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Blowing in the Wind?

An investigation into the effect of advertising music on
consumer habitus

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Volume One - Main Body

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for the degree of Doctor of Philosophy

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Abstract

The potential rewards of utilising music within an industrial environment has gained a good level of academic traction within recent years with studies exploring music as a potential facilitator in consumer experience, creating first impressions and even dictating compliance on immoral actions. A further number of researchers have directly examined the use of advertising music in relation to persuasiveness, influence on purchase and the possibility of creating conditioned responses. At the moment, it would seem that there is a lot of contradictory evidence due to the complexity of the topic, but there is however one central issue that gives rise to this thesis. None of the current research contains a real focus on consumer needs and does not have a detailed picture of a contemporary consumer or their attitudes and relationship with the music and brands being advertised to them. This may stem from the vast majority of research being based on a positivistic research ideology looking at *'what'* is happening with no real explanation as to *'why'*, indicating this is an area that is in need of a different philosophical approach to create detailed insight over what may be considered unquestionable factual underpinning. This research seeks to address this gap by utilising Bourdieu's Theory of Practice to represent a modern and fluid contemporary consumer culture and in particular apply the theory of Habitus, Cultural Capital and Field. This framework has allowed the researcher to investigate the complex and sometimes contradictory consumer needs when assessing the potential impact that music has on advertising to consumers. Utilising a small sample size, a lifestyle audit to address Cultural Capital and semi-structured interviews, the research has produced a number of important outputs that can be seen to add to knowledge within this topic area.

Firstly, the research has produced a feasible interpretive model of how the concept of a 'Musical Habitus' can be applied to advertising by exploring the subject's personal relationships with music and how they view it in an industrial setting. This initial finding also illustrates a second key proposition of what musical congruency in advertising can actually consist of for both consumers with a high level of engagement in music and those who lack interest. Congruency was underpinned by a demand for elements such as positive messages to create positive emotions, desired genres of music, links to artists and desired connections to the subject's own personal belief systems. The higher interest group were also found to be able to use more congruent music to create positive attitudes towards a brand unlike the lower level of engagement group who did not demonstrate anymore motivation to engage with brand, or possess the ability to create positive attitudes as a direct result of the music. This lack of engagement from the lower interest group, however, also leads to the final prevalent knowledge claim.

Thirdly, and perhaps most interestingly, the research found that music was a prevailing hygiene factor for consumers. It was demonstrated that music could not create positive attitudes in all cases (i.e. in the lower musical engagement group), but, however it was demonstrated that if music lacked congruency (or music was actively disliked), it did encourage a pro-active disengagement with the promotion in both groups. Music therefore does not necessarily always incite commitment to brands but it will create negative connotations and undesired behaviours if it is not in line with consumer tastes.

Key Words: Habitus, Bourdieu, musical congruency, Cultural Capital, advertising.

Dedication

To my amazing wife Max, thank you for all your encouragement and support from the time since we first met. To the end of one chapter, and to the start of a new one in the shape of our new baby boy Theo.

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Chapter 1 - Introduction

1.1 - Introduction

The initial interest in this topic started whilst I was an undergraduate student at university (many years ago), studying for a Marketing and Psychology degree where I found I became just as much involved with the music of the brands as much as an endorsee of the products the songs supported. The Levi adverts of the late 1990's could be seen to use music in such an effective way that the soundtracks to the advert from bands like Stiltskin or Babylon Zoo would reach No 1 in the UK charts and were often known as 'the song from the Levis advert' (Saxton, 2005; Dumbrek, 2015). At that point, I had no idea that this interest would develop into an expansive research project some 10 years later, or realise the potential power brands have at their disposal if they are able to unlock the potential possibilities of music in an effective way.

Music has been an integral part of human existence and has been cited as an entity that has transcended all known cultures in one form or another (Cross, 2009). This cultural phenomenon can then be seen to impact our behaviours, emotions, social groups and biological dispositions (Kellaris and Kent, 1993; Shanker, 2000; McCrackin, 2001; Cross, 2003; Erkhardt and Bradshaw, 2014; Ziv, 2016). These elements combined have been said to be so influential within our lives that music has been referred to as 'a modelling system of human thought and a part of the infrastructure of human life' (Blacking, 1995 cited in Hallam et al, 2009:5). This citation almost suggests that music in itself has a level of agency that seeks to structure and shape lives and it has been said to provide sets of rules and regulations

that we live by (Martin and McCrakin, 2001). The question then arises if music is this important to humans and has such a powerful and innate influence in the way we live, what are the possibilities when it is contextualized to a business orientated concept such as marketing where humans become consumers?

1.2 - Illustration of the Gaps in Knowledge

The purpose of this thesis is to, therefore, explore how music can impact a consumer if the music played within the advertisement was more culturally relevant to them. To what extent can music influence behaviours or emotions when related to brand advocacy or even purchase intent? How can music provide an infrastructure for a consumer's understanding of brand value? The potential answers to these questions are said to have received a historic lack of research (Rentafrow and Gosling, 2003; Zander, 2006; Lavack et al, 2008; North and Hargreaves, 2010), contain a myriad of contradictory evidence (Gorn, 1982; Kellaris and Kent, 1994; Tom, 1995; Park et al, 2014; Vermeulen and Beukeboom, 2016) and has predominately been more of an art than science when applying ideas to a commercial setting (Martin and McCrackin, 2001; Erkhardt and Bradshaw, 2014; Bhattacharya et al, 2017). These three points can be broken down in order to illustrate a subject area that is in need of further development from a fresh perspective in order to uncover how consumer experience and relationships with music can potentially add to the body of current knowledge and start to explain why evidence is so mixed.

