researches used to set their studies relied on their values, hopes, beliefs, religious faith, and professional ideologies such that they could have these preconceived thoughts compared to the actual ones. Moreover, it is known that from that time on, qualitative studies have been based on textual, performance or lived experiences to explore researches' presumptions, which means all possible qualitative approaches are the responsible for having the researcher, in a certain way, entirely into the research universe (Denzin & Lincoln, 2008).

It is important to remember that recent qualitative studies have been respecting a more postmodern and post structural approach in which all previously established and preconceived

values and theories should be questioned in terms of biases (Denzin & Lincoln, 2008). Therefore, qualitative researches would turn to be more than an observational study, becoming a part of the history of the facts and the process of a research, by means of finding strategies either interested in how social order is produced or oriented towards reconstructing deep structures that generate action and meaning through psychoanalysis or objective hermeneutics (Denzin & Lincoln, 2008; Flick, 2004).

The qualitative different approaches brought by Denzin and Lincoln (2000) are also mentioned by Flick (2004) who presents them to be based on three basic positions: the symbolic interactionism (concerned with the studies of subjective meanings and individual meaning); the ethnomethodology (interested in everyday's life routines as well as their productions); and the structuralist and psychoanalytic (that started from processes of psychological or social unconsciousness). Besides that, Flick (2004) says these approaches are possible to be distinguished based on foregrounding the points of view of the research subjects from the ones which seek for descriptions of given social characteristics of the environments of the researched subjects.

Also remembered by Flick (2004), this pluralism resulted from the different research approaches demands higher and more accurate sensibility for the investigation of the research problem, given it is known all social changes as well as their diversification, in terms of the perspectives of life, contribute for the traditional deductive methodologies to be considered insufficient for differentiating all research objects. In other words, a qualitative research aims at better describing and comprehending the social behaviors once it relies on the convenient methods and theories and on recognizing and analyzing all different research perspectives besides the researchers' reflections around the research question (Flick, 2004).

In terms of data collection as well as analysis techniques Denzin and Lincoln (2008) highlight the subjects' experiences, artifacts related to the object/subject of the research, cultural texts and productions as possible data resources meanwhile Flick (2004) has the observation (participant and non-participant), ethnography, documentaries and interviews as resources for collecting qualitative data. For general senses, the collection and analytical processes can be summarized in Grounded Theory, Case Study, Ethnography, Observation (Flick, 2004; Denzin & Lincoln, 2008), and the analytical interpretation approaches in theoretical codification, narrative analysis, hermeneutic methods and content analysis.

Moreover, it is said that except the only exploratory studies, all researches are better to have their analytical processes predetermined and designed (Selltitz, 1974). By way of explanation, Richardson (1999) says the concerning with the conviction of the interviewees as

well as their subjective convictions is relevant for the researcher to gain useful knowledge, for instance. However, some limitations are pointed out by Richardson (1999) such as: few attempts are done to have the conceptions and behaviors of the interviewees compared to historical and structured contexts perfectly considering the epistemological development of these conceptions. The reliability, therefore, would be on analyzing the opinions of interviewees with these structured and historical researches of the context (Richardson, 1999).

Hence, it can be summarized that qualitative researches seem to have the most appropriate method to the investigation of social environments and the deepest comprehension of all possible relations their variables may have, and that well structured and conducted, trustworthiness and reliability become inherent to the entire process (Denzin & Lincoln, 2008; Flick, 2004; Richardson, 1999).

That is, given a qualitative method expects the researcher to be strongly connected to the object of investigation's universe (Denzin & Lincoln, 2008), to find strategies either interested in how social order is produced or oriented to reconstruct processes (Flick, 2004), and to base its analysis not on statistic data but on reflections the researchers have around the object universe (Flick, 2005; Richardson, 1999), it was considered the most convenient method for the intentions of this current thesis. Therefore, the analytical interpretation approach selected in response to the qualitative strategy approach was the content analysis through the qualitative content analysis method.

3.1.2 Qualitative Content Analysis as the Analytical Interpretation Approach

About the data analysis of qualitative studies, Flick (2004) says that this process is found to be based on the type of data source and interpretation approach that are going to be selected for the research, which, in turn, can be: grounded theory, objective hermeneutics, conversation analysis, narrative or content analysis. To the author (2004) - who has the content analysis be presented as the most common analytical method – a content analysis aims at either categorizing or developing theories due to counting on coding processes of textual data. Simultaneously, the content analysis can be summarized as being a comparison to some previous information so that new information may be posited (Flick, 2004; May, 2011).

As suggested by Selltitz (1974), it is important for studies other than the only exploratory ones to define the analytical interpretation approach in advance such that the data-

collection techniques as well as the analytical process are coherently established and the study adequately conducted. Since this thesis is a descriptive-exploratory study, the analytical interpretation approach is the content analysis through the qualitative content analysis method. Thus, the following subsections introduce the characteristics of the qualitative content analysis also the phases of the method.

3.1.2.1 The Characteristics of the Qualitative Content Analysis

According to Hsieh and Shannon (2005), content analysis is used to describe a group of analytical approaches that go from the impressionistic, interpretive and intuitive analyses to the strict, systematic and textual ones that vary with the theoretical and substantive goals of the researcher and the purpose of the study. In Richardson's (1999) words, content analyses - that from being a way of measuring textual content (quantitative content analysis) turned to be a set of methodological instruments to be applied in different discourses' understanding - seek for classifying pre-established symbols (according to the researcher's previous judgments and values) and are based on discourse fragments and discourse elements.

Better to say, Hsieh and Shannon (2005) also explain that the content analysis can be either qualitative or quantitative, the latter presenting the textual data coded from frequency of words in order to be statistically described and the previous focusing on the characteristics of language as communication, pointing the content or contextual meaning of the text by means of going beyond words quantification to analyzing language such that large amounts of text can be classified into an efficient number of categories. In this vein, Krippendorff (2004), Mayring (2014) and Elo and Kyngäs (2007) say that the qualitative content analysis is a rich tool for doing latent content analyses in a way a phenomenon becomes able of being carefully described and better comprehended.

Consistent with this, Mayring (2014) understands that the qualitative perspective for the content analysis allows for researches to deeply work on collected data such meanings and contexts are taken into consideration to understand the text intentions and circumstances of origin. As Mayring (2014) shows, the qualitative content analysis is able to stand for a double strategy, which is: forcing the object of investigation to have its structure revealed, inquiring into the association between general appearance and particular characteristics; promoting a conscious totalization without losing the social core content of all statements. In addition, it can be evidenced by its objectivity (procedures and roles in each level of the analysis),

systematization (inclusion or exclusion of categories resided on established criteria) and inference (the acceptance of a new proposition based on already validated propositions) yet it needs to be in a properly agreement with the research goal (Richardson, 1999, pg 223).

Moreover, when it comes to possible analytical approaches of a content analysis, besides the possibility of being oriented by a qualitative or quantitative perspective in terms of how categorizing content (whether context/meaning or frequency or words) (Elo & Kyngäs, 2007; Hsieh & Shannon, 2005; Krippendorff, 2004; Mayring, 2014), the analysis also has a coding interpretation approach. These coding approaches can be divided in two types: the conventional content analysis (seen as being the inductive analytical process), the directed content analysis (found to be the deductive analytical process). It is important to mention that both inductive and deductive studies' coding can start from frequency of words, which brings a third type, the summative content analysis (Hsieh & Shannon, 2005).

By way of explanation, the conventional content analysis has its adequacy when existing theory or research literature on a phenomenon is rare; and the directed content analysis is generally used when priory researches and theories about an object of investigation exist but are not complete, needy of further investigations and descriptions (Elo & Kyngäs, 2007; Hsieh & Shannon, 2005). It is stated that the directed approach focuses on validating or extending existing theoretical frameworks and theories (Hsieh & Shannon, 2005). The summative content analysis, in turn, concentrates on quantifying words or contents in text in a way the use of these words and contents can be understood, yet it can be more than word counts if latent content analyses are done on all words and contents identified in the analytical process (Hsieh & Shannon, 2005).

Another considerable point is that qualitative inductive and deductive content analyses can be easily confounded with thematic analysis, as said by Vaismorad, Turunen and Bondas (2013): it happens because when being inductive or deductive without starting from counting the frequency of words, the analysis may be turned into a description of themes with no inferences. Then, what mainly differentiates the content analysis from the thematic one is the possibility of inferring hypothesis from given premises once thematic analyses concentrate on a more profound view of meanings and contexts for the description of themes (Vaismorad et al., 2013):

Table 8: Content Analysis versus Thematic Analysis

	Content Analysis (Quantitative/Qualitative)	Thematic Analysis
Characteristics	<ol style="list-style-type: none"> 1. Commonly described as narrative analysis; 2. Systematic coding and categorizing approach to determine trends and patterns of words used, their frequency, their relationship and structures of discourse; 3. Well-suited to analyze multifaceted, important and sensitive phenomena; 4. Evidenced by its objectivity; 5. Permits inference. 	<ol style="list-style-type: none"> 1. Commonly classified as part of phenomenology (thematic phenomenology); 2. Mainly described as a method for identifying, analyzing and reporting themes; 3. Flexible and useful tool that provides a rich and detailed description of themes, but complex account of data.
Philosophical Backgrounds	<ol style="list-style-type: none"> 1. Factist; 2. Related to the communication theory. 	<ol style="list-style-type: none"> 1. Factist; 2. Realistic/essentialist paradigm; 3. Constructionist paradigm.
Process: Description and Interpretation	<ol style="list-style-type: none"> 1. Describe the phenomenon in a conceptual form. 	<ol style="list-style-type: none"> 1. Applies minimal description to data sets and interprets various aspects of the research topic.
Process: Methodological Modalities of Approaches	<ol style="list-style-type: none"> 1. Inductive (Conventional Approach), Deductive (Directed Approach) and Summative. 	<ol style="list-style-type: none"> 1. Inductive or Deductive.
Process: Consideration of Context of Data	<ol style="list-style-type: none"> 1. Provide a context description before analysis; 2. Codes can be inducted, considering meanings and contexts; 3. Codes can be directed by theoretical frameworks and models, also considering meanings and contexts; 4. It can be focused on frequency of words which determines the categories/themes; 5. It may (dis)consider the context. 	<ol style="list-style-type: none"> 1. Provide a context description before analysis. 2. Codes can be inducted, considering meanings and contexts; 3. Codes can be directed by theoretical frameworks and models, also considering meanings and contexts.
Process: Analyzing	<ol style="list-style-type: none"> 1. Choose between manifest or latent content; 2. Themes/categories can rely on quantifiable measures. 	<ol style="list-style-type: none"> 1. Work both on manifest content and latent content; 2. Themes do not rely on quantifiable measures but importance.
Process: Evaluation of the Analysis Process	<ol style="list-style-type: none"> 1. Credibility; 2. Dependability; 3. Transferability; 3. Confirmability. 	<ol style="list-style-type: none"> 1. Credibility; 2. Dependability; 3. Transferability; 3. Confirmability.
Authors	Elo and Kyngäs (2007), Flick (2004), Hsieh and Shannon (2005), Krippendorff, May (2011), Mayring (2014), Richardson (1999) and Vaismorad et al. (2013).	Vaismorad et al. (2013).

Source: Developed by the authors of this thesis

That is to say, according to Elo and Kyngäs (2007), Flick (2004), Hsieh and Shannon (2005), Krippendorff (2004), May (2011), Mayring (2014), Richardson (1999) and Vaismorad et al. (2013), the content analysis is seen as part of the communication theory for analyzing textual data, can be focused on manifest content (developing categories through profound descriptions) or latent content (developing themes through general descriptions) whereas while the thematic analysis is supported by the realistic and constructionist paradigm and needs both manifest and latent content on its analytical process. Furthermore, meanwhile the latter highlights the understanding of a phenomenon; the previous is established by describing categories (Vaismorad et al., 2013).

However, the content analysis presents limitations such as: the fact that categorizations based on theories is likely to difficult the process of interpreting the data rather than facilitating the analysis in its depth as well as the fact that interpretation tends to be more schematic; and as having the textual information rephrased instead of having it properly explained (Richardson, 1999). This understanding agrees with the Hsieh and Shannon (2005)'s notes about the limitations of the content analysis according to its possible approaches: when it comes to the inductive approach, there is the possibility of researches failing on completely comprehending the context and properly identifying the categories. Moreover, deductive analyses may present strong bias from researchers, which means that participants may get cues to answer the questions of the interviewing process such that researchers become pleased (Hsieh & Shannon, 2005).

Hence, Richardson (1999) and Hsieh and Shannon (2005) bring the negative cases' analysis, referential adequacy, member checks, triangulation, peer debriefing, prolonged engagement, persistent observation to achieve credibility in conventional content analysis; and an audit process on the definitions of codes before the coding process since the coding accurately done could have the analysis more consistent in terms of reliability and validity (Hsieh & Shannon, 2005; Richardson, 1999). Nonetheless, according to Elo and Kyngäs (2007), credibility relies on how categories cover the data and answer the research question by: demonstrating a connection between the results and original data throughout the use of citations and clearly describing the context, the selection and characteristics of the participants of the research.

In conclusion, it can be said that although the content analysis is basically limited in all the researcher's biases that are likely to be present during the analyses and its conclusions, as well as in the fact that the coding process may be simplistically conducted rather than carefully done, the content analysis is a very appropriate method of having textual data

analyzed (Hsieh & Shannon, 2005; Richardson, 1999), and may be the most suitable method to have all content generated by the research's interviews analyzed, pre-established theoretical propositions better discussed, new categories and possible contributions to these propositions as well as other relevant conclusions found in ways the research problem is responded. Hence, once the qualitative content analysis was the method selected for this thesis' purpose, the subsection below is brought to a better understanding of the content analysis' process that was done.

3.1.2.2 The Content Analysis Phases

When it comes to the literature about how conducting a content analysis study, there are loads of definitions and names for the same steps of this analytical process. Some authors summarize the entire process as a content coding in order to generate new information, but a few discusses how the coding process responds to the previous decisions inherent of the research' purpose (Elo and Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2005; Krippendorff, 2004; Richardson, 1999). Then, Krippendorff (2004) emphasizes the need of the content analysis to be carefully designed accordingly to the research and analytical approaches, Elo and Kyngäs (2007) and Hsieh and Shannon (2005) show how the analytical process varies depending on what sustains the coding process so that a framework could organize these steps into content analysis' phases.

About having the content analysis properly done, Krippendorff (2004) says that every content analysis starts from its design. Designing allows for researches to determine both the analysis's approaches and what to expect from the whole analysis' process (whether it aims at operationalizing knowledge, testing analytical hypothesis, developing a new discriminate function for the theory, or the combination of some or all these goals that an analysis normally has), besides defining what to do with the analyzed phenomenon (comparing it from different bodies of text, testing its relationships in one body of text, testing hypothesis to other variables) and the ways of having each step of the analytical process done.

By way of explanation, the steps are found to be: unitizing, in which content is coded by sampling or recording (themes/contexts); sampling, that defines the boundaries of the extractions; reducing, that reorganizes all content into small categories; inferring, in which new information may be generated; and narrating, in which the analysis is reported (Krippendorff, 2004).

In this vein, Flick (2004) summarizes the content analysis' process as a coding model in which all content generated by the interviews are broken into different codes such that information is related and compared to theories resulting in consistent interpretative conclusions, being divided into what the literature names: open coding (all the text is coded according to the phenomenon and concepts related to this phenomenon, in a way the pieces of the text is reorganized into these different codes), axial coding (these pieces of information and codes based on the theory are once again divided according to new codes that might appear during the analysis in order to have new groups and categories generated from the previous coding step), selective coding (extracts of the text are select to support the new codes generated through the axial coding) and reporting findings.

Hsieh and Shannon (2005) and Elo and Kyngäs (2007), in turn, complement that these steps may vary accordingly to the coding process' approach, which means that the base for the coding process determines the whole operational process, one process of analyzing for the conventional approach and another one for the directed approach. It is relevant to say that the summative approach is identified in all situations that word frequency is taken into consideration during the coding process. Therefore, the different approaches' steps can be seen below:

- **Conventional Approach:** 1. Open questions normally focused on comments rather than preexisting theory; 2. Codes are derived from data, being exact words or themes that appear to capture key thoughts or concepts; 3. Researches approach the text by making notes of impressions; 4. Codes are then organized between themselves and put into categories.
- **Directed Approach:** 1. Use of preexisted theory to set the codes which will be analyzed; 2. Coding can begin with the preexisting theory or suddenly. If coding begins suddenly, a second step is needed, coding all highlighted passages with predetermined codes. The use of rank order comparisons of frequency of codes can be used.
- **Summative Approach:** 1. Searches of occurrences of the identified words; 2. Trying to explore word usage or discover the range of meanings that a word can have in normal use. A mechanism of credibility is to show that the textual evidence is consistent with the interpretation.

In terms of having the coding step started, Richardson (1999), remembers that the coding process may rely not only on categorizations but also on thematic coding. Given that the thematic ones aim at having all textual content coded accordingly to themes generated by the theory that supports the research, the categorization goes for the accomplishment of coding criteria that can be semantic, syntactic, lexical or expressive. This possibility is also brought by Krippendorff (2004) as one of the options for unitizing the content: it can be chosen when researches are determining the analytical units, and it is normally either used in the qualitative approach or followed by a data saturation sampling (Krippendorff; 2004; Richardson, 1999).

Nonetheless, Richardson (1999) highlights the need of these coding-generated categories to be exhaustive (all theoretical elements around the theme need to be included), exclusive (elements cannot be included in more than one category), concrete (more objective categories are preferred rather than the more subjective ones), homogeneous (categories need to be based on the same classification criteria, objective and loyal (indicators for each category need to be demonstrated).

Hence, based on theses understandings promoted by the aforementioned authors (Elo and Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2005; Krippendorff, 2004; Richardson, 1999) it becomes possible to say that the steps of the coding process are congruent with all authors despite the fact that Elo and Kyngäs (2007) and Krippendorff (2004) bring the coding process as a response to previous decisions. Therefore, the whole analytical process with its steps can be organized into: the design phase, the field phase, the preparation phase, the organizing phase and the reporting phase, as seen:

The **Design Phase** and the **Field Phase** refer to the settings of the content analysis approach (qualitative/quantitative), the purposes of the study, the literature background gathering, the analytical goal (operationalizing knowledge; testing analytical constructs and hypothesis; developing a discriminate function), the designs related to analyzing the phenomenon: the “1” (comparing it from different bodies of text), the “2” (testing its relationships in one body of text) and the “3” (testing hypothesis to other variables); and the data-collection techniques and process themselves (Krippendorff, 2004; Mayring, 2014);

The **Preparation Phase** is about the definition of the analytical units as well as the approach of the coding process (the conventional/inductive approach, the directed/deductive approach and/or the summative approach) (Elo and Kyngäs, 2007; Hsieh & Shannon, 2005; Krippendorff, 2004). These coding approaches can be seen in the following figure:

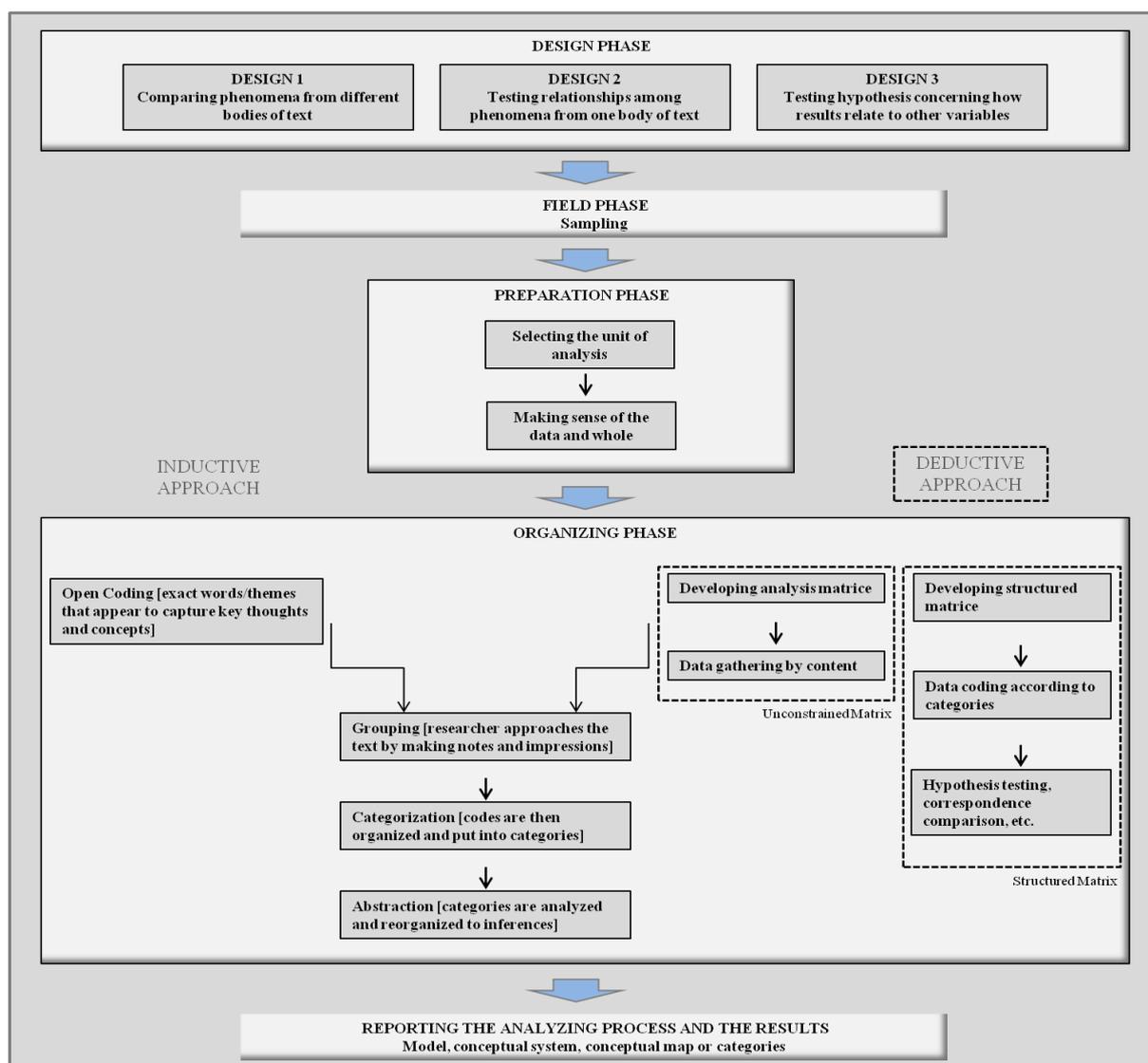


Figure 5: The phases of the Content Analysis

Source: Adapted from Elo and Kyngäs (2007)

The **Organizing Phase** embraces all possible coding steps (open coding, developing of matrices, gathering data, grouping, categorization and abstraction) (Elo and Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2005; Krippendorff, 2004; Richardson, 1999). As depicted by Figure 5, all phases are constant but the organizing phase in which steps vary accordingly to the coding approach (inductive or deductive) (Elo and Kyngäs, 2007; Hsieh & Shannon, 2005). That happens because the deductive approach stands for the use of theory to set the codes that the units will place the categories of content, and because of the possibility this coding process has to be (structured matrix) or not to be strict (unconstrained matrix) to the theoretical codes whereas the inductive approach presents a more open coding process (Hsieh & Shannon, 2005).

