SOUND BRANDING IN FASHION

THE USE OF SOUND BRAND AND ITS EFFECTS ON STORE EXPERIENCE, BRAND PERCEPTION AND BRAND LOYALTY IN FASHION

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Three and a half years ago I started my study International Fashion and Management at the Amsterdam Fashion Institute (AMFI). After those years of studying fashion with a specialisation and minor in international marketing, it was time to write my graduation thesis. A half year dedicated to a subject of own choice. I got the idea for my subject two years ago. I visited Amsterdam Fashion Week and during one of the shows, the music stopped in the middle of the runway show. Everyone was surprised, but also the models looked surprised and they obviously did not know what to do. Clearly, something went wrong. At that moment I thought to myself: what if this would have been done on purpose and the models would just walk through, the act would be surprising and memorable. Now it was memorable too, but in a negative way. Since then I started to notice how important music actually is. Walk into a store and music is the thing that makes the whole picture complete, it creates a certain atmosphere. That is where the idea came from to research this further and the will grew to convince brands and retailers about the importance of music. My goal is to show fashion brands how much effect it can have when they use music to their advantage in their marketing strategies. This thesis is dedicated to the research of the direct and indirect effects of music on consumers in the retail environments and how sound branding is applied in the fashion industry today.

I want to take this opportunity to thank my mentor Mirjam Goedkoop who helped me through the years of AMFI and my coach during this project Maaike Feitsma for her advice. Next to that I would like to thank everyone who collaborated on this research. Lastly, a special thanks to family and boyfriend for their enthusiastic support and help.

Mariëlle Slingerland
EXECUTIVE SUMMARY

The aim of this study is to find out what the effects on sound branding are on brand experience, brand image and brand loyalty, as well as to determine how sound branding is applied in the fashion industry today. From the research it became clear that the shopping behaviour, for example staying in or leaving the store, are determined by internal responses of consumers, which can vary from physical states like blood pressure to emotions like pleasure or arousal. These internal responses are influenced by the store environment which contains everything from behaviour of employees to music, colors and lighting.

From the analysis of five fashion companies which are actively using sound branding in their communication strategies; Tommy Hilfiger, Abercrombie & Fitch, Converse, Hutspot and SPRMRKT, it became clear that brands which are actively investing in music as branding tool, mostly invest in the in-store music through providing the stores with playlists or guidelines. The music is mostly based on the brand values, the target group’s preferences or collection themes. Furthermore, all brands play music in the store and use music as communication on other communication points as well, which differs from an owned app which provides customers with updated playlists every season to live sessions in store. Although all five companies invest in sound branding, none of them has a structured plan to measure the results and to create a music communication or sound branding strategy based on the results to encourage sales, a certain image or brand loyalty.

The way that previous mentioned companies have applied sound branding into their processes is not a common way, most fashion brands have not even determined how their brand sounds. Some entrepreneurs noticed an opportunity due to the lack of knowledge on sound branding in the fashion industry and developed concepts and companies to help brands with creating the musical communications for their brands. Three different companies which all three have a different approach on sound branding. The professionals have different ways of creating sound branding, this differs from extensive research to only gut-feeling. All sound branding professionals suggest, as well as the literature review, when the music is congruent with other touching points and communication tools, the impact is bigger and the chance that the message will reach the receiver is higher. Music attracts to emotions which are linked to experiences gained in for example the stores. These emotions are therefore automatically connected to the brands.
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CHAPTER 1 : INTRODUCTION

Callius’ research (2008) for SIFO, an international research company, states 75% of the consumer actively avoid advertising, whether on TV, radio, billboards or banners. Brands need a new approach to get the attention from consumers (SIFO Institute, 2008). Sensory marketing, which means attracting to the senses; hearing, sight, taste, touch and smell, is a new approach that has become a trending method of doing marketing the last fifteen years (Fulberg, 2003; White, 2010; Clow and Baacks, 2014). Attracting to all the different senses has become more and more important and many companies are trying to play into this trend (White, 2010; Clow and Baacks, 2014). A lot of information and techniques can be found when it comes to marketing through visuals, but audio and sound methods are harder to determine, since it is more complicated to analyse, because the effects are mostly on emotional level and they are hard to determine since it happens in the brain, besides that other factors can also have an influence. The degree of the influence of music in this part is thus harder to measure (Lusensky, 2010). Many companies do not know how to deal with this development in the marketing field (Lusensky, 2010; Heartbeats International, 2011). Brands do have the ambition to introduce music into their brand experience that they provide to the consumer, in other words make use of sound branding, but have no knowledge on how to do this properly or are not convinced that it is effective enough. Most brands like to know the expense/profit ratio before making budget decisions, when it comes to music it is quite hard to determine the value of their investment and therefore many brands have difficulties with putting time or money into the concept of sound branding (Lusensky, 2010; Lamerus, interview 4). The aim of this research is to find out how important it is to extend the brand experience and marketing by introducing music as communication tool. What are the actual effects and is it really only an expense for a company, or should it be seen as an investment? To take this a step further: connecting your brand to music can help with enlarging brand loyalty or direct sales. The effects of using music as marketing tool, in other words making use of sound branding. And in what way it affects store experience, brand perception and eventually brand loyalty. But the main aim of this research to find out how sound branding is adapted into the fashion industry today. This leads us to the central question: ‘How is sound branding currently used in fashion and what is the effect
of sound branding on store experiences, brand perception and brand loyalty? This research will discuss four different aspects in order to answer the main question: 1) What are the effects of sensory marketing on customer’s store experience? 2) What are the direct effects of music on shopping experience and behaviour? 3) What are the indirect effects of music on brand image and loyalty? 4) How is sound branding adopted in the fashion industry today?

This research is meant to convince fashion brands about the importance of music and to inspire on possibilities of sound branding in fashion.

1.1 METHODOLOGY
In order to find out what the effects of sound branding is on the store experience, brand perception and brand loyalty and what the current form of sound branding is in the fashion industry, this research is conducted through different methods divided into three categories: the research started by 1) reviewing literature. The literature review was structured based on the ‘funnel approach’, which means the research began broad by reviewing literature on the transition from traditional marketing to new approaches in retail. After that, the literature review discusses the effects of sensory marketing in general on consumers store experience. Following the funnel approach the review narrows down to the effects of music. Beginning by the direct effects of music on shopping experience and behaviour and moving on to the indirect effects of music on brand image and loyalty. The literature review ends with a review on the recent researches done on sound branding in (fashion) retail. The literature review formed the basis and theoretical background for the rest of this research.

After having reviewed the literature and knowledge that already exists about these topics, were 2) brands observed that currently use sound branding actively in their marketing strategies, called the case studies. Three different methods were used to find out everything about the companies’ ways of using sound branding; 1) literature online and offline was reviewed for background and general information about the company and its strategies, 2) observations of the concepts took place online on the companies’ websites, social media and other available platforms where the company uses sound or music as communication tool and offline observations in the store, 3) the previous methods were supported by information gathered through interviews with marketing managers or shop managers and conversations with customers. The observations of the brands that are already using sound branding actively gave an idea on where the industry is now and showed how sound branding can be applied successfully in a fashion brand.
The third part discusses 3) the sound branding developers, specialised companies which determine how a brand sounds, produce and compose sound-logos, which is the signature music of a brand, and create guidelines for the brands on how to use music as communication tool and at which touching points, which are the points where the brand gets in contact with the consumer. This research part is conducted through two methods; 1) online and offline literature was reviewed for general information about the company, their operating procedures and vision about sound branding, 2) additional information was gathered through interviews with owners or music producers from two of the companies. This third part of the research gave insights in the visions and opinions of professionals working with sound branding every day, their way of working and approach on how to use music as communication tool.
CHAPTER 2 : LITERATURE REVIEW

This first part of the research is based on analysing and reviewing literature. The aim of the literature research is to create an idea about the effects of sound branding, beginning by finding out the effects of sensory marketing in general, sensory marketing means marketing and communicating by attracting to the senses: hearing, sight, taste, touch and smell (Cassidy, 2014), later this chapter will focus on music and sound marketing and branding.

This chapter begins by discussing the transition from traditional marketing to new ways of doing marketing like sensory marketing and sound branding. After that the effects of sensory marketing on store experience will be discussed. The next part is dedicated to the direct, short-term effects of music on shopping experience and behaviour in store. Then the research will come to the indirect, long-term, effects of music on brand image and loyalty. Lastly, the term sound branding and its current form in the fashion industry are discussed according to literature. Based on the outcome of this literature review, this research paper will continue on reviewing and discussing best practices.

2.1 TRADITIONAL MARKETING VS. NEW WAYS

Paul Fulberg is a sound branding specialist, founder of Sonicbrand Ltd., a company that creates and executes sound branding strategies. Fulberg did several researches, worked on a book: ‘Sonic Branding: An introduction’ (2004) and wrote articles for journals and magazines like the ‘Journal of consumer behaviour’. According to Fulberg’s research (2003) on using sound branding in retail before the 1990’s the system of selling products was simple for a long time: sell the consumer through advertising and provide a place of purchase. This worked; there was limited information available for consumers, because there was not a lot of media available to transport information. Consumers only knew what they were told and the belief in advertisement was high (Robazza et. al, 1994 and Fulberg, 2003). According to the research of Fulberg (2003) the situation changed after the 1990’s, because more technological developments came along. Information flows grew through television and radio and different forms of media started to make their way through to the masses (Fulberg, 2003). This took a huge revolutionary step when internet and mobile telephony became accessible for the consumers around the 1990’s. All these developments allowed brands to express themselves more clearly than ever before, because there were more
possibilities to communicate with consumers (Fulberg, 2003; Chaffey and Chadwick, 2012; Clow and Baack, 2014).

Steven D. White (2010), a professor of marketing and international business at the University of Massachusetts Dartmouth complements the previous mentioned statements with an article on the evolution of marketing. According to White (2010) 'retail' started to get a different meaning: before the 1990’s retail was considered as a point of purchase only, but this changed in the 1990’s, it became considered as a possibility to communicate an image as well. Retail became an important factor when it comes to the creation of brand image and experience (Fulberg, 2003 and White, 2010).

Kenneth E. Clow, professor of Marketing in the College of Business Administration at the University of Louisiana at Monroe and Donald Baack, University Professor of Management at Pittsburg State University (2014) discusses in their book on brand communication, that a lot of 'noise' disturbs the message before it reaches its receivers through TV, radio, (press) advertising, either offline or online. By this Clow and Baack (2014) mean that whenever a person is for example watching the TV while texting on a smart phone, means that the message from the TV will not reach the viewer for the full 100%, because 'noise’ interrupts the message before it reaches the receiver, the smart phone is in this particular case the cause of the noise. However, Clow and Baack (2014) discusses that the retail environment has the possibility to surround customers with a full brand experience, since the chance that the message will be disturbed by noise is much smaller, because the whole environment communicates the message and the chance of people looking at their phone is smaller. They walk in to a store to look and shop products and therefore their attention will most likely be focussed on the products and the environment, more than for example during a TV commercial at home. For that reason, retail environment has become a perfect place to build connection and a relationship with customers (Clow and Baack, 2014). However, it remains a challenging aspect for retailers to create a store atmosphere where the focus of the consumers is 100% on the brand and the store, because ‘noise’ is also present in the store, for example mobile phones. For that reason, retailers can focus on attracting to other senses besides only view (Fulberg, 2003; Varley, 2005; White, 2010 and Clow and Baack, 2014).

To sum up, attracting to customers became more complicated due to technological developments around the 1990’s. These developments made communication with
consumers possible in many more ways, which allowed brands to present themselves more clearly. This goes hand in hand with a challenging aspect, it becomes harder to reach the receivers, since there are disruptions and ‘noise’ before the message reaches the receiver. New ways of marketing, like sensory marketing, are introduced into the marketing field to stay competitive. The next part of the literature review is focussed on researches on attracting to the senses in other words ‘sensory marketing’.