1. *A lack of research*: The citations in the previous paragraph clearly outline a lack of attention within the overall subject area of music within advertising, but it could also be argued that the subject area has started to gain a level of both academic and industrial traction over the past five years (see O'Reilly et al, 2013; Beckerman and Grey, 2014; Graakjaer, 2015; Bhattacharya et al, 2017; Abolhasani et al 2017). Whilst this is positive for this field of interest, it

is important to note that the vast majority of the current evidence is derived from a natural science (or positivistic) point of view which may be limiting when trying to understand 'how' music can be seen to take effect (Oakes, 2007; Abolhasani et al 2017). Abolhasani et al (2017) suggest that an approach from a fresh perspective is needed and thus a different philosophical lens on which to explore the topic area should be adopted to gain further insight into the subject matter. This different viewpoint will serve as a tool to provide a desired deeper insight into the construction of meaning and the 'significance, structures and functions of music in advertising' (Graakjær, 2015:1). To effectively add to this much smaller body of research, this study will adopt the lens of Interpretivism (as qualified *Section 4.2*) in order to examine music in more of a socially engaged context and avoiding the positivistic assumptions that we live in an ultimately observable and measurable reality (Burrell and Morgan, 1985; Azzopardi and Nash, 2014). By using this position, the researcher can examine music as a subjective cultural entity which is part of a fluid and layered reality (Roberts, 2014). Consumer relationships can then be contextualised in a social world which is where music could arguably be most at home as a highly cultural and social product which is inseparable from a social context (Cross and Tolbert, 2009; O'Reilly et al, 2013; Ziv et al, 2016).

2. *Contradictory Evidence*: Studies in the area of music in advertising have produced inconsistent and contradictory evidence when looking at the

potential effectiveness of music as a tool of persuasion. Kellaris and Kent (1993) outline that this variability is due to the complexity of the subject matter and potential variables in play but, there are also very open disputes between current lines of thought on the ability of music to impact on consumer tastes where similar experiments have reached polarised conclusions (Gorn, 1982; Tom, 1995; Vermulen and Beukeboom, 2015). As suggested in the last paragraph, these studies are again derived from a positivistic approach to the subject matter which reiterates the need for a fresh perspective, but, it should also be noted that studies often miss out on what should be at the centre of any marketing orientated research which is the consumer. Consumer taste in relation to how congruent the subject finds the music in the promotion is rarely looked at or addressed in detail in any of the literature (Lavack et al, 2008; Llawani et al, 2008; Ballouli and Heere, 2014; Park et al, 2014) which could provide insight into why evidence is contradictory. If music is not examined from a perspective of how it is valued by the consumer, this could then have implications for the response to the research in the first place. This potential lack of clarity and consumer focus in the research element can, therefore, illustrate a need for this research to take place from a more consumer centred perspective. To address this issue in detail, the research will use and adapt Bourdieu's Theory of Practice (1984; 1992) to examine consumption from the perspective of music as a form of capital and importantly, how that capital is deployed by the individual's own Habitus (as discussed and qualified in *Chapter 2*). This approach was also developed by Rimmer (2011; 2012) who postulates the concept of a Musical

Habitus which will essentially aid the research in addressing the personal relationships that consumers can have with music, and, how this might subsequently influence any engagement with a brand at the time of a promotional advertisement.

3. *Application of music in advertisements is more art than science:* The final element to illustrate the need for this project is a possible lack of understanding within an industrial setting. The idea that the application of music in advertising might lack a more qualified grounding is perhaps a surprising point when the overall importance of music within that setting is examined. Music is currently in a position where it is used as a communicative tool in over 90% of advertisements and has been suggested to be the most stimulating element of the commercial (Morris and Boone, 1998; Abolhasani et al, 2017). When deployed effectively, the World Advertising and Research Centre (WARC, 2017), suggest music can be seen to increase advertising effectiveness by 16% and have an added effect of creating desirable brand preferences within the target audience. The above figures really illustrate a key opportunity for brands to engage their consumers on a meaningful and potentially profitable level. Despite this level of usage and potential benefit companies are not necessarily using creative staff to look for what is in vogue (Erkhardt and Bradshaw, 2014) and not taking a more consumer orientated approach. This research will seek to address this by not only looking at how consumers view music from a personal perspective but also how music can link to brand values and

attributes to explore how companies can potentially convey meaning in a more effective and potentially synergised way.

To precis these points there can be seen to be both a gap in knowledge for a consumer predicated research project due to both a need for a more socially accepting methodological perspective and lack of real in-depth understanding of the implications for musical congruency in advertising. When these issues are combined with a high level of industrial relevance, which is potentially being ignored at least to some extent, then an outline for the importance of this research can be recognised.

1.3 - Aims and Objectives

The subsequent aims of research will look to help resolve the above issues by applying Bourdieu's (1984; 1992) Theory of Practice as a framework to provide a fundamental grounding of consumer centricity. Holt (1998) validates this approach by stating that Bourdieu provides one of the most comprehensive models of behaviour that can offer explanations for the complex social patterns. The elements of this framework will be defined, discussed and validated in Section 2.2 but for the sake of clarity, the key elements of the theory (Habitus, Cultural Capital and Field) will form areas of focus for the research to be structured on, in order to create a comprehensive study.