The **Reporting Phase**, therefore, refers to the narration and description of the analytical process and its results, besides explaining how the reliability was achieved (Elo and Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2005; Krippendorff, 2004; Richardson, 1999).

In other words, since the design of the content analysis' analytical process nurtures the approaches and expectations of the analysis technique, understanding that the analytical process responds to previous decisions appear to be relevant to support the content analysis as a qualitative approach and to guide researches in terms of how conducting the analytical process (Elo and Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2005; Krippendorff, 2004; Richardson, 1999). Herein, the phases of the content analysis of this thesis are detailed in the topics below.

3.2 The Content Analysis Design Phase

Hsieh and Shannon (2005) and Vaismorad et al. (2013) discuss the predecessors stages of the content analysis, focusing on the method's approaches (qualitative and quantitative) and the coding interpretation approaches (inductive, deductive, and summative). Nonetheless, it is Krippendorff (2004) and Mayring (2014) that bring the understanding of content analyses to be coherent with the whole research, in agreement with Selltiz (1974), who says that researches are expected to have the analytical process designed with the research' purpose since the research beginning. Then, in agreement with the section 3.1 (methodological orientations) of this thesis, the study was established to be descriptive-exploratory, qualitative throughout the qualitative content analysis.

Based on this, Krippendorff (2004) and Mayring (2014) explain that the literature background is crucial for the entire process of analyzing once it determines the stage the researches about the investigated issue is at. Comprehending the state of art of the literature may also respond some pieces of or even the entire investigation (Sampaio & Mancini, 2007). By having the literature background consolidated, it becomes possible to set the analytical goal of the study, if it is operationalizing knowledge, testing analytical constructs and hypothesis or developing a discriminate function (Krippendorff, 2004). In the case of this thesis, the analytical goal was found to be operationalizing knowledge.

Herein, the analytical designs are introduced and aligned with the content sources. Since these analytical designs (having similar phenomena inferred from different bodies of text; having phenomena's relationships tested from one body of text; testing hypothesis

concerning how the results of the analytical process relate to other variables) are defined, it becomes possible to establish the content sources for the analysis. Thus, this thesis followed two designs (having the relationships among phenomena inferred from one body of text and comparing similar phenomena inferred from different bodies of text) such that the bodies of texts could be derived from the in-depth interviews and the operational observations:

Table 9: The Content Analysis design

Content Analysis Design		
Literature Background	Systematic Review of literature.	(Guedes & Borschiver, 2005; Kitchenham, Brereton, Budgen, Turner, Bailey, & Linkman, 2009; Mayring, 2014; Sampaio & Mancini, 2007)
Analytical Goal	Operationalizing knowledge.	(Krippendorff, 2004; Mayring, 2014)
Analytical Design	Having the relationships among phenomena inferred from one body of text; Comparing similar phenomena inferred from different bodies of text.	(Krippendorff, 2004; Mayring, 2014)
Content Sources	In-Depth Interviews; Operational observations.	(Creswell, 2007; Flick, 2004; Gibs, 2009; Goldman, 1962; Grover & Fisk, 1992; Mulhal. Boote, & Mathews, 1999; Richardson, 1999; Rubin & Rubin, 2012)

Source: Developed by the author of this thesis

Therefore, the following subsections are about the literature background, the analytical goal, and the analytical design along with the content sources. Moreover, it is relevant to mention that, conducted by means of the Systematic Review technique, the literature background subsection presents the selection process of the studies about the issue being investigated (music in services marketing) and the criteria inherent to this process.

3.2.1 The Literature Background through the Systematic Review

The conduction of a content analysis requires a solid literature background, as pointed out by Mayring (2014). According to the scholar (2014), comprehending the state of art of the literature regarding the issue to be investigated contributes for the definition of the analytical goal, for instance. Based on it, the literature texts presented in the subsections 2.2.2 (the history of music in marketing researches), 2.2.3 (applications of music in marketing), and

2.2.4 (music in service environments) of the literature review (chapter 2 of the thesis) are a result of the systematic review described in this current subsection.

Better to say, this systematic review is characterized by the selection of the theory that bases the study; the texts (subsections 2.2.2, 2.2.3, and 2.2.4 of the literature review) resulted from this research sustain both the analytical goal and the interview and the coding guides, also answering the first step of the thesis' research question (presenting the evolution of music in marketing and services marketing).

Moreover, the use of the systematic review technique is optional once researchers may decide whether the study is totally free of theoretical models or not (Krippendorff, 2004; Mayring, 2014). As this thesis aimed at exploring the role of a variable in a given context, the systematic review was selected as a tool for going further the studies that relate music to marketing such that the state of art regarding this topic could support the definition of what exactly to search and, consequently, how to collect data and what expect from the thesis' researches.

Herein, the systematic review of literature is found to be an important tool for reducing the biases of a literature review in a certain way it becomes a more based, consistent, and reliable presentation (Kitchenham et al., 2009). It is relevant to count on systematic reviews to show the theoretical background does not reside on the researcher's presumptions, but on what systems (normally software and databases) and its programmed criteria or on criteria fixed by the investigator of the research topic (Kitchenham et al., 2009).

3.2.1.1 Conducting the Systematic Review

Sampaio and Mancini (2007) highlight the steps all systematic reviews should follow, as being: the definition of the scientific question; the establishment and selection of the databases that is being used for the searching process; the conduction and comparison of different searching tools; the definition of the criteria for the articles selection; the application of the selection criteria; the conduction of critical analyses on the review; the presentation of a synthesis and conclusion of the findings.

Based on that, the platforms that were used in this literature research were Scopus (2017), Web of Science (2017) and Google Scholar (2017); and Mendeley Desktop, Start and Excel to manage all references resulted by the research tools. The criteria for the articles selection were based on the variables music and marketing being related to the usage of music

in marketing. The criteria for the bibliometric analyses, in turn, were the synonym keywords analysis based on the Zipf Law, the number of citations and H-Index by authors based on the Lotka Law, and the number of citations of the journals, based on the Bradford Law (Guedes & Borschiver, 2005).

It is important to emphasize that: for this literature research, the bibliometric analyses are still a way of critically organizing the sample; the authors' H-Indexes were extracted from Google Scholar (2017), but from Scopus (2017) and Web of Science (2017) when authors were not registered into Google platform; the number of studies' citations were extracted also from Google Scholar (2017).

Then, main authors are found to be the first authors of the studies (considering the first authors as the most involved into the researches) with an H-Index greater than 20; main studies as being the ones cited more than 500 times (for the years before 2000) and more than 200 (for the years after 2000); main journals as the ones that appear more than once in the sample; most relevant authors and studies being the ones with the higher authors' H-Indexes and the higher studies' number of citations; most relevant journals comprehended to be the most cited ones which publish the most by the main authors; and main synonyms as the ones with a frequency higher or equal to 2.

The investigation through Scopus and Web of Science

A research was conducted through Scopus (2017) and Web of Science (2017) with the variables "music" and "marketing". As no study was expected to be forgotten or excluded due to the system criteria, at this first moment the criterion used for searching was having the research filtered by all subject areas but the ones that presented only one study (if the study was not related to the search process). It is important to mention that either Scopus (2017) or Web of Science (2017) by themselves seek for all references with the variables defined by the researcher. It means both search tools analyze the keywords of all studies, their titles and their abstracts in a way that if keywords are not identified in their databases, Scopus (2017) and Web of Science (2017) go to the studies titles, and abstracts.

By that, Scopus (2017) listed 1174 studies (books, journals, conferences, proceedings, etc.) and Web of Science (2017) listed 1374, resulting in 2548 studies, despite these results presented researches that were classified more than once for the different areas and journals (the same study sometimes appeared in more than one subject area). Because of that, all these references brought by the two platforms according to the first pre-established criterion (all

subject areas rather than having them filtered by only the business field) were exported to the software Mendeley and to Start. For this case, Mendeley and Start were in charge of managing the exported references and excluding all possible duplicities from the list. Therefore, the number of references became 979 (Scopus, 2017) and 1349 (Web of Science, 2017).

Then, these 2328 references were manually cleaned such that the studies that had no relation to the investigation topic could be removed, supported by Start and Excel. This exclusion was based in the criterion which determined studies that related music to issues other than the combination of “marketing” and “music” as well as those with no names to be removed from the list. It means that through an analysis on the studies’ titles and keywords, studies that had “marketing” and “music” in their abstracts but did not have the two variables clearly presented in their titles and keywords were eliminated from the list of references, getting the number to 293 (Scopus, 2017) and 290 (Web of Science, 2017) valid studies for “music” and “marketing”.

It is also relevant to mention that the criterion for this stage was based on the mentioning of “marketing” and “music” as by the study title as by its keywords. That is, by verifying the studies, it was possible to see that some of them had these two variables in their abstract but did not make any reference to them neither in their titles nor in their keywords, being then, removed. In some cases, the combination of variables appeared in the keywords but did not in the title (or vice-versa), so that the journal was also analyzed (if a study mentioned only one of the variables in its title (music, for instance), but had the two in its keywords, and was published by a marketing journal, the study would be considered a valid study for the list criteria.

Hence, given that for these situations in which the variables were not clearly mentioned but the study was matching the established criterion, so many “marketing” and “music” synonyms were identified and taken into consideration just as:

- “Marketing”: products, music products, advertising, consumer behavior, music marketing, branding, music label, sonic branding, music software, music downloads, retailer strategies, market, product lifecycle, consumer spending, value, sales data, selling music, buying, personalization/customization, niche, consumer ethics, music making, audience, bundling strategy, online shopping, distribution, delivering, services, territorial marketing, consumption, music categories, consumer memory, nostalgia, segmentation, place marketing,

audio branding, sponsorship, communication campaign, image making, destruction of music, consumer attraction, social media, expenditure of music visitors.

- “Music”: media formats, music styles, songs, music label, sonic, music video, sensor marketing, music festival, singing, musicians, records, mp3, idols, music bands/singers, discs, music downloads, audio, tune.

Secondly, from the list with 583 studies (Scopus and Web of Science), all studies having marketing in music instead of music in marketing were removed. This selection phase resulted in 137 studies, being 88 from Scopus (2017) and 49 from Web of Science (2017).

The investigation through Google Scholar

Once new terms related to the issue topic (marketing and music) could be identified, a second research was conducted through Google Scholar (2017). At this time, the terms “Music” and “Consumer Behavior” were the keywords considered for the investigation, and the main criterion was starting the selection of the results by the Qualis grade of the journals brought by Google Scholar (2017). By that, an article from each one of the following journals was selected:

- Journal of Marketing
- Journal of Consumer Research
- Journal of Retailing
- Journal of Services Marketing
- Journal of Consumer Marketing
- Journal of Marketing Research
- Journal of Consumer Psychology
- Journal of Advertising Research
- Journal of Business Research

Having these 9 studies, an accurate analysis based on the “marketing” and “music” synonyms was done on the studies’ references such that new articles could be identified and catalogued in the list of references. It is important to highlight that for this snowballing

process which resulted in 104 articles having music in marketing, the criterion was having a perfect combination of the topic variables or their synonyms in the articles' titles and having the journal's area support, in case these articles were not clear with their titles. By that, all bases were gathered together so that studies which were showed in more than one database could be analyzed and duplicities excluded, resulting in 207 valid studies.

The analysis of the references

Given the 207 articles presenting the usage of music in marketing, all analyses were based on having all studies grouped according to the criteria for the selection and presentation of them (Guedes & Borschiver, 2005): for main synonyms, the ones with a frequency higher or equal to 2 are considered; main journals as being the ones that appeared more than once in this sample; main studies as the ones cited more than 500 times (for the years before 2000) and more than 200 (for the years after 2000); main authors, the ones with H-Index greater than 20; most relevant journals embracing the most cited ones which publish the most by main authors; and most relevant studies and authors with the combination of the most cited studies with the higher H-Index authors. Based on that, the analyses are divided into two parts: one which the main synonyms, main journals and main studies are presented and analyzed in; the second within the main authors analyzed.

As aforementioned, during the sampling process, some synonyms for "music" were identified, although the titles presenting them represented only 15% of all titles in sample. However, it can be seen in Figure 6 that "sound" alone appeared in almost 9% of all studies' titles highlighting itself as the most expressive synonym for music in the searching process for music in marketing. "Sonic", in turn, may be considered a trendy keyword for searching once the studies containing it are found to be the most recent ones. It agrees with Gustaffson (2015) who presents "Sonic" as being a combination of "Music" and "Sound"; and suggests "Sonic" to replace "Music" and "Sound" in future studies about the issue.

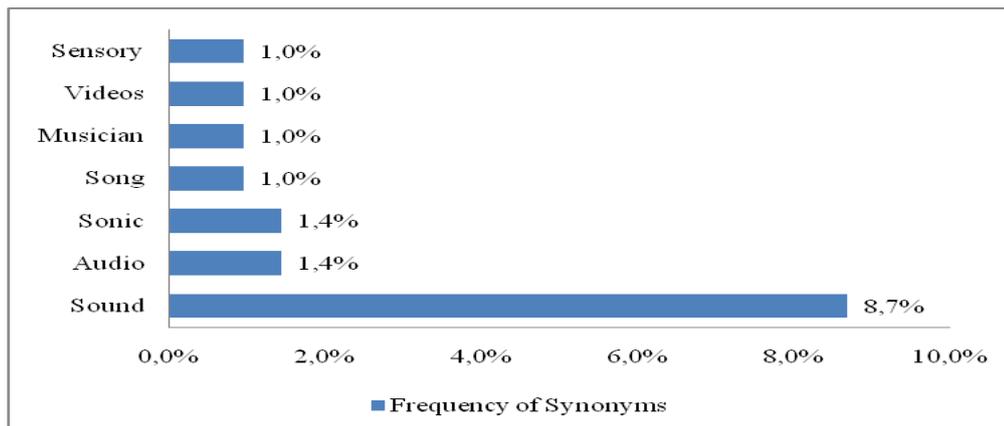


Figure 6: Frequency of the main synonyms in the sample

Source: Developed by the authors of this thesis

In terms of journals that appear the most, *Advances in Consumer Research* is found to be the most presentational one. Though, the journals' frequency of appearance does not match their number of citations: as it can be verified in Figure 7, *Journal of Marketing* holds 16% of all journals' number of citations at the same time it holds only 2% of the 207 studies in this research's sample. It can be seen that *Journal of Marketing* is not the one which publishes the issue (music in marketing) the most but has the most cited studies, though. Even so, either *Advances in Consumer Research* or *Journal of Business Research* appear to be the most depictive in number of studies about the issue music in marketing and also in number of citations.

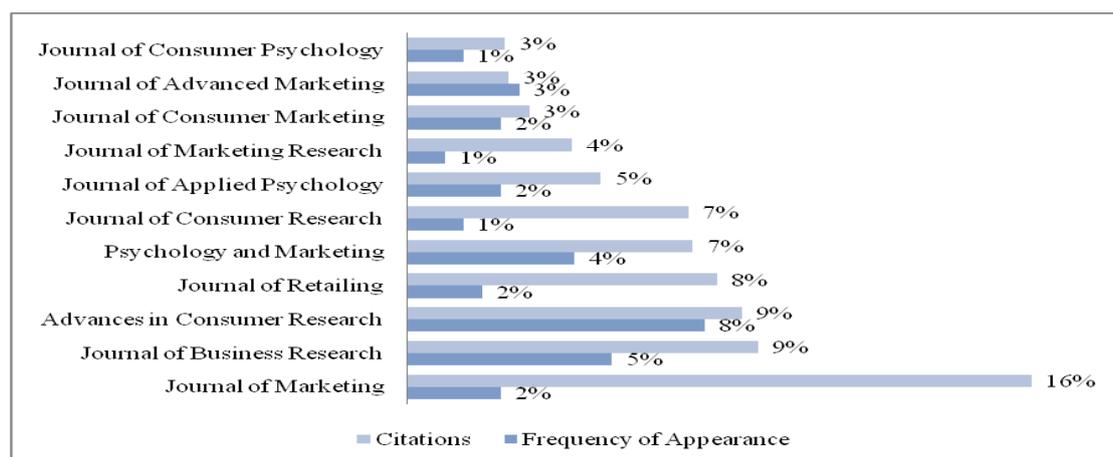


Figure 7: Main journals that publish music-in-marketing studies

Source: Developed by the author of this thesis

In addition, when filtering the studies according to their citations, it becomes possible to have either some of the main studies or the most cited ones presented and have them crossed with the journals above (Figure 7). That is, Table 10 shows that the studies of

Milliman (1982; 1982), Gorn (1982), Bruner II (1990), and Park and Young (1986) are the top-five cited articles, published by three of the most cited journals in Figure 7 (Journal of Marketing, Journal of Consumer Research and Journal of Marketing Research), and that some specialized journals just as Journal of Retailing, Journal of Information Technology, and Psychology and Marketing are also relevant regarding the number of citations despite not being representative in number of publications about the issue.

Table 10: Main studies according to the number of citations

Studies		Authors		Journals	
Citation	Title	Name	H-Index	Year	Name
1192	Using background music to affect the behavior of supermarket shoppers	Milliman, R.	06	1982	Journal of Marketing
1060	The effects of music in Advertising on choice behavior: a classical conditioning approach	Gorn, G.	33	1982	Journal of Marketing
1053	The influence of background music on the behavior of restaurant patrons	Milliman, R.	06	1986	Journal of Consumer Research
936	Music, Mood and Marketing	Bruner II, G.	23	1990	Journal of Marketing
918	Consumer response to television commercials: the impact of involvement and background music on brand attitude formation	Park, C. & Young, S.	45	1986	Journal of Marketing Research
546	Effects of Store Music on Shopping Behavior	Yalch, R. & Spangenberg, E.	10	1990	Journal of Consumer Marketing
615	The Influence of Background Music on Shopping Behavior: Classical Versus Top-Forty Music in a Wine Store	Areni, C. & Kim, D.	22	1993	Advances in Consumer Research
501	The Effects of Music in a Retail Setting on Real and Perceived Shopping Times	Yalch, R. & Spangenberg, E.	10	2000	Journal of Business Research
500	The impact of music on consumers's reaction to waiting for services	Hui, M., Dube, L., & Chebat, J.	1	1997	Journal of Retailing
254	The Influence of Music <i>Tempo</i> and Musical Preference on Restaurant Patrons' Behavior	Caldwell, C. & Hibbert, S.	22	2002	Psychology and Marketing
245	Effects of media formats on emotions and impulse buying intent	Adelaar, T., Chang, S., & Lancendorfer, K.	07	2003	Journal of Information Technology
236	The diagnostic role of signals in the context of perceived risks in online shopping: Do signals matter more on the web?	Biswas, D. & Biswas, A.	16	2004	Journal of Interactive Marketing
216	Background music pleasure and store evaluation Intensity effects and psychological mechanisms	Dube, L. & Morin, S.	50	2001	Journal of Business Research
200	The role of pleasant music in servicescapes: A test of the dual model of environmental perception	Morin, S., Dube, L., & Chebat, J.	03	2007	Journal of Retailing

Source: Developed by the author of this thesis

However, if the H-Indexes of the authors are taken into consideration, it can be seen that Journal of Marketing, Journal of Marketing Research, Advances in Consumer Research, Psychology and Marketing and Journal of Business Research own the combination of the most cited titles with the main authors (bold lines of Table 10), in which Advances in Consumer Research, Journal of Business Research and Psychology and Marketing appear to be the most relevant journals since they also own the higher number of publications about music in marketing.

For the analysis of the most relevant scholars, the main studies were divided into decades in a way their authors and journals could be revealed over the years, and further analyses be done. The Table 11, therefore, has the article found in 1966 as the first main study presenting music as a marketing tool, and the only one for almost two decades. It is important to remember that Table 11 presents only the first authors of the studies, having C. Whan Park as the most expressive for the eighties, Brian Wansink for the nineties, Morris Holbrook for the next decade (2001-2010) and Brian Primack, from the year 2011 to current days.