2.2 EFFECT OF SENSORY MARKETING ON CUSTOMERS’ STORE EXPERIENCE
In order to get a better understanding of the effects of atmospherics on shopping behaviour, it is important to find out what the direct effect of music is on consumer’s shopping experience first. Associate Professor Lam Shun Yin, Division of Marketing and International Business College of Business (Nanyang Business School), has done an extensive review on the researches about the effects of store environment on shopping behaviour. Based on the review of different researches (Donovan and Rossiter 1982; Baker, 1986; Bitner, 1992; Baker, Levy and Grewal, 1992; Baker, Grewal and Parasuraman, 1994 and Donovan, Rossiter, Marcoolyln and Nesdale 1994) and used a framework created by Albert Mehrabian, professor emeritus of psychology at the University of California Los Angeles and James A. Russell, professor psychology at the University of British Columbia, Vancouver, Canada, in 1974 which they presented in their book; ‘An Approach to Environmental Psychology’ (1974), as a base to create a more integrative framework. The model of Merabian and Russel (1974) indicated that environment and personality determines the feelings of a consumer. These feelings are translated into actions in the store. The model of Merabian and Russel (1974) was leading to many researches (Sherman and Smith, 1986; Dawson et al., 1990; Baker et al., 1992; Tai and Fung, 1997 and Sherman et al., 1997) on the effects of store atmospherics after the model was published. The framework of Lam (2001) is a more extended framework, displayed in figure 2 on the next page.

In this framework store environment is split up in three different factors: ambient factor (temperature, lighting, music etc.), design factor (architecture, colour etc.) and social factor (number, type and behaviour of customers and employees) (Lam, 2001). After the store environment, the framework splits up the internal response of a consumer on the store environment. The internal response is divided into emotions (pleasure, arousal, and dominance), cognitions (attentions, perceptions, information search, information
processing, and evaluations, meaning transfer) and physiological states (comfort, blood pressure, pulse rate) (Lam, 2001).

The last step in the framework the shopping behaviours are being shown and divided into approach/avoidance behaviours, which are the same as explained for the Mehrabian and Russel model (1974) in the previous section of this chapter. This includes inside or outside a store and immediate or lagged response (Lam, 2001). To clarify how the model of Lam (2001) works; an example, the temperature in a store is very high which causes high blood pressure of a certain customer, the customer does not feel very well and exits the store. According to the Lam's (2001) model the ambient store environment factor in this case influence the physiological state as internal response, which reflects in immediate response in the form of avoidance behaviour.

To explain the framework a bit further; Lam (2001) states that individual environmental elements or factors can have multiple effects on shopping behaviours and these effects vary from one element/factor to another. For example, a product displayed with images of happy people can effect in encouraging happy emotions of shoppers in a store environment, a store lay-out can be created in such a way that shoppers are forced to follow a certain route that affect shoppers’ behaviour inside a store without significant

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1 Integrative Framework of Store Environmental Effects (Lam, 2001)
impact on their emotions or physiological state. A third example; lighting condition of a store, when it is for example dimmed with some bright spotlights on certain products, this can affect shoppers’ emotions and attention towards and evaluation of the store’s merchandise. In the end this will have influence on the consumers’ behaviours inside the store. However, it can also create direct response from shoppers in certain circumstances, for example when the lights are too low and it makes a shopper feel uncomfortable, it may leave directly (Lam, 2001). Secondly, Lam (2001) discusses when store environmental elements/factors are congruent with each other, meaning within the same atmosphere, their effects on emotions and shopping behaviours will be increased. Although the research of Lam (2001) show environmental atmospherics effects on emotions and shopping behaviours are positive when they are in line with each other and that it has effect on individual emotions.

From the previous section can be concluded that the store environment has direct influence on the store experience, which leads to a certain behaviour. Store environment, contains three categories: 1) ambient factors, like temperature, lighting, music etc., 2) design factors, like architecture, colour and social factors, like type and 3) behaviour of customers and employees, have impact on the internal response, which contains three different aspects; 1) emotion, which are divided into pleasure, arousal and dominance, 2) cognitions, which contains perceptions, information search, evaluations and meaning transfer and 3) physiological states, meaning comfort, blood pressure, pulse rate etc. These internal responses are the grounds for certain behaviour of the consumer, this may be approach or avoidance behaviours, inside or outside a store behaviours and immediate or lagged response. It has become clear that different store environmental aspects have influence on the shopping behaviour, a lot of information and techniques can be found when it comes to marketing through traditional communications, as discussed in the first part of the literature review, but audio and sound methods are harder to determine since it is a more complicated thing to wrap your head around (Lusensky, 2010). The next part of the literature review will focus on discussing the direct effects of music on shopping experience and behaviour.
2.3 DIRECT EFFECTS OF MUSIC ON SHOPPING EXPERIENCE AND BEHAVIOUR

This part of the literature review discusses the direct, short-term, effects of music on shopping experience and behaviour. With direct effects are meant the effects of music that directly has impact on emotions and behaviour in the store. Before the effects of music in store are being discussed the effects and importance of music in people’s life in general will be reviewed.

BrandAmp, a marketing agency located in Los Angeles that has clients such as Adidas and Toshiba, released a book in 2008 called Bands & Brands written by Jaime Williams, Music Partnerships Manager at BrandAmp. The book is the result of an extensive research on how music communicates with people. It marks the culmination of over six months’ in-depth research, involving musicologists, psychologists, music industry insiders, broadcasters, advertising agencies and hundreds of members of the public. The key research findings are first of all, people would rather live without their computers, mobile phones and television than be without music for the rest of their lives (Williams, 2008). From all correspondents 61% agree that music makes them feel different physically, 85% agree that music can change their mood and 88% agree that music reminds them of special places in their past (Williams, 2008). This means that music can influence everything a person thinks, feels or does.

Heartbeats International is an international brand and communication agency, specialised in music and pop culture. They have clients from all over the world, from Coca-Cola to Unilever. Heartbeats International did a survey in 2011 with 1000 Swedes between the ages of 16-64 to get a better understanding about the impact of music on consumers and to learn more about the attitudes towards music being played in businesses in public places (generic term for businesses such as shops, shopping malls, supermarkets, restaurants, hotels, transportation services, sports stadiums, gyms and workplaces) (Heartbeats International, 2011). They asked the correspondents questions about the impact of music on their everyday lives, public places and at work. According to the research of Heartbeats International (2011) music is a very important medium in people’s lives. Next to internet (70%) and mobile phone (54%) is with 40% music chosen at number three as most difficult thing to live without in daily lives. It is ranked more difficult to live without than movies, sports and newspapers and the majority (61% of 1000 correspondents) states that music is important or very important in their lives (Heartbeats International, 2011).
Music is clearly important in people’s daily lives, but the role of music in a retail setting is more interesting for this research. Julie Baker, Professor Marketing at Neeley School of Business Texas Christian University, has done several studies on effects of different atmospherics on dwell time, purchase or spends, value perceptions and recommendation behaviour. When it comes to music, her researches concluded that music has the greatest indirect impact on value perceptions compared to the measured elements (Baker, 1986; Baker et. al, 1992; Baker, 1994, Baker et. al, 1994; Baker, 2002). A similar research done in 2001 by Anna S. Mattila, Marriott Professor of Lodging Management at The Pennsylvania State University and Jochen Wirtz, Professor of Marketing at the National University of Singapore, published in the Journal of Retailing, on manipulating the music tempo and other in-store environmental factors. The goal was to encourage different levels of arousal. They discovered that when different factors are congruent with each other, customers responded more positively (Mattila and Wirtz, 2001). This statement complements the findings of Lim (2001) discussed in previous part of the literature, that environmental factors of the store have influence on the responses and behaviour of consumers. Another study that complements these findings by Maureen Morrin, Professor Marketing at Fox School of Business at Temple University and Jean-Charles Chebat, renowned researcher with over 150 publications in top journals like the ‘Journal of Research Marketing’ (2005) states, music influences both impulsive, non-planned, and contemplative, planned, purchases. Furthermore, when there was only music played in the store, no special scent is spread or other manipulations on store atmospherics, the unplanned expenditures rose with 64% (Morrin and Chebat, 2005).

Above mentioned studies all looked at the effect of music compared to other atmospherics. Academic Dr. Adrian North of Leicester University's Department of Psychology, analysed the effects of sound only, especially music, in retail environments. His researches displayed that the effect of music has impact on both conscious and subconscious part of the mind, but he focussed on the immediate impact. One of his studies (1999) showed that when slow music was played, customers stayed longer and spend more. During the times when slow music was played, compared to the times when faster music was played, a raise of 39,2% in the expenditures was visible. An experiment done in 1999, one of the most quoted researches when it comes to the effect of music on shopping behaviour, now famous as the 'wine-aisle-experiment', showed what kind of effect music
can have. For two weeks they played two different kinds of music at the wine section in a supermarket. The two styles were German and French. It turned out that during the time French music was played, 8 out of 10 bought a French wine. When German music was played 7 out of 10 bought German wine. But the most remarkable finding of their research was that the customers did not seem to be consciously aware of the music being played (North et. al, 1999). This is remarkable, because the results clearly show that consumers are influenced by the music, but the consumers were not aware that there was music played, this means that the consumers were subconsciously influenced.

Another research, mentioned previously in this part of the literature review, conducted in 2011 by an international brand and communication agency; Heartbeats International. They surveyed 1000 Swedes between the ages of 16-64 to better understand the impact of music on consumers and to learn more about the attitudes towards music being played in businesses in public places (generic term for businesses such as shops, shopping malls, supermarkets, restaurants, hotels, transportation services, sports stadiums, gyms and workplaces). They analysed the impact of music on their everyday lives, public places and at work. The most important thing according to 87% of the surveyed consumers is that the music has the right volume, too loud music would make 52% leave. Not only the volume has impact on the shopping experience, also the kind of music can have an impact. From the surveyed people, 35% would stay longer in the store when the music they appreciate is played.

MarketResponse, a Dutch research consultancy agency did a similar research in 2014, commissioned by Sena, an organisation that manage the remuneration rights of all Dutch artists and record producers under the Neighbouring Rights Ac. The research was conducted among 1000 consumers from age 16 and older, who recently visited a fashion store. About two-thirds of the consumers state that music has influence on the length of their in-store stay. It could be a reason to stay longer, as well as to leave. Another finding of this research was that customers from 25 to 34 are very sensitive to the influence of music. In this age group, 76% states that music is the main reason for the length of the visit in the store, either staying longer or shorter. When it comes to the music genre, according to MarketResponse (2014) the younger customers’ prefer top 40, pop, dance and house music. For higher segment shops is lounge music the expected appropriate music and elderly like light classic music during their shopping experience (Marketresponse, 2014). According to the research
by Marketresponse (2014) is music the atmosphere creator. In other words, it can make or break the ambience of the store. For that reason it is an important factor in the overall store experience (Marketresponse, 2014).

To sum up, music is of great importance in people’s daily lives, as well as important for retail settings in order to create a store experience that has a great change on reaching its consumers with the store and brand message. Music has impact on the emotional state of the consumers, determines the length of the stay of most consumers and music influences both impulsive (non-planned) and contemplative (planned) purchases. After having analysed the effects of music on shopping behaviour and experience, the next part discusses the direct effects on the long term, in other words indirect effect of music on brand image and loyalty.

2.4 INDIRECT EFFECTS OF MUSIC ON BRAND IMAGE AND LOYALTY
In the previous chapter it became clear that music has huge short-term, direct, effects of music on shopping experience and behaviour, the next part of the literature review discusses the long-term, indirect, effects of music on brand image and loyalty. Indirect effects are the effects that music has on the long-term, by that are meant the brand image and brand loyalty.

A book written by Henry Assael (1992), professor of marketing at Leonard N. Stern School of Business at New York, called ‘Consumer Behaviour and Marketing Action’ explains that the real-life experience customers get in store, is the thing, besides a possible purchase, customers take home. According to Assael (1992) the store atmospherics (inclusive music) have great influence on the brand loyalty, because it creates an experience which will become a memory. This memory is associated with feelings that were encouraged at the time of the experience and are therefore automatically linked to the brand which the experience created for the consumer. In addition, store image is related to various other consumer behaviours, such as store loyalty, patronage decisions, brand perceptions and brand image perceptions (Asseal, 1992). The statement; store atmospherics has an influence on brand image and loyalty, has become leading for different researches (North, 1999, Rijcke, 2000, Baker, 2002; Collins-Dodd & Lindley, 2003; Hawkins, Best & Coney, 2004; Solomon, 2004) on this topic after Asseal’s research (1992). In addition of this statement according to Baker (2002), mentioned in the previous part of the literature review, music has a great impact on the customers’ image of the store and this reflects in the perception of the
Baker’s research (1994) concluded that classical music creates a prestige-image brand, while top-20 music creates a discount-image of the brand (Baker, 1994).