Table 1 - Aims and Objectives

Main Research Aim
<i>To investigate the impact of culturally relevant music on contemporary consumers within the context of advertising.</i>
Objectives
<i>Classify the concept of a Musical Habitus and look for themes of initial relationships with music. Look for key differences between high and low levels of engagement.</i>
<i>Define the subject's levels of Cultural Capital and themes between high and low interest groups.</i>
<i>Assess how culturally relevant music can impact attitude formation and consumer brand evaluations in advertising - (The Consumer Field)</i>

1.4 - How Music is Viewed for this Study

Many of the studies that directly examine music in advertising referenced within this thesis contain no absolute definition of music or how it is being viewed in their particular study (see Morris and Boone 1998; Lavack et al, 2008; Lantos and Cranton, 2012; Guido et al, 2015). This lack of definition may possibly have led to more confusion and contradiction in the subject matter, for example, it is not clear if music from legitimate popular artists may have a different impact when compared to music specially written for the advert. Saren (2015) outlines it is important to question what is being consumed when we consume music and points out that the actual music is not the full embodiment of what is being offered when we engage with it. This clearly denotes music has a number of associative and inseparable elements that need to be taken into account when it is discussed for the purpose of this research.

Initial definitions of music vary in context and content quite drastically so it would seem a synthesised version is needed to really validate what will be examined in this project. A culturally centred interpretation is offered from Kossanova et al (2016:5171) where music is defined as:

...a dynamic phenomenon that is in constant evolution, the creative process, the product of activity, woven from spiritual identity of the nation; the product of national creative intellectual power; the method of expressing the world of sounds; a way of understanding culture; a potential model of cultural action. The

complexity of the ethnic and historical processes on the way of formation and development of the nation generated the originality of its culture.

The benefit of the definition above is the key acknowledgement that music is much greater than the sum of its parts and focuses on cultural relevance which is a central theme of this study. Although this is positive in a lot respects, it does not provide any real focal points in relation to advertising to deploy in the research. For a more business orientated (and specifically advertising) interpretations WARC (2017) state that music can be seen as;

...instrumental scores, popular songs, sung jingles or sonic brand signatures. They can be new compositions or licensed existing music – the original or a new arrangement. Music can be a one off for an ad or used consistently over time by a brand.

This definition is functionally more useful as it does give the research a set of possibilities to work with but in complete opposition to the former definition it really offers no acknowledgement of music as a cultural entity. It could also be noted that there are a lot of options to choose from as jingles and popular songs and sonic brand signatures could be said to have different desired effects on consumers (Bronner and Hirt, 2009). In order to give a level of focus to the research, only songs from popular artists will be examined within this research project. As stated earlier, the consumer and their subsequent needs are a central focus to this study and their taste in music is therefore of central relevance which does not realistically extend to taste in jingles or specially written instrumental scores. This, however, does not

address the issue suggested earlier of music being inseparable from other cultural elements such as the link between music and in particular the artist of the music. This would seem an especially relevant point of focus to acknowledge as part of the study as marketing has historically embraced artist endorsement to support their brands (Klien, 2008; Bronner and Hirt, 2009; O'Reilly et al, 2013; Erkhardt and Bradshaw, 2014). To ensure that this element of music is included, artists of music will be viewed synonymously with music as they have the potential to transcend onto both brand identity and brand personality (O'Reilly et al, 2013). This, in turn, validates artists as an important strategic commodity for companies to utilise as well as an inseparable cultural entity for consumers to contextualise within their own Cultural Capital (Bennet, 2017).

1.5 - Road Map of Research

This section of the introduction will seek to précis the research project and outline the function of each of the remaining chapters of the thesis. This will then provide a demonstration of how each section will effectively play a part in founding a part in the academic argument that will be presented over the course of this thesis.

Chapter 2 - Literature Review Part 1: The Relevance and Impact of Music in Advertising

The first element of the literature review has been split from the second section due to the nature of the topic at hand. In essence this chapter will continue to justify the foundation of the research by examining how music has been applied within marketing so far and examining the consumer need for it to be taken into a higher level of consideration. Modern consumption patterns will be illustrated to be an intricate and complicated process that marketing needs to adapt with in order to be effective which provides a demand for a different perspective of consumers to be proposed and applied.

In order to address this, the chapter will propose, justify and adapt Bourdieu's (1984; 1992) Theory of Practice in order to accommodate the modern consumer and highlight possibilities of how and why people behave in the way they do in relation to music in advertising. This model will also be adapted slightly by looking at the concept of Habitus from a musical perspective as put forward by Rimmer (2010; 2012). This adaptation of Habitus will effectively provide a platform

for consumer choice and taste when examining how consumers experience and interact with music, which is one of the founding pillars of this thesis.

Chapter 3 – Literature Review Part 2: Review of the Subject Matter

For the second section of the literature review, the thesis will address the subject matter directly by examining the possible applications of music from both a social psychological perspective and branding viewpoint with a final chapter that will amalgamate the literature to propose a model.

The social psychological element will address areas that play an imperative role in how people interact with music and how it forms a basis for behaviour. To achieve this, the social psychological element will be split into three sections that examine music as a social entity, music and attitude formation in advertising and music as a conditioning stimulus. These three elements will help to provide reasoning that will essentially position music as a source of power, and demonstrate the possible impact that it has on people to provide an understanding of the potential that it contains if it were to be taken into consideration from a consumer orientated perspective.