Table 11: Main authors and studies distributed in decades

Decades	First Author	H-Index	Title	Year	Journal
1961 – 1980	Patricia Smith	21	Arousal hypothesis and the effects of music on purchasing behavior	1966	Journal of Applied Psychology
1981 – 1990	C. Whan Park	45	Consumer response to television commercials: the impact of involvement and background music on brand attitude formation	1986	Journal of Marketing Research
	Gerald Gorn	33	The effects of music in Advertising on choice behavior: a classical conditioning approach	1982	Journal of Marketing
	James Kellaris	29	The effects of background music in advertisement: a reassessment	1989	Journal of Consumer Research
	Gordon Brunner II	23	Music, Mood and Marketing	1990	Journal of Marketing
1991 – 2000	Brian Wansink	70	Listen to the Music: Its Impact on Affect, Perceived Time Passage, and Applause	1992	Advances in Consumer Research
	Laurette Dube	50	The Effects of Background Music on Consumers' Desire to Affiliate in Buyer Seller Interactions	1995	Psychology and Marketing
	David Stewart	49	Effects of using a nonverbal (musical) cue on recall and playback of television advertisement: implications for advertising tracking	1998	Journal of Business Research
	Adrian North	47	The effects of music on responses to a dining area	1996	Journal of Environmental Psychology

Source: Developed by the author of this thesis

Table 11: Continuation of the information

Decades	First Author	H-Index	Title	Year	Journal
1991 - 2000	Adrian North	47	Responses to Music in a Dining Area	1996	Journal of Applied Social Psychology
	Adrian North	47	In store music affects product choice	1997	Nature
	Adrian North	47	The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria	1998	Journal of Applied Social Psychology
	Adrian North	47	The Influence of In-Store Music on Wine Selections	1999	Journal of Applied Psychology
	Adrian North	47	The Effects of Music on Atmosphere in a Bank and a Bar	2000	Journal of Applied Social Psychology
	Jean Chebat	46	Interactive effects of musical and visual cues on time perception: an application to waiting lines in banks	1993	Perceptual and Motor Skills
	Jean Chebat	46	Does background music in a store enhance salespersons' persuasiveness?	2000	Perceptual and Motor Skills
	Hans Baumgartner	42	Remembrance of Things Past: Music, Autobiographical Memory, and Emotion	1992	Advances in Consumer Research
	James Kellaris	29	Exploring <i>tempo</i> and modality effects on consumers' response to music	1991	Advances in Consumer Research
	James Kellaris	29	Consumer esthetics outside the lab: preliminary report on a musical field study	1992	Advances in Consumer Research
	James Kellaris	29	The experience of time as a function of musical loudness and gender of listener	1992	Advances in Consumer Research
	James Kellaris	29	The influence of music on consumers' temporal perceptions: does time fly when you are having fun?	1992	Journal of Consumer Psychology
	James Kellaris	29	An exploratory investigation of responses elicited by music varying in <i>tempo</i> , tonality and texture	1993	Journal of Consumer Psychology
	James Kellaris	29	The Influence of <i>tempo</i> , loudness and gender of listener on responses to music	1993	Psychology and Marketing
	James Kellaris	29	The effect of background music on ad processing: a contingency explanation	1993	Journal of Marketing
	James Kellaris	29	Shaping Time Perceptions with Background Music: The Effect of Congruity and Arousal on Estimates of Ad Durations	1996	Psychology and Marketing
	James Kellaris	29	Decibels, Disposition, and Duration: the Impact of Musical Loudness and Internal States on Time Perceptions	1996	Advances in Consumer Research
	Charles Areni	22	The Influence of Background Music on Shopping Behavior: Classical Versus Top-Forty Music in a Wine Store	1993	Advances in Consumer Research
	Clare Caldwell	22	Play That One Again: the Effect of Music <i>Tempo</i> on Consumer Behaviour in a Restaurant	1999	European Advances in Consumer Research

Source: Developed by the author of this thesis

Table 11: Continuation of the information

Decades	First Author	H-Index	Title	Year	Journal
2001-2010	Morris Holbrook	78	Ambi-diegetic music in films as a product design and -placement strategy: The sweet smell of success	2004	Marketing Theory
	Anna Mattila	58	Congruency of scent and music as a driver of in-store evaluations and behavior	2001	Journal of Retailing
	Laurette Dube	50	Background music pleasure and store evaluation intensity effects and psychological mechanisms	2001	Journal of Business Research
	Adrian North	47	The effect of musical style on restaurant customer's spending	2003	Environment and Behavior
	Adrian North	47	The effects of musical and voice "fit" on responses to advertisements	2004	Journal of Applied Psychology
	Adrian North	47	Music and consumer behaviour	2008	The Oxford Handbook of Music Psychology
	Jean Chebat	46	Environmental background music and in-store selling	2001	Journal of Business Research
	Michael Beverland	43	In-store music and consumer-brand relationships: Relational transformation following experiences of (mis)fit	2006	Journal of Business Research
	Charles Areni	22	Exploring managers implicit theories of atmospheric music: comparing academic analysis to industry insight	2003	Journal of Services Marketing
	Chris Gibson	42	Tamworth, Australia's 'country music capital': Place marketing, rurality, and resident reactions	2004	Journal of Rural Studies
	Jillian Sweeney	40	The role of cognitions and emotions in the music-approach-avoidance behavior relationship	2002	Journal of Services Marketing
	Nicholas Wilson	33	Laments and serenades: Relationship marketing and legitimation strategies for the cultural entrepreneur	2004	Qualitative Market Research: An International Journal
	Eric Spangenberg	32	It's beginning to smell (and sound) a lot like Christmas: the interactive effects of ambient scent and music in a retail setting	2005	Journal of Business Research
	Patrick Rau	29	Effects of watermark and music on mobile message advertisements	2006	International Journal of Human Computer Studies
	Charles Areni	22	Examining managers' theories of how atmospheric music affects perception, behaviour and financial performance	2003	Journal of Retailing and Consumer Services
	Clare Caldwell	22	The Influence of Music <i>Tempo</i> and Musical Preference on Restaurant Patrons' Behavior	2002	Psychology and Marketing
Charles Areni	22	Examining managers' theories of how atmospheric music affects perception, behaviour and financial performance	2003	Journal of Retailing and Consumer Services	

Source: Developed by the author of this thesis

Table 11: Continuation of the information

Decades	First Author	H-Index	Title	Year	Journal
2001 - 2010	Nader Tavassoli	21	The differential interaction of auditory and visual advertising elements with Chinese and English	2003	Journal of Marketing Research
	Preeti Patel	21	Bringing 'light, life and happiness': British American tobacco and music sponsorship in sub-Saharan Africa	2009	Third World Quarterly
	Irena Vida	20	The Effects of Background Music on Consumer Responses in a High-end Supermarket	2007	International Review of Retail, Distribution and Consumer Research
2011 - 2017	Brian Primack	34	Alcohol brand appearances in US popular music	2012	Addiction
	Brian Primack	34	Receptivity to and recall of alcohol brand appearances in U.S. popular music and alcohol-related behaviors	2014	Alcoholism: Clinical and Experimental Research
	Giana Eckhardt,	21	The erasure of antagonisms between popular music and advertising	2014	Marketing Theory

Source: Developed by the author of this thesis

It can also be noted that James Kellaris and Adrian North were the researchers who really had music as their investigated variable in marketing contexts since they own more than five different studies relating music to marketing. As showed in Table 12, James Kellaris was the main author (first author) of 10 different studies where while Adrian North appeared in 09 different studies verifying music as a marketing tool. It can also be seen that in these 19 studies, the most cited article was mainly conducted by Adrian North (1999), published by the Journal of Applied Psychology.

Table 12: Main authors according to the number of studies over the years

First Author	Title	Year	Journal	Citations
Jammes Kellaris	The influence of music on consumers' temporal perceptions: does time fly when you are having fun?	1992	Journal of Consumer Psychology	325
	The effect of background music on ad processing: a contingency explanation	1993	Journal of Marketing	272
	The effects of background music in advertisement: a reassessment	1989	Journal of Consumer Research	256
	An exploratory investigation of responses elicited by music varying in <i>tempo</i> , tonality and texture	1993	Journal of Consumer Psychology	217
	The Influence of <i>tempo</i> , loudness and gender of listener on responses to music	1993	Psychology and Marketing	162

Source: Developed by the author of this thesis

Table 12: Continuation of the information

First Author	Title	Year	Journal	Citations
Jammes Kellaris	Exploring <i>tempo</i> and modality effects on consumers' response to music	1991	Advances in Consumer Research	127
	The experience of time as a function of musical loudness and gender of listener	1992	Advances in Consumer Research	122
	Shaping Time Perceptions with Background Music: The Effect of Congruity and Arousal on Estimates of Ad Durations	1996	Psycgology and Marketing	101
	Consumer esthetics outside the lab: preliminary report on a musical field study	1992	Advances in Consumer Research	46
	Decibels, Disposition, and Duration: the Impact of Musical Loudness and Internal States on Time Perceptions	1996	Advances in Consumer Research	45
Adrian North	The Influence of In-Store Music on Wine Selections	1999	Journal of Applied Psychology	427
	The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria	1998	Journal of Applied Social Psychology	207
	The effects of music on responses to a dining area	1996	Journal of Environmental Psychology	194
	In store music affects product choice	1997	Nature	184
	The effect of musical style on restaurant customer's spending	2003	Environment and Behavior	156
	The effects of musical and voice "fit" on responses to advertisements	2004	Journal of Applied Psychology	97
	Responses to Music in a Dining Area	1996	Journal of Applied Social Psychology	51
	The Effects of Music on Atmosphere in a Bank and a Bar	2000	Journal of Applied Social Psychology	51
	Music and consumer behaviour	2008	The Oxford Handbook of Music Psychology	0

Source: Developed by the author of this thesis

Hence, while analyzing the issues of the main studies of music in marketing, they can be grouped into five different topics: Services (the usage of music in service environments), Advertising (the application of music in advertisings), Consumer Outcomes (the impact music has on either consumer behavior or more general consumer outcomes, such as consumers' arousal), Branding (the relation music has to branding purposes), and Marketing Management (general marketing variables, just as communication). By that, it becomes possible to see the main authors of each marketing research's issue, as follows in Table 13:

Table 13: Main authors classified according to the researches' issues

Issues	Scholars
Services	Brian Wansink, Laurete Dube, Adrian North, Jean Chebat, Michael Beverland, Eric Spangenberg, James Kellaris, Charles Areni, Clare Caldwell, Patricia Smith
Advertising	Adrian North, C. Whan Park, Gerald Gorn, James Kellaris, Patrick Rau, Nader Tavassoli, Giana Eckhardt
Consumer Outcomes	Brian Wansink, Adrian North, Hans Baumgartner, Jillian Sweeney, James Kellaris, Gordon Bruner II, Charles Areni, Patricia Smith
Branding	Chris Gibson, Brian Primack
Marketing Management	Preeti Patel, Nicholas Wilson

Source: Developed by the author of this thesis

Thus, by these analyses, it can be verified that: the most relevant music-in-marketing journals are comprehended to be *Advances in Consumer Research*, *Journal of Business Research and Psychology and Marketing*; the first main study investigating music as a marketing tool was published in 1966 by a different journal (*Journal of Applied Psychology*); the main scholars who appear as the authors of more than five studies investigating music in marketing are found to be James Kellaris and Adrian North, and that even though these scholars are more representative in terms of number of published studies, their publications are not the most cited ones. That is, by this current verification, it is noted that Milliman (1982; 1982), Gorn (1982), Bruner II (1990), and Park and Young (1986) were the five most cited studies although it is not all of these authors who can be considered the most relevant music-in-marketing authors.

Conclusions of the Systematic Review

These results evidenced the existence of a theoretical background around music in marketing, especially the material related to music in service environments which is found to be inherent to this literature research. It is also relevant to mention that the studies selected during this systematic review resulted in the texts of the subsections 2.2.2 (the history of music in marketing researches), 2.2.3 (applications of music in marketing) and 2.2.4 (music in service environments) of the chapter "Literature Review". These subsections, then, partially answer the thesis' research question, which means that, these texts' content matches with the analytical goal and the "introducing the music in marketing" purpose:

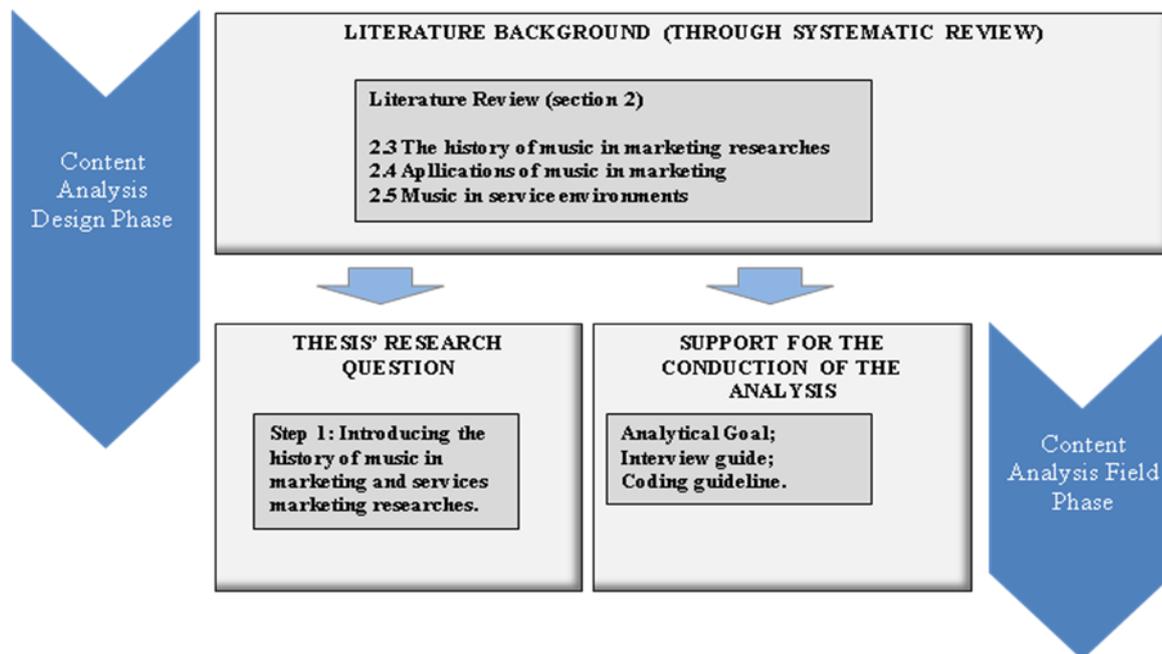


Figure 8: Conclusions of the systematic review
Source: Developed by the author of this thesis

Besides that, it is important to remember that the studies (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990) presented in the subsection 2.2.4 (music in service environments) of the literature review supported the definition of the analytical goal of the thesis' content analysis and the interview guide for the Field Phase, and the coding guideline for the Preparation Phase.

3.2.2 *The Analytical Goal*

As already said, that this current thesis aims at operationalizing knowledge. For that, the literature was systematically reviewed in a way relevant studies about the theme of this research project could be systematically found, listed and used to base the research problem in terms of literature. Furthermore, the in-depth interviews (with specialists) and the analytical coding process were conducted following the framework presented in the subsection 2.2.4 (music in service environments) of the literature review:

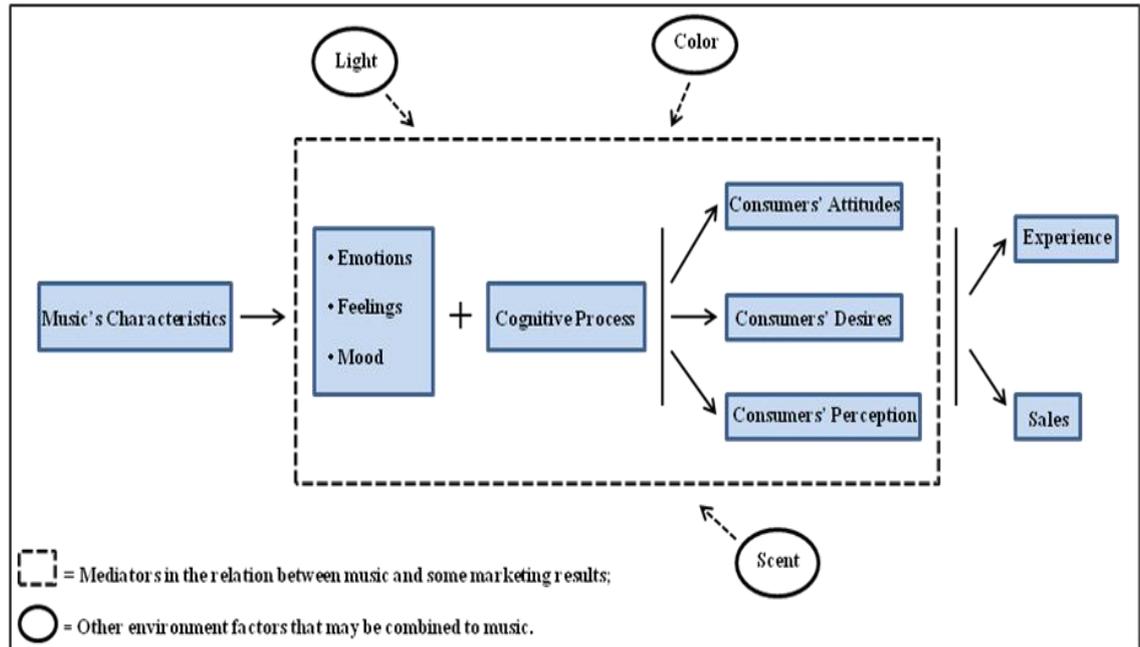


Figure 3: Relation between music and marketing results in service environments

Source: Adapted from the authors (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990).

Better to say, this framework based the interview guide and the coding guideline which were divided into three parts, music and moderators (relation of music with the environmental elements), music and consumers' mediators (relation of music with the consumers' responses), and results.

3.2.3 *The Analytical Design and the Definition of the Content Sources*

Krippendorff (2004) presents three different designs for content analyses that are mentioned to be: having similar phenomena inferred from different bodies of text; having phenomena's relationships tested from one body of text; testing hypothesis concerning how the results of the analytical process relate to other variables). Based on this contribution, the content sources of this current thesis were found to be the in-depth interviews, complemented with operational observations.

Herein, this subsection is divided into the discussion regarding the in-depth interviews (Creswell, 2007; Flick, 2004; Goldman, 1962; Richardson, 1999; Rubin & Rubin, 2012), the presentation of the interview guide (Gibbs, 2009), and the discussion about the observation technique (operational observation) (Boote & Mathews, 1999; Grove & Fisk, 1992;

Gummesson, 2007; Mulhal, 2003; Reiss, 1971). This subsection division can be better comprehended throughout the following table:

Table 14: Description of the content sources

Content Sources	Description	Source
In-depth interviews	Individual and group.	(Creswell, 2007; Flick, 2004; Goldman, 1962; Richardson, 1999; Rubin & Rubin, 2012)
- <i>Interview guide</i>	Based on the literature review (subsection 2.5).	(Gibbs, 2009)
Operational Observation	Unstructured; Direct and Indirect; Concealed.	(Boote & Mathews, 1999; Grove & Fisk, 1992; Gummesson, 2007; Mulhal, 2003; Reiss, 1971)

Source: Developed by the author of this thesis

3.2.3.1 In-Depth Interviews

According to Creswell (2007), Richardson (1999), as well as Rubin and Rubin (2012), collecting data by virtue of interviews is comprehended to be more congruent with situations in which more detailed and deeper information appears to be relevant since interviewers are expected to go further into the interviewee's universe and have their narratives, experiences, stories, and points of view profoundly presented in the process. In this context, Richardson (1999) and Flick (2004) explain what and how interviews are supposed to be, Rubin and Rubin (2012) bring the definition of in-depth interviews as a manner of having information obtained through open ended conversations, Goldman (1962) introduces the possibility of group in-depth interviews, and Creswell (2007) posits some limitations related to the interviewing techniques.

To Richardson (1999), interviews are understood to be a suited technique in which a relation is built in between a message emitter and a receptor in ways useful messages are transmitted from a person to another one. Herein, Richardson (1999) presents the interview's types as being the directed (given questions are preconceived and precise, and the interviewee is directed according to the research topic), the guided (the interviewer is only a guide during the interview), and the non-directed (only the general topic is previously set) interviews, and are based on what is allowable by the technique, and the level of the information depth that is expected to be gained through the interview process (Richardson, 1999).

Flick (2004), in turn, brings the expert interviews as another form of having the research subjects interviewed in case their capacities are of more interest than the interviewees themselves. That is, if experts are connected to the research question not as a single case but as representing a group of specialists, a semi-structured interview with them would fit with all the context of the research project in a certain way a group of specialists might lead the discussion to another group of specialists that might in turn complement the insights generated by all previous interviews (Flick, 2004, pg 166).

In addition, if compared to more structured interviews that usually have the interview's directions set and might also be presented through a questionnaire form as complement Richardson (1999) and Rubin and Rubin (2012), the qualitative interviews could be generally classified as in-depth interviews. This general comprehension is found to present interviews as a very useful technique for collecting qualitative data. As way of explanation, the in-depth interviews become relevant and helpful if researches are looking for more detailed and sometimes more subjective information (i.e. deeper narratives, stories, experiences, points of view that cannot be obtained by means of other interview techniques); a specific answer category is not established or needed during the interview process; and questions are expected to be open ended rather than static (Rubin & Rubin, 2012).

Moreover, as Rubin and Rubin (2012) also remember, the most convenient type of in-depth interview basically depends on the role of the researcher in the investigation, the number of people being interviewed as well as where and how interviews are being conducted, given its types are grouped into four different categories: focus groups (group of individuals whose ideas are interested), internet interviews (for situations that count on internet to have interviews done), casual conversations (spontaneous interviews during participant observations), and semi-structured/unstructured interviews (variation from previously established questions to questions formulated during the interview process) (Rubin & Rubin, 2012, pg 30).

In other words, depending on the approach of the research process (qualitative and quantitative), interviews can be presented under different classifications sometimes covering the structured and unstructured set questions (Richardson, 1999) sometimes focusing on the unstructured manners of being conducted (Rubin & Rubin, 2012). That is, according to Richardson (1999) and Rubin and Rubin (2012), it is known that qualitative studies that rely on interviews as a collecting data technique have the in-depth interviews selected since this classification resides on the level of participation of the interviewer (from directed/semi-

structured to totally non-structured), on how the process is conducted (internet, casual, focus groups), regardless who is being interviewed (if experts or not).

As Goldman (1962) complements, in-depth interviews can be also a group practice. The scholar (1962) explains that for group in-depth interviews to happen, it is necessary to have two or more individuals that share a community interest. That is to say, if there is no interaction between participants of the interview, or if the interaction is not related with the topic of interest, it is not a group in-depth interview. Although participants may represent differences in origins, religion, likes and dislikes, it is comprehended that in group in-depth interviews the individuals are selected due to sharing the research purpose and expected to interact to each other (Goldman, 1962).

Nonetheless, structured or unstructured, individual or group in-depth interviews have many challenges just as being properly conducted: some researches demand very deep or extensive interviews in a way that if researchers are not experienced they are more likely to face difficulties to either lead the situation or to transcript all data obtained during the collecting process (Creswell, 2007; Goldman, 1962). In other words, it is known some researches go through unexpected situations (lack of answers) so that patience and skills are suggested to improve an interview quality. Another considerable point is that interviews are supposed to enhance or be enhanced by a good relation between the interviewer and the interviewee (Creswell, 2007).

Wherefore, it can be said that although an interview process is told to be handled by experienced and skilled researches in order to have its limitations diminished and biases reduced, it can be considered a utile technique in case profound information is needed (Creswell, 2007; Flick, 2004; Goldman, 1962; Richardson, 1999; Rubin & Rubin, 2012). Thus, in-depth interviews with experts related to the research issue seemed to be suitable to the purpose of this current thesis, once narratives, stories, experiences and points of view (Flick, 2004; Rubin & Rubin, 2012) are considered to be the core information sources through semi-structured (Richardson, 1999; Rubin & Rubin, 2012) questions that were applied during the content analysis field phase.

The Interview Guide

The interview guide (see appendices) relied on the framework based on the studies presented in the section 2.2.4 (Areni & Kim, 1993; Chebat et al., 2001; Dube et al., 1995; Hui

et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Oakes, 2000; 2008; Yalch & Spangenberg, 1990) which shows the music as one of the environmental dimensions (among space, signs, symbols, artifacts and ambient conditions) and the influence of its characteristics (tone, harmony, *tempo*, volume and valence) on customers' mediators (emotion, feelings, mood and cognitive process) such that customers' responses (desires, attitudes, perception and marketing results) can be obtained.

That is to say, the questionnaire was divided into music as moderator (questions around the combination of music with other environmental dimensions, such as ambient conditions, and the combinations' implications on mediators and marketing results), the relation of music with consumers' mediators (questions relating music's characteristics to emotion, feelings, mood, cognitive process, attitudes, desires and perception) and Results, which brought questions around the relation of music and its characteristics to marketing theories (e.g. servicescape, servuction, sensory marketing, branding, EOR model) and to what this present research calls marketing results (e.g. sales raising, number of visitors, customer experience).

3.2.3.2 Observation as a data-collection technique

According to Mulhal (2003), Boote and Mathews (1999), Grover and Fisk (1992), observation is either described as a research method or a data collection technique. The difference relies on how the practice is being seen, if as a strategy for the research or as an operational practice of the investigation process (Boote & Mathews, 1999). Moreover, it is known that observation is suitable with studies that aim at understanding the phenomena and their natural environments and the techniques can be applied in studies of service environments from mere detached observation to participative ones, that, in turn, range from a discrete participation to interventions in the process of investigation (Baker, 2006; Grover & Fisk, 1992; Gummesson, 2007),

As a way of collecting data, observations appear to be found in different forms that refer to the way they are done and organized, their mode, their directness, their concealment and their level of reliability (Baker, 2006; Grove & Fisk, 1992; Reiss, 1971). According to Reiss (1971), the level of participation of the researcher is a requisite for defining how the investigation is done. That is, participant or nonparticipant determines how accurate are the collected data and what is intended to be measured after being in the field. As a possible

manner of doing and organizing the process, Reiss (1971) brings the systematic observations (done through systematic and explicit procedures) as an answer to the necessity of data capable to be later measured, allowing for researches to replicate the rules and make logic inferences with the observation notes.