Dr Adrian North (et. al) (2004) of Leicester University’s Department of Psychology Businesses conducted two researches among 659 people in which analysed effects of music on the purchases and perception of the brand/store. According to North et. al 96% of the brands are more likely to be recalled with music that fits their brand identity than those with non-fitting music. When it comes to purchases, the genre music has a great influence on the perceived value of the products/brand (North et. al, 2004). When the music was more ‘invigorating’, which means livelier with a faster tempo, the brand is perceived with the same positive feeling. For that reason the planned amount of expenditures are adapted automatically extended and the price customers were prepared to pay was higher due to the ‘invigorating’ music (North et. al, 2004).

According to Heartbeats International (2011), a research mentioned in the previous part of the literature review, when the music in store is music the consumer appreciates, 31% of all people will return, 21% recommend the place to others and 14% buy more. According to Heartbeats International (2011) 45% of the correspondents say that the music has to match the profile of the brand, but only 10% says that it has to be popular or recognised music. When the music is perceived as wrong, 44% would leave. Further would 38% not come back when the music is perceived as wrong, 36% buy less and 25% recommend others not to visit the store (Heartbeats International, 2011).

To conclude, it became clear in the previous chapters that music can make or break the in-store experience, it has effect on shopping experience, shopping behaviour and therefore does music also effect brand image and brand loyalty. Music creates a certain atmosphere and encourages feelings. The feelings that are encouraged during a certain experience are most likely to be associated with the creator of the experience. In other words, consumers’ feelings during a store visit are automatically connected to the brand. As discussed in a previous part of this literature review, quite some researches are conducted on the direct effects of music on consumers’ store and brand experience, however, not as many studies are dedicated to the indirect effects of music on brand image and loyalty, because this is more difficult to measure. The next part of this literature review will discuss how sound branding is currently applied in the fashion industry according to researches.
2.5 SOUND BRANDING

Sound branding (also known as audio branding, music branding, sonic branding, or acoustic branding) is a term that describes the use of sound to reinforce brand identity (Fulberg, 2003). Sound branding is increasingly becoming a vehicle for conveying a memorable message to targeted consumers, taking advantage of the powerful memory sense of sound, which became clear in the previous part of this literature review. Sonic branding is managing how you as a brand sound (Siteur, 2013).

To measure the trends around the development of sound branding and to create an idea about where marketeers are when it comes to sound branding, Lusensky, founder and CEO of Heartbeats International, music branding company specialised in brand strategies and creative communication concepts for global clients such as The Coca-Cola Company, Absolut Vodka and Unilever, author of the book ‘ Sounds like Branding’, conducted a research in 2010 among 70 marketing managers and directors of the world’s most influential brands. A large number of 97% of the interviewed top brand managers think that music can strengthen their brand (Lusensky, 2010). From the 70 surveyed top marketeers does 76% uses music actively in their marketing. According to the research by Lusensky (2009) music is an important tool for building a consistent and unique brand, 68% of the surveyed top brand managers agree with this. Besides, a great majority of the surveyed marketeers believe that music will become more important in the future (Lusensky, 2009). Two-thirds of the correspondents (68%) say that music is crucial for brands and the majority thinks this is to help building a consistent brand image (41%), while 27% of the marketeers does it to be unique from their competitors (Lusensky, 2009). Building loyalty is ranked very high when it comes to the reason for using music as marketing tool, while the driving sales aspect seems of less importance according to the surveyed marketeers. (Lusensky, 2009). It seems to be an important aspect nowadays, but according to Lusensky (2009) 7 out of 10 correspondents spend only 5 % or less of their marketing budget on music. Also, 6 out of 10 have not identified how their brand sounds (Lusensky, 2009). The largest obstacle is measuring the value of their investment. Also many say it is hard to determine the costs of legal rights for playing music in store or publish music in any way, and furthermore it is hard to find qualified music partners (Lusensky, 2009).

Heartbeats International did an interesting discovery with their research done two years later in which they surveyed not the businesses this time, but 1000 consumers.
According to Heartbeats International (2011) only 38% of the in-store music creates positive feelings towards the brand.

To conclude, sound branding is a beginning market which is slowly making its way through the fashion industry. Many companies agree that the use of music as communication tool can strengthen their brand, but only a small part is actively investing time and money into sound branding for the brand. This has different reasons, but the most important one is that it is hard to determine the value of the investment.

2.6 CONCLUSION CHAPTER 1 : LITERATURE REVIEW

From the literature review became clear that brands do not longer only compete at product level any more, they are also building a brand that people connect to emotionally (Fulberg, 2003). This emotional bond is created through providing an in-store experience, not only through visual, but through other senses as well (White, 2010; Chaffey and Chadwick, 2012 and Clow and Baack, 2014). For a brand today, it is all about creating an emotional bond with customers (Chaffey and Chadwick, 2012 and Clow and Baack, 2014). According to a model by Mehrabian and Russel (1974), is the in-store behaviour and experience of customers based on the emotional responses, influenced by a combination of personality and environmental factors (Mehrabian and Russel 1974, Lam, 2001). Many researchers complimented this statement and model by discussing that attracting to the senses, in other words sensory marketing, is the best way to create an in-store experience and manipulate the brand image (Sherman and Smith, 1986; Dawson et al., 1990; Baker et al., 1992; Tai and Fung, 1997 and Sherman et al., 1997; Lam, 2001; Leonard et. Al, 2002; Turley and Chebat, 2002; Berry, Carbon and Haeckel, 2002; Crosby and Johnsen, 2003; Fulberg, 2003; Varley, 2005; White, 2010 and Clow and Baack, 2014)

One of the senses; hearing, is stimulated by sound and music According to Williams(2008) music is a very important medium in people’s daily lives and states 61% of the correspondents of his extensive research, music makes them feel different physically. Heartbeats International (2011) complements this with their research which shows that 61 % of 1000 respondents state that music is important to very important in their lives.

When it comes to the direct in-store effects of music, different researchers (Lam, 2001; Leonard et. al. 2002; Carbon and Haeckel, 2002; Crosby and Johnsen, 2003; Fulberg, 2003; Varley, 2005; White, 2010 and Clow and Baack, 2014) showed that music has effect on the emotions and behaviour of consumers on a conscious and as well as on an unconscious
level and on impulsive and non-planned purchases (North et. al, 1999 and Morrin and Chebat, 2005). Besides that would, according to Heartbeats International (2011), 35% stay longer when the music is perceived as fitting to the brand, which could possibly lead to more purchases and sales, 31% would return to the store which means an increase of brand loyalty, 21% would recommend the place to others which could mean new customers. A study by MarketResponse (2014) complements this statement by their research, which shows that 66% of the correspondents would let the length of their stay in the store depend on the music that is played.

As well as the effects of music on behaviour, it became clear that music has influence on the perceived quality of the brand and determines the image of the brand (Berry et. al, 2002; Crosby and Johnsen, 2003; Fulberg, 2003; North et. al, 2004; Varley; 2005; Williams, 2008, Heartbeats International, 2011 and MarketReponse).

The use of sound and music for branding is becoming more and more popular (Lusensky, 2010). According to Lusensky’s research (2010) 97% of the analysed top brands, state that they believe music can strengthen their brand, while only 5% or less of the marketing budget is spend on music and has only 40% determined how their brand sounds. According to the correspondents of Lusensky’s research, is measuring the value of the investment the greatest obstacle, also licensing and regulations difficulties, besides that, brands do state that that it is hard to find qualified music partners. The licensing and regulation difficulties will not be further discussed, because this research is focused on use and effects of sound branding.¹

¹ For more info on regulations and licensing, please see the following websites/articles:
  - http://www.bumastemra.nl/
CHAPTER 3 : CASE STUDIES

In the previous chapter it became clear that music is of great importance nowadays, music can make people stay longer and buy more, but also make them leave (North, 1999; Heartbeats International, 2011; Marketresponse, 2014). Music creates an atmosphere and experience of a brand, which creates the brand image and can lead to brand loyalty. (Heartbeats International, 2011; Marketresponse, 2014). According to Lusensky (2010), 76% of the marketeers actively use music as marketing tool, however a research from heartbeats International (2011) showed that only 38% of the customers experience the music in stores with positive feelings and 7 out of 10 of the surveyed companies by Lusensky (2010) states that 5% or less of the budget is spent on music, because it is hard to measure the value of the investment.

To extend the knowledge discussed in the previous part of this report, five fashion companies; Tommy Hilfiger, Abercrombie & Fitch, Converse, Hutspot and SPRMRKT have been researched on their use of music as communication tool. All five companies put a lot of emphasis on the music the brand communicates and are therefore chosen for this research as ‘best practices’, to show how fashion brands are currently adapting branding with music. The five companies are chosen based on the amount of stores owned by the company, in order to create an overview of the differences in sound branding methods between big and small companies.

3.1 TOMMY HILFIGER
Tommy Hilfiger, founder and owner of the brand, grew up in a small village upstate New York, and was inspired by musicians and their clothing of that time, like The Beatles and The Rolling Stones. Unfortunately the clothing he was looking for was not available in his village, so Tommy Hilfiger went to New York, bought some jeans, brought them back to his village and started selling them. This was the start of his brand Tommy Hilfiger (Seman interview 1). The brand Tommy Hilfiger is founded in 1985 and started with a classic American cool style, over the years a more preppy look was added, but all designs have always had a little playful twist (Tommy Hilfiger, 2015 and Seman, interview 1). Tommy Hilfiger currently has a network in over 90 countries, 17,000 associates worldwide and more than 1,400 retail stores throughout North America, Europe, Latin America and the Asia Pacific region (Tommy Hilfiger, 2015).
According to Tommy Hilfiger (2007) the retail stores played a key role in the establishment of the brand. All stores are in premium locations and all stores deliver a “Classic American Cool” shopping experience to the consumers. The style and atmosphere created in store is the same in every store, this is maintained through their offerings of the franchise system throughout Europe, Middle East and Africa. The brand provides a complete package that covers all aspects of franchise management, including completely developed and detailed store concept designs, created by Tommy Hilfiger himself (Tommy Hilfiger 2015).

According to Carmen Seman (interview 1), marketing and communications manager at PVH, which is the mother company that owns Tommy Hilfiger, Calvin Klein and others, a very important aspect for Tommy Hilfiger as a brand is music, but for Tommy Hilfiger as a person as well. The brand started out inspired by music which is a design element that is maintained throughout the years. Tommy Hilfiger, the brand, uses music on different touching points, from the retail stores, to communication through videos on YouTube, the runway show in New York and the consumer and PR/media events (Seman, interview 1). According to Seman (interview 1) the music plays a very important role in the stores, because it creates the atmosphere which provides customers with a certain brand experience. This experience, when perceived as positive can lead to brand loyalty, due to an emotional connection (Seman, interview 1).

Every collection is launched together with a new playlist, composed by the global PR team and inspired by the taste and inspiration of Tommy Hilfiger, the owner. These playlists consists of very diverse music, from music referring to the heritage of the brand with musicians as The Beatles and The Rolling Stones, to modern music such as Beyonce and Rita Ora (Seman, interview 1). According to Seman (interview 1) the playlist is diverse, because the target group of Tommy Hilfiger, the brand, and the personal taste of Tommy Hilfiger as a person are diverse as well. The music is very thought through and made sure that it represents the brand values and style it is selling: classic American cool with a preppy style and a playful twist.

Tommy Hilfiger, the brand, has a policy with guidelines for the use of music within all brand communications, this is also provided through the franchise packages mentioned previously. There are different policies; for the different events, retail stores and video’s.
Everything is thought through and connected to each other to make sure that the music always tells the same message on every touching point in every country.

To conclude, music plays an important role within the brand communication of Tommy Hilfiger. Throughout all countries where Tommy Hilfiger is represented guidelines and policies are spread on how to use which music and where, these guidelines are globally the same. Every season, the global PR team, makes an updated playlist which is connected to the collection, connects with the brand values of Tommy Hilfiger, the brand, and inspired by the taste and inspirations of Tommy Hilfiger, as a person. The musical communication is very thought through and arranged through a top-bottom approach.