An industrial element is addressed by providing an insight into how music can interplay and compliment the brands of companies. Although branding has received a lot of academic attention over the years, the concept of using music to augment and compliment brands is a relatively new idea and in some cases has more industrial literature than academic. This section of the literature review will seek to split down brands from an academic viewpoint and examine the possibilities of how music could potentially play a part in augmenting brands and as Lusensky (2010)

suggests, create 'fans' and not simply loyal customers. This section essentially allows the researcher to break down the possible elements to explore the possibilities of music if it were to be a central concept of the brand and not simply an afterthought added to adverts by creative staff (Erkhardt and Bradshaw, 2014).

The final section of the literature review will seek to both summarise and amalgamate the theory in both chapters of the literature review, and provide a basis for an academic model which seeks to explain experience and subsequent behaviour of consumers in how they effectively relate to music in advertising. This model will then form the foundation for the explanation of the primary research in the Findings and Discussion chapter of the thesis

Chapter 4 – Methodology

The methodology chapter will seek to provide clarity about the process that the research will undertake to validate that it is robust and capable of providing a proficient insight into consumer experience. The methodology will follow Azzopardi and Nash's (2014) methodological structure to provide an effective framework that encompasses and delivers the key elements of a reliable methodology as well as offering initial insight into the ontological and epistemological approach that will be adopted by this research project. This is an essential element to the research as it provides both a platform for claiming acceptable levels of knowledge and a lens to engage with social insight which is of fundamental importance to the nature of the project as outlined in the introduction.

Following the justification of the philosophical stance the methodology will seek to justify the essential tactics deployed in the research from an academic and

operational viewpoint to deliver not just why they are suitable but essentially how they will be undertaken to ensure rigour and that quality data is delivered.

Chapter 5 – Findings and Discussion

This chapter will see a slight break in tradition where the findings and discussion are based in separate chapters and will seek to amalgamate the two elements to provide a concise understanding of Bourdieu's (1984; 1992) theory. It was felt that the model provided at the end of Chapter 3 was a fairly elaborate undertaking and to leave raw data without discussion would be too detached and potentially confusing for the reader. To avoid this, the chapter was split into the initial objectives and then themes are discussed in isolation with a final section at the end providing snapshots of experience that demonstrate how the model can be seen to function in practice. This, in essence, demonstrates the claims to knowledge by representing the model of the Musical Habitus in operation, thus, providing insight to consumer musical experience as required by the initial aims and objectives.

Chapter 6 – Conclusions

The final chapter will seek to re-affirm and summarise the knowledge claims as well as provide reflective elements to what was uncovered during the research project. The methodology will be evaluated in terms of how effective it was and any underlying weaknesses will be discussed to be transparent in terms of the validity of knowledge being put forward by the research. Finally, conclusions and implications for practitioners will also be highlighted to effectively ground this research to attempt to make it useful and applicable in the industrial world as well as the academic.

To begin this research journey, it would then be prudent to understand in more detail the relevance and impact of music in advertising. Why is it so important to consumers and how can be understood from both a practical and theoretical point of view. To understand these elements will allow the scope of the research to be positioned with more clarity and depth and elaborate on the modern day relevance of the subject under examination.

Chapter 2 - Literature Review Part I: The Relevance and
Impact of Music in Advertising

2.1 - Introduction to Music in Advertising and Scope

As outlined in the previous section, the overarching aim of this project is to explore a consumers overall experience with music in advertising and how it impacts their product and brand evaluations once they have engaged with an advertisement. The objectives state that the study will use Bourdieu's Theory of Practice (1984; 1992) and this will be elaborated on and justified later in this chapter of the literature review as to why it has been chosen to represent a model of human behaviour.

This study will focus its attention on the possible influence of emotions which stem from personal and cultural connections to music based on a the taste of consumers and asks the question if music was more culturally relevant to them, would it have a greater impact on elements such as advert engagement, potential brand advocacy or aid the decision making process to encourage an overall purchase? In order to achieve this, the scope of the project will examine adverts that use music from legitimate artists that may or may not be relevant to the consumer to discuss how they engage (or disengage) with a commercial and the impact it has on their assessment of a product or brand.

For this first section, the review will being effectively at the starting line by examining the holistic theoretical responsibilities of advertising in order to assess where music can provide support from the outset. This will then develop to provide insight into how music is actually applied from a practical branding perspective examine the potential restrictions and limitations that real life can place on the

process of applying music to commercials. The discussion will then extend to observe the intrinsic needs of consumers to demonstrate why music is an essential ingredient that deserves appropriate consideration as it has been suggested that the consumer is not at the heart of the current process. Erhardt and Bradshaw (2014) outline the current application is not a consumer centred approach but more of a decision made by a feeling for fashion trends more than any scientific reasoning. Beckerman and Grey (2014) support this and suggest that musical placement is not consumer centric and propose that advertisers should be looking to create an emotional impact to increase the effectiveness of their promotion which goes beyond fashion and gut feeling.

To start with however, it would be pertinent to examine the initial aim of the advertisement by looking at what it should do and how it should perform. From this point the research can start to cultivate the possibilities of where music can facilitate these functions and potentially add value to the process.

2.1.1 - The Theoretical Role of Advertising

Advertising is perhaps one of marketing's most ubiquitous and historical tools that marketers have thier disposal. It has found to have been evident in society up to 300 years ago (Yeshin, 2011) and has been said to be the main form of marketing communications for a mass market (Ogilvy, 2008) to the point where it is generally seen as embedded in everyday life and culture (Yeshin, 2011; Hackley and Hackley, 2018). Its role from a narrow perspective has said to simply be so engaging that it makes consumers want to buy a product (Ogilvy, 2008), but, it is evident that there are many more objectives that an advert needs to fulfil to be considered successful which form the basis of this section.