Herein, Mulhal (2003) complements that systematic observations are normally conducted with researchers apart the environment in where the phenomenon is being observed and brings the unstructured observations, which have the researcher inside the investigation field. According to Mulhal (2003), unstructured observations allow for researchers to enter the field with no pre established idea of what exactly observe. Another point is that either structured or unstructured observations can be combined with other types of observation investigation, such as individual interviews (Reiss, 1971; Mulhal, 2003). In terms of mode, researches may decide whether counting on humans to collect data in the investigation field (Grove & Fisk, 1992). That is to say, the data collection can be done throughout collectors other than human, as the case of cameras and audio recorders (Grove & Fisk, 1992).

Concerning directness of the data-collection technique, Grove and Fisk (1992) explain that it relies on the time a phenomenon is observed, if focused on when the phenomenon happens or its consequences. To Grove and Fisk (1992), direct observations seem to be interesting when the actual phenomenon is the object of investigation whereas the indirect ones fit situations that the consequences of a phenomenon come to be the topic of the investigation process (e.g. seeing how a restaurant's décor agrees with the music being played there inside rather than the consumers' responses to that stimulus). As Wells and Sciuto (1966) highlight, the main advantage of direct observation is that high detailed record of what people actually do is produced and that it is not influenced by the necessity of making behavior appear in their best meanwhile indirect observations come to be less unbiased, since the presence of the researcher does not change what is being observed Grove and Fisk (1992).

Hence, the concealed characteristic determines if participants are aware they are being observed and is the topic of many discussions regarding ethic besides being a determinant factor for the reliability of the investigation (Grove & Fisk, 1992, Reiss, 1971). As Grover and Fisk (1992) state, whereas while concealed observations may invade the privacy of the subjects being investigated once these subjects are not aware of the investigation process, unconcealed observations may result in biased notes considering the fact that they can adjust themselves accordingly to what the researcher is investigating (Reiss, 1971). For that, Grove and Fisk (1992) remember the importance of triangulation in observation, which may appear in the way of multiple sources, multiple methods and multiple investigators

Therefore, the observation technique conducted in response to this thesis' research question and the analytical interpretation approach (qualitative content analysis) appeared to be the unstructured observation (Mulhal, 2003), being three direct and one indirect (Grove & Fisk, 1992), also concealed (Grove & Fisk, 1992). The three direct observations were conducted in three different musicalization providers (companies that offer the service of environmental musicalization) and one indirect in a service place (a restaurant of SP). It is important to mention that the observational researches aimed at complementing the interview researches.

3.3 The Content Analysis Field Phase

This phase is characterized for being practical (Hsieh & Shannon, 2005; Krippendorff, 2004; Mayring, 2014; Selltiz, 1974; Vaismorad et al., 2013): gathering all presumptions defined in the previous phases (the methodological orientations and the content analysis design phase), the research went into the previously established field. Some interviews were conducted with marketing specialists who work with the musicalization of service environments and observations were done in some musicalization providers and clients.

Both researches were based on the referee scholars for each type of data-collection technique, in-depth interviews (Creswell, 2007; Flick, 2004; Gibbs, 2009; Goldman, 1962; Richardson, 1999; Rubin & Rubin, 2012) and operational observations (Boote & Mathews, 1999; Grove & Fisk, 1992; Gummesson, 2007; Mulhal, 2003; Reiss, 1971), and their conduction processes are detailed in the following subsections. It is important to mention that all interviewees were selected by means of a previous research about companies that offer musicalization for service environments such that the subjects of the research could be reached. The group of specialists and companies was derived from the snowball sampling technique (Flick, 2004; Godoi et al., 2007).

3.3.1 *The In-depth Interviews with Specialists*

The specialists chosen for this research were the marketing specialists who had been working with musicalization of service environments. That is, given the research problem, it was agreed that the marketing specialists involved with musicalization of service environments could contribute for a better understanding of how music and its technical

characteristics could be related to service environments, going further into the contributions of music in terms of marketing and services marketing. Hence, this research phase collected and recorded the knowledge from 14 marketing professionals that were selected through snowball references (one specialist indicated another one for the research).

Hence, the interview guide (see Section 2 of Appendices) was based on Gibbs' (2009) suggestions about the construction of an interview guide, and on the variables brought in the section 2.2.4 of the literature review in terms of music in services marketing. In other words, since Gibbs (2009) says that a qualitative interview is characterized by open questions that aim at descriptions, episodes, meanings, practices and roles of the issue investigated, this interview guide was constructed pointing out some service environments (stores, restaurants, schools, arenas, etc.) in which music could be found in order to have them remembered and associated to the open questions during the interviews.

Moreover, as the literature review presented the path music goes through when aiming at having the marketing results enhanced, the guide considered the music with the environmental moderators (combined with other ambient elements such as scent, light, color, etc.), music with the consumers' mediators (consumers' emotions, feelings, mood, cognitive process, attitudes, desires and perceptions), and the marketing results (consumers' experience, branding, and sales raising) to nurture all the open questions which were expected to brainstorm the interview processes. It is relevant to reinforce that for the subjects of this investigation, the technical characteristics of music and their relation to service environments were mentioned so that the specialists could give their impressions and thoughts about the marketing results that might be derived from the musical features.

Hence, the marketing specialists came to be the ones who have been in contact to marketing and its implications, besides having being in contact to musicalization processes. It is important to mention that a focus was given on services marketing specialists once service environments were found to be the investigation context of this study. Then, it was conducted 12 individual in-depth interviews and 01 group in-depth interview; one (B.L) representing the negative case (as requisite for the reliability of the inductive content analysis); one opted not to have his identity and the company he represented named (*). Thus, the 14 specialists were found to be:

Table 15: Specialists interviewed for this research

Research Subjects			
Code	Interviewee	Position Held	Company
L.V	Luciano	Director/Owner	Villa Música
R.B	Rafael	Marketing Director	Bananas Music Branding
J.B	Juli	Communication Director	Bananas Music Branding
C.B	Carlos	Content Manager	Bananas Music Branding
E.S	Eduardo	Marketing Director	Radio Sparx
G.D	Guido	Director/Owner	DMC Media
M.I	Marcos	Content Manager	InStore
E.I	Eduardo	Sales Manager	InStore
V.E	Valéria	Director/Owner	9E.M3
Z.Z	Zanna	Director/Owner	Zanna
S.S	Steven*	Retail Manager	Sport Products Enterprise*
B.L	Bianca	Director/Owner	Libbra Consultoria
S.T	Samantha	Marketing Manager	Terraço Itália
N.I	Nelson	Administrative Manager	Inkauhashi

Source: Developed by the author of this thesis

As it can be seen, all interviewed specialists hold strategic positions related to marketing. Moreover, 70% came from musicalization providers whereas while 30% came from musicalization clients. The negative case is a specialist who works for her consulting company and has experience with food service retail: the convenient stores she used to assist stopped setting environment music in their environments:

Table 16: Companies that participated in the field phase

Musicalization Providers		
Company	Enterprise Size	Enterprise Category
Villa Música	SME	Background Music
Bananas Music Branding	SME	Music Branding
Radio Sparx	SME	Indoor Radio
DMC Media	SME	Music Branding
InStore	Large	Indoor Radio
9E.M3	SME	Acoustic Music
Zanna	SME	Sound Branding
Musicalization Clients		
Company	Enterprise Size	Enterprise Category
Sport Products Enterprise	Large	Clothing Store
Libbra Consultoria	SME	Consulting
Terraço Itália	Large	Restaurant
Inkauhashi	SME	Restaurant

Source: Developed by the author of this thesis

The interviews were conducted from September/2017 to March/2018, resulting in 1104 minutes (18 hours and 40 minutes) of audio transcribed into 13 different text files. The conduction process was based on the instructions brought by the scholars of the discussion about the in-depth interviews (Creswell, 2007; Flick, 2004; Goldman, 1962; Richardson, 1999; Rubin & Rubin, 2012); the scholar that supported the interview guide (Gibbs, 2009); and Goldman (1962) for the case of the group in-depth interview. It is important to mention that the interviewing process stopped when the data were found to be saturated (Flick, 2004).

3.3.2 *The Operational Observations*

As the operational observations were found to be unstructured (Mulhal, 2003), it was not necessary to follow a guideline for the observations. As Mulhal (2003) says, it is important that the researcher is into the field of observation regardless the previous definition of what is going to be observed: everything may become an issue for observation.

Hence, three musicalization companies (agencies and consultants that offer the environment musicalization service) followed the direct observation presumptions (Grove & Fisk, 1992) and one musicalization client (one restaurant in SP) followed the indirect observation understanding, in the way the process of musicalization was observed in the former, and the consequences of the musicalization during the researcher experience in the latter (Grove & Fisk, 1992). The companies are found in the table below:

Table 17: Companies that were observed in the field phase

Musicalization Providers		
Company	Enterprise Size	Enterprise Category
Villa Música	SME	Background Music
InStore	Large	Indoor Radio
Zanna	SME	Sound Branding
Musicalization Clients		
Company	Enterprise Size	Enterprise Category
Terraço Itália	Large	Restaurant

Source: Developed by the author of this thesis

In other words, for the musicalization providers, it was observed the structure of the company and the relationship the interviewees had to the company and its processes; for the musicalization clients, it was observed the structured of the service environment, the

environmental elements (color, light, odor, temperature, employees) and the conduction of the service experience the researcher had during the visit. Moreover, textual reports of the observations were written in a certain way these reports along with the interview transcriptions could be analyzed in agreement with this thesis' content analysis. That is, 17 textual files (13 interview transcriptions and 04 observation reports) based the analytical phases of the content analysis.

3.4 The Content Analysis Preparation Phase

This is the first analytical phase of the thesis' content analysis. Mayring (2014) names "preparation phase" because it explains what the analytical units are, defines the coding interpretation approach, and details the coding guideline with its level of abstraction. Better to say, after collecting all data from the field, it is necessary to have the manner of looking and analyzing the data adequately settled. Nonetheless, while the coding guideline is tested, the analysis is already being done.

Therefore, the content analysis preparation phase first introduces the analytical units, secondly the coding interpretation approach, and finally starts the analysis by means of the coding guideline. A summarized comprehension about what to expect from this current section can be seen in the following table:

Table 18: The Content Analysis preparation phase

Preparation Phase	Description	Source
Analytical units	Textual data (context unit);	(Mayring, 2014)
	Interviews and observations (recording unit);	
	Semantic elements of the text (coding unit).	
Coding interpretation approach	Inductive.	(Elo & Kyngäs, 2007; Hsieh & Shannon, 2005; Mayring, 2014)
Coding guideline	Derived from the framework of the section 2.5 presented in the literature review.	(Mayring, 2014)

Source: Developed by the author of this thesis

3.4.1 *The Analytical Units*

According to Krippendorff (2004) and Mayring (2014), units are the central element of the content analysis's process and for the qualitative content analysis they can be presented throughout three different types, the coding unit, recording unit, and contextual unit, being the three present in all content analysis studies (Krippendorff, 2004; Mayring, 2014). Yet these scholars do not come to an agreement about the most convenient names for the three types of units, they segment the comprehension according to the size of the unit, being the coding unit the smallest fragment of a content that may be analyzed, the recording unit, as the name suggests, the central element based on the content source rather than the semantic elements, and the context units the biggest element that may be analyzed (Krippendorff, 2004; Mayring, 2014).

It is also said that coding/recording/context units are distinguished from quantitative ways of unitizing by being naturally described or categorized (Krippendorff, 2004). In other words, the coding unit is directed to segments of the content, which means that the content is not analyzed as a whole but as a fragment that matches the purpose of the research, naturally achieving its maximum by the level of abstraction defined by the researcher (Mayring, 2014). It is also important to mention that for the qualitative content analysis, coding unit is understood as being the coding guideline, recording unit as being the content sources and the context unit (interviews), the list of all material used in the analytical process (interviews, observations, documents) (Mayring, 2014).

Hence, it was established for this thesis, the context unit as being all the textual material generated from the content analysis field phase, the recording unit as the interviews and observations, and the coding unit as the semantic elements of the texts that matched the level of abstraction defined by the author of this content analysis study. The following table summarizes the analytical units:

Table 19: Analytical Units

Analytical Units	
Context Units	All textual data generated from the Field phase.
Recording Units	Interviews; Observations.
Coding Units	Semantic elements of the texts based on the level of abstraction.

Source: Developed by the author of this thesis

3.4.2 Defining the Coding Approach: Inductive Coding Approach

In terms of the coding steps, Elo and Kyngäs (2007) and Hsieh and Shannon (2005) emphasize the importance of setting the coding approach, if inductive, deductive or summative, also bringing the possibility of having a common ground between the three types of approaches. Besides that, it is important to remember that the content analysis organizing phase depends on the definition of the coding interpretation approach to have its broken steps settled (Elo and Kyngäs, 2007; Flick, 2004; Hsieh and Shannon, 2005; Krippendorff, 2004; Mayring, 2014; Richardson, 1999).

Elo and Kyngäs (2007) also punctuate that when dealing with the deductive approach, content is strictly inserted accordingly to the codes defined by the theory and organized into a structured matrix that embraces all categories and subcategories whereas the unconstrained deductive approach appears to be suitable to situations in which the theoretical codes are not the limit for the coding process. However, Mayring (2014) and Hsieh and Shannon (2005) reinforce the inductive approach to be the most suitable one when descriptive-exploratory studies are open to identifying new categories. Therefore, the coding interpretation approach of this research thesis was found to be the inductive interpretive approach, which means that, the analytical phases entirely depend on a coding guideline with its level of abstraction.

3.4.3 The Coding Guidelines

As Mayring (2014) says, it is important for qualitative content analysis to be based on theoretical background. It does not mean that all the coding process is limited to the codes anchored on the literature, but as he explains, an initial coding guideline is used on the transcribed content, and after being conducted with 10% to 50% of the total material, adapted accordingly to the new categories, always relying on the level of abstraction defined by the researcher (Mayring, 2014).

As it can be seen in Table 20, conducted with the software NVivo, the initial coding process was based in four main codes (music related to marketing, music and the environmental moderators, music as mediator and barriers to music results), entirely derived from the framework presented in the literature review (subsection 2.2.4, music in service environments) and reinforced in the introduction of the interview guide in the content analysis design phase.

Table 20: Level of abstraction of the initial codes

Central Units	Elements	Level of Abstraction
Music related to marketing	Services Marketing (servicescape, servuction, main/complementary services, customer experience, sensory marketing, sales raising, visitors, branding)	How the elements relate to music, general level of abstraction
Music and the environmental moderators	Environmental and Ambient Dimensions (space, sign, symbols, artefacts, temperature, air quality, noise, odour)	How the elements relate to music, general level of abstraction
Music and the consumers' mediators	Internal and Behavioral Responses (emotions, feelings, mood, cognitive process, desire, attitude, perception)	How the elements relate to music, general level of abstraction
Barriers to music results	Barriers (legal, technical, laboral)	How the elements relate to music, general level of abstraction

Source: Developed by the author of this thesis

Table 21: Level of abstraction of all codes (after 50% conducted)

Central Units	Elements	Level of Abstraction
Music related to marketing	Services Marketing (servicescape, servuction, main/complementary services, customer experience, sensory marketing, sales raising, visitors, branding)	How the elements relate to music, general level of abstraction
Music and the environmental moderators	Environmental and Ambient Dimensions (space, sign, symbols, artefacts, temperature, air quality, noise, odour)	How the elements relate to music, general level of abstraction
Music and the consumers' mediators	Internal and Behavioral Responses (emotions, feelings, mood, cognitive process, desire, attitude, perception)	How the elements relate to music, general level of abstraction
Barriers to music results	Barriers (legal, technical, laboral)	How the elements relate to music, general level of abstraction
Musicalization process	Musicalization (what is offered, how is offered, how is done)	How the elements relate to music, general level of abstraction
Endomarketing	Music to Employees (environmental, communication)	How the elements relate to music, general level of abstraction
Music as art	Artistic Characteristic (regional, cultural, social)	How the elements relate to music, general level of abstraction
Types	Concepts in the Musicalization Service (Music Branding, Artistic Branding, Sound Branding)	How the elements relate to music, general level of abstraction
Predecessors	Influencers of the Musicalization Service (company culture, market, competitors)	How the elements relate to music, general level of abstraction
Connection to other areas	Other areas connected to music as a tool (musictherapy, psychoacoustic, psychology, beverage tasting)	How the elements relate to music, specific level of abstraction

Source: Developed by the author of this thesis

The table 21 refers to the coding guideline after the 50% stage. That is, during the first interview transcriptions, other six codes appeared to be relevant to guide the coding process: the musicalization process in service environments, endomarketing, music as art, endomarketing types, predecessors and connections to other areas. It is important to mention that new coding analytical units were expected from the inductive coding process and that the number of total codes normally varies from 10 to 30 (Mayring, 2014). Herein, the detail of the coding process as well as the complete analytical process can be found in the following sections and subsections.

3.5 The Content Analysis Organizing Phase

This is the second analytical phase of the content analysis of the current thesis. It is important to remember that the first analytical phase comprehended the analytical units, the coding interpretation approach and had the textual content analyzed for the first time during the coding guideline definition. Hence, here in the content analysis organizing phase, the coding process is better explained in the open coding subsection.

The second subsection, grouping, brings the most significant coding analytical units, the intended categories for the grouping of the coding analytical units, and the importance of the summary abstraction technique for this content analysis purpose. Finally, the abstraction subsection presents the process of reduction of the extracts of the coding analytical units, such that the macro operators could be defined. The table below summarizes this content analysis organizing phase:

Table 22: The Content Analysis organizing phase

Organizing Phase	Description
Open Coding	Refers to Table 12 and Table 13.
Grouping	10 coding analytical units; 3 intended categories.
Abstraction (Summary)	Step 1: 1347 extracts reduced to 600 paraphrases; Paraphrases reduced to 87 referents.
	Step 2: 87 referents inducted to 3 macro operators (music as sound, music as inspiration, and music as commodity).

Source: Developed by the author of this thesis

3.5.1 Open Coding

The coding process was started by coding the recording analytical units (interview transcriptions and observation reports) according to the coding guideline presented in the previous subsection (music and marketing, music and the environmental moderators, music and the consumers' mediators, and barriers to results) with the help of the software NVivo. As the inductive interpretation approach (Elo and Kyngäs, 2007; Hsieh and Shannon, 2004; Mayring, 2014) nurtured this step of the coding process, codes were identified by all semantic-similar words and full sentences that might give to the sentence a same segment idea, respecting the level of abstraction defined for each coding unit.

That is, despite the fact of the study presenting a coding guideline, the coding process was open such that all content might generate new coding units during the process. Then, as explained in the Tables 20 and 21 of the previous subsection, the open coding resulted in 10 different coding analytical units (music and marketing, music and the environmental moderators, music and the consumers' mediators, barriers to marketing results, musicalization process, endomarketing, music as art, types, predecessors, and connections to other areas). By means of explanation, the suggestions proposed by Mayring (2014) regarding the open coding were strictly followed, which were found to be:

Table 23: The open coding process

Open Coding	
1. Definition of theme and abstraction level as a criterion for coding:	See table 12
2. Working on material line by line so that statements fitting to the codes may construct a category:	Content matched the predefined codes..
3. Checking if all material corresponds to the set codes or if new ones appear to be constructed:	New coding analytical units: Process, Endomarketing, Art, Types/Definitions, Connection to other areas.
4. After 10% to 50% of content properly coded, the definition of the final coding guideline with the new categories is welcome:	See table 13

Source: Developed by the author of this thesis

It is important to note that these 10 analytical codes somehow represented the functionalities of music in service environments such as restaurants and stores. Moreover, as the thesis' research question could not be answered at this stage, these coding analytical units

oriented the whole analytical process, preparing the content for the next steps of the analysis, the grouping and the abstraction steps.

3.5.2 Grouping

Herein, the 10 coding analytical units (music and marketing, music and the environmental moderators, music and the consumers' mediators, barriers to marketing results, musicalization process, endomarketing, music as art, types, predecessors, and connections to other areas) gathered 1347 sentences extracted from the 17 files of content (13 interview transcriptions and 04 observation reports). As already mentioned, this coding process respected the level of abstraction defined by the researcher.

Furthermore, the five coding analytical units with the highest appearance in the total content were found to be music and the environmental moderators, music and the consumers' mediators, barriers to results, musicalization process, and music and marketing, as it can be seen in the table below:

Table 24: Number (%) of extracts per code

Coding analytical units	(%) Number of extracts	Files
Music as moderator	30%	14
Music as mediator	24%	13
Barriers of musicalization	13%	15
Process of musicalization	13%	17
Music related to marketing	8%	13
Endomarketing	4%	10
Music as art	3%	9
Types	3%	11
Predecessors of Musicalization	2%	10
Connections to other areas	1%	4

Source: Developed by the author of this thesis

However, given the most expressive coding analytical units alone would neither fit the content analysis interpretation approach nor answer the purpose of this thesis, all the coding analytical units and their statements needed to be further analyzed. According to Mayring (2014), at this stage of the analytical process, induction might be done throughout statistical counting, as the case of the frequency of words (especially if content is large). Besides that, at this stage the intended categories are expected to be defined. Mayring (2014) explains these

categories as being the ones intended by the researcher, such that the content extracts are analyzed and put into them.

In this content analysis, the intended categories were found to be: music as sound, music as inspiration, and music as commodity. However, considering that this study aimed at the researcher profoundly going through the data, this stage was directed to the summary abstraction process rather than having the data statistically grouped into the intended categories. To Mayring (2014), the summary abstraction process is characterized by a logic step-by-step model for reductions (Mayring, 2014) in a certain way the content becomes summarized, enabling the organization of the intended categories. This summary process is explained in the following subsection.

3.5.3 *The Abstraction Process (Summary)*

When looking into the coded content, the summary process suggested by Mayring (2014) was adopted in order to have all this content organized and reduced. For this to happen, all the coding analytical units had their sentences carefully analyzed and summarized by the researcher/analyst paraphrasing extract by extract, unit by unit. It is important to mention that the 10 coding analytical units had already been following established levels of abstraction that kept on guiding the abstraction process (in this case, the generalist level of abstraction). This fact made the process of induction more systemized, methodical, and qualitative (Mayring, 2014).

Herein, in this systemized reduction (step 1), it was crucial that the extracts were summarized into generalist paraphrases that enabled other general summarized sentences. In other words, the 1347 extracts turned to be 600 paraphrases, and these 600 paraphrases were generalized into 87 different referents. For this to happen, all data concentrated on the analytical units were initially separated in agreement with the observations and notes that summarized the extract's idea. According to the model proposed by Mayring (2014), the reduction was assumed in the way all the coding analytical units had duplicated/similar sentences put into one. An example can be seen in Table 25:

Table 25: Example of the paraphrasing step

S1. Removing all components of text that are not content-bearing; Having the content-bearing parts transformed into abbreviated sentences.		
Sentences	Paraphrases	Referent
S1.a. "(...) so there are factors of sensory marketing that are, for sure, relevant and reinforces that music is important alone, but also the odor, decor, colors, everything that surrounds the experience at a store, influencing all five senses."	P1: Music as a sensory marketing element	R1. Music as an environmental element
S1.b. "Then it is not a sound for your brand. I am working on a sound that makes you store be cool. However, it cannot conflict with the visual merchandising. It cannot conflict, you got it?"	P2. Music cannot conflict with other environmental elements	

Source: Developed by the author of this thesis

As the Table 25 shows, these main paraphrased sentences were again summarized; (re) paraphrasing the new sentences' content into general sentences characterized the 87 referents. According to Mayring (2014), this second reduction was expected to considerably diminish the content since duplicated and out-of-goal sentences were expected to be discarded, which means that, either the extremely fragmented sentences or the confusing ones (challenging to be interpreted in response to the generalization purpose) were excluded.