3.2 ABERCROMBIE & FITCH
Abercrombie & Fitch is founded in 1892 and is a retailer of clothing and accessories, including cologne and perfume, personal care products, sleepwear and at-home products. The company has three brands defined by Robin Gibb and Jay Siegel (2009), analysts from the university of Oregan investment group, who did an extensive research on the investing possibilities and described the three different brands according; 1) Abercrombie & Fitch, which targets youngsters and young adults (age from 18 till 22) has products that are designed as casual luxury. 2) Abercrombie & Fitch kids, which targets kids (from age 7 till 14) and has a rugged and athletic appeal (Gibb and Siegel, 2009). 3) The third brand is a Southern California-inspired brand called Hollister that targets mainly teenagers (from age 14 till 18) (Gibb and Siegel, 2009). The style is very similar to that of the Abercrombie & Fitch brand, yet with a lower priced selection of products (Gibb and Siegel, 2009). According to the research of Gibb and Siebel (2009) Hollister is the largest revenue generator for Abercrombie and Fitch. Abercrombie and Fitch currently has over 800 stores in the United States, in total of all three brands together and 170 stores outside United States.

Abercrombie and Fitch are a clear example of selling through a store experience (Knaap, 2013). When you walk into an Abercrombie & Fitch store you know exactly what the brand stands for and whom it is targeting. The lights in the stores are dimmed, you can smell cologne from outside the store because it is so heavily sprayed in the store, the temperature inside the store is high, sales people are always dressed in summer clothes, regardless location or weather outside, the genre music played in the stores is mixed pop to dance/house/rock and is played at a very loud volume. Basically, you could compare it to a
club where clothes are presented for sale. It is a unique way of brand storytelling (Knaap, 2009; observation 2)

The music of Abercrombie & Fitch is one of the features of the store that is loudly present. The playlists are different every season, which are divided into spring, summer, autumn and winter (A&F Playlists, 2015). For some holidays they also have a different playlist, for example spring break in the United States and around Christmas time in all stores around the world (A&N playlists, 2015). Every sub-brand has its own playlist: Abercrombie & Fitch stores plays dance, house, pop, trance, and rock music, but all with an up-tempo beat, this is because most of the music is mixed by a DJ to gain a higher tempo beat. Music from artists like: Avicii, Deadmau5, Leona Lewis, Madonna and Bob Sinclair is played in the Abercrombie & Fitch stores. The playlists of the Abercrombie & Fitch Kids stores contains pop, dance and some rock, but with a focus on happier tunes and the music contains higher tones and younger voices, think of artists like Tailor Swift, Owl City and Jason Mraz. Hollister stores play a bit more laid back music compared to Abercrombie & Fitch and Abercrombie & Fitch Kids, the sound of Hollister can be categorised into pop, rock and house. The music contains songs that are referring more to summer, by for example warm guitar melodies, think of artists like Colbie Caillat, Bad Suns and Years & Years (A&F Playlists, 2015; observation 2)

Besides playing the music, Abercrombie & Fitch provides the consumer with free-to-listen-to music playlists in a free-to-download app, which is available on iTunes only. The music played in the stores are updated every season in the app. Hollister has its own app as well, which is available on iTunes and Google play. The focus of the app of Hollister lies more on finding and purchasing clothes, but also has its playlists available to listen to. There are also fans of the music of Abercrombie & Fitch that made special websites such as anfplaylists.com, soundcloud.com/mufasaa-2 and 8tracks.com/explore/Abercrombie. These websites keep track of current playlists and updates them on their websites or YouTube channel.

To conclude, Abercrombie & Fitch sells through three different brands each brand targets another age group and has its own music playlists for in the store. The music inside the stores are prominently used to attract to certain target groups. For example, Abercrombie & Fitch kids stores play fast, high toned, happy songs like Tailor Swift to target kids, while Abercrombie & Fitch plays up-tempo mixed beats by for example, Avicii to target
the youngsters and young adults. The fast and loud music, dark environment and high cologne smell makes the store experience rememberable, but not always in a positive way. Not every person within that age group likes to go to a store that looks like a night club. Furthermore, the store could be overwhelming with the result that it makes people leave. The music is quite recognisable, but not very easy to listen to. It does not encourage a relaxed shopping experience, which some might seek.

3.3 CONVERSE

Converse is an American company that started in 1908. The company primarily sold sportswear, but is currently mainly a lifestyle brand for footwear as well. Converse manufactures its products under the names One Star, Chuck Taylor All Star and Jack Purcell. Converse sells its footwear and other items globally through retailers and web shops. They are active in over 160 countries and with approximately 75 company-owned retail stores nationwide (Converse, 2015).

Converse is an active supporter of music, which made its entrance in 2008: the brand existed for 100 years, which was celebrated by bringing together three star artists for a project called: ‘Three artists, One Song’. The collaboration was between Pharrell Williams, Santogold en Julian Casablancas, the made a song called: ‘My drive thru’ and was the beginning of the ongoing musical collaboration of the brand (Diaz and Pathak, 2013; Converse, 2015). Besides the project ‘Three artists, One Song’, in 2010 Converse started a new musical project (Cottrill, 2014). They opened a studio in Brooklyn called ‘Converse Rubber Tracks Studio’. With this studio Converse provides free, no-strings-attached recording time to indie bands that otherwise could not afford studio time. Converse offers the studio time with world-class engineers and producers. Rubber Tracks also hosts popup studios all over the world and hosts music events in the studio in Brooklyn to showcase new records (Nagy, 2014). As mentioned before, there are no-strings-attached, Geoff Cottrill (2014), chief marketing officer since 2007 and general manager of the brand, explains that not even a single shoe promotion is expected in return by Converse.

Bands are selected through applications online and after some selection rounds and conversations about goals, bands will be picked out and a time-schedule will be arranged for the band in such a way that their goals can be reached. This can be anything from just a single to a full album. The studio time for the bands is including specialised producers to make sure the experience and outcome is fully professional. The music produced in the
Converse Rubber Track studio is published on the soundcloud of Converse and on the blog (conversemusic.tumblr.com) of Converse as well. This blog is completely dedicated to publish the music produced in the studio of Converse. Some of the music is used in the marketing videos of Converse that they licensed. This means that the brand only pays for licensing, the brand does not have any rights. This licensed music by Converse is for example used in promotional videos by Converse, or played in the stores of Converse (Nagy, 2014; Cotrrill. 2014).

To conclude, Converse is a seller of lifestyle shoes and started in 2008 to actively and openly connect the brand with music. It started with a project called ‘Three artists, One Song’, which brought together three star artists to make one song. In 2010 Converse started with an own studio in Brooklyn which provides a platform to beginning new bands. The bands are offered studio time with professional producers without Converse requesting for something in return. The music produced in the studio of Converse is published on communication platforms of Converse and some are licensed for usage in the advertising videos or to be played in the stores of Converse. Converse communicates a little rebellious, playful lifestyle which indie bands music fits perfectly into. The music genre that fits Converse is quite recognisable and known among customers, although they put a lot of time and effort in the studio, which is a unique concept, it is not communicated very loudly towards customers. Not many people know about this concept, and even many employees do not know it exists.

3.4 HUTSPOT
Hutspot Amsterdam is an initiative from Pieter Jongens and Nick van Aalst, started in 2012 with a pop-up store in the Utrechtsestraat in Amsterdam. The first official department opened that same year in the Van Woustraat in Amsterdam and opened the second store in the Rozengracht in Amsterdam in 2013. Hutspot is a concept store that offers new brands, designers, artists and entrepreneurs a chance to expose their products in the Hutspot stores. The brands, designer or artist gets its own space to decorate and place their product and get commission over the sold products in exchange (Hutspot, 2015). Hutspot stores bring different brands together into one place. The idea and their vision is to provide a platform for creativity that enables ideas, products and people to become easily accessible for everyone (interview 2). The stores hold different concepts from, design to fashion, beauty,
foodies and workshops, but also drinks and get-togethers in the Hutspot Bar and the Hutspot stores even have flexible office space (Hutspot, 2015).

Hutspot has a concept based on offering a platform for beginning designers and artist, which would otherwise not have their products presented in a store as easily as they do now. Hutspot started in 2012 with 40 interested designers (Zeilstra, 2014). Jongens and Van Aalst (2014) explained in an interview with Karen Zeilstra for NIMA (marketing educators and professionals), that all the designers are proud that their products are for sale in an actual store and share this on social media, which is automatically free advertising for Hutspot. Besides that, Hutspot has an own Facebook page on which they are very active (Jongens and Van Aalst, 2014). Almost every day a news feed is posted on the Facebook platform, the content of these posts differ from new brands that are offered in the store to announcements of events (Zeilstra, 2014; Facebook, 2015). For this innovative way of doing marketing: offering a platform for new designers, presenting the new designers on the communication platforms of Hutspot and the designers are presenting Hutspot in every way they can, because the designers are more than happy and proud that their products are available in a shop, Hutspot won the 2013 NIMA Marketing Awards (Zeilstra, 2014).

Creative director and marketing manager Sarah van Rij (interview 2), explains that music plays an important role in the communication and marketing of Hutspot, especially in the stores (Van Rij, interview 2). The in-store music is very diverse; classic 70’s music, soft deep house, indie music, R&B, rock and jazz (Van Rij, interview 2). In the beginning managers combined music in a list on Spotify which was played inside the stores. The managers updated it and communicated certain guidelines towards the employees. Later, the responsibility for the music shifted to the employees. They became in charge of the playlist. There has never been a strict policy, the employees are in charge of the music, and they play what they feel is right at particular moments. The choice of music is very diverse, just like their target group: from youngster to elderly people (Van Rij, interview 2)

Besides playing music through Spotify lists, Hutspot introduced a new concept to their portfolio in January 2014: ‘Hutspot Live Sessions’ (Hutspot, 2015). The concept gives a stage to upcoming live acts from the Netherlands in an intimate setting (Van Rij, interview 2). The Hutspot Live Sessions are hosted every two weeks on Wednesday (Hutspot, 2015). The live sessions are announced on the website and on Facebook. For every live session, a new special event page on Facebook is opened where consumers can find updates about the
artists and events (Facebook, 2015). The band receives payment in return and a platform to present themselves to the customers of Hutspot (Van Rij, interview 2).

Hutspot is quite innovative with the live session in their store, but are planning to take it even a step further. Hutspot is currently considering recording the live session, or even living stream the sessions (Van Rij, interview 2). According to Van Rij (interview 2) many customers are very positive about the music, the customers often ask employees on which platform the playlists can be found. There is a need for more online musical presence of the brand and that is exactly what Hutspot is planning to do in the form of a special channel on Spotify (Van Rij, interview 2).

To conclude, Hutspot offers a place for new designers and artist to present their product in return for a small fee. Communication towards customers is done through different platforms of Hutspot, for example their website and Facebook page. The designers which are presented in the stores are recommending Hutspot on every platform they can, because they are proud that their products are presented in stores and also have an advantage when Hutspot becomes more popular. Music plays an important role in the store, the employees are in charge of choosing the music, which is chosen based on the time, day and target group. There are no strict guidelines, the choices are all based on gut-feeling. Hutspot also hosts live sessions, which is meant to offer musicians a platform and stage as well. There is not a clear genre, song or kind of music that fits Hutspot, which is probably difficult to create because its products, styles, atmospheres and target group is so diverse. They are very recognisable by their live sessions, which are becoming more and more popular.

3.5 SPRMRKT
SPRMRKT is a concept store founded by Nelleke Strijkers, located on Rozengracht 191–193, Amsterdam since 2003. It is a 450m² space that transformed from a former supermarket to a store that houses a broad selection of ready-to-wear clothing for both men and women of brands like Topshop. SPRMRKT also has a bookshop, office space for employees and hosts pop-up event. According to Strijkers (2012) SPRMRKT sells everything that they love themselves, from fashion to music and art books. The store is a perfect place for people who like something different than what you can see to be worn by people on the streets. SPRMRKT is known for their innovative collections. They can be best described as a fashion forward trendsetting concept store. Furthermore, SPRMRKT hosts events which differ from
showcases of magazines, art exhibitions and launch parties of new brands in the store. These events are quite popular and has a couple hundred visitors every time.

According to Imruh Asha (interview 5), assistant media direction at SPRMRKT, music is a very important factor for the store, because it creates an ambience and atmosphere. The store itself is a quite loud environment, due to objects that attracts the attention from customers because it is not a usual or expected object to be found in a store, like old fridge doors in front of the fitting rooms. To avoid overwhelming people with the combination of a loud environment and loud music, SPRMRKT has chosen to play easy-to-listen-to music inside the store to balance out the loud environment. Asha (interview 5) calls it the mellow lounge jazz with a futuristic touch. The music is played from playlists developed by media direction and creative direction. SPRMRKT puts a lot of effort in playing the right music at the right day and makes a clear distinction between weekdays and Saturday. During the week slower music is played, to also keep the older customers relaxed. According to Asha (interview 5) it is clearly noticeable by body language and behaviour that older people react negatively towards louder music like rock. On Saturdays more up-tempo music is played in stores in order to stimulate and push a certain drive at the customers, a shopping drive (Asha, interview 5). The effects of the difference in music can clearly be seen in the sales numbers, on Saturdays when faster music was played the sales numbers are a lot higher in comparison with the days when slower music was played. This music cannot be played during weekdays, because the average age of the customers is a little bit higher, as mentioned before, elderly people react negatively towards faster/louder music. Also once in a while SPRMRKT invites DJ’s to play in-store on a Saturday, these are not special events, but it does suggest that something is happening, which automatically attracts more customers inside. (Asha, interview 5).