Before going into the key functions of advertising, it is important to define exactly how advertising is being viewed in this research project to ensure clarity and transparency. When looking at advertising in relation to marketing holistically, it could be said to simply be one subsection of the seminal 4P's model of Price, Product, Place and Promotion advocated by McCarthy (1954). Academics then suggest that the promotional element can be split into the Promotional Mix to include PR, direct marketing, personal selling, sales promotions and of course advertising (Fill,2012; Belch and Belch; 2012;2014). The key definition for advertising is taken from the American Marketing Association (2019) as:

The placement of announcements and persuasive messages in time or space purchased in any of the mass media by business firms, non-profit organizations, government agencies, and

individuals who seek to inform and or persuade members of a particular target market or audience about their products, services, organizations, or ideas.

The AMA definition is specifically useful as it allows acknowledges that one of advertising's key roles is to inform and persuade targeted consumers which is missing in other academic definitions (see Yeshin, 2011; Belch and Belch, 2012; 2014). This in turn, provides a rudimentary starting point as to what advertising should provide for its consumers in terms of its fundamental role which is to effectively to be a medium for information and persuasion for specified consumer groups. Historically, a number of academics have produced models of what advertising should do which can be seen to compliment but also expand on the definition above by providing specific factors as seen in *Table 2* below.

Table 2 - Examples of Models of Advertising

Model/Author	Key Outtakes of Model Linking the Role of Advertising
AIDA (cited in Yeshin, 2011)	Outlines that advertising should create attention, interest, desire and action.
Advertising Planning Grid - Rossiter et al (1991)	Promotions should address consumers sensory perceptions provide intellectual stimulation and social validation in advertisement planning.

<p>The Model of Advertising Response - Belch and Belch (2012)</p>	<p>Consumer's attitudes to products/brands are influenced by a series of interlinking factors.</p> <p>Advertisers need to consider facets of brand attributes that will enhance the overall message of the promotion and provide an effective brand attitude.</p>
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From the 3 models outline in *Table 2*, it is clear that advertising needs to engage, persuade and enhance communications from companies in order to be successful. From an initial standpoint, it could then be asked how could music help achieve these goals from the outset?

- AIDA (cited in Yeshin, 2011) is a good initial example of key factors that advertisements should in principle adhere to in order to both engage with a consumer to create overall demand. It could be suggested that music can facilitate advertising by creating attention and generating subsequent emotions that help alter behaviour to open the possibility of purchase intent if it is chosen with due diligence (Morris and Boone, 1998; Zander, 2006; Lantos and Cranton 2012). This will be expanded on in *Section 3.1.3*, but, a basic analysis would indicate that music can help deliver on some of the most straight forward aims of advertising to grab attention through potential clutter of up to 2500 exposures to advertising per day (Roman and Maas, 2009) and create a message that commands more attention by making it more relevant to the viewer.

- When looking at planning advertising, Rossiter et al (1991) outline that promotions need to be a stimulating event for consumers as well as provide a level of validation for consumers on a social level so they understand what products are for them and which ones are not. Again, a more comprehensive examination of this notion will be discussed in *Section 3.1.2* and *3.1.3* as the sensory perceptions and social validation are both expansive topics. Music has again been able to help advertising with both the function of developing consumer perceptions of products and helping companies make their products socially relevant. Previous studies postulate that music can provide imagery that then communicates to the relevant culture/sub-culture which then fit with their needs and drives their hedonic choices (McCracken, 2001; Holbeck et al, 2016). This then demonstrates advertising's role in providing targeted stimulation for set groups of consumers by showing that music can provide a cultural context within the advert that provides key information that consumers look for when choosing products.
- Thirdly, it has been recognised by Belch and Belch (2012) that promotions need to influence brand attitudes keeping in mind that there are factors that a consumer will refer to within an advert that will impact how successfully the attitude is formed. Effectively this is where the advert is seen (the source), how well the advert is executed and the overall message itself which is subjectively interpreted. The promotion should seek to highlight the desired message by accentuating brand performance or attributes to create a more positive brand attitude. Music cannot impact where the advert is seen

or how the promotion is constructed, but it can play a part in impacting the brand assessment. Further discussion on this will be in *Section 3.2.4* but as Erhardt and Bradshaw (2014) suggests, music can help stylize a product by providing a brand essence with to create a desirable level of authenticity. Lusensky (2010) supports and expands with this by adding that music chosen well can add distinctiveness and exclusivity to a brand if it aligns with consumer needs.

It is clear then that advertising has a role to play in creating consumer engagement and creating attitudes that fall into favour with the company and from the brief explanations above, music can play a role which facilitates these aims. Given this outline from outset which provides rudimentary evidence to the importance of music, it could be asked how is music currently applied in an industrial and functional perspective and what is taken into consideration? It would seem at least that music deserves a degree of importance in the decision making process but however this may not be the case as the next section will now discuss.