Once all paraphrases were based by a generalist criterion, they could be naturally organized into their segment theme, process which Mayring (2014) calls "definition of the macro operators" (intended categories). It is in this second step of the abstraction that the main induction is finally processed: all the paraphrases needed to enable the generalization of the referents for the intended categories.

To Mayring (2014), while the referents' nature typically suggests the macro operators, these categories are already intended and expected by the researcher. That is, since the referents are generalist enough, the referents are naturally distributed into the intended categories. In this content analysis, then, these macro operators appeared to be the intended categories music as sound, music as inspiration, and music as commodity (see page 112 for the understanding of "commodity" in this context). It is important to mention that these macro operators aimed at organizing the functionalities of music into the different roles music could have in a service place. The Table 26 exemplifies the categorization of the macro operators according to the generalized nature of the referents:

Table 26: Example of the referent distribution into the Macro Operators

Referents	Macro Operators
R1. Related to affect	Music as sound
R2. Related to emotion	
R3. Related to memories	
R4. Music as a choice/attention factor	
R5. Related to mood	
(...)	
R6. Seasonality	Music as inspiration
R7. Fetish	
R8. Symbols	
R9. Belonging	
(...)	
R10. Music as Business	Music as commodity
R.11 As an environmental element	
R.12 Music in Servicescape	
R13. Music as an element of experience	
(...)	

Source: Developed by the author of this thesis

As it can be seen, the grouping of the referents into the intended categories that appeared to be the macro operators of this study was based on the nature of the referents, as suggested by Mayring (2014). It is important to note that the Table 26 depicts only some examples of referents for each macro operator since the table aimed at illustrating the second step of the abstraction process. It is also relevant to remember that the reliability of the content analysis is discussed in the following subsection (the content analysis reporting phase), and that the three categories are contextualized and discussed in the section named “results and discussions”.

3.6 The Content Analysis Reporting Phase

Writing a report about the categories identified through the analytical process is suggested by the authors mentioned earlier above (Elo & Kyngäs, 2007; Hsieh & Shannon, 2005; Krippendorff, 2004; Mayring, 2014; Vaismorad et al., 2013). It is recommended for the reporting phase to fit the criteria of credibility (the content analysis has to be based on a systematic process to reduce the bias of the researcher), transferability (the analytical steps need to be detailed in order to be transferable), and confirmability (sources of data are

supposed to complement and confirm the findings of each other) (Elo and Kyngäs, 2007; Hsieh and Shannon, 2005; Mayring, 2014; Vaismorad et al., 2013).

These criteria can be fitted with some strategies, as the case of the triangulation, referential adequacy, analysis of a negative case, and the persistent engagement and observation (Elo & Kyngäs, 2007; Flick, 2004; Hsieh & Shannon, 2004; Mayring, 2014). Hence, these strategies with its utilized tools can be seen in the following table:

Table 27: The reliability strategies with its tools

Strategy	Tools	Chapter
Triangulation	In-depth interviews;	Chapter 3 (subsection 3.3.1)
	Operational observations.	Chapter 3 (subsection 3.3.2)
Referential adequacy	Citations.	Chapter 4 (section 4.2; section 4.3)
Analysis of a negative case	Interview with Bianca (B.L).	Chapter 3 (subsection 3.3.1)
Persistent engagement	Saturation of data.	Chapter 3 (subsection 3.3.1)
Persistent observation	Saturation of data.	Chapter 3 (subsection 3.3.2)

Source: Developed by the author of this thesis

The triangulation was operationalized through the two types of content sources. As recommended by Hsieh and Shannon (2005) and Mayring (2014), two or more data-collection techniques reinforce the credibility and confirmability of a study, once the combination of content sources is part a systematic process for reducing the bias of the researcher. Herein, the in-depth interviews were complemented by the operational observations conducted in this content analysis

Also, the referential adequacy fits the credibility and confirmability of a research (Mayring, 2014). The use of citations in the description of the categories found during the content analysis emphasizes the fact that the description and discussions are based on the original textual data. Thus, for the purpose of this content analysis, the description of the categories is based on the sentences, referents, and citations of the collected-data such that the report could be loyal to its original data.

The analysis of a negative case is punctuated as relevant by Hsieh and Shannon (2005). By that, it was brought the participation of Bianca, who represents a case that used to have music in their service environments and decided to remove it from their list of ambient elements. This participation reinforced the confirmability, considering that some points discussed and given by her had already been highlighted in other interviews. Her participation

also contributed for less-biased points of view, which also contributed for the credibility of the analysis.

Concerning the persistent engagement and observation during the field phase, it can be said that the comprehension of Flick (2004) guided the process. In other words, the persistence in the engagement and observation with the field phase stopped when the data was considered saturated, which means, when it was identified that data was being repeated. This strategy is considered adequate for the credibility and transferability of the analytical process since it is supposed to be systematic and detailed.

By having the reliability criteria and their strategies presented, it becomes notable that the study followed the recommendations of the methodological scholars regarding the content analysis (Elo & Kyngäs, 2007; Hsieh & Shannon, 2005; Krippendorff, 2004; Mayring, 2014; Vaismorad et al., 2013). Moreover, it becomes possible to present the results and discussions as an operational description of the findings derived from the analytical process. Hence, the next chapter brings the results and discussions around the categories found in the content analysis' analytical steps.

4 RESULTS AND DISCUSSION

This chapter is about the operational contextualization, description and discussion of the three categories identified in the analytical process (music as a commodity, music as sound, and music as inspiration), and is an extension of the content analysis reporting phase. Then, the section 4.1 (operational contextualization) contextualizes the chapter content, the section 4.2 (going through the categories) details the categories whereas while the discussion section (4.3) brings comparisons with the literature review, as summarized in the following table:

Table 28: The description of the Results and Discussion

Results and Discussion	Description
Operational contextualization	Operational terms.
Going through the categories	About being a commodity;
	About being a sound;
	About being an inspiration.
Discussion	The musicalization and the roles of music in service environments;
	Music communicating brands;
	Music and its relation to consumer perceptions;
	Music and employees.

Source: Developed by the author of this thesis

It is believed that this chapter partially answers the research question, once the description of the categories and the discussions related to them match the steps of categorizing the roles of music in service environments, identifying the market practices regarding these roles and comparing these practices to the literature review of this thesis. These steps are fully comprehended throughout the final considerations (chapter 5) of this thesis. Hence, the following section is about the operational contextualization.

4.1 Operational Contextualization

Before the discussions around the results of this thesis' content analysis, it is important to contextualize the chapter in order to facilitate the comprehension of the categories and the discussions regarding them (Elo & Kyngäs, 2007; Hsieh & Shannon, 2005; Krippendorff, 2004; Mayring, 2014). Herein, the following subsection reinforces the research problem of

this thesis as well as the methodological sampling selected for the purpose of the research question; sequentially, the other operational contexts are presented.

4.1.1 Operational Terms

As suggested by Elo and Kyngäs (2007), Hsieh and Shannon (2005), Krippendorff (2004), and Mayring (2014), the description of the categories (going through the categories) respected the requisite of the referential adequacy for the content analysis' reliability, which means that, this thesis aimed to be loyal to the original textual material throughout using the paraphrases, referents, and citations of the interviews while describing the three categories. In other words, terms such as musicalization process and musicalization provider are better comprehended. The following list summarizes the terms used in this chapter.

- **Musicalization:** comprehended as the process of setting environmental music to service places;
- **Musicalization providers:** the marketing agencies and consulting enterprises which offer the musicalization service;
- **Musicalization clients:** service places that adopt the musicalization in their environments. The term is sometimes replaced by “service enterprises”;
- **Sound branding:** the utilization of sound for marketing/branding purposes;
- **Music branding:** musical curatorship for selecting the most appropriate playlists for the service place's branding purposes;
- **Instrumental music:** defined as the mechanic or acoustic instrumental music of a service environment;
- **Mechanic music:** music played through software players;
- **Acoustic music:** instrumental music played on live;
- **Entertainment music:** live music of a place that aims at entertaining customers of the service environment;
- **Service environments:** came to be restaurants, stores, and hotels. The term is sometimes presented as “service places”;
- **Service spaces:** the different physical spaces a service environment may have;

Firstly, as mentioned in the previous paragraph, it is relevant to remember that since this thesis aimed at investigating the roles music plays in service environments, the interviewees were established to be the marketing specialists who had been working with the musicalization of service environments (9 interviews with musicalization providers and 4 with musicalization clients) until the conduction of the field phase, and the businesses observed (also in the field phase) found to be 3 musicalization providers and 1 musicalization client (a restaurant in SP). Musicalization was, then, presented as the process of setting environmental music to service places.

The musicalization providers were represented by the sound branding and music branding agencies as well as the instrumental music providers. Sound branding was defined by some interviewees as the associations of brand with sound and songs created specifically for a brand purpose (e.g., a specific noise/sound, jingles). Music branding was presented as the offering of music curatorship, which means, the selection of adequate songs for a brand playlist. The instrumental music was defined as the offering of instrumental music (mechanic or acoustic) for service places. The two agencies that offered instrumental music also position themselves as music branding agencies.

Concerning the musicalization clients, they appeared to be two restaurants and two stores (clothing and foodservice). However, based on the musicalization specialists interviewed in this thesis, the service environments were found to be restaurants, stores and hotels since the participants brought examples and cases derived from these service places during the interviews. It is important to mention that these environments represent some different contexts of the servuction model. Hence, the service spaces were found to be the different spaces a service environment might have (e.g., reception, customer services, and others).

Regarding the types of music discussed during the interviews, the mechanical music came to be the music played through the utilization of software players and typically dependent on sound equipment. The acoustic music was defined as the live music that could be found in service places (e.g., piano music in shopping malls). It is worthy to punctuate that these two types were not mentioned to have the functionality of entertaining the customers of a place. Also, it is relevant to mention that these definitions represent the types of music whereas while the “instrumental music” represents the type of musicalization service.

Based on the comprehension of the terms listed in the previous paragraphs, the categories are presented, and, consequently, discussed.

4.2 Going through the Categories

As mentioned earlier, the three categories brought through the analytical phases of this thesis' content analysis were music as a commodity, music as sound, and music as inspiration. In other words, the roles the music plays in service environments (restaurants and stores) are organized into these three categories, which are described and characterized in this current section. Hence, the tree of the categories summarizes this subsection:

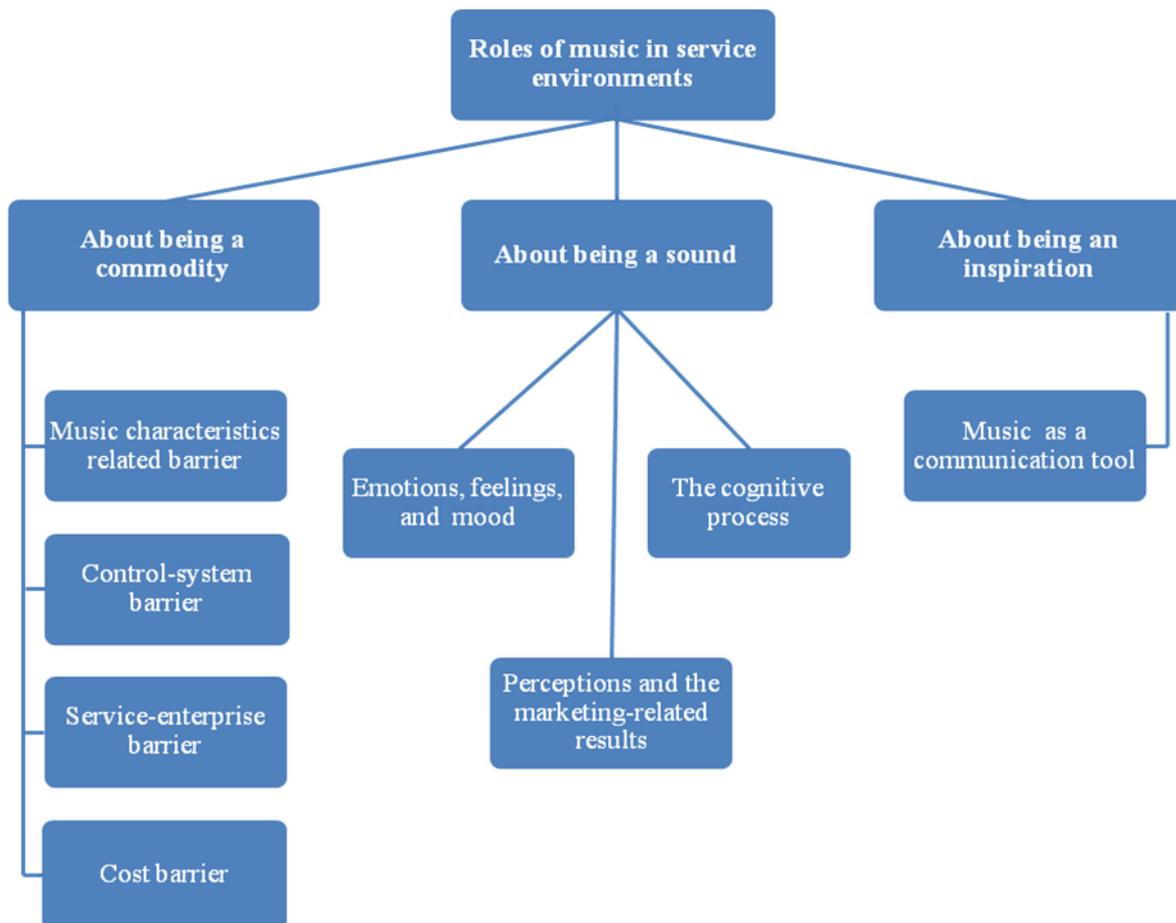


Figure 9: The tree of the categories

Source: Developed by the authors

4.2.1 *About being a Commodity*

As attenuated by some interviewees, music can be considered a commodity product in service environments due to the following factors: it is an artistic product natural to be copied and retransferred, possible to be found in many media (e.g., internet, vinyl, CD) and modes (e.g., wave, mp3, mp4), inherent to author rights, and considered the raw material for the

environmental music. Hence, commercial places are supposed to pay fees for having music be played in their environments. Added to this fact, some essential characteristics of music (such as its subjectivity) and the knowledge service businesses have around music in marketing reinforce the practice of commercial places looking at music as a primary ambient element rather than a strategic tool.

These points make marketing agencies offer precisely what the market demands: the musicalization service in which music appears as playlists/repertoires. That is, music is not offered alone but as a compilation of songs attached to the musicalization service. Probably because this service is a new offer in the country where the content analysis of this thesis was conducted, the musicalization service was characterized by the presence of some barriers that the environment-music market faces. Herein, this category is entirely about the barriers that somehow block music to achieve all music's functionalities in service environments. These barriers can be found in the following table and subsections:

Table 29: Summary of the musicalization barriers

Barriers	Description
Music characteristics barrier	Subjective concerning the people's musical preferences;
	Challenging to have its effects measured;
	Presented in different media and modes;
	Dependent on sound equipment;
	Only one element of the musicalization service pack.
Control system barrier	A non-transparent institution that controls the music transactions;
	Fees dependent on the type of playlists/repertoires and the size of the space that the sound reaches.
Service enterprises barrier	Enterprise and owner culture;
	Regions where the enterprise is in;
	Competitors' practices;
	Infrastructure of the place;
	Employees.
Cost barrier	Musicalization is considered expensive and seen as a significant cost.

Source: Developed by the author of this thesis

4.2.1.1 The music characteristics related barriers

The first barrier relies on the basic fact that musical preferences are subjective and that the demographic characteristics of listeners attenuate these preferences. Once music is said to fit the expectations customers have from a service place and that the customers' musical preferences may be what they expect to match these expectations, the interviewees have the distance between the music played and the customers' preferences as a problem.

They also highlight that because of the many variables that influence the customer's perception on the environment and on the music they are listening to, most of the times it is easier to please employees rather than the customers' preferences and expectations. That is, it may be painful to music-in-marketing agencies and service businesses to reach a common ground about the most suitable music to be played in their service environments.

Music was there for high and medium-high purchasing buyer. Convenience stores had a different configuration. So, the music did not match it. There were situations I came in, in which I had to order the music removal and speak out loud: "it is not somebody who likes this type of music". But, what is the most suitable music style? (B.L)

Another point was that the music features are difficult to be measured regarding marketing effects: according to the interviewees, the only key performance indicator is found to be the customers and employees' complaints about the environment music. That is to say, researches for the development of technology that fit this necessity are said to be relevant: by having it done, not only ways of precisely measuring the effects of music, but also the combinations of music features might be compared. Thus, it is believed that besides looking for ideal complementary music-in-marketing offers (e.g., musical content for the brands' social networks), researches aiming at developing measure units for the effects of the music played in service environments are mandatory.

Moreover, one more barrier is based on all possible media and modes that music files can be found: the participants posited that the nowadays presence of apps such as Spotify, and the possibility of customers having smartphones as music players make the process of musicalization more difficult because of the existence of the fake impression that music is free; for "allowing" for any person to act as music curator.

At least here in Brazil people are not used to pay for music. That is the main barrier. (...) the place is awesome, the menu is perfect, the food is good, the beverage enjoyable with proper assistance, uniform, all is perfect but the music. (...) They think about everything but forget the music, because music is a commodity that we consume for free. (R.B)

Hence, based on all the music-related barriers aforementioned, the fact that music is always dependent on the environment architecture and infrastructure (e.g., place's size, quantity, and quality of speakers) to have its effects maximized; also the fact that the musicalization is never the primary product offered to service enterprises, but customarily followed by musical software/player; and also that, especially for service environments, music is generally characterized by being a package of songs instead of being single songs commercialized (except jingles), music was in here highlighted as being a commodity product whereas while musicalization appeared to be the issue for negotiations between musicalization providers and service places.

4.2.1.2 The control-system barrier

Another obstacle is the control system for the music rights in Brazil, not because of the author rights being guaranteed, but because of the presence of an informal and non-transparent institution that works to regulate the musical transactions in Brazil, the Central Office of Music Distribution in Brazil (ECAD). Considered a barrier for the musicalization process, the control system depends on the type of service that is offered by the provider and the sound reach.

That is to say, if it is a repertory/playlist of well-known artists, ECAD has to be paid (the providers assume the cost by normally acting as radios – offering repertories/playlists) somehow transferring the cost to clients; if it is a repertory composed by the provider (music that is composed especially for the musicalization purpose), ECAD may be free and no cost to clients, as a consequence; if the playlist is contained only by independent artists (members of creative commons), ECAD may also be free.

In other words, the ECAD fee calculation is based on the sound reach and needs to be paid if the service place plays well-known artists. As the option of a composed repertory is

said to be time demanding and the independent artists somehow considered a risk (for being an innovative process), service places and providers are limited to act as radio systems.

4.2.1.3 The service-enterprise barriers

This barrier is characterized by the service-enterprise culture, nationality, and size. It was said by the participants of this thesis' field phase that these factors determine how the service enterprises comprehend and use the music in their environments. Furthermore, the interviews brought the influence of the competitors' practices on this utilization of music, and the interference of employees on the musicalization process.

As the participants of this current investigation stated, the culture of the service enterprises that own the service places may influence the musicalization process in different ways. It was said by these participants that the business orientation (typically coming from the owner) is a determinant factor, which means that if the enterprise does not see an importance in environmental factors for their service places, it will be difficult for music to be strategically implemented or to be seen as a worthy tool.

In other words, the owner's culture determines whether the business works its brand, understanding their brand's purpose. Besides the fact of owners working on their music program/repertory/playlist not being disregarded, the majority of service enterprises that seek for legally having music in their environments is the ones which aim to offer service experiences rather than merely the product despite not exploring all possible music-in-marketing effects.

Brands should perceive the importance of music as a marketing tool or even an endomarketing tool. That means, it is first defined by the organization culture, if the business will understand music as a marketing asset for customer experience, for branding. That is the first barrier because companies have music as a simplistic ambient element (...) (R.B)

It is important to mention that this cultural-related barrier may also rely on where the company is located, as the case of owners preferring regional songs rather than the strategic-proposed ones, interfering with the branding communication functionality music may have, for instance. Regions are found to be cultural and social clusters, so, these external factors may influence the owner's perceptions of what is going to be present in their businesses'

environments. This discussion may be more profound, as the case of Brazil, which does not present many pieces of researches and understandings about the marketing effects of music.

The interviewees also complement that music can also be previously set at a service business merely in response to the competitors' practices or the business' tradition (practice transferred from subsidiaries to branches), but not strategically contextualized for the local of the branch.

From the moment that they (the bigger enterprises) started to work music that way, other big brands followed the way but interrupted this process, because of what I said. Maybe the application was not well structured and just does not work. It works in a negative way. (V.E)

Another point brought by the interviewees is the lack of infrastructure as well as the architecture of the place as influential on the music effects in the environments (whether spacious, the place needs a suitable infrastructure that responds to the musical purpose). Also, the operational processes of a business that may retard the implementation of music as a marketing tool, as in case of the owners being demanding concerning bureaucracy and musical selection.

Besides that, it was said that the cultural barrier might result in one more obstacle: the employees. Because of vendors not being trained neither being in charge of adequately adjusting the music of the stores, for example, they usually set the players according to their preferences. It was complemented that although employees do not aim to ruin the branding strategy of the place by boycotting the music inside, when they are obligated to listen to music they dislike and spend all day long listening to the (same) environment's music, they may interfere with the strategic use of music.

According to the respondents, the employees may behave this way because they do not understand neither the brand's purpose nor the roles music may have as a marketing tool nor have information about branding. Hence, interviewees see the indoctrination of employees and the participation of them in the music branding construction (as co-creators) as practices that may diminish the employees' dissatisfaction.

If you are in a very sophisticated store, what often happens: "you would like to play this? Because of your personal musical preference or the store's one?" "Because of my musical preference" So, I

think everything should be included to be indoctrinated: customers, employees, the brand (...)
(G.D)

Although reinforcing that the employees' musical preferences are not expected to be primary in the music selection and posing their indoctrination as a possible solution, the respondents stated that indoctrinating is a challenging and time-consuming practice. Indoctrinating employees, especially vendors, about the importance of musicalization has them understand: the fundamentals of brand identity, service experiences and touchpoints; how the playlists and software/player work; participate in the process of developing the "music map" for the brand in a way employees are conquered - but requires much financial and time investment.

Better to say, the culture of the place in where the service enterprise is located as well as the owner's influence on the business culture, making the process of indoctrinating employees more difficult, and the law and rules of a country (e.g., agencies that work through alternative ways – creative commons – may be considered risky if analyzed in the Brazilian context).

4.2.1.4 The cost barrier

Due to the previous barriers (such as the absence of more realist proofs of results, the lack of either in-depth knowledge or investment on researches about the effects of music in their contexts, music being naturally and merely associated to the role of removing the seriousness of the service environments, businesses not working their brands neither having a stable brand identity nor understanding all the possible ways music might be aligned with their brands), many enterprises do not see the possibility of music as a strategic marketing tool.