The store is the most important touching point of SPRMRKT to communicate music, which therefore is also an important aspect for SPRMRKT during events. Approximately 13 times a year events are hosted in the SPRMRKT store, this differs from launch parties of new brands to art exhibitions. The events are visited by a couple hundred people every time. The music that is played during these events depends on the kind of event, brands mostly provide SPRMRKT with a playlist for their brand’s launch party and the music during art exhibitions are mostly done by a DJ hired by SPRMRKT (Asha, interview 5).
When it comes to online communication SPRMRKT is currently less active compared to the in-store music. In 2014 SPRMRKT started with an own page on Soundcloud for which they invited DJ’s to make mix tapes for. The mixtapes had to fit the SPRMRKT store and image and is posted once in three months. SPRMRKT is planning to do this on a more regular basis. Lastly SPRMRKT publishes videos about events they hosted or new collection season, the music choices for the videos differ every time (Asha, interview 5). The video published October 17th, 2014 was supported by sounds created by a sound developer specially on the footage of the video to express one strong message, while, according to Asha (interview 5), the latest video contained weird loud music to create a certain surprise and irony.

To conclude, SPRMRKT is a concept store in Amsterdam that houses collections for both men and women, among other products like art books and music. SPRMRKT is an innovator in fashion trends, which is represented in their innovative store design. SPRMRKT puts a lot of effort, energy and thought into the music that SPRMRKT communicates, especially the in-store music. SPRMRKT uses easy-to-listen-to lounge in-store music with a futuristic touch to balance out the loud environment. On the other hand the music SPRMRKT used for the latest video adds a surprising effect and is not at all meant to comfort the viewer, which could be logical for a video since you want to attract the attention. The music choice is mostly based on the image SPRMRKT wants to express in combination with the preferences of customers.

3.6 CONCLUSION CHAPTER 3 : CASE STUDIES
The aim of this chapter was to find out how sound branding is currently used by fashion brands. Five different fashion brands; Tommy Hilfiger, Abercrombie & Fitch, Converse, Hutspot and SPRMRKT were analysed on strategy and vision on sound branding. The five brands are chosen based on amount of owned stores, in order to create an overview of the differences in sound branding methods between big and small companies.

From the analyses of the brands can be concluded that, regardless the size of the company expressed in amount of owned stores, music is for all five companies an important aspect in the communication of the brand, but all five brands have implemented sound branding differently. The differences can be divided into four main categories; 1) policy, 2) who is in charge of music choice, 3) on what basis is chosen for certain music and 4) touching points.
The first category is about whether the company has a policy or not. The three brands with the most owned stores in this research; Tommy Hilfiger, Abercrombie & Fitch and Converse, have strict policies and provides the retail stores with a new playlist every season which is globally the same. The two smallest company in this research; Hutspot and SPRMRKT, do not have a policy on to music, however, there are some guidelines or preset playlists, but this is more in the form of an advice, not written out on paper.

The second category displays who is in charge of the music choice. From the research can be conducted that there are two methods; 1) top-down approach, which means that top management selects the music, and 2) bottom-up approach, meaning that employees choose the music. The three biggest companies; Tommy Hilfiger, Abercrombie & Fitch and Converse, all follow a top-down approach. In the case of Tommy Hilfiger, the global PR team decides, inspired by the taste and inspiration of Tommy Hilfiger (as a person), on what music is placed in the playlist for next season. Abercrombie & Fitch and Converse have special teams which are in charge of overall marketing and communication strategies, including decisions regarding to music. Hutspot and SPRMRKT follow a bottom-up approach, the employees are in charge of the music played in store.

The third category contains on what grounds a company selects certain music, this is different for all five companies which are analysed for this research. Tommy Hilfiger selects music that fits the heritage and the original inspiration of the brand; for example the Rolling Stones and the Beatles, but the music is also tied back to the collection theme. Abercrombie & Fitch updates their playlist every season and is completely dedicated to attract to a certain target group, for example the Abercrombie & Fitch stores play music mixed by DJs to create a club atmosphere, in order to attract a youngster, ‘cool’ kids, target group that would go to a club. Converse music is chosen based on the brand values. The brand has an image of underground, playful image, which is exactly what Converse wants their music to sound like. Hutspot plays very diverse music and is chosen based on different grounds; own preferences of employees, adapted to the target group’s preferences and to the time, day and season. For example during winter time will more warm jazz music be played to create a warm feeling. SPRMRKT uses easy-to-listen-to in-store music to balance a loud environment out and is mostly chosen based on SPRMRKT brands values in combination with the customers’ preferences.
Fourth category is about on which touching points the brand uses music as communication tool. All five brands play music in their retail stores and none of the five brands play music on their website. Tommy Hilfiger hosts events on which music is played from either a playlist or a DJ who mixes the playlist up and Hutspot host events which are completely dedicated and held around music, they host live sessions of bands in the bar of their stores. When it comes to online touching points, Converse has their own tumblr page on which they publish music produced in the studio of converse, Abercrombie & Fitch makes the playlists played in the store available to listen to via an app and SPRMRKT owns a soundcloud page on which mixtapes that could also be played in the store are published created by DJs.

A remarkable point that comes out of the research is that none of the brands actually measures what the effects of certain music usage is. SPRMRKT for example, tried playing louder rock music, but noticed that especially older customers got easily overwhelmed and react negatively. Music is seen as a hard to talk about and hard to measure the effects of it. It is a psychological issue of which many do not have the knowledge of or find it hard to measure its effects. Most brands do believe that it can strengthen their brand image, but there are no structured plans on how to use music in order to get to a higher customer base or sales. Furthermore, none of the researched brands have a brand theme song, nor a brand tune or a recognisable song. Although, most do have defined in what genre they place their brand.

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<th>CASE STUDIES OVERVIEW</th>
<th>Tommy Hilfiger</th>
<th>Abercrombie &amp; Fitch</th>
<th>Converse</th>
<th>Hutspot</th>
<th>SPRMRKT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount of stores</td>
<td>1400</td>
<td>970</td>
<td>75</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Policy</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>In charge of music</td>
<td>Owner and global PR team</td>
<td>Management</td>
<td>Management</td>
<td>Employees</td>
<td>Employees</td>
</tr>
<tr>
<td>Defined how brand sounds</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Music played in stores</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Music on a platform</td>
<td>No</td>
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<td>No</td>
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<tr>
<td>Custom composed</td>
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Table 1: Overview conclusion cases
CHAPTER 4: SOUND BRANDING DEVELOPERS

As discussed in chapter 2.5, the research by Lusensky (2009) among 70 marketeers of the most influentional brands, shows 97% of the surveyed marketeers state that they actively use music in their marketing, of which five are discussed in the previous chapter, but only 38% has determined how their brand sounds and more than half do not have a policy regarding how to work with music (Lusensky, 2009).

Since a couple of years companies started to appear that develop concepts and strategies to help brands with creating the musical communications for their brands. Three companies were chosen based on their approach on sound branding to be discussed for this research. This part of the research is meant to gain insights in the visions and opinions of professionals working with sound branding and their approach on how to use music as communication tool.

4.1 HEARTBEATS INTERNATIONAL
Heartbeats International is a branding consultancy started in 2006 which helps clients to build stronger brands by defining, producing and maintaining music and sound identity for their brands. Heartbeat international has offices in Stockholm, Tokyo and New York. Their clients are for example The Coca-Cola Company, Intersport and Breitling. Heartbeats International works and creates so called ‘sound logotypes’, in other words: music portfolios. These music portfolios include custom-made music for commercials, films, events, presentations and websites. Heartbeats International offers an all-including solution for brands which includes design, scheduling, licensing, updates on music and a range of technical solutions for distribution and using the music (Heartbeats International, 2015).

Heartbeats international puts a lot of emphasis on the importance of using the right music at the right place. For that reason, Heartbeats International always starts its process by defining how a certain brand sounds, they do that by looking at the brand values and the message the brand wants to communicate through music. The target group plays a role as well, since there are different interests among different target groups and where the music will be used for is considered. After having determined what the brand should sound like, the music is produced in house and the ‘sound logotypes’; the music portfolios; are composed. This sound logotype also includes standards and guidelines on explaining which music should be used where and when, for example the slower versions of the music and
sounds are meant to be played in the retail stores during weekday mornings (Heartbeats International, 2015).

According to the research of Lusensky (2009), founder and CEO of Heartbeats International, as mentioned in chapter 2.5, one of the biggest obstacles for companies to implement music in their marketing strategy, is the difficulties with licensing and legal rights of using music as branding. Companies are also reluctant to put a lot of effort, time and investment into the music the brand communicates, because they find it hard to determine the value of their investment. To take away the obstacle about legal rights, Heartbeats International also provides the correct licensing to their clients. Experts of Heartbeats International make the correct licensing possible by working in close dialogue with the music copyright societies, labels, artists, rights owners, licensing and reporting systems (Heartbeats International, 2015).

Besides providing the brand with everything they need for a head start in sound branding, Heartbeats International offers workshops as well. During these workshops best case practices are presented and Heartbeats International guides the participants through various exercises. During these sessions various aspects and possibilities of connecting the brand with music and sound are discussed. Via this way Heartbeats International informs brands about the possibilities of communicating through music and using music as marketing tool (Heartbeats International, 2015).

Based on different researches conducted by Lusensky of Heartbeat International, as mentioned in chapter 2.6; a survey among 70 marketeers of the biggest brands: ‘Sounds like Branding’ (2009) and a survey among 1000 consumers: ‘Uncovering a musical myth’ (2011), Heartbeats International states that communicating through music, means communicating through emotions, which builds memorable experiences, engages people to social interaction and helps to take an exclusive position in the audience’s mind. Music alters the mood of consumers and as with most experiences, music sets the emotional framework for how consumers perceive the brand (Lusensky, 2009 and Lusensky, 2011). Based on the researches, Heartbeats International created the ‘4 Es of music branding’, see figure 2 on the next page. The 4 Es stand for 1) emotions, expressed through pitch, rhythm, harmony and lyrics, consumers connecting with music helps to create loyalty to the brand 2) experience, music creates an experience for the consumer, 3) engagement, music is a so called ‘social glue’, which means it connects people with each other and therefore also with brands on an
emotional, and 4) exclusivity, music is connected with identity and personality of consumers, because as a brand you can attract to those values in consumers, the brand will attract to exclusive place in the consumers’ mind.

To conclude, Heartbeats International is an international branding consultancy which provides brands with their own sound logo-type, which are music portfolios with music composed by Heartbeats International, or existing music where licensing is taken care of for the brand, standards and guidelines for how, where and when the brand sounds are included as well. Based on researches of Lusensky (2009 and 2011) Heartbeats International created a ‘4 Es of music branding’-model, which is now leading for their approach to sound branding. According to the researches (Lusensky, 2009 and Lusensky, 2011) music of brands connects emotionally with consumers and music can build loyal connection between brand and consumer.

4.2 ONESTUDIOS
In 2011 Dave Hessels his own company called OneDesigns. It started out with developing marketing and brand communication strategies, but also graphic design, websites, logos and all kinds of company communication, including videos. His clients are mainly local (fashion) companies, but OneDesigns also has clients like DTZ Zadelhoff and Heineken. Hessels noticed an opportunity in the market during the time of OneDesigns; many brands have no idea what to do with music and branding, and have certainly no idea about videos (Hessels, interview 3). For that reason OneDesigns changed its name to OneStudios in the beginning of 2015 and started focussing on music and videos only.