2.1.2 - The Current Practical Application of Music in Advertising

According to Belch and Belch (2004; 2012), producers currently have four options when seeking to apply pre-existing music in their adverts. Firstly, it is possible to use 'Needledrop', an occupational term that advertisers use which is essentially selecting from a bank of pre-recorded music that can be purchased for use with a one off payment. It could be likened to the auditory version of Clip Art

where music is selected and applied from a limited stock of available tracks or auditory clips which would be deemed suitable by the appropriate producer. Secondly, musical compositions and lyrics can be purchased and used under licence. These tracks would then need to be played and recorded again separately, thus incurring more cost and lead time. Finally, the producer can opt to licence the original master recordings that include the voice and instruments of the original artists which is by far the most expensive option for an advertiser, but, is however a very mainstream approach adopted by big brands (Hackley and Hackley, 2018).

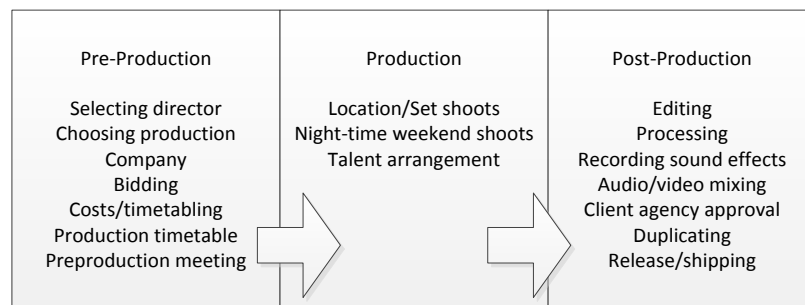
The extremity of this potential cost can result in large sums of money being charged, for example, the Rolling Stones managed to negotiate \$12 Million from Microsoft for the use of their hit 'Start Me Up' whilst Led Zeppelin made a multi-million dollar deal with Sony to allow them to overlay their song 'Rock and Roll' in their promotions (Belch and Belch, 2004; 2012). The consequent impact of the investment of appropriate music has been cited to create more profit for companies where due diligence is paid to the process. For example, Levi's credit a 12% increase in sales directly to the use of Shaggy's song Mr Boombastic in one of their 501 Jean commercials in 1995 (Yeshin, 2011). The reasoning behind the selection of songs (and/or artists) however is not so clear at this stage. It could therefore be stated that with such large sums of money being used to gain competitive edge, that a better understanding of what makes music effective is required which is where this study seeks to make an impact. If more about what makes music an effective entity that it can increase sales is known then it could be deployed more effectively to help

Microsoft and Sony could well have been using a celebrity association to help effectively target their audience and help them to create an advert that their market segment are more likely to notice (Hackley and Hackley, 2018). This point however really credits the artists rather than the music itself which is perhaps missing the point of the research to some degree. Belch and Belch (2004, 2012) postulate that lyrics can play an important role in the decision making process if they can be seen to highlight themes of the advert or brand in a positive way. Yeshin (2011) supports this by citing that Mercedes' use of 'O Lord Wont You Buy me a Mercedes Benz' by Janis Joplin to help overcome difficulties in non-verbal communication. This in turn shows a level of awareness that some elements of music are important to managers but in turn also could suggest that more understanding is needed. A more intricate reasoning for understanding the selection process is however largely understated or ignored all together by strategic advertising texts. Little is written that discusses the decision making process for how music is actually applied in an industrial and creative setting with more practical books such as Belch and Belch's (2004; 2012) Advertising and Promotion only containing between 2-3 pages out of a 779 page text book dedicated to the 'audio' element. Other texts either neglect music altogether in the strategic planning process (see Jones, 1998; Jefkins and Yadin, 2000; O'Shaugnessy and O'Shaugnessy, 2003; Mackay; 2005; Mandra, 2016; Percy 2016) or, in the same vain, have only a very small segment dedicated to discussing exactly how music is considered and practically applied (as seen in Ogilvy, 2007; Percy and Elliott, 2009; Roman et al, 2009; Yeshin, 2011; Hackley and Hackley, 2018). This lack of availability for information does inhibit the overall understanding of where music is considered in the process of advertisement creation, but, there is some level of

evidence when looking at the holistic process of advert production that implicates that it is not at the forefront of consideration.

The planning process of advertising does provide some insight into where music becomes a consideration into the progression of creating a promotion as illustrated in *Figure 1* below adapted from, Belch and Belch (2012).

Figure 1 - The Three Phases of Production for Commercials



From *Figure 1*, it is illustrated that the consideration for music is only made relevant in the post-production stage which indicates it is perhaps more of an afterthought of the process rather than any real strategic consideration. This is supported by Erhardt and Bradshaw (2014) and Lavack et al (2008) who outline that the only real consideration for producers is that music should be a brand fit and en-vogue. This approach could be said to leaving out a lot of potentially influencing factors such as the impacts of elements of the music (i.e. pitch, timbre, key, lyrics and tempo) which could be said to be missed opportunities to create a more meaningful and emotional impact (Kellaris and Kent, 1991; North and , 2008; Knoeferle et al, 2011). It would seem that a better understanding of how music can work to release its potential for creating effective adverts needs a paradigm shift in its positioning within the process of the advert creation. Lusensky (2011:67)

postulates that music should be considered at the heart of the advertising process and companies should in essence have a 'musical strategy' at the heart of their brand. This research will seek to explore what elements of music can start to formulate the basis of a strategy to attempt to ensure that advertising is a more secure investment and not simply portrait to be seen as a cost to be reduced.