In other words, as businesses generally do not see music related to marketing results, they naturally do not understand that any expense related to music in their environments would be an investment:

Well, there are types of equipment that might be included to direct the quality of sound, but the Brazilian businesses do not see it as an investment. No matter what, they do not. So, I can say we

are a very different universe of people. Our businessmen request quality but do not want to invest money (...) (M.I)

Better to say, as a manner of differentiating the musicalization, the most strategic role of music that is offered by the music-in-marketing agencies is the possibility of communicating brands. By this, since it is said that music, when integrated to all elements, acts as a touchpoint (even in different platforms) in charge of attracting and connecting customers to brands in some way, then, helping the branding process.

Besides that, given music is compared to other environmental elements such as the visual merchandising and employees who work directly with the offering of the service experience, although the musicalization has been focusing on communicating the brand's attributes, it is a time demanding and expensive service. This fact reinforces the use of music merely as an ambient sound, which may be played according to the employees' preferences, and, then, degrading customers. As only an environmental element, music is seen as only a part of something bigger.

That is, the role of music in service environments is herein superficially understood, which means that whereas while the interviewees seemed to know that the music features could have their role go further into customer behavior, they brought music as being a tool that does not generate marketing results by itself. Then, music is seen as a very expressive cost that service-place companies try not to assume.

4.2.2 *About being a Sound*

In this category, music is seen as a sound. That means that, although the music is one more complement to other internal and external noises of a place that may be replaced by other sounds (the sound of a TV, for instance), it has some functional characteristics that make it be distinguished from the other ambient elements. These functional characteristics rely on the roles music plays in the physical and emotional responses of customers and employees (e.g., vendors), in their feelings and mood as well as in their cognitive process and impressions/perception of things and situations.

Working on music features (tone, *tempo*, rhythm, frequency, volume, genre/style and lyrics) in the way of making music more generalist, then, was posed, by interviewees, as a manner of gaining neutrality in these functionalities.

(...) I need to eliminate from my music all elements that may cause rejection by the customers. That's what I'm fighting for. So, I normally take out one musical element and replace it with another one, put this *timbre*, and if a different style is being claimed, I change that element. (L.V)

In the vein of the employees, for instance, the interviewees reinforce that music can either get them tired or distracted, besides the fact that repeated songs all day long may get them irritated and less productive. Though, music can be used as a robust motivation tool. Herein, it is suggested that music not be aggressive with vendors, for instance, neither merely being ordered to them since these practices generate negative responses on them. Other functional effects on employees rely on having them calmer or more energized during their work-shifts, which would somehow influence their interaction and assistance to customers that, in turn, might negatively impact the service experience.

Once again music that motivates them (employees), day-by-day. This entire environment was focused on customers and employees. Once again, our employees inside the spot. We need to have complete experiences, not focused only on assisting customers as it used to be in the past (...) (L.V)

Hence, easily found at conceptual stores, music as a sound was posed to be a sensory element of the service experience, as a service touchpoint, able to turn the relationship between customers and service places more humanized and customized. Interviewees also said that music appears to be the sensory element with the most significant amount of features possible to be worked and adjusted. However, the participants showed that only a few companies integrate music into all the other sensory elements.

The participants also mentioned the importance of considering the moments of the service place (morning, afternoon, evenings) as well as all possible spaces a service environment may have (e.g., reception, customer care, others) to fit the features of music with the customers' expectations.

The celebration seasons/events (e.g., Christmas, Mothers' Day) and the geographical territories of these businesses were also pointed as influencers of the music-service environment relation. Therefore, it seems necessary to better understand the way interviewees posited the functionalities of music so that they are presented throughout three subcategories

(emotions, feelings, and mood; cognitive process; perceptions and marketing results) that can be found in the figure below:

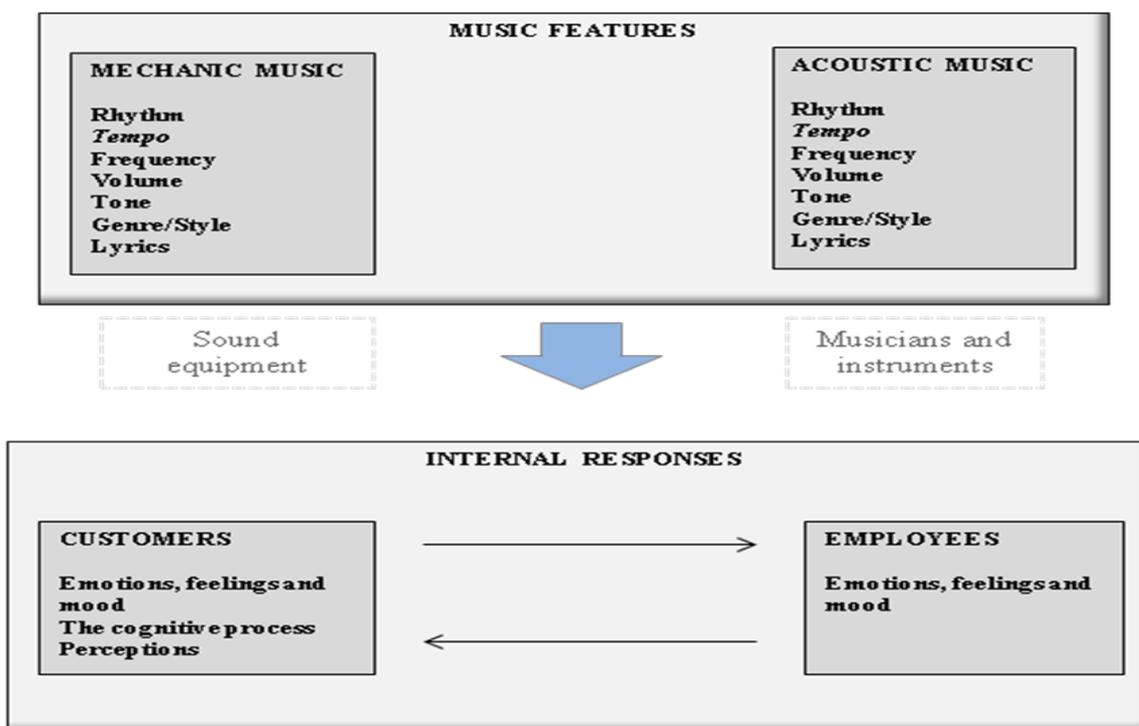


Figure 10: Effects of the music features on the internal responses
Source: Developed by the author of this thesis

As depicted in the Figure 10, music with the purpose of being environmental music may appear in two manners: mechanic (radio, software, TV) or acoustic music (live instrumental music). The way the music features act respects how music is being presented in the environment since the two different manners have their intermediate actors in the environmental musicalization (sound equipment and musicians with their instruments). Regarding the internal responses, it was said that the music-generated customers' responses might interfere with the employees' ones and vice-versa.

In other words, the music effects reach both the customers and the employees of the service place: the interviewees considered only the effects on the emotion, feelings, and mood of employees; regarding the service-place' customers, the participants brought the relevance not only of the emotion but also the customers' cognitive process and perceptions while experiencing the environmental music. Thus, the following subsection brings the role of music in the emotions, feelings, and mood of both the customers and employees.

4.2.2.1 *Emotions, feelings, and mood*

The participants of this current research brought that the music features such as *tempo* and rhythm (that are found to be beat-per-minute), volume, tone, genre, and lyrics generate involuntary and perceptual responses on customers. They said that the genres of music could hypnotize people, for instance, that solar music could influence mood and that lyrics bring signals that may make customers feel belonged to the place. As the respondents explained, music and its features stimulate both the sensations and emotions of people and, consequently, influence the “mood” of the service places.

That is, it is said that music can elicit rapid responses in behavior such as stimulating movements, keeping people in a rhythm, getting them alerted, calling their attention and even making them dance; and that it is also able to evoke physical responses from people, as the case of aches, increasing of heartbeats, improvement of the injury-healing process, and putting people in need of going to the restroom, for example. In other words, music delimits both tensions and the tone of conversations of a group or a whole environment:

(...) A stunning store environment. Each (store's) element in a conversation with each other, so that customers can perceive only the experience, and can feel comfortable and represented. So, the high-volume music helped it, because if we played low-volume music, it would break the atmosphere. (R.B)

Moreover, according to the interviewees, it is possible for the elements of music to not only communicate the service place's idea but also to set precise targets to the service environment, making people enter or leave the service space (due to the music volume, for example). In other words, music combined with other sensory elements can define who are staying longer at the service place, generating physical and emotional responses that may interfere on time permanence of customers in a place (e.g., high-energy music may have non-targeted people leave the place).

Besides this, it was mentioned that, according to the type of background music, its features could also have different effects on the same person, which means that mechanic music might affect him in a manner distinguishable from acoustic music, for instance.

I mean, both styles do not cause the same sensations. Then, I avoid working with mechanic music, especially the recorded one, because I know that the customers will be at the place and will not

even perceive the background music. I have already asked: “Did you enjoy the music?”, “Which music?” – they asked me back. (V.E)

They highlighted that in the case of acoustic music, the impact it may have on customers is also dependent on the musical instruments and the musicians playing these instruments (musicians can change the predetermined configuration of a song); these musician-induced adjustments would also result in different effects from the original purpose. Furthermore, it is important to mention that music does not impact every person the same way, given people have different physical and mental conditions that may make them differently respond to the music features.

Concerning mood, it was said that music and some of its characteristics such as beat per minute and tone could motivate people, influence the mood of the environment, promote, moderate or keep in the same level, the customers’ sensations, emotions, feelings, and mood. That is, interviewees said that the music-generated mood mediates the perception customers have of the service experience and motivates the employees of the environment, which is supposed to influence the customer’s experience and open the possibility for more purchases.

Better to say, the music features, as the case of lyrics, style, and rhythm, are likely to be related to the purchase vibe, throughout acting as an impulse-purchase driver or catching customers: lyrics can enhance the sensation of place-belonging feeling and styles/rhythm can promote customers’ aspiration to buy goods at a store.

4.2.2.2 The cognitive process

About the human cognitive process, it was said that music typically triggers memories about someone or a situation at the same time it impacts the register process of the current service experience and may act as an attraction tool. Moreover, it is remembered that music is also a sensory element challenging to be blocked and avoided to be heard:

(...) You can cover all your senses but the hearing one, isn’t it? Even if you cover your eyes or your ears, there will always be a residual vibration in there, there will be something spare. You can cover your eyes, nose, but it is very difficult for you to private yourself from hearing. (C.B)

In the vein of memories, music may have customers associate the old memories with the current experience. Another point is that besides reinforcing the emotional history of consumers, these memories can act as conversations' drivers that may have consumers spending more time at the place. It was also pointed by the interviewees that even the never heard songs can trigger memories (because of some elements of music such as harmony and tone that may be familiar to the listener).

The participants also emphasized the relation of the music-triggered memories to the customers' emotions and mood since positive memories may result in a good mood meanwhile negative memories may naturally change the mood of customers into a sad state.

In terms of attention, it was stated that music naturally calls attention of people, but that for service-environment contexts, this function naturally happens in four different situations: when music is played in high volume; when the place's music is different from the others being played somewhere around; when the style of songs being played changes; when it is entertainment.

That is to say, music played in high volume has people alerted and with their attention naturally directed to the sound; when some of its features are distinguishable from features of any other music being played around (e.g., style, volume), customers tend to attempt to identify the sound. Moreover, when a specific song of a playlist is different from the others in the same playlist, it breaks the easy-listening flow once customers have to get used to the new music style. Also, music presented as an entertainment has specific characteristics such as the presence of singers and/or musicians somehow familiar to the customers.

Another relevant observation brought by the interviewees was that when customers have their attention attracted, they may become attentive to the whole situation, which means that when music calls attention of a customer, it calls attention not only to itself but also to the whole service experience: if some element of the experience is not being convenient and had not been noted yet, it becomes likely to be noted.

(...) Because music is not supposed to be the main actor. If you stimulate many sensations, if you are playing house and suddenly change to a more thriller and scary music like you were in a horror movie, it calls people's attention... Also, there will be the risk of people dislike it. (L.E)

Moreover, the participants said that for the music attraction function to be linked to the customers' decision process of revisiting the service place and be considered a choice factor,

more than merely being convenient, music needs to be the entertainment of the place (such as band and acoustic live music) or being part of an experience already known by the customer.

4.2.2.3 The customers' perceptions and the marketing-related results

As brought in the previous subcategories, music does not directly impact the marketing-related results (e.g., service branding, average tickets), regarding the functional music features. That is to say, according to the interviewees of this thesis, these functional features elicit physical, internal and cognitive responses that work on the perception of time, experience, and well-being, such that marketing results could be impacted.

It is important to mention that the interviewees comprehended the experiential perception as the consumers' validation that the experiential events of a service were matching their expectations during the service experience, and well-being as an impression resulted from happy events. The point in here is that the experiential perception was said to influence the well-being as well as the time perception, and vice-versa, and having effects on them adequately set might facilitate the conversation between music and the marketing-related results.

As depicted in the Figure 11, some features of music such as volume, beat per minute, lyrics and style work on the customers' physical, emotional and cognitive responses, that influences the well-being, time, and experiential perceptions. That may either increase or diminish the time permanence of customers in the place or give them a wrong perception of time (they do not realize how much time they actually spent at the service environment), for instance.

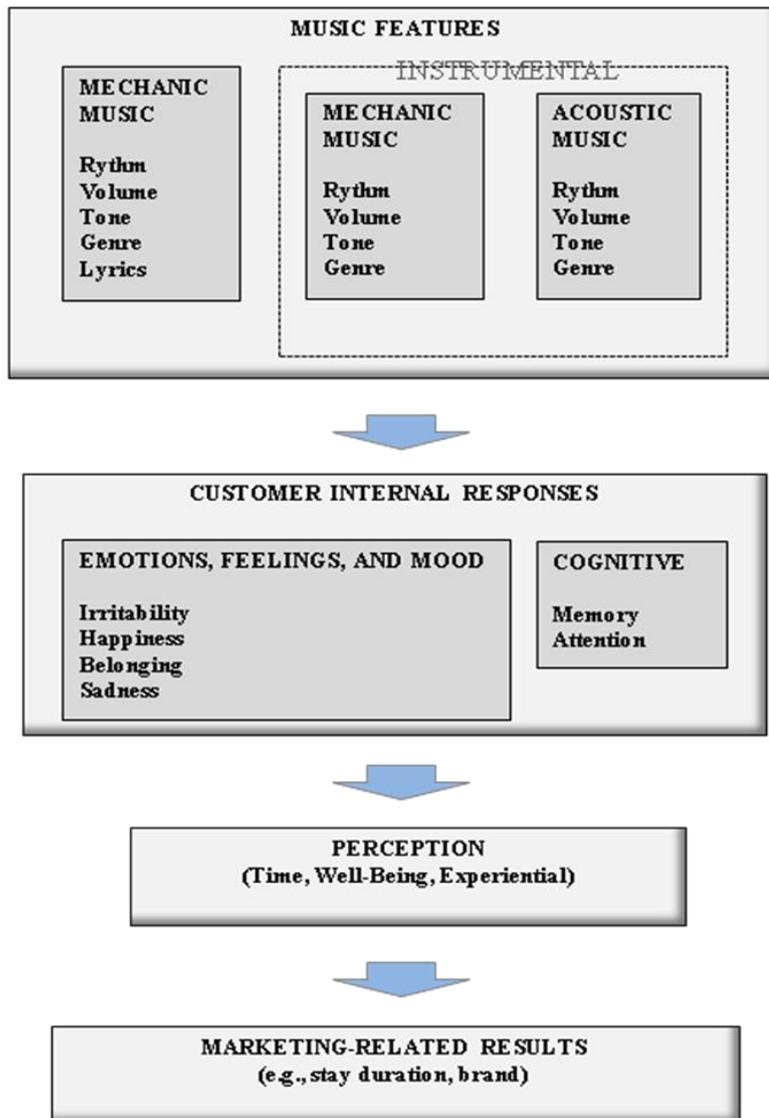


Figure 11: The perceptions as mediators
Source: Developed by the author of this thesis

As mentioned earlier, besides the association of music with the well-being and time permanence, it is important to mention that well-being was usually associated with the experiential perception as it can be seen in the comprehension of the following participant:

If I go to that place and there is no music? Or they play funk music? I will get depressed: “Jesus, what is going on in here?” That is, frustration, right? All expectations went down, and it is likely that I will not get back anymore, got it? So, I guess everything is about expectations I have from a place. We have so many expectations (...) (B.L)

Concerning the marketing-related results, it was pointed out by this thesis' participants that customer well-being is the first goal of service environments, typically linked to the customers' stay duration. That is, some interviewees directed their statements to the comprehension that if well-being is aligned to increase stay duration, consumers are likely to consume more. According to them, it is notable that yet music sometimes prints unpleasant situations, it diminishes or avoids conflicts between customers and the service environment, evidencing this well-being statement.

For that to happen, the interviewees explained that music generates well-being when is a fixed background sound, given that after some time listening to it, customers can get used to the sound, feeling relaxed. That is to say, when music features such as volume, style, and rhythm are kept at a frequent stage, regardless if it is a liked/disliked music, people tend to get used, relaxed and calm, differently from situations in which rhythm is changed and may attract the customers' attention to all negative aspects of the service experience.

Moreover, it was said that when music is only intended to generate well-being, as the features mentioned earlier are kept the same, it is challenging for service enterprises to see music as a tool other than just an ambient element. In addition, even with the possibility of the experiential and time perception being also influenced by well-being, and interfering with the stay duration, music was not considered a product/service demand generator.

I think that, in this case (ambient music), music plays the role of composing the environment. I do not consider it as a determinant factor. It composes and gets the staying of my customer more pleasant, but it is not directly related to average tickets. It is not a demand generator. (S.T)

The relation between permanence and tickets was seen as positive, yet it was considered subjective due to the other variables that participate in the place. Furthermore, the participants said that even no perceptual, the music features appropriately combined with the other environmental elements might generate feelings and sensations such as aspirations that, in turn, might increase permanence and consumption rates.

Besides that, interviewees also informed that this conversation between music and customers' perceptions strongly impact the interaction between the customers and the service environment: happy songs influence well-being that impacts the perception on the experience and brand, for example. The link between experiential perception and brand may contribute to

the brand value and the customer loyalty, some interviewees highlighted, despite the challenging in measuring the marketing-related results:

Of course, it is difficult (to measure results). Music by itself is targeted to customer experience, but with ad spots attached, you can make it (results) tangible, you can define what you want as a specific product, that will be advertised (...) (G.D)

That is to say, as stated by the participants of this current study, the music features and the marketing-related results such as average tickets, conversion rates, and branding are mediated by the perception of customers (time, experiential and well-being); Also, that the only cases in which music acts directly on average tickets are found to be throughout the music repertoires along with spots (e.g., supermarket's radios) and live music as the place entertainment.

4.2.3 *About being an Inspiration*

The main point in here is that besides stimulating a customer service experience and sometimes simulating already experienced situations a customer previously had in service environments, it was posited by the interviewees that music might either promote aspirations or inspiring consumers, setting the climate of their experience as well as communicating something to them. That is, it was brought that music also represents cultural and social movements, giving significant to a service place. Moreover, it was complemented that music carries many symbols that may either evoke the place-belonging feeling or sometimes be offensive to customers.

Then I answered my client: there is nothing against the music (funk music), it is just a song about a woman that is empowered. It is called women empowerment. And this client (...) That can also be a religious issue. The religious orientation of people interferes a lot with the in-store music selection process. (E.I)

Regarding the place-belonging feeling, customers may feel that the brand understands and represents them. By this, music can be tribal in its essence, which means that music can be plural meanwhile setting clusters, making customers feel they are part of the same group

or, at least, make them aspire to be. If suitable, besides connecting to the customers' preferences, music can help brands in their marketing positioning. In this vein, the interviewees pointed the importance of looking at the geographic regionalization and the seasons of the year (Mother's day, Christmas, Valentine's Day, and others) that music may communicate and the relevance the place-belonging feeling has on the memories customers register of the experience.

As businesses may change according to the regions they have branches, there may be conflicts between their brand identity and these regions. In other words, regions are found to be cultural and social clusters that may have a specific significant. As highlighted by some interviewees, these symbols need to be aligned with the brand's attributes such that excellent communication is set. Though, it was said that a regional song could not replace a brand-oriented one, for instance. It was also pointed out that regionalization plays a role more effective on musicalization than the seasonality (season/thematic songs may represent and evoke specific feelings). Hence, music is comprehended as a powerful marketing communication tool.

4.2.3.1 As a Marketing Communication Tool

Easily found in segmented retail, according to the interviewees, music as a marketing communication tool represents, reinforces, and promotes the characteristics, symbols and moods of brands, as well as helps brands transmit their discourse, yet the music valence (liked/disliked) being presented as one more obstacle for music to communicate a brand accurately. That is to say, similarly to vendors, music is essential to create productive relationships between customers and service environment's brands.

However, it was also said that besides music as dependent on the integration of all channels and locals in which the brand appears and on the customers' expectations from the environment, music in the perspective of inspiration could stigmatize a whole place and experience:

The music we offer cannot stimulate the sensation people are at a wedding. There must be a difference. People have to feel they are in a restaurant, so I do not select music that makes them feel they are in a wedding ceremony. We have to be careful with this detail (...) (S.T)

The expectations customers may have from the situation/experience and on the place's image were posed as relevant not only in the previous perspective of the role the music may have in service environments (music as a sound), but also in this present perspective (music as inspiration), highlighting the importance of patterns.

According to them, patterns create memories of the experience, help customers perceive the sound signature, diminish the possibility of unpleasant experiences, and avoid issues with music valence, then, facilitating the process of achieving the customers' expectations. Even though, patterns are expected to be dismissed in the different spaces a service environment may have in a site and in situations in which marketing variables other than communication is evidenced, such as prices.

The problem is when we want to set patterns to the entire store. Like we want to do with the temperature. If I have a 1500m² store, I cannot consider that the temperature will be equal to the 600m² store, because the sensation will be different. The same happens with music. So, the music volume in a small store can be more unpleasant than a bigger store (...) (S.S)

Moreover, the participants remember that some businesses are present in different geographic regions and that these regions have their characteristics regarding culture and preferences. In other words, it was said that music needs to find a way of fitting all the brand territories communicating the brand's purpose without disrespecting peculiarities of the territories. Simultaneously, the seasons of the year (Mother's Day, Christmas, New Year's Eve, and others) appeared to be worthy of attention in the application of music in service places, once these commemorative holidays and festivals usually have their musical tradition and highlight the importance of music to be integrated to the regions and seasons' contexts. For that, they posited generalist characteristics of music as ideal.

Also, once the music has a lot of symbols and representations, customers may aspire what the artist represents, some interviewees suggested that a careful selection of artists to the repertory creation is welcome such that sensations that resemble specific artists and movements are promoted.

Some interviewees explain this artist brand curatorship as the practice of focusing on what the artists that are being played in an environment represent for the brand, then connecting the brand concept to the artist concept. However, this practice is comprehended as

expensive and rarely done, and likely to have the service experience associated with the artist in spite of being associated with the service brand:

Who is the most famous Brazilian singer nowadays? Anitta (...) Then, for my young customer, Anitta is a reference, because she is a reference for success, the well-succeeded girl. A marketing case to be studied. So, I do use Anitta in some music repertoires, including clients (service environments) that (...) (M.I)

Therefore, as the participants also remembered that all communication tools exist to respond the target customer, they reinforced the need of music to respect the different spaces of a service environment and fit the brand's attributes when communicating the mood of these different spaces. In other words, the swimming pool area of a hotel may have a mood entirely different from the hotel's reception and bar; all the spaces the hotel has may demand a musical playlist somehow distant from the music that would better communicate the attributes of the hotel's brand.