OneStudios creates videos for brand communications in all forms; from product video’s and promotional videos to music and animation videos. The music of the videos of OneStudios are all licensing free, according to Hessels (interview 3) simply to avoid the hassle, because the rules and regulations around licensing of music are very complicated. The music choice depends on several factors, first of all it depends on the kind of video; whether if it is an animation video for entertainment purposes which can contain funny or happy music, internal video to inform requests with a soft background music to keep the attention on the message, or a product video as promotion which then depends on the kind
of product or brand. Which brings us to the next criteria, the brand: its values, image and the message it wants to communicate. To explain further, an up-tempo happy or funny tune would be misunderstood when used for a luxurious fashion brand, while this could be perfect for a fashion brand that targets youngsters. The message a brand communicates depends on multiple factors; the visuals, environment, music and other factors. This means that when the visuals trigger warmth and comfort, for example in a video on a gown with a luxurious feel, warm colour filters are used on slowly moving images of the gown floating around in water, the music would be most effective in the same style, for example warm guitar sounds or classical music. The message is stronger when all factors are congruent with each other. (Hessels, interview 3).

According to Hessels (interview 3) music is very important in branding and marketing, especially in combination with moving images, it says more than 10.000 words and with that it is more important than text. When it comes to retail environment using videos inside the store is a bit useless, because you would distract the viewer from what it is about; the products. But music on the other hand can operate in the background, which has two functions. First of all attracts certain music to a certain target group, for example a fast, up-tempo beat with loud vocals will attract more to teenagers and youngsters, while more peaceful, slower music will attract to adults of a quite older age range. Secondly, music in store calls up emotions on an unconscious level, which will be linked to what the viewer is watching, whether a video or products. It will make a link between the emotions and feelings it calls up and the consumer will remember those feelings connected with a certain product or brand. For that reason music or sound will complement the store experience, the brand image will become even stronger, easier and more likely to be remembered (Hessels, interview 3).

To conclude, OneStudios is a company which uses existing licensing free music for videos for branding communications. The choice of music depends on the kind and purpose of the video; informing, entertaining and promotion, but also the message the (fashion) brand wants to communicate. When it comes to fashion retail and fashion brand perception music is very important according to Hessels (interview 3), because music is linked to emotions, music in-store will call up certain emotions which will be linked to the visuals of that moment, in this case the brand products. The connection between emotion and brand products will be remembered and therefore will the brand be associated with certain
emotions and feelings. According to Hessels (interview 3) messages that are spread that are congruent with each other are much more powerful, for example warm music like classical sounds in a store that shows luxurious clothing with warm lights etc.

4.3 MASSIVEMUSIC
MassiveMusic is a music agency founded by Hans Brouwer in Amsterdam in 2000. The company has offices in Amsterdam, London, New York, Los Angeles and Shanghai. They have a strong believe in the social value of music and how this transforms the way people connect and interact with brands. MassiveMusic produces and composes music for advertising, broadcast design, interactive and film. MassiveMusic also develops music strategies for global brands, such as Adidas, McGregor, Grolsch, Vanity Fair, Unilever and Nike. Besides that, MassiveMusic offers music search services and licensing services (MassiveMusic, 2015).

Maurice R. Lamerus (interview 4), music producer at MassiveMusic, explains how MassiveMusic works; when MassiveMusic develops music for a brand, they start by looking for ‘touching points’ of the brand, these are points where the brand makes contact with the consumer, think about the store, website, social media etc. The next step is to decide where of these touching points will be communicated through audio. This can be a holding tune on the phone to internal business videos to music in advertising videos. It does not mean that every contact point has the same music, MassiveMusic works with what they call ‘watermarking’: they compose a tune that fits the brand and then translate this into different styles of music for different touching points. It depends on the brand what they want and on how far they want to go (interview 4). MassiveMusic produces most of the music, especially for sound branding, themselves. MassiveMusic makes sound identity books for brands, called sonic guidelines, which is meant for intern usage of the brand. It is a strategic framework about how the brand can use music as communication in every aspect (Lamerus, interview 4).

According to Lamerus (interview 4) the most important thing is to be consistent in the communication. A brand should always communicate the same message, whether through visuals, audio or something else, the message should be the same. This should be in line with each other and in line with the brand values (Lamerus, interview 4). According to Lamerus (interview 4) most of the brands have no idea what their brand sounds like, but brands state that they think music is important. Although brands do think it is important it does happen that only 0.1 per cent of the marketing budget is spend on music. This due to
the reason that for many people music is a difficult thing to describe and it is hard to measure the value of your investment when it comes to music. Lamerus (interview 2014) expects that this balances out in the future.

The previous statements of Lamerus (interview 4) are based on a literature review he did in 2015 about the effects of in-store music on shopping experience and spending in retail. According to Lamerus (2015) in-store music is an easy and cheap way to enhance the shopping experience of consumers, which results in higher spending of consumers. Another finding by Lamerus’s research (2015) is that when the target audience likes the music played, it has a broad range of favourable effects. From positively influencing the perception of the whole store, to increasing the amount of time and money spent in store (Lamerus 2015). According to Lamerus (2015) is the congruency important as well, in other words that the music is in line with other atmospheric elements like scent.

To conclude, MassiveMusic is a music agency that produces music for brands that can be used on different touching points. This comes together with a framework which are guidelines on how the use which music at which touching points. According to Lamerus (2015) music is an important factor that influences the time spent in store and purchase behaviour of consumers. Music is most effective when it is in line with other communications of the brand and in line with the brand values (Lamerus, research 2015 and interview 4). According to Lamerus (interview 4) do brands acknowledge that music is an important factor in branding, but not everyone is convinced enough to invest time and money, yet, due to difficulties with measuring the value of the investment.

4.4 CONCLUSION CHAPTER 4 : SOUND BRANDING DEVELOPERS
Three different companies, with three different approaches on sound branding; Heartbeats International makes use of an own created model called the ‘4 Es of music branding’-model, which is based on extensive researches conducted by Lusensky, founder and CEO of Heartbeats International. The model forms the base for their way of making the sound logotypes, in other words music portfolios for brands. OneStudios does everything on gut-feeling and has intensive contact with owners, retailers and shop managers of the brands to make sure that the designed sound branding is used correctly. The third company MassiveMusic makes use of a system called ‘sound watermarking’, which is a concept of making a tune that fits the brand and adapt it to every touching points in different styles.
The three companies all have different approaches, but do have one vision in common: music attracts to emotions, which influences the brand perception and the brand loyalty as well. According to Lusensky of Heartbeats International (2011), as discussed in chapter 2.3, music is the reason for consumers to stay or leave, this is because music plays into the emotions of the consumer. According to Hessels (interview 3) music is a tool that always brings up emotions, when it is congruent with other factors meaning within the same atmosphere as other factors like visuals, the message is more powerful. Lamerus (2015) of MassiveMusic puts emphasis on music being the most effective when it is congruent with the brand values. Music attracts and calls up certain emotions, these emotions a consumer gets during a brand experience will be connected to the brand and its values. When the emotions and brand values are in line with each other, will the brand message be much stronger and be longer remembered by a consumer, and could lead to brand loyalty as well.
CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

The aim of this research was to answer the central question: ‘How is sound branding currently used in fashion and what is the effect of sound branding on store experiences, brand perception and brand loyalty?’ The research shows that the store environment has direct influence on the store experience and behaviour and indirect influence brand image and loyalty. Direct effects on behaviour are caused by store environment, which contains three categories: 1) ambient factors, 2) design factors, and 3) behaviour of customers and employees. The store atmospherics have impact on the internal response, which contains three different aspects; 1) emotion, which are divided into pleasure, arousal and dominance, 2) cognitions, and 3) physiological states. These internal responses are the grounds for certain behaviour of the consumer, this may be approach or avoidance behaviours, inside or outside a store behaviours and immediate or lagged response.

A lot of research has been done on marketing through traditional communications, but audio and sound methods are harder to determine since it is a more complicated thing to understand (Lusensky, 2010). From the research it became clear that music is of great importance in people’s daily lives, as well as important for retail settings in order to create a store experience that has a great chance on reaching its consumers with the store and brand message. Music has impact on the emotional state of the consumers, determines the length of the stay of most consumers and music influences both impulsive (non-planned) and contemplative (planned) purchases. Music creates a certain atmosphere and encourages feelings. Consumers’ feelings during a store visit are automatically connected to the brand. Quite some researches are conducted on the direct effects of music on consumers’ store and brand experience, however, not as many studies are dedicated to the indirect effects of music on brand image and loyalty.

From the research on the five companies, Tommy Hilfiger, Abercrombie & Fitch, Converse, Hutspot and SPRMRKT it became clear that brands which are actively using music as marketing tool mostly use a policy or guidelines to make sure that the correct music is played in store. The music is thought through and chosen based on the brand values, the target group’s preferences or collection themes. Furthermore, all brands play music in the store and use music as communication on other touching points, which differs from an owned app which provides customers with updated playlists every season to live sessions in
store. All five companies invest in sound branding, however, none of them has a structured plan to measure the results and to create a sound branding strategy to encourage sales, a brand image or brand loyalty.

The way that the analysed companies have applied sound branding into their processes is not a common way, most fashion brands, 60% according to Lusensky (2011), have not even determined how they sound. Some entrepreneurs noticed an opportunity in the market due to lack of knowledge on how to communicate through music and developed concepts and companies to help brands with creating the musical communications for their brands. Three different companies al focussed on soundbranding, but all three have a different approach on sound branding. The ways of creating sound branding by professionals differs from extensive research to only gut-feeling. All sound branding professionals suggest, as well as the literature review, when the music is congruent with other touching points and communication tools, the impact is much stronger. According to all three brands music attracts to emotions which are linked to experiences and therefore the brands, this complements the findings of the literature review.

It has become clear that music is of great importance as communication tool of fashion brands. Music encourages and recalls emotions, which can be linked to a store experience and therefore connected to the brand. Positive feelings gained during a store experience will have positive effects on the perception of the brand, the brand image, attitude towards the brand and brand loyalty as well. Music will have the greatest impact when it is congruent with other communications of the brand on other touching points, meaning that for example the store, website and social media of one brand all have one message that is tied back to the brand values. Sound branding can be applied in many different forms, the best way is the way that fits the brand image and its values, which makes sure that the communications are congruent. Sound branding developers are professionals specialised in creating sound that matches the brand and its values.

For further research I recommend to further analyse the long-term effects of music used as communication tool, which means the effect on brand perception, image and loyalty. Also further research is recommended dedicated to the licensing and regulations of the use of music, since this is perceived as one of the biggest obstacles before introducing and investing in sound branding for a fashion company.
REFERENCES


Varley, R. (2005). ‘Store image as the key differentiator’, *European Retail Digest*, 46, 18-21


APPENDIX

APPENDIX 1 : INTERVIEW 1 : TOMMY HILFIGER

Carmen Seman
Marketing and Communication
21st April 2015

ABOUT YOU

1. Can you tell me a little bit about you and what you do for Tommy Hilfiger?

Marketing and Communications for PVH, which is the mother company that owns Calvin Klein, Tommy Hilfiger and others. Responsible for MIA + region (Middle East, Africa, Greece, Cyprus, Romania, Malta)

ABOUT THE BRAND IN GENERAL

2. Can you tell something about Tommy Hilfiger as a brand?

Tommy Hilfiger himself was inspired by his idols which were mostly musicians. He was very inspired by music like the Beatles, Rolling Stones, pop cultures and bands. He lived in a small town upstate New York, a village actually, and he wanted to dress like the pop stars. But they could not find that in the village he was living in. So he came to New York to purchase those clothes, started by mainly jeans, he brought it back to his village and started selling it. That is how it started; he wanted to bring this pop culture to his village. He became bigger and started to design, and always looks back at the Classic American cool pop style. A lot of the influences come from music and art. At this point Tommy Hilfiger definitely got a more preppy style, which comes from the American universities. Tommy Hilfiger is always updating it with a bit of a twist, with playful and fun elements.

About the use of music in the marketing and branding of Tommy Hilfiger

3. Can you tell something about the use of music in the marketing and branding of Tommy Hilfiger?

As many fashion brands, Tommy has two big season in a year; fall/winter and spring/summer, the way we kick it of is with the Hilfiger collection on the runway in
New York during fashion week. A really important element of showing the collection is bringing back the music and what it means to the collection. For example, the spring/summer 15 collection is all about the music festivals, it was the theme and inspiration for the collection. Iconic music was played during the show, music where Tommy grew up with, but also some of the daughters of famous rock starts and musicians, running as models, to show the connection with music.

4. **On which touch points is music and sound used as communication tool?**
   In the retail stores, because there is always a playlist playing. It is also in the advertising, because we always develop digital advertising in the form of videos which are for example posted on YouTube. Music is also played at consumer events, media events and of course the catwalk shows.