2.1.3 - Contemporary Challenges of the Advertising Process

From a practical and functional perspective, advertisers have a difficult challenge on their hands in order to create a viable advertisement. Advertising on television is still said to be the most effective medium (Scarpaci et al, 2016) but it is also an exceptionally expensive affair with figures that vary from industry sectors spending \$6 billion to promote themselves (Kim et al, 2012), to 30 seconds of air time costing up to \$500,000 (Roman et al, 2009). This is before any costs for the use of music have been added which were illustrated in *Section 2.1.2* outlining a huge potential risk of investment if it were to be ineffective in some measure. In the real world of advertising, producers must be creative and practical with their budget to create successful adverts that can entice consumers on often much smaller budgets (Roman et al, 2009) providing a challenge for producers to create a strong impact with the resources they have. On the positive side, it is suggested that the most effective music may not come from multi-platinum selling artists and is more likely to be songs that are lesser known (Roman et al, 2009) and thus, more likely to be cheaper to licence. This illustrates that impact can be achieved if consideration is

taken not only from main stream artists but by focusing on the actual music as a means within itself.

Advertisement breaks have also been cited to struggle to become an engaging element of television entertainment as ratings can plummet by 5% as consumers avert their attention to other channels to avoid having to watch them (Wilbur 2016). Advertisers must deal with potential consumer related issues which include combating advertising boredom and the selective attention (Fransen et al, 2015), potential disengagement via 'zipping' (fast-forwarding) and 'zapping' (changing channel) during advert breaks (Wilbur, 2016; Rojaz-Mendez and Davies, 2017), whilst, all the time being careful to avoid being seen to be trying to manipulate their potential consumer base (Fransen et al, 2015). Consumers clearly seem to need more from advertisers to hold their attention and not assume that people will engage simply because it is broadcast next to a relevant TV programme.

These elements depict a problematic uncontrolled setting for advertisers to communicate within where they should be seeking to entertain and engage consumers in a manner that is perhaps even collaborative to avoid being seen in suspicions light.

In a difficult and challenging setting as discussed, the question could be asked why should consumers give their time to companies most of which do not understand their needs on any meaningful level (Scarpaci et al, 2016) in the first place? If companies are not making meaningful pieces of promotion that are worthy of attention then can promoters blame their customer base for looking away? Music could however has been evidenced to be an intrinsic element in the process for

creating a more effective and relevant experience for consumers which could be arguably what they both want and need which will now be discussed.

2.1.4 - The Importance of Music in Commercials from a Consumers Perspective

From the previous discussion, it could be suggested that consumers view advertising as a negative entity they see the companies wasting their time. Academics have suggested that reasons for this negativity can consist of boredom and that commercials detract from reason they are watching TV in the first place (Fransen et al, 2015; Rojas-Mendez & Davies, 2017). From the outset, this outlines that advertisements should aim to become a form of entertainment to alleviate boredom and become an element that draws attention and engagement rather than a time for consumers to look subsequent distractions. For example, Cartwright et al (2015) outline that the John Lewis Christmas advert is effectively an event where consumers are taken through a story that resulted in overwhelmingly positive responses from all the participants. Music was said to be a key feature of the advert and respondents were reported to feel emotional, happy, intrigued and overwhelmed. This outlines that the implications for music could be said to go further than just creating entertainment as it also has strong emotional and cultural consciences that could be leveraged if given due diligence.

Firstly, music in advertising has been cited to create to provide a dramatic flair to the visual element (Hackley and Hackley, 2018) which is a positive note, but, perhaps on a deeper level, it also provides high levels of consumer engagement by inducing positive moods (Ziv, 2016), and is seen by some as an emotional shorthand

in communication (Kelleris and Kent, 1994; Ogilvy 2008). If the music is then deemed relevant to the viewer it can be seen as a positive emotional cue to create an engaging experience which is exciting rather than boring (Kelleris and Kent, 1994; Park et al, 2014). This level of engagement can then be seen to lead on to other advantages for a consumer as it can also be said to provide a better level of clarity for consumers by making it a more effective form of communication.

Music can help provide clarity as it helps music assign meaning to adverts to the extent where meaning is 'music based' and interpreted holistically with the whole message which in turn is said to make it more effective (Hung 2000; Lavack et al, 2008). In a sense, the music allows consumers to impose their own meaning to the advert by using it to make sense of their experience by adding in a symbolic layer of communication that evokes feelings such as nostalgia and belonging (Shankar, 2000) to help us make sense of what is being shown. Music is said to be a cultural experience that is said to literally resonate within us (Martin, 2006) and this cultural element could also be said to be an important part of what makes music such an effective form of communication.

Our cultural background as well as being a part of who we are, strongly influences our behaviour (Cronin and McCarthy, 2011) as we seek to become a part of our social environment by making sense of the symbolism that surrounds it (Shankar, 2000). Music can act as a cue for cultural context which in turn frames the communications to make them more relevant (or not) for consumers. As much as it has been noted that today's customers are suspicious of advertisements (Fransen et al, 2015) people still need products and services that fit their personal and cultural

needs (Kaufmann et al, 2012) and music is a way to help effectively communicate this. For example, brands such as Apple, Samsung and BMW have previously had success by applying dubstep music (a genre of electronic dance music) to create a sub-cultural authenticity to their brand to help '*accrue cool status*' (Abolhasani et al, 2017:478). It has been suggested that we as consumers seek this authentic narrative to make sense of our lives and essentially give it meaning (Richardson-Bareham, 2004; Burns and Warren, 2008). If music was given more consideration in the advertisement design process, it may well be possible to turn customers into fans as companies would be much more in touch with consumers on a cultural and emotional level, thus, creating a platform for extreme brand advocacy (Lusensky, 2010).