4.3 Discussion of the results

Based on the description of the categories, it became possible to have them crossed and compared with the literature regarding the theme. Hence, this section discusses some points of the description of the categories within the literature background. Some points such as how the musicalization process and the commodity role of music may influence the sounding and inspirational roles, how these roles have been explored by the musicalization providers and clients are brought. The interviewees' comprehension about the customer perceptions and their relation to music as well as the role the employees have on the musicalization process are also highlighted.

4.3.1 The musicalization and the roles of music in service environments

Music in service environments exists because of two main factors: the first relies on the common understanding that music composes the ambient and may have the environment's customers calm and relaxed, and the other relies on the commercial character of music. Both

factors contributed to the appearance of the music-in-marketing agencies that offer the musicalization for service environments. The first factor is confronted by the theory that brings different functionalities for music in service places other than relaxing customers and composing the ambient; the second is not discussed in the literature yet seems to be relevant for the comprehension of the roles of music in the service environments.

As composing the service environment with all the possible ambient elements (e.g., temperature, visual, music, and others) is seen as necessary for generating well-being; as it is believed that well-being generates good experiences that, in turn, may have customers either staying longer or returning to the service environments, the service-place enterprises assume the presence of music in their environments. Although other reasons could be posited to justify the usage of music in service environments (influence on customer attitudes and desires, for instance), the music is generally linked to well-being and stay duration, and is defined as “ambient music”.

The comprehension of the positive effects music might have on service environments had already been brought by the study of Smith and Curnow (1966) as well as by the ones of Ballouli (2011), Gorn (1982), Kellaris and Kent (1992), and Milliman (1982). Their comprehension went beyond the functionality of relaxing customers, though, going through promoting customers’ outcomes (such as arousal), communicating brands, and mediating the time perception. These studies highlight that the “relaxing functionality” is only one of the functionalities music may have in service places, yet in the interviews, it is the role that appears the most to characterize music as an ambient tool for well-being.

(...) In a more relaxed environment, people get more comfortable and live a happier moment at that place, and this happiness is what we seek for, right? Any happier moment we have, we tend to repeat. So, by the marketing logic, it makes customers get back to our locals... (N.I)

The other factor relies on the commercial character of music: music is an artistic product that requires the recognition of its author rights, which means that music cannot be played at a store, for instance, without having the author rights controlled. So, for service environments to have music being played in their environments, it is necessary to pay for the author rights of all music selected for their playlists. Moreover, it is explained that this control is done by ECAD (the central office of music distribution in Brazil), which is mentioned to be a non-transparent or unfair institution, resulting in expensive and “senseless” fees to be paid:

There is another barrier, ECAD, which is a very sad thing. By that, the service environment has to pay ECAD besides paying the musicalization service for music to be used in its store. But ECAD, as people know, does not transfer this money to all artists that are being played in the stores. They pay for the 50-most played artists of the associated radios. It is unacceptable, right? (R.B)

Better to say, as the service environments need to have music being played in their environments (based on the well-being-generator reason), they demand an ECAD-free ambient music or a provider that might mediate this relation between service places or, at least, facilitate this bureaucracy. By this, the musicalization agencies come to the business reality. Herein, music appears to be not the main commercialized good but an element of the musicalization service that is based on the offering of ECAD-free playlists among other music-related services such as musical content for social networks, jingles, and others.

It is important to mention that this (commercial) characteristic of music is not brought by the literature. There is no academic discussion about music being commercialized for service-environment purposes and the impact this characteristic may have on the other ones (being a sound and being an inspiration). The point is that the practice of commercializing music is attached to the control of authors' rights, and along with the service places' demand for music, derives the musicalization service/offer.

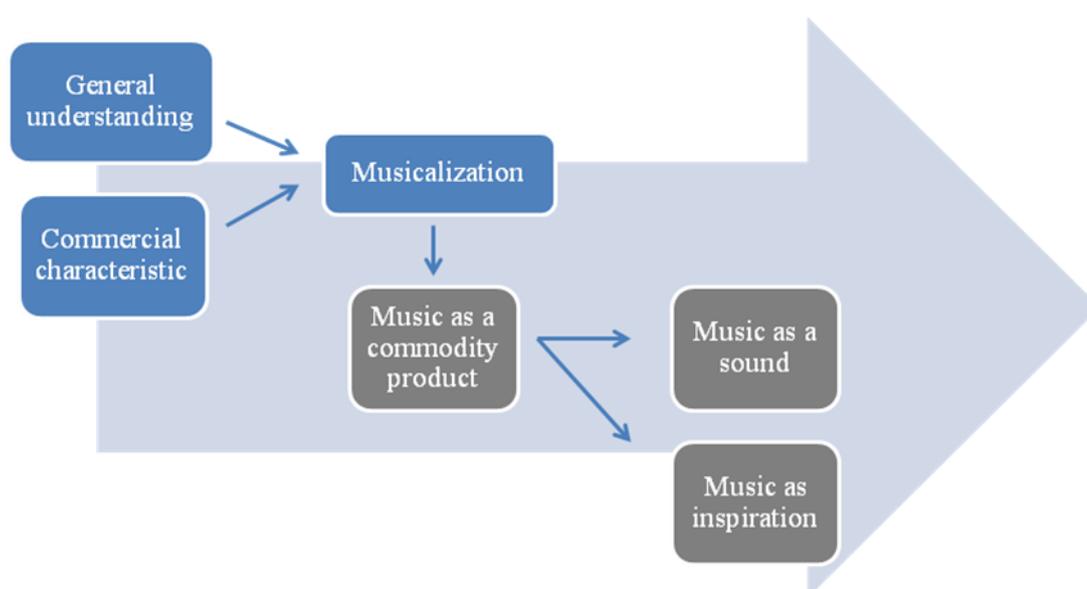


Figure 12: The relation between the music roles
Source: Developed by the author of this thesis

In other words, as it can be seen in the figure above, the general understanding that the service-place enterprises have that music is necessary to compose their environments with the commercial character of music gives chances for the musicalization service to be offered by the musicalization providers. Moreover, it is the musicalization dynamic that characterizes the music as a commodity product, which may determine the limitations of the roles music plays not only as a sound but also as inspiration. That is to say, based on how the market behaves in terms of seeing music as a marketing tool, the roles of music in service environments may be deepened and expanded.

4.3.2 Music limited to relaxing customers and communicating brands

According to the description of the categories that group the roles of music in service environments, the relation that the categories may have to each other (the impact of the musicalization dynamic, for instance), and to the literature about the use of music in services marketing, it can be seen that music has been having its functionalities limited to relaxing customers and communicating the brand's attributes while customers are experiencing a service. The fact is that all music-related efforts have been being on generating targeted customers' well-being throughout the ambient music and the communication of the brand's attributes with limited customer-brand integration.

The interviewees show that only by generating customer's well-being and place-belonging feeling throughout this simplistic perspective, customers tend to spend more time at service environments. In other words, customer outcomes other than stay duration (such as customer attitudes and desires) and their role of mediating the music-brand relation are forgotten and discarded: different types of customer outcomes might require different sound functionalities other than relaxing customers, for example (Ballouli, 2011; Gorn ; 1982, Kellaris and Kent; 1992; Milliman; 1982; Smith & Curnow, 1966).

In addition, once musicalization is considered an easy job to be done because of anyone having the possibility of selecting a set of songs and getting attached to one of the ECAD associations, the musicalization enterprises have been positioning themselves as "sound experience" providers. However, the "sound experience service" is operationalized to be the gathering of some of the sound features of music (rhythm/frequency, volume and genre) with the "inspirational" possibility of communicating brands, what would actually be "music branding".

In other words, musicalization providers offering music curatorship for branding purposes – music branding agencies – appear to be the “sound experience” providers for having the service environment’s customers with music-related brand experiences. This practice (music to communicate brands) somehow agrees with Ballouli and Heere (2014) and Gustaffson (2015) when they say that music in marketing (in service environments) exists for branding purposes. Both studies punctuate the brand associations as an orientation for background music counting even on the silence as a sound.

The difference between what the scholars (Ballouli, 2014; Gustaffson, 2015) say and the how the market practices have been presented relies on the fact that these scholars - even aiming at showing the arrival of music as a branding tool - show the music-branding relation to be mediated by customer outcomes other than stay duration (e.g., customer attitudes and desires). That is, the musicalization specialists (providers and clients) have not been working on the music features in the way of having all the customers outcomes strategically set.

Moreover, it seems that regarding the music as an inspiration, although music has other functionalities other than communicating brands, even the brands brought by the interviewees which most value customer experience have been limiting this inspiration perspective of music to communicating their attributes to customers:

Although we may sell our products to elderly people, our target is the youth ones. How are we communicating to them, then? By means of our visual merchandising, of our marketing communication, I mean, our initiatives, our services as well as our in-store music. (S.S).

Based on this demanding, the musicalization providers select the music that better fits with the service environment brand, and with what the brand wants to communicate: they look at the sport retail stores, for example, understand which attributes the brand wants to communicate, then, select a set of music that better aligns with the communication the brand wants to do. That is to say, when they think about offering “sound experience”, they offer a marketing communication through ambient music.

One more possibility to have music impacting the service experience of customers through the lengths of music being an art, for example, is brought by Vukadin et al. (2016). These authors present the artification as the use of art to impress customers while experiencing a service. In other words, Vukadin et al. (2016) explain that by having artistic performances (that might be a musical concert, for example), service environments such as

stores would be enhancing a new perspective of experiential marketing: opening possibilities for customers to interact with the in-store art would enhance the co-creation value, and re-enchant the dimensions of the experiential marketing through enriching its symbolic content.

The power of this practice is also believed and seen by V.E, who has many musicalization jobs done in shopping malls. According to her, live acoustic music also has the function of integrating environments and customers making the customer experience more humanized, besides the ambient function. However, malls still have her musicalize their environments mainly to compose the ambient and communicate their brands:

So, the manager (mall) asked for my help: “I need you to find a way to clearly position my mall because some customers have been complaining about the presence of non-targeted customers.” And that is true, not because of their (non-targeted customers) social condition but due to their cultural background (...) and malls are businesses, they are not a social institution, they are businesses that need to sell and obtain profits (V.E)

4.3.3 The mediation of the customers' perceptions

As it can be seen in the studies of Kellaris and Kent (1992), Hui et al. (1997) and Yalch and Spangenberg (1990), besides presenting features of music to influence well-being, other than rhythm, genre and volume, they highlight that the connection between music and stay duration is actually mediated by the time perception customers have in the environment they are. Whereas while Kellaris and Kent (1992) show that the tone of music influences on time perception, Hui et al. (1997) bring the interference of the valence (liked/disliked) of songs and Yalch and Spangenberg (1990) present the impact of the familiarity of music on this process.

Nonetheless, some interviewees bring the relationship between the customer well-being and the customer time perception in a distinct way from the scholars as mentioned earlier (Kellaris & Kent, 1992; Hui et al., 1997; Yalch & Spangenberg, 1990). To the interviewees' comprehension regarding customer well-being agrees with the study of Burroughs et al. (a state reached after an evaluation about happy and sad events in a period: more happy moments determine the customer life-satisfaction/well-being) and acts on the

same level of the time perception. That is, well-being and time perception before the stay duration.

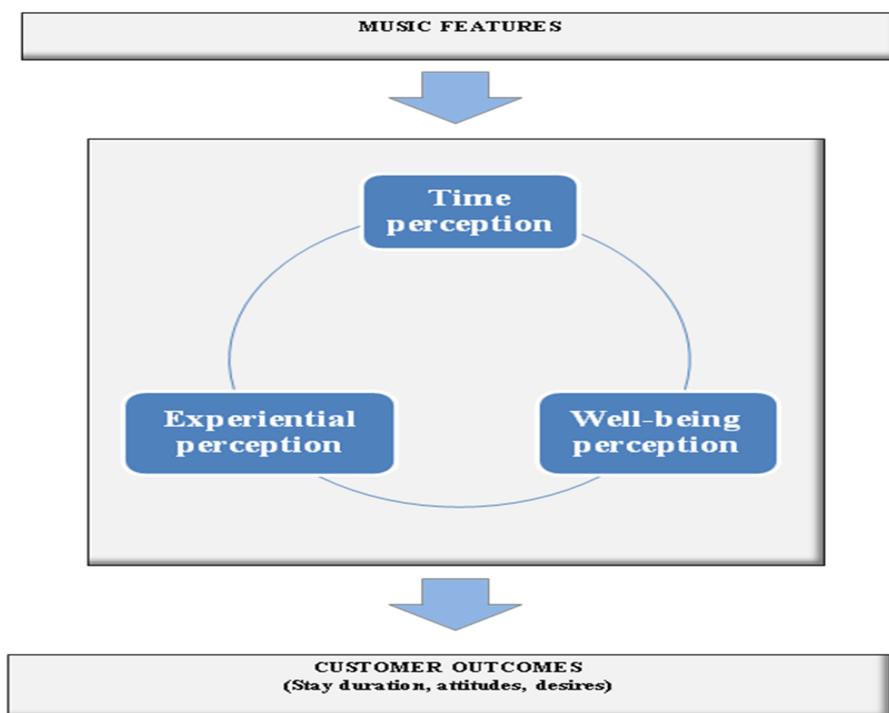


Figure 13: The dynamism between the perceptions

Source: Developed by the author of this thesis

Furthermore, besides the time perception brought by the literature of music in service environments (Hui et al., 1997), and the well-being perception, that can be understood in the literature of consumer well-being (Burroughs et al.), a different one could be identified to work along with these two perceptions: the “experiential perception”, which is based on customer’s evaluation whether the service experience has been matching their expectations during the service experience:

I go to an Italian restaurant, will I listen to Italian music? I know I will. I will be there, going to have Italian food to eat, and listen to Italian background music. Everybody speaking out loud, but everybody is used to that. I speak out loud, I (as a restaurant) play that Italian music, and that is ok.

I cannot go to an Italian restaurant and expect everybody to be in silence. (B.L)

Better to say, it can be comprehended that well-being does not depend only on experiential perception nor time perception depends only on well-being. Also, time perception does not depend only on well-being but also on experiential perception. In other words, if a

customer in an Italian restaurant perceives that his expectations are being matched (e.g., Italian music is being played), he may not perceive how much time he is spending at the restaurant. The same happens if music is not calling his attention (nor getting him alerted to any negative event in the service experience), he may not feel how much time he is spending at the place the same way time perception and well-being may act as a parameter of the experiential perception.

That is to say, whereas while studies such as the one presented by Ebrahim et al. (2016) focuses on showing the perceptions as a mediator of the experiential marketing, the interviewees operationalized these perceptions in the time, well-being, and experiential perception. It was also shown that in the musicalization context, the three perceptions work together such that the customer outcomes (e.g., attitudes, stay duration, desire) are impacted and, then, the marketing purposes (e.g., branding, experience, sales) likely to be achieved. It is important to remember that although the interviewees see the three perceptions on the same level (differently from the way it is presented in the literature), they somehow use the time and experiential perceptions to express well-being.

4.3.4 The participation of the service environments' employees

Another point is that, when it comes to the place's employees, there is a preoccupation with other functionalities of the features of music other than calm and relaxing: motivation is also punctuated as a good driver for employees' productivity. That means that the musicalization providers that attempt to the place's employees besides working on the place-belonging feeling by balancing the employees' musical preferences with the customers' ones, also take into consideration functionalities as motivation. So, it is understood that motivation could also be a music-generated functionality on customers without ruining the well-being perception.

Not only music to sell more or to be commented. Music that motivates the employees who spend 12-hours-a-day, locked, without the perception of day and night, under pressure. That is, you also have to think about a repertory that keeps them at least comfortable. (M.I)

Oakes (2000; 2008) presents his model named musicscape, considering all the environmental dimensions – space, signs, symbols, artifacts, and ambient conditions – being

the ambient conditions found to be the temperature, air quality, noise, odor, and music, as important factors that may impact on and be impacted by music. What is relevant to say is that he (2000) does not include the service environment's employees in his theoretical framework, calling attention to the necessity of investigating the participation of employees only in the limitations of his study.

Besides that, the literature about servicescape brings the importance of the role of the employees as a touchpoint of service environments although it does not present the possible relations between touchpoints such as music and employees. According to the interviewees of this thesis, the music-employees relation would be worthy to be further analyzed in the musicscape model (Oakes, 2000; 2008), and employees would be crucial to be included in the musicscape framework once they are considered a very substantial barrier of the musicalization process.

That is, because of employees ruining the process of musicalization of some service environments assisted by the musicalization providers, the providers started to look at them in order to find a way of balancing the relationship between employees and in-place music. By this, some providers understood that having employees participating in the process of music-selection, for example, tended to have employees more committed and indoctrinated to the brand's purposes:

Our job is also identifying what and how we can keep a conversation with them (vendors) to create a playlist that makes them committed, makes them heard. Then, we defend music as also an "endomarketing tool" to gain results. If employees are satisfied, if they are happy, certainly they are selling more. (R.B)

Thus, employees appear to be a determinant factor to all possible roles music can play in a service environment: if they are not indoctrinated or trained to, they can play the in-place music according to their personal preferences, for instance. Otherwise, if they are committed and also motivated by the music they are listening to, they can act as thermometers of the music effects on the customer experience and also have customers more involved in the experience process being offered, than in usual conditions.

5 FINAL CONSIDERATIONS

According to this thesis' introduction, the research objective was found to be investigating the roles music plays in service environments in the way the steps were: presenting the evolution and application of music in marketing researches; categorizing the roles music plays in restaurants and stores; identifying the current practices related to the roles of music in services and restaurants; and comparing practices with the literature review.

Based on this research problem as well as the chapter that answer the research question' steps, this chapter aims at bringing the theoretical and practical implications, presents a theoretical framework and suggesting a practical matrix, and closes with the final considerations, in which the research problem and its steps are remembered and related to this thesis' corresponding phases.

5.1 Theoretical Implications

When it comes to the musicalization of service environments and the roles music plays in these places, many studies can be found. However, the majority of them focuses on the impact of some precise music features on customer outcomes. Herein, the studies typically present one or two mediators of the relation between music and the marketing-related results. Even though, the studies do not further explore the role of music on the other environmental elements, as the case of employees nor generally explain the path music goes through from being implemented to the marketing-related results.

The first theoretical contribution of this thesis' content analysis is that the studies concerning the use of music in the service environments that based the data-collection guides of this thesis content analysis (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990), along with the study of Oakes (2000), which presents the musicscape model, do not organize the possible roles of music.

That is, the role of being a commodity, for example, represents all barriers of the musicalization process. These barriers influence the other music roles and their functionalities in service environments. It may improve the understanding of the servuction and servicescape models concerning the ambient elements of the service place (Davis & Baron, 1999; Hooper, 2013; Lin, 2010; 2016), as the case of the effects of music on the employees (e.g., vendors).

The musicalization specialists interviewed for this thesis brought the importance of the service employees who work in the service places not only as a significant barrier of the musicalization process but also as another actor of the servicescape. In other words, it is brought the possibility of the employees' co-creation in the musicalization process in order to get them more involved, productive and aware of the branding strategies of the service enterprises, and also their role of being constantly in contact to the music played in the environment. Based on this, it is presented the following theoretical framework:

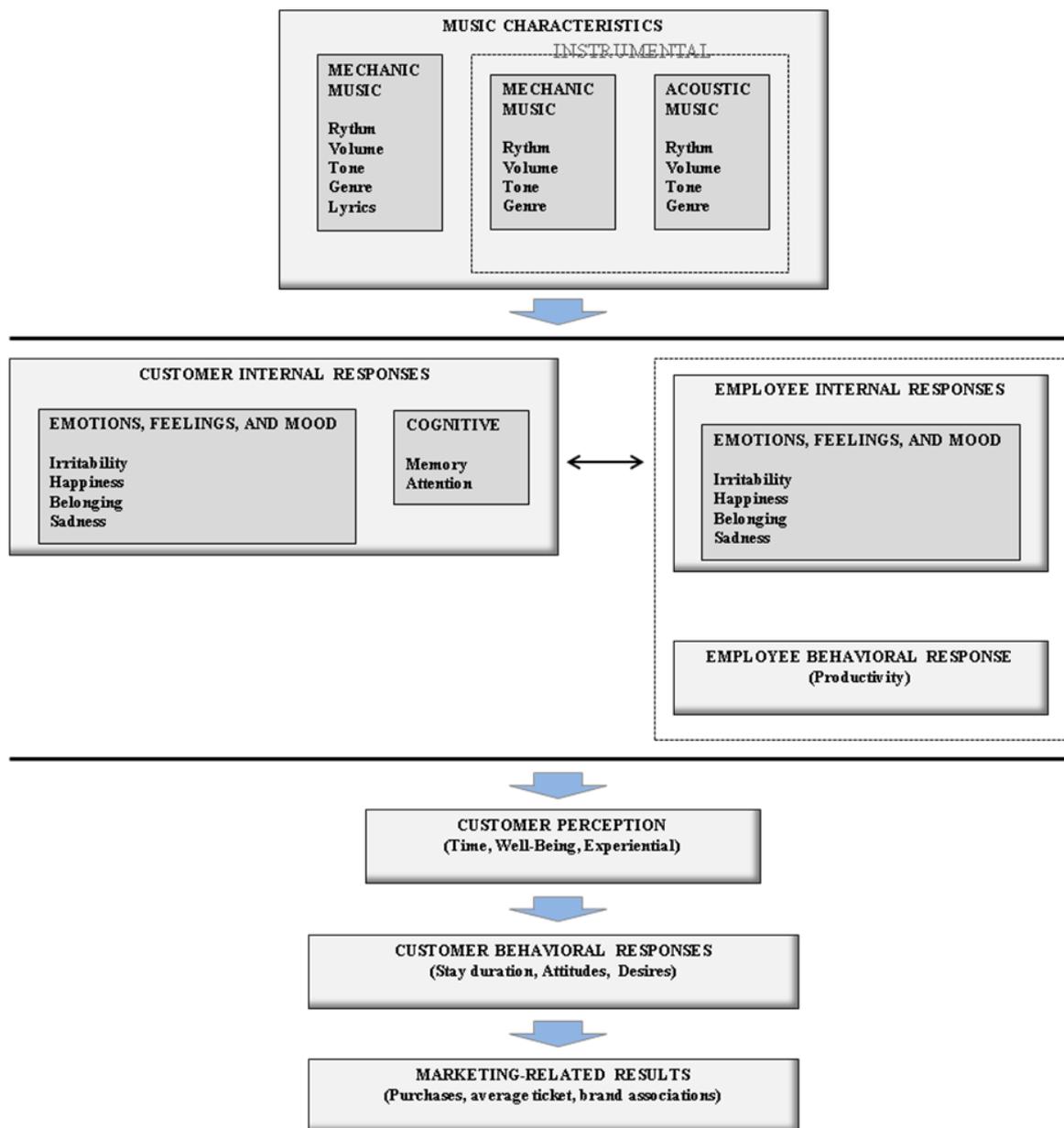


Figure 14: The path of music from its features to the marketing-related results

Source: Developed by the author of this thesis

Better to say, it is suggested that employees have a very relevant impact on the music and the customers' internal responses, perceptions, and behavioral outcomes, consequently interfering with the marketing-related results somehow inherent to the music use. As depicted in the Figure 14, the employee productivity may be considerably influenced by the music that is being played in the service environment. The ways the employees work and understand the place they are in totally affect the customer responses.