5. **Has Tommy Hilfiger defined how the company sounds?**
   Yes

6. **Who developed this and how is this developed?**
   The inspiration for the music comes from a combination of the heritage of Tommy Hilfiger, the inspiration from for example the Rolling Stones and The Beatles, mixed with modern music. Tommy and its team design for every season a new playlists that matches the brand values and the collection. The playlists are very thought through to make sure it communicates the right message. Tommy keeps updating his inspirations, as new musicians come, there are new musicians that inspire him. Tommy gives his inspirations and taste to the global PR team, develops a new playlist every season, and keeps it updated. A different teams takes care of the playlists for other touching points like retail and video, but the music is similar.

7. **How would you describe the sound of Tommy Hilfiger?**
   It is always a modern list of music, but also with some of the classics in there. For example the Rolling Stones and the Beatles will always come back, but Tommy also loves modern for example Beyonce and Rita Ora. For the denim collection, which targets a bit younger group, is more rock music played in for example the campaigns.

8. **Is there a policy regarding how to work with music as brand communication?**
Yes, there are different guidelines on which music is played where. The playlists are given to us to use on certain touching points. For example an event has its own guidelines and playlist which translates the brand and the inspiration where it comes from. It is for example allowed having a DJ that mixes it up a little bit, but also he has to stick to the thought through playlists. For PR and media days is also a different playlist according to the guidelines, which is music connected to the collection of the season that is presented.

9. How far is the music of Tommy Hilfiger implemented in the brand, do you see a line
Quite far, we for example also have brand guidelines, brand books and every season during line opening, we get inspired with next seasons presentation which is all combined with music as well.

10. How important do you think is the music in the retail stores?
Very important, because it is part of the environment that creates the consumer experience. An empty store would have a very different feeling. The music is also targeting a certain consumer, since Tommy Hilfiger is a kind of democratic family, with therefore a divers target group, the music is quite divers as well.

11. Do you think it is important that the music is in line with other communication tools.
Yes definitely, because it will complement each other and make the message stronger. For example last season there was a wedding within the family, and in the advertising video you could also see a drum set and a guitar, so it was very much linked to music.

12. How important do you think music is, when it comes to brand communication?
Anything that would have sounds, needs to be considered and thought through. It would be equally important as visuals. Although, some studies suggest that the effect of smell and sound is stronger on the memory than visuals.

13. Do you think music will become more important in the future?
I think it will continue to be at least equally important, music has always an important part of people’s lives and people love music.
APPENDIX 2 : INTERVIEW 2 : HUTSPOT

Sarah van Rij
Creative director/Marketing manager
22nd April 2015

ABOUT YOU

1. What is your function/are your tasks within the company? What are you responsible for?

Creative director and marketing manager at Hutspot.

ABOUT MUSIC IN THE MARKETING OF HUTSPOT

2. Can you tell me something about the use of music in the marketing of Hutspot Amsterdam?

Music is a very important aspect in the marketing and branding of Hutspot. The use of music and what is possible is still at a starting up phase. At the moment we play music in-store and hosts live sessions in the bar in the store.

ABOUT THE IN-STORE MUSIC

3. What kind of music is played inside the store?

The music is very diverse, from classic 70’s music, to soft deep house, indie music, also a lot of bands, once in a while some R&B too, rock music, jazz and emotional songs.

4. Who is responsible for what kind of music is played in the store?

In the beginning the managers combined music in a list on Spotify which was played inside the stores. The managers updated it and communicated guidelines through the employees. Later, the responsibility for the music shifted to the employees. They became in charge of the playlist.

5. Is there a policy regarding on how to use what kind of music?

No, there are no strict guidelines, we as managers give some indication, but the employees need to play what they feel is right at that moment.
6. **On what basis is chosen for certain music? (f.e. own preferences, research among customers)**

   The employees are in charge of the music, and they play what they feel is right at particular moments. For example on a Tuesday morning more peaceful music will be played, while on later in the afternoon a little bit more up-tempo beat could feel right. The employees are free in doing so and change the playlist. Also during winter months more jazz music is played, because it gives a warmer feeling since it is so cold outside.

7. **Is the music adapted to the target group?**

   Yes, we also look at the target group and what they like. There are sometimes some elderly people in the store, and they prefer more peaceful and low beat music, while at the same time youngsters could be in the store. Our target group is very divers and therefore the music is too.

8. **How do customers react to the music?**

   A little while ago, a student did research about the opinions of our stores through surveys among customers, one of the questions was about music. All customers perceived the music as a positive aspect in the stores. Also lots of customers ask us where they can list to the playlist, because they like it so much.

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**ABOUT THE LIVE SESSIONS EVENTS**

9. **Can you tell me something about the live sessions of Hutspot?**

   Yes, of course, we host live sessions in our bar, inside the store, every two weeks, but sometimes also a surprise performance. A band that is not very known yet, with new music, you could say starting bands, are invited to come play at our stage. Entrance for customers is free and we have loads of applications from bands that want to play at our store. They get a little payment in return and a platform to present themselves to our customers.
10. What is the main goal of these live events?

Like the whole concept of the store, our vision is to give beginning artist a platform to present themselves. We started with fashion and design and are now extending towards music. We give musicians a stage to present themselves, they are mentioned and tagged on our social media communications like Facebook, and are therefore automatically presented to quite a wide audience.

11. Are there any future plans according to music?

Yes, we are really working on that part. We want to do more online with music and are trying to work with Spotify to create our own channel where people can listen to our music. We are also considering to record the live sessions and publish this, or maybe even live stream them. We are also working on some collaborations with artist that are a bit more known.
ABOUT YOU

1. **You started with One Designs before One Studios came to life, when did you start One Designs?**

   2011

2. **What was the main reason to start your company?**

   To go after my own dream instead of working for someone else’s dream. That dream is making money by doing what I love. I started by helping some friends out with graphic designs and discovered that there is a great need for specialists in graphic designs, video’s and website, for a normal price. That is when I started One Designs.

ABOUT THE COMPANY IN GENERAL

3. **What did One Designs do?**

   One Designs made graphic designs, videos, websites and all other kinds of (marketing) communications such as flyers etc. for companies.

4. **Why did you make the transition to One Studios?**

   A lot of people think they know everything about marketing and communication after having read three blog posts about it. Companies are very critical on stuff where they think they have knowledge of, for me that meant that every colour, line and dot was discussed endlessly before they approved. I was tired of that nagging, I just wanted to do what I love and that was making videos. The additional positive side is that people do not know a lot about video’s (yet) and are therefore more easily happy with the result.
5. What does One Studios do?

One studios is active in video production, all kinds of videos. From product video’s and promotional videos to music and animation videos. One Studios is currently working on a renovation of the studio, but work on location is still continuing. The videos are based on the wishes of the company together with my input.

ABOUT THE USE OF SOUNDS AND MUSIC IN VIDEOS

6. Do you always use sound and music in your videos?

Yes, always because it helps making the images interesting and hold on to the focus.

7. Where do you get the sounds and music from?

From a website that offer free licensing free music (incompetech.com)

(Do you not use popular pop music on purpose?)

Definitely, the rights and licensing regulations around that kind of music is so complicated that I quit that. Also it could be too distractive from where you want to focus to lay on; the moving images.

8. Are you making sounds and music yourself?

Yes, once in a while I make some own music, on the computer, fully digital.

(Do you use this for your videos? Why or why not?)

No, because I am quite a perfectionist to begin with and have never been happy enough with the music to use it in a video. Besides that, it takes a long time, why not use music that is already there instead of putting loads of time intro producing own music. The music I made is Just for personal entertainment.

9. How important is according to you the right choice of sound and music?

It is very important, there is a difference between sound and music. Sounds are like special effects which I use for a certain happening or movement in the images. Music is more for the background, it is meant to complement the footage. There is also a difference between filmed video’s and animation videos
(What is the different between filmed and animation when you look at sound or music?)

At filmed videos, in other words real life footage, is music more meant as background. It is difficult to ad an effect, because the footage is what it is. You just have to adapt to the footage. Mostly these kind of videos are more like information videos with texts. The footage is than based on the text that are going to be added on screen. Background music just makes it a little bit more fun to watch. Animation videos on the other hand, are images that you can more easily adapt to the music or sounds. For that reason it is easier to connect the images with the music and special effects. The sounds make an animation video very powerful and are therefore more present, or louder present, in animation videos.

10. How do you decide what kind of sounds and music you use?

It depends of the atmosphere and vibe, and further of course the image. Slow processes which are fairly boring to watch are combined with some more peaceful music – slower beat, low voices. Faster or more exciting happenings in the videos are combined with more lively music with a faster beat. This simply because it feels more natural for the viewer. Otherwise, the music would take over the attention and the focus. When is does not complement each other, it feels wrong and disturbing, the message will not come across correctly then.

(Do you do the same with volume?)

The volume depends on the volume of sound of the video. With animation there is no sounds yet, so every sound and music has the same volume. For filmed videos, when an happening occurs without talking, the volume will be turned up just a little bit. Only 5 decibel, so the viewer will most likely not even notice it. When there is some talking, the volume is turned down a little bit to make sure that the full focus will go to the talking and not to the music. It basically depends on where you want to lay your focus on.
11. Do you let the company where you make the video for have input about the sound and music choice?

Companies and people do not know a lot about videos and music (yet), so they usually do not have a lot of input. Especially according to music they have no idea about how their brand would sound like. Almost always I get the wish ‘not to stiff’, that’s all companies say.

12. Is there a line between the choice of music for a company and the rest of their communication (F.e. ‘Loud’ music with ‘loud’ flyers?)

Not exactly, simply because the music is based on the video, and the video is based on the companies’ wishes and my input that means that the brand is already shown in there. The video is a separate thing. Unless the music takes the upper hand and main focus, when there is need for that, for example in music videos.

13. How do you see the future for video’s and music in combination with brand expression?

Videos are very important in marketing, music, especially in combination with moving images says more than 10,000 words. It is more important than text. Using videos in store is a bit useless, because you would distract the viewer from what it is about; the products. But music on the other hand can operate in the background. Unconsciously calls it up emotions which will be linked with what the viewer is watching, whether a video or products. It will make a link and remember that. For that reason I believe that when you make a video and choose music or sound that will complement the store experience, the brand image will become even stronger and more remembareble. Music helps to attract to a certain public, just like Music of the City.

ABOUT MUSIC OF THE CITY

14. Talking about Music of the City, can you tell some more about that? How did it start and what do you wish to accomplish with it?

In my mind it all starts with music. I always get automatically an image in my head when I hear music and I wanted to do something with that. That when I started with Music of the City. Music creates images in my head and I wanted to record that. I
grew up and have lived my entire life in Haarlem, the city inspires me. The 16th century architecture is beautiful, that was for me the perfect combination. Old architecture with some contemporary British house music. With that combination the videos would attract to elderly people because of the images and to youngsters because of the music. The way and angles of filming would be attracting to both.

(The videos are beautiful, (editors’ note: check it on instagram.com and search for #musicofthecity) what are you aiming to reach for with this project?)

Thank you! It is currently a bit on the low since I am busy with One Studios, but what I am trying to accomplish is that youngsters will wake up and stop looking at their phone when walking through the city. It is beautiful and they don’t even know it. Also expressing my creative side in a fully based on my own input project. Besides that would I like to invite elderly people to show that we young people are not all philistine. Most of all, I like to inspire people by showing that music calls up emotions.
APPENDIX 4 : INTERVIEW 4 : MASSIVEMUSIC

Moos Lamerus
Music producer and researcher
13\textsuperscript{nd} April 2015

ABOUT YOU

1. **What is your function, tasks within the company?**
   
   Music producer and researcher in free time.

ABOUT THE RESEARCH

2. **You’ve recently done a research, can you tell some more about what the research was about and how you did it?**
   
   The research was about music as environment factor in retail, not only fashion but also other industries. The research was done in the form of a literature review about the literature of the last 50 years on researches about the role of music in retail and what effects it can have.

3. **What came out of your research?**
   
   Music is a quite difficult thing for many people to bring into words. It is hard to make scientific proves of effects. You can see it from different sides, the side of the effect of music on emotions, feelings, and mood; in other words quite psychological effects. On the other hand can you also look at the physical effects, for example certain activities in the brains when certain music is played. A real concrete conclusion is not really possible to draw according to this topic. What I noticed is that there is not a lot of research done about the effects of music in combination with brand perception and the activity if branding in general.