Also shown by the Figure 14, the other contribution of this thesis relies on the manner the interviewees understand and explain the customer perceptions and its relation to the roles of music. That is, whereas while Kellaris and Kent (1992), Hui et al. (1997), Oakes (2000), and Yalch and Spangenberg (1990) present the customer perception does not entirely agree with the musicalization specialists' comprehension.

Kellaris and Kent (1992), Hui et al. (1997), Oakes (2000), and Yalch and Spangenberg (1990) bring the mediation of the music features with the marketing-related results through the time perception while experiencing a service. Oakes (2000) complements their studies, having the time perception as a mediator of the music features with the experience, pointing out the time perception on the same level of the emotional and cognitive responses of customers. However, the interviewees present the time perception along with other possible types (the experiential and well-being ones).

Furthermore, the musicalization specialists comprehend that well-being does not depend only on the experiential perception but also on the time perception and vice versa. This communication of the three possible perceptions does not appear in the literature regarding the participation of music in service environments and suggest more investigations about their roles as mediators of music and consumer outcomes such as stay duration, attitudes, and desire.

Hence, it can be said that the employees and the customer perceptions' participation in the theoretical framework of this thesis may complement the studies regarding music in service environments, such as the ones of the scholars that based this content analysis' theoretical guides (Areni and Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Oakes, 2000; Yalch & Spangenberg, 1990).

5.2 Practical Implications

Once the discussion presented in the previous chapter (results and discussion) highlighted some findings, it can be seen that the way the musicalization providers and clients have been looking into their musicalization practices can be improved. Herein, it is presented an environment-musicalization matrix that embraces four different quadrants related to the sounding and inspirational roles and their functionalities. It is relevant to say that this matrix is based on the findings derived from the fourth chapter of this thesis along with the theory regarding the theme.

Through this content analysis, it can be seen that the musicalization providers and clients have been focusing on the relaxing functionality of music, aiming at the well-being achievement. Although they comprehend the customer well-being to work along with the time and experiential perception while the customer is experiencing the service, they somehow highlight the importance of the stay duration outcome as the possible relation music has to the marketing-related results (e.g., purchases, average tickets, and brand associations)

Then, music is usually set to compose the ambient, generate well-being and possibly have their customers staying more than usual at their places. Outcomes as the case of the attitudes and desires are not targeted, which means that the music features are not strategically combined such that some other functionalities of music (such as promoting attitudes) are discarded. This fact might be explained by the musicalization specialists' statements about the lack of result-measurement technology for the music use, and how costly a more strategic musicalization process might be, then.

Besides that, as the musicalization providers offering music curatorship for branding purposes – music branding agencies – appear to be the “sound experience” for providing the service environment's customers with music-related brand experiences, it can be observed that communicating brand attributes is positioned as a musicalization differential. These functionalities that the musicalization specialists present can be posited to be the possible roles they have been assuming when utilizing music in service environments.

However, the theory (Areni & Kim, 2003; Chebat et al., 2001; Dube et al., 1995; Hui et al., 1997; Kellaris & Kent, 1992; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1990) brings different customer outcomes for the presence of music in service places that might determine different feature combinations and customer responses. Better to say, to promote a precise attitude, music might be featured to promote the internal arousal response, for

instance. By this, music would probably be more than pure relaxing music in the environment, gaining more experiential functionalities.

Moreover, Vukadin et al. (2016) present another possible functionality of music: promoting the customer experience realm. That is, concerning experiential marketing and communication throughout art (such as music), service-place enterprises might benefit from a strategy other than merely communicating brands: communicating and integrating brands to customers in a more physical manner. In other words, besides the chance of featuring music according to the sounding role of music, music might be featured according to the inspirational role it also has on customers while experiencing a service.

This understanding is presented in the following figure, in which the horizontal axis represents the sounding role of music, and the vertical axis represents the inspirational role of music in service-places:

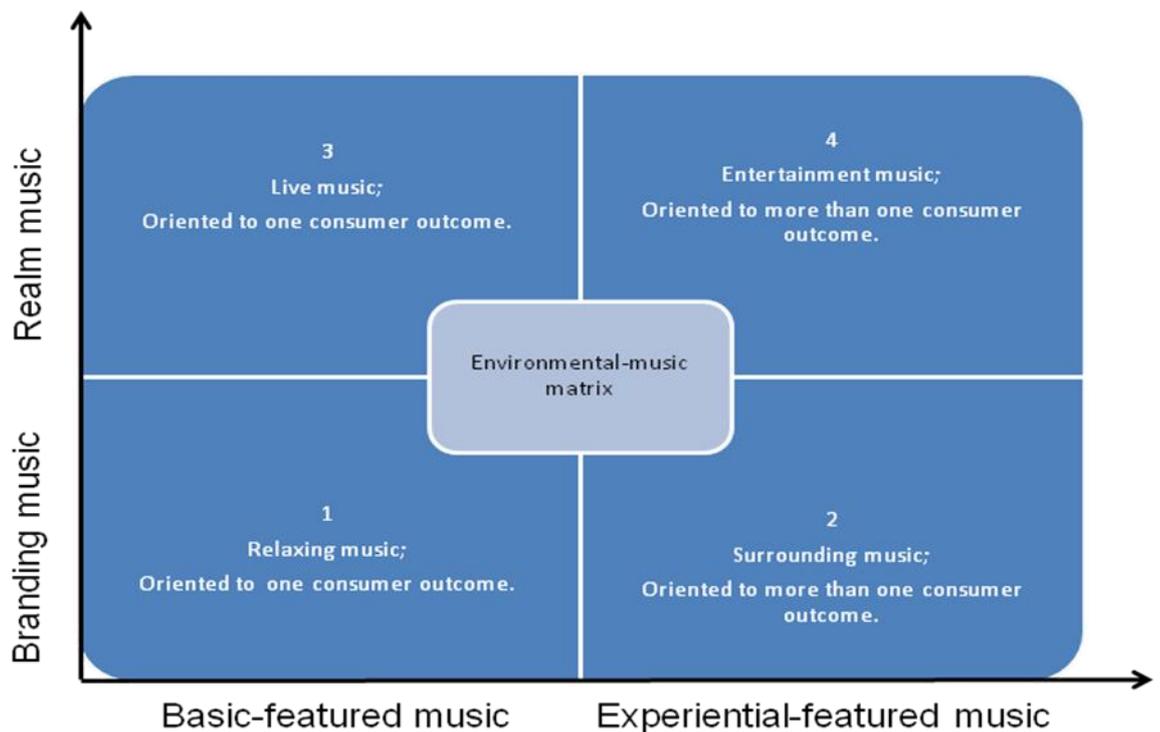


Figure 15: The environmental-music-role matrix

Source: Developed by the author of this thesis

As it can be observed in the Figure 15, the first quadrant of the matrix (1) embraces the functionality of relaxing customers in order to achieve well-being. In this group, musicalization providers and clients communicate the brand attributes of the service place, but simplistically. It is important to note that yet the orientation is for one consumer outcome

(normally the stay duration), the other outcomes may be achieved. The second quadrant, in turn, is about the musicalization providers and clients that aim at achieving more than one consumer outcome (stay duration and attitude, for instance). As other feature combinations are promoted, music tends to involve customers more than usual.

In the third group, the enterprises look for communicating the brand attributes through a humanized integration. Although music is characterized as live music, it is not the leading actor of the experience; in terms of the sounding role, the goal is still promoting customer well-being and stay duration. The fourth quadrant, then, holds the most experiential functionalities of music: besides being oriented to achieve more than one type of consumer outcome, music becomes the entertainment of the service occasion.

It is important to mention that this organization of the two roles music may have in service environments (sounding and inspirational) is only a suggestion. That is to say, there was no statistical analysis done to relate these two roles, which makes the matrix to be a grouping of the characteristics of the roles based on these thesis' findings,

5.3 Limitations

This section brings the limitations of the thesis and, consequently, suggestions for future researches concerning the use of music in service environments. Thus, this text goes through the limitations presented in this thesis' strategic and analytical interpretation approaches, the literature background, the field researches and their data-collection techniques (systematic review for the literature, in-depth interviews and operational observations for the field phase). Also, the analytical steps of the thesis' content analysis were pointed out as a limitation, resulting in different possibilities for future studies.

This thesis is primarily limited to its strategic approach. That is to say, all the results presented and discusses cannot be generalized to the entire universe. As only some musicalization providers and clients were researched, it can be said that studies with either service segments other than restaurants and stores (such as hospitals, schools, and others) or with different specialists other than the musicalization ones selected for this thesis are suggested. Other service contexts and specialists may bring different perspectives and possibilities for the comprehension of music in service environments.

Moreover, besides other qualitative studies, the qualitative ones might fortify the associations and relations identified and suggested by this thesis' content analysis. In other

words, the matrix presented in the previous subsection (practical implications) might have the suggested relations supported by statistical analysis. Also, some constructs identified during the description of the categories and the discussion of these results (e.g., the customer experiential, time, and well-being perception) might be quantitatively described and defined, for example.

Another limitation relies on the analytical interpretation approach. Designing and analyzing the study employing analytical an approach and methods other than the qualitative content analysis might result in different insights. An narrative analysis might guide a phenomenological study of the musicalization process of service environments rather than describe the roles of music in service environments. This phenomenon appeared during this study and seemed to be worthy of further investigations for the business studies. Theoretical themes might also be more explorative and find new perspectives, distinguishable from the categories presented in this descriptive-exploratory study and systematic analysis.

Furthermore, based on the fact that the qualitative strategic approach along with the qualitative content analysis responded to the descriptive-exploratory purpose, the literature needed to be analyzed before the preparation and organizing phase of the content analysis. That is to say, the systematic review of the literature was the selected technique to diminish the biases of the researcher while looking into the previous researches about the theme of this thesis. Howbeit, meanwhile systematic reviews reduce the biases of the literature-selection process the systematic reviews are based on the presence of criteria: open criteria might result in more studies and possibly in a more expanded and up to date literature framework.

Besides more studies presenting different frameworks that might base this thesis' investigation leading it to alternative paths, studies exploring social realities rather than highlighting the points of view of the subjects interviewed would be welcome. Better to say, although this thesis counted on the operational observations as well as the in-depth interviews, the former was used in order to complement the latter, which means that, significant attention was given to the subjects' points of view.

Regarding these field researches' techniques, content sources such as figures and even sound comparisons might complement the findings of this thesis' interviews and observations, especially if conducted with customers besides the musicalization providers. Researches exploring the roles of music in service environments through the lenses of customers are suggested to comprehend the meaning and symbol aspects of music in places. Structured and participant observations might also contribute to the understanding of the environmental-musicalization phenomenon and also the roles of music in this context.

The thesis' analytical process also limits the entire study. It can be said that content analysis tends to be schematic. Nonetheless, a deductive analysis might present a more structured and detailed description of the categories besides the fact that conducting the reducing step of the analysis throughout statistic calculations (e.g., the frequency of words) might reduce the bias of the researcher. Despite the fact that the researcher followed a research protocol and the content analysis criteria, the qualitative reduction step might have presented methodological biases (e.g., generalization of data).

Herein, it can be posited as suggestions for future researches the quantitative studies that relate some constructs such as the experiential, well-being, and time perception to music in service environments throughout statistical analysis, qualitative studies under different analytical approaches, aiming at investigating different social realities other than the points of view of the musicalization providers and clients. Moreover, studies exploring the environment-musicalization phenomenon other than the roles of music, studies investigating the impact of different music-feature combinations on customer innate and behavioral responses are welcome. Also, researches aiming at the development of measurement units and technology are suggested.

5.4 Conclusions

According to this thesis' research problem, the research objective was found to be investigating the roles music plays in service environments in the way the steps were: presenting the evolution and application of music in marketing researches; categorizing the roles music plays in restaurants and stores; identifying the current practices related to the roles of music in services and restaurants; and comparing practices with the literature review.

As the thesis was found to be a descriptive-exploratory study, the study was designed from the perspective of the qualitative strategic approach through the qualitative content analysis. That is to say, the conduction of the study needed to be methodical and systematic in order to reduce all possible biases and fit the study into the analytical method criteria. The content analysis phases aimed at answering the research question not only throughout the field and analytical phases but also the previous ones.

In other words, designing the study according to its analytical interpretation approach, as suggested by Selltitz (1974), made the methodological phases logical. The qualitative content analysis seemed to be adequate for the thesis' purpose since it allowed for the

identification of the categories about the roles of music in the service places. Besides interfering with each other, these roles organized the different functionalities of service-environmental music according to the participants of the thesis' field phase.

The role of being a commodity gathered the functionalities related to the musicalization process; the sounding role grouped the functionalities related to the customers' physical and emotional responses; and the inspirational role operationalized the functionalities of communicating brands. By that, the roles of music were investigated. Hence, the following table shows the steps of the research question related to the sections of this thesis:

Table 30: The research questions and the sections of the thesis

Research question: what are the roles music plays in restaurants and stores?			
Steps	Chapter	Section	Research method
Presenting the evolution and applications of music in marketing researches:	2. Literature Review.	Subsection 2.2.2 (the history of music in marketing researches);	Systematic Review
		Subsection 2.2.3 (applications of music in marketing researches);	
		Subsection 2.2.4 (music in service environments.	
Categorizing the roles music plays in restaurants, stores, and hotels:	4. Results and Discussions.	Section 4.2 (going through the categories)	In-depth interviews and operational observations
Identifying the practices related to the roles of music in restaurant, stores, and hotels:	4. Results and Discussions.	Section 4.3 (discussion of the results)	In-depth interviews and operational observations
Comparing practices to the literature:	4. Results and Discussions.	Section 4.3 (discussion of the results)	In-depth interviews and operational observations

Source: Developed by the author of this thesis

As it can be seen, the first step was answered still in the preparation phase of the analysis, employing the systematic review. The selected studies, then, guided the texts that were included in the literature review to fit the mentioned step. The results and discussion chapter aimed at answering the other steps since their goals required a more empirical analysis. That is, the in-depth interviews and the operational observations were analyzed from the perspective of the qualitative content analysis design, resulting in the report presented and discussed in the convenient chapter (results and discussions).

The categorization of the roles of music in service environments (in this thesis, restaurants, stores, and hotels) was done in the analytical phase of the content analysis and

presented in the chapter 4 (results and discussions). It is important to mention that the research method for the category identification was the in-depth interviews and the operational observations that appeared to be suitable to the step purpose. Also, these two data-collection techniques generated data for answering the third and fourth step of the research problem.

Better to say, identifying the practices related to the roles of music became possible with the in-depth interviews, operational observations, and the presentation of the categories and discussions (chapter 4). By categorizing the roles of music, the content analysis allowed for the researcher to present theoretical and practical suggestions that may complement the understanding of the two last steps of the research problem,

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APPENDICES

Appendix 1: Research Protocol

1. Project Title:

Music in Services Marketing: an investigation about the role music plays in service environments

2. Personal information of the researchers:

Prof^a. Dr^a. Ana Akemi Ikeda

USP ID: 93613

Telefone: 55 11 99988 3686

Endereço: Av. Professor Luciano Gualberto, 908

Wilderson Moisés Furtado

USP ID: 9735041

Telefone: 55 11 99807-6717

Endereço: Av. Professor Luciano Gualberto, 908

3. Names of the principals of the Institution:

Prof. Dr. Vahan Agopyan, Dean of Universidade de São Paulo

Prof. Dr. Fábio Frezatti, Director of FEA

Prof. Dr. Moacir Miranda de Oliveira Junior, Head of the Department of Business Administration

Prof. Dr. Moacir de Miranda Oliveira Junior, Graduation Program Coordinator

4. Description of the Research Objectives:

Investigate the role music plays in service environments:

- Present the evolution of music in marketing;
- Categorize the roles of music in service environments;
- Characterize the current and appropriate practices of music in service environments;
- Compare practices found through the investigation with the ones brought by the literature.

5. Systematic Review Protocol (Literature Review):

Literature references criteria to Scopus:

- Marketing and Music as searched variables;
- The combination of the two variables and its synonyms in the studies' titles and key-words resulted in the research for the selection of the results;

- Consideration of Marketing and Music journals in case the combination of variables does not clearly appear both in the studies' titles and key-words;
- H-index (Web of Science and Google Scholar) of the authors as a selection criterion for authors;

Literature references criteria to Google Scholar:

- Marketing and Consumer Behavior as searched variables;
- “*Qualis Periódicos*” as a filter of the results presented by the searching tool;
- The combination of the two variables and its synonyms in the studies' titles for the snow ball process of selecting new articles' references;
- Consideration of the journals in case the combination of variables does not clearly appear in the studies' titles;
- H-index (Web of Science and Google Scholar) of the authors as a selection criterion for authors;

6. Content Analysis

Analysis of the possible risks to the participants:

This present study counts on in-depth interviews as a data collection resource such as risks to interviewees are found to be almost inexistent.

Protocol for the interviews:

Subjects of investigation:

- Marketing specialists: the ones who formally work with marketing and environmental musicalization of service places;

Interview guide:

- See Section 2 of this Appendix.

Termo de Consentimento Livre e Esclarecido:

- See Section 3 of this Appendix.

Analytical Protocol

Content Analysis:

- Analytical units: selected material to be exhaustive, homogeneous and representative;

- Coding: codes to be exhaustive, exclusive, concrete, homogeneous, objective and loyal during this first coding process;
- Identification of concepts: new codes also told to be exhaustive, exclusive, concrete, homogeneous, objective and loyal;
- Adequacy: codes to be exhaustive, exclusive, concrete, homogeneous, objective and loyal;
- Reassessment: comparisons and confrontations between generated and original content to be made.

7. Place of the research:

Time and local to be set with participants.

Appendix 2: Interview Guide

a) Marketing Specialists

MUSIC IN SERVICE ENVIRONMENTS: GUIDE FOR THE INTERVIEW WITH MARKETING SPECIALISTS	
General Stores	Marketing Results
(Description/Episode/Meaning)	How music can be related to marketing results in service environments
(Type, process, cause, consequence)	How music can be related to customer experience
Retail Stores	How music can be related to service branding/loyalty
(Description/Episode/Meaning)	How music can be related to the number of ambient visitors
(Type, process, cause, consequence)	How music can be related to sales raising
Restaurants	(...)
(Description/Episode/Meaning)	Moderators
(Type, process, cause, consequence)	How music is comprehended in terms of services marketing
Medical Clinic/Hospitals	How music can be combined with ambient elements
(Description/Episode/Meaning)	What are the implications music (as a single element) can have on service environments
(Type, process, cause, consequence)	What are the implications music combined with other elements can have on service environments
Stadiums/Arenas	How music combined with other ambient elements can interfere on marketing results
(Description/Episode/Meaning)	How music combined with other ambient elements can interfere on mediators
(Type, process, cause, consequence)	(...)
Schools/Universities	Mediators
(Description/Episode/Meaning)	How music can be associated to consumer/customers' outcomes
(Type, process, cause, consequence)	How music can be related to consumers' emotions/feelings/mood for service environments
(Other service ambients)	How music can be related to consumers' cognitive process while in a service environment
(Description/Episode/Meaning)	How music can be related to consumers' attitudes while in service environments
(Type, process, cause, consequence)	How music can be related to consumers' desires while in a service environment
(...)	How music can be related to consumers' perception while in a service environment

Appendix 3: Term of Consent for the Interviews



Universidade de São Paulo

Faculdade de Economia, Administração e Contabilidade

Informações do Sujeito da Pesquisa

Nome:		
Documento de Identidade nº:	Sexo: () M () F	
Data de Nascimento: / /		
Endereço:	Nº	Complemento:
Bairro:	Cidade:	Estado:
CEP:	Telefones:	

Título do Projeto de Pesquisa: <i>Music in Services Marketing: an investigation about the roles music plays in service environments</i>
Duração da Pesquisa: 10 meses
Nome do pesquisador responsável: Prof. Dra. Ana Akemi Ikeda
Cargo/ Função: Docente da Faculdade de Economia, Administração e Contabilidade da USP
Instituição: Universidade de São Paulo

Prezado Senhor(a),

O(a) Sr.(a) está sendo convidado(a) para participar da pesquisa intitulada *Music in Services Marketing: an investigation about the roles music plays in service environments*, coordenada pela Prof. Dra. Ana Akemi Ikeda, docente do Departamento de Administração de Empresas da Faculdade de Economia e Administração da Universidade de São Paulo, com a colaboração de Wilderson Moisés Furtado (aluno de Mestrado).

O objetivo desta pesquisa é não só identificar a evolução da música no marketing, mas também investigar o papel que a música tem em ambientes de serviços.

Por favor, leia atentamente este termo e entenda que a sua participação nesta pesquisa é inteiramente voluntária. O(a) Sr(a) só será considerado(a) incluído(a) na pesquisa se concordar com o que está escrito neste Termo de Consentimento Livre e Esclarecido (TCLE). Esta pesquisa será realizada por meio da aplicação de uma entrevista. O tempo estimado para respondê-lo é de 40 minutos.

Esta pesquisa envolve risco mínimo com relação à sua participação, uma vez que as respostas às perguntas do questionário serão colhidas sem identificação, sendo garantido total sigilo das informações prestadas. Os possíveis riscos que a pesquisa pode ocasionar estão relacionados à ocupação de seu tempo de trabalho ao responder o questionário, o que poderá causar desconforto com sua equipe e/ou seu superior. O(a) sr(a) não precisa responder às perguntas em que não se sentir à vontade em responder. O(a) sr(a) poderá interromper sua participação nessa pesquisa a qualquer momento que desejar, sem necessidade de justificativa.

Para participar da pesquisa será agendada uma visita presencial em seu estabelecimento para fornecimento deste documento (TCLE) e aplicação da entrevista. O(a) sr(a) não obterá nenhum benefício direto desta pesquisa, porém estará contribuindo para aumentar o conhecimento sobre o Trade Marketing.

Todas as informações sobre os resultados desta pesquisa serão garantidas aos participantes a qualquer momento. Além disso, a divulgação dos resultados será feita em publicações científicas e/ou outros veículos (revistas, boletins). Caso o(a) sr(a) tenha alguma dúvida em relação à pesquisa, poderá entrar em contato com a coordenadora da pesquisa, Prof. Dra. Ana Akemi Ikeda na Faculdade de Economia e Administração- FEA/USP, Av. Prof. Luciano Gualberto, 908 - Cidade Universitária Armando de Salles Oliveira, Butantã, São Paulo – SP, ou com o aluno Wilderson Moisés Furtado pelo endereço eletrônico wilderson@usp.br. Esclarecemos que sua participação na pesquisa é voluntária, e não haverá nenhum valor econômico, a receber ou a pagar, por sua colaboração.

Consentimento Pós-Esclarecido:

Declaro que, após convenientemente esclarecido pelo pesquisador e ter entendido o que me foi explicado, consinto em participar do presente Protocolo de Pesquisa.

São Paulo,... de de 201... .

Assinatura do sujeito de pesquisa

Assinatura do pesquisador responsável