ABOUT SOUND BRANDING

4. **What is according to you important when it comes to sound branding?**
   
   It is important for a brand to be consistent in their communication, whether it comes to visuals or music. It is the power of music. When you repeat something, repeat it on the same way. Always present the brand values on the same way towards
consumers, always tell the same, but this could be with a new twist or refreshing sound or visual.

5. **What does Massive Music do when it comes to sound branding?**
   It depends on the requirements of the assignment and what the brand wants. But what we do is find out the so called ‘touching points’, where brands make contact with consumers and then look at where the brand wants to communicate through audio. This can be from a holding tune on the phone to internal business videos to music in advertising videos. It depends on the brand what they want and how far they want to go. Also how they want their brand to sound like. We make sound identity book for a brand, called sonic guidelines, which is meant for intern usage of the brand. It is a strategic framework they can use for the use of music as communication in every aspect. It does not mean that every contact point has the same music, we also work with what we call ‘watermarking’, and we compose a tune that fits the brand and then translate this into different styles music for different touch points.

**How long can a brand use such a framework?**
Approximately 3 till 5 years, but could be longer according to the wishes of the brand.

6. **When it comes to a video, how important is music then?**
Depends on the kind of video. For a music video is the music leading of course, but for a branding video comes visual most of the time first, and is music later developed. Than it is easier to add music that complements the video.

7. **Do you only use custom made music by MassiveMusic, or also existing music?**
For a brands is everything custom made. We also search between existing music and take care of the right licensing for the brand, this mostly happens for campaigns or commercials, when a brand wants to connect with a certain artist. Although, not all artist want this, and this does not happen a lot.
8. **How do you decide what kind of sounds and music you make?**
   During a conversation with the brand we find out what kind of values the brand want to communicate with audio. Besides what, do we look at the brand image and brand values in general, but we also look at other communication forms the brand makes use of, especially visuals. When the music is for a video we of course also look at those images to make sure that the audio complements and works together with the visuals.

9. **Do you also look at the target group the music needs to attract to?**
   Yes definitely, but for many brands it is quite a wide range of people which makes it harder to determine the music you want to make for which target group.

10. **Do brands have ideas about how their brand sounds before brands come to MassiveMusic**
    No, they have no idea. Therefore, we first give a presentation about sound branding; what it is and what it can do. Most of the times they come to us like ‘we want to do something with music’. First orientation and inspiration, later comes decisions on what to do. They have difficulties with talking about music, and that is where we come in.

11. **Do you take into account the house style of a company when choosing for certain music?**
    Yes, we do not design anything according to visuals, but when it comes to developing and producing the audio aspects, we definitely take into account the rest of their communication. This means that whenever we design sonic branding, for example when the assignment is re-positioning of the brand, then it most of the time also wants to introduce a new line of visuals. When that happens, we work together with the visual designers, or besides that we definitely look at the new visuals, because that is most of the times the first translation of the brand values and audio should be in line with that and it needs to complement each other.
12. **What kind of developments do you see when it comes to brand and sound branding?**

More and more brands are interested in sound branding, but that goes hand-in-hand with the development of brands doing more in-house. Also, for financial reasons are less external agencies called in for brand communication. This development leads to the happening that brands are thinking more about their communication, and then they conclude a lot of times that the brand needs more consistency and then also music comes in.

13. **How do you see the future of sound branding?**

Sound branding is becoming bigger, but it is always a difficult thing what the marketing manager wants. They want to see direct results most of the time, it is hard to show the value of music and the value of the investment. It happens that managers say that they think that music is very important, but spend only 0.1 percent of the budget on sounds, total mismatch. I think it is logical that this would balance out more.
APPENDIX 5: INTERVIEW 5: SPRMRKT

Imruh Asha
Assistant Media Direction
21st May 2015

ABOUT YOU

1. **What are your tasks responsibilities within SPRMRKT?**
   
   I’m responsible for the webshop, organise the art exhibitions, events, make the content for social media and editorials, take care of the styling and photography and sometimes help customers of the store.

About the stores in general

2. **Can you tell me something about SPRMRKT**
   
   SPRMRKT is a concept store with brands from all over the world, we are known for being innovators when it comes to fashion trends, we have trends in our store before people even know about it. That is also the basis for choosing the brands. We go to Paris in France, look for upcoming and undeveloped trends, buy a small collection and try it out. When it works, we buy a bunch more and push it for next season.

About the use of music in the marketing of SPRMRKT

3. **Who is responsible for developing and executing the marketing activities?**
   
   That will be me and Terrel Tate (assistant creative direction)

4. **Is music actively used in your marketing?**
   
   Yes, music is an important factor of SPRMRKT, we believe that it can really create a certain experience in an environment, and it sets the tone in for example a video.

5. **On which touching points is music communicated?**
   
   In the store, events, new brand launches which are also events, videos and we have a Soundcloud on which we are not really active right now, but are definitely planning to do so. When we started with Soundcloud, once in three months we asked a DJ to make a mixtape for us, which could be played in the store and is interesting enough to listen to at home, and that would be posted on Soundcloud with a tracklist.
6. Is there a policy on which music is used where? Or are there guidelines? Who decided on these?

There is not really a policy or guidelines, Terrel, Asha and me decide on what kind of music will be played in the store, and also look which music will be used for the video. For the store we make playlists on personal accounts on spotify and play this in store.

7. Who decides on what music is played in store

Me, Terrel and Ajsha do that. My personal account has over 50 playlists all for SPRMRKT, so most of the time mine are used.

8. What kind of music is used by SPRMRKT?

For the store we use mostly what I like to call mellow lounge jazz music, with a futuristic touch. Check it on my spotify account (Imruh Asha). We have experienced that for example when we play hard rock music, people, especially elderly, react negative towards it. Easier music keeps people more calm.

9. Why this music?

Our store has a very loud environment in the sense of art and presentation of the products. When there is loud, fast music played the store can be quite overwhelming. Therefore, we have chosen for some more easier and slower, mellow, music, to balance this out.

10. On what basis is chosen for certain music? (own preference, customers etc.?)

When it comes to the music in store, first of all we define if it fits SPRMRKT, then we consider the preferences of the customer and lastly we have to like it ourselves, because we have to work in it the whole day too. The music also depends on the occasion. For events we choose music that fits the art or brand that is presented. For the videos we have tried different things and is different every time. Last time the footage of the video contained very soft imagery, we combined that with weird loud music. We did this in order to create a sort of irony, it had to be a little bit funny. One time before we did a black and white video on a new collection, where a sound designer developed the sounds on the images. It created a better atmosphere in the video, because the images were more in line with the music and sound, it all communicated one message.
11. Is there a difference in-store music between days or time of the days?
Yes definitely, on Saturday we play a little louder and faster music, like ‘Jaimy xx - new york is killing me’. This is to encourage a sort of drive, a kind of shopping drive for the customers, this works surprisingly well, we see the sale going up when this music is played, but we cannot always do this due to different people visiting the store during the week which are not all reacting positively to this music. So we have created special playlists for the Saturday.

12. What kind of reactions do you get from customers on the music?
It easy to notice that when there is loud music played people get overwhelmed and by body language and attitude you understand that they might be a little irritated.
With easier listening, people are more relaxed.
Also, many times customers ask where they can listen to the music, we let them either make pictures of the playlist or advice them to follow my account. But we are still working that soundcloud getting more active.

13. During our previous meeting you talked about a DJ playing live o Saturdays, is that still going on? And why did/does SPRMRKT do that?
It was a project that started last year, on Saturday DJ’s came to play live in the store.
It was not that loud, but it gave an impression of an event and something going on in the store and that attracted customers.
People were curious to see what was going on.
The DJ’s that come to play in our store are becoming a little bigger now, so they do not have time every Saturday anymore, but it is still a going project.

About events hosted by SPRMRKT

14. What kind of events are hosted in the SPRMRKT store?
We have about 13 events a year, this differs from launch of a new brand in the store to art exhibitions.

15. Who decides and how is decided on what music is played during events.
For brand launches we usually talk with the brand about the music, sometimes they provide a playlist for us.
With art exhibitions most events have DJ’s.
## APPENDIX 5: OBSERVATION 1: TOMMY HILFIGER

<table>
<thead>
<tr>
<th>Subject</th>
<th>Result</th>
<th>Source</th>
</tr>
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<tbody>
<tr>
<td>Does the brand have a policy for the store</td>
<td>Yes</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Shop gets a ready to play playlist</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Store observation</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>No</td>
<td>Online observation / shop employee</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>Yes</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>Rock, pop, classic rock, balads, singer-songwriter songs</td>
<td>Store observation / shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Normal</td>
<td>Store observation</td>
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## APPENDIX 6: OBSERVATION 2: ABERCROMBIE & FITCH

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<td>Does the brand have a policy for the store</td>
<td>Yes</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Shop gets a ready to play playlist</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Store observation</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>Owned App</td>
<td>Online observation</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>No</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>Dance, house, pop, trance, rock music, all up-tempo</td>
<td>Own observation / shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Very loud</td>
<td>Store observation</td>
</tr>
<tr>
<td><strong>HOLLISTER</strong></td>
<td><strong>ABERCRUMBIE &amp; FITCH KIDS</strong></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Store observation</strong></td>
<td><strong>Online observation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Oudegracht 113, Utrecht</strong></td>
<td><strong>abercrombiekids.com/</strong></td>
<td></td>
</tr>
<tr>
<td><strong>17/04/2015 - 14.30 - 15.30 hours</strong></td>
<td><strong>18-4-2015</strong></td>
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<table>
<thead>
<tr>
<th><strong>Subject</strong></th>
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<th><strong>Source</strong></th>
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</thead>
<tbody>
<tr>
<td>Does the brand have a policy for the store</td>
<td>Yes</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Shop gets a ready to play playlist</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Store observation</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>Owned App</td>
<td>Online observation</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>No</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>Pop, rock and house. Songs that are referring more to summer, by for example warm guitar melodies</td>
<td>Own observation / shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Very loud</td>
<td>Store observation</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Subject</strong></th>
<th><strong>Result</strong></th>
<th><strong>Source</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Does the brand have a policy for the store</td>
<td>Yes</td>
<td>Shop employee (of A&amp;F)</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Shop gets a ready to play playlist</td>
<td>Shop employee (of A&amp;F)</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Shop employee (of A&amp;F)</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Genre music</td>
<td>Pop, dance and some rock, but with a focus on happier tunes, the music contains higher tones and younger voices</td>
<td>Own observation / shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Very loud</td>
<td>Store observation</td>
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</table>
## APPENDIX 7 : OBSERVATION 3 : CONVERSE

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<tbody>
<tr>
<td>Does the brand have a policy for the store</td>
<td>Yes</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Shop gets a ready to play playlist</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>Yes, tumblr page where music produced in own studio is published</td>
<td>Online observation / shop employee</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>No</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>Classic, modern and indie rock and bands.</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Normal</td>
<td>Shop employee</td>
</tr>
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</table>

## APPENDIX 8 : OBSERVATION 4 : HUTSPOT

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<th>Subject</th>
<th>Result</th>
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<tbody>
<tr>
<td>Does the brand have a policy for the store</td>
<td>No</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Employees with guidelines from managerss</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Store observation</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>No(t yet)</td>
<td>Online observation / shop employee</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>Yes, live sessions</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>classic 70’s music, soft deep house, indie music, bands, some R&amp;B too, rock, jazz and singers-songwriter songs.</td>
<td>Store observations / Shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Normal</td>
<td>Store observation</td>
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## APPENDIX 9: OBSERVATION 5: SPMRKT

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<tr>
<td>Does the brand have a policy for the store</td>
<td>No</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Who is in charge of the music</td>
<td>Employees</td>
<td>Shop employee</td>
</tr>
<tr>
<td>Is there music played in the store</td>
<td>Yes</td>
<td>Store observation</td>
</tr>
<tr>
<td>Music available on a platform</td>
<td>Yes, soundcloud</td>
<td>Online observation / shop employee</td>
</tr>
<tr>
<td>Music played on website</td>
<td>No</td>
<td>Online observation</td>
</tr>
<tr>
<td>Are there events held with music</td>
<td>Yes, art exhibitions/launch parties</td>
<td>Online observation / Shop employee</td>
</tr>
<tr>
<td>Genre music</td>
<td>Mellow lounge jazz, with a futuristic touch</td>
<td>Store observations / Shop employee</td>
</tr>
<tr>
<td>Loudness (Loud/normal/low)</td>
<td>Normal</td>
<td>Store observation</td>
</tr>
</tbody>
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