This level of extreme customer loyalty however is not without its complications. As much as literature endorses the use of music, there is still a great deal of contradiction into how to make music a more effective tool within a promotional domain (Gorn, 1982; Tom, 1995; Vermulen and Beukeboom, 2015). This level of complexity may be due to the conditions of being a modern consumer as our demands as a consumer are not necessarily singular and centred, but multiple and interchangeable which can make us in-turn, difficult to predict (Firat et al, 1995; Richardson-Bareham, 2004; Vrontis and Thrassou, 2007; Zook and Salman, 2017). The question can then be asked of how consumers will be viewed in relation to their behaviour when engaging with commercials? To answer this, the literature review will undertake a brief review of the complexity of human consumption patterns within a contemporary environment to help justify the overall research focus.

2.1.5 - *The Ideology of the Contemporary Consumer*

The complexity of modern day consumers is a topic that has been well documented and developed in current marketing literature. Before the concept of music is applied in depth to examine how it can possibly help to define and identify consumption patterns, the research will briefly examine how consumers have developed to a stage where a fresh approach is needed and where the need for music can be seen as a viable option for marketers to utilise and increase effectiveness.

Modern consumers have been paired with the ideas of being both happy and free, whilst paradoxically being under a great deal of pressure to consume products to conform to social demands which suggests that consumers are not as free as perhaps they think they are (Davies and Elliot, 2006). Consumers have been empowered by modern aspects of life such as technological development, economic integration and social evolution (Firat et al, 1995; Richardson-Bareham, 2004; Vrontis and Thrassou, 2007; Zook and Salman, 2017) which has provided consumers with overwhelming choice and effectively facilitating us to become a society of consumption. Burns and Warren (2008:44) point out that that culture is now characterised by materialism where *“materialism is no longer just part of people's lives, materialism is their lives”*. From the outset this looks like an obvious opportunity for marketers to invest and become involved in this change of materialistic appreciation but so far many academics suggest that marketing theory has simply not kept track of these developments to exploit it effectively (Goulding,

2003; Christensen, 2005; Simmons, 2008). These empowered and materialistic consumers have been labelled as problematic and even anarchists as a means to highlight their level of unpredictability and refusal to conform to the modernist status quo (Shankar et al, 2006; Portwood-Stacer, 2012). Over the past 20 years this has led various academics to reposition their understanding of who a consumer is at any particular point. The concept of the 'new consumer' (Jones and Radford, 2015) is not particularly new but does need to be addressed in a way that can be made sense of by modern marketers in order to adapt to their practices. The majority of literature that examines new styles of consumption can mainly be found in the early to late 1990's postmodern literature (Brown, 1993; Firat et al, 1994; Firat and Shultz, 1997; Patterson, 1998) and represents what consumers have become over the past two decades. There is however a need to be absolutely clear that this project does not support a postmodern viewpoint where consumers are completely unpredictable and as suggested earlier, potentially anarchistic. Postmodernism famously (or perhaps infamously) offers no solutions to the problems that it proposes (Brown, 2003), but, at this point it is important to be clear about where the concept of postmodernism plays a part in this research as this research does not take a postmodern viewpoint.

Academic thinking in some cases has moved on from the initial concept of postmodernism, some even going so far as to say it is '*dead, finished, history*' (Cova et al, 2013:213). This research does not support that view in its entirety, but, does reject the notion that there is no point in trying to predict and target consumers as they are too unpredictable as outlined by founding papers in postmodern marketing

(Brown, 1993; Firat and Shultz, 1994; Patterson, 1998; Firat, 2014). This research does however accept the legacy that postmodernism has created and the impact it has had on consumers, as even today *'it is considered to shape today's world society in preferences, choices and behaviour'* (D'Urso et al, 2016:298).

Martin (2006:65) suggests that some of the key properties of postmodern consumers are simply properties that can simply be seen as late-modernity as *'fragmentation and the constructed nature of the self is neither new nor distinctively post-modern'*. Cova et al (2013) support this by suggesting various names for the aftermath of the founding concept and even suggest that postmodern thought has become 'post-postmodern'. The key point for this research however is not arguing about the position of postmodern ideology and its place in philosophy, but, to recognise consumption has developed to a position where it is harder to predict. This has essentially become what Bauman (2005 in Vogel and Oshmann 2013:62; Best, 2013) terms as a more *'liquid modernity'*;

Living in liquid modernity means the conditions of life change faster than it takes to establish routines and traditions. Instability, uncertainty, lack of orientation and up rootedness are just some of the characteristics of liquid life.

Bauman (2005 in Vogel and Oshmann 2013:62)

The citation from Bauman illustrates that consumers are fragmented and difficult to keep track of, but, not to the extent where they cannot be predicted and not to level where they are seen to be more subversive to modern marketing as outlined by Firat and Shultz (1997) or Brown (2003). If anything, it could be

suggested that marketing needs to identify a way of keeping up with consumers or to create an essence of stability for consumers can relate to. The development of this concept mirrors the key characteristics that were developed by postmodern thought but does not suggest the turmoil that it ensues thus allowing the research room to build on the complexity of consumerism by exploring how music may play a part in adapting to both modern ways of living and a consumer's experience of marketing. For example, can music in advertising help create a level of stability for consumers in liquid modernity? Can it link with a base level of culture that goes beyond just a need for tradition? It could be outlined that consumers still live within social structures and need to conform to some social regulations where music can potentially play an important role which will now be discussed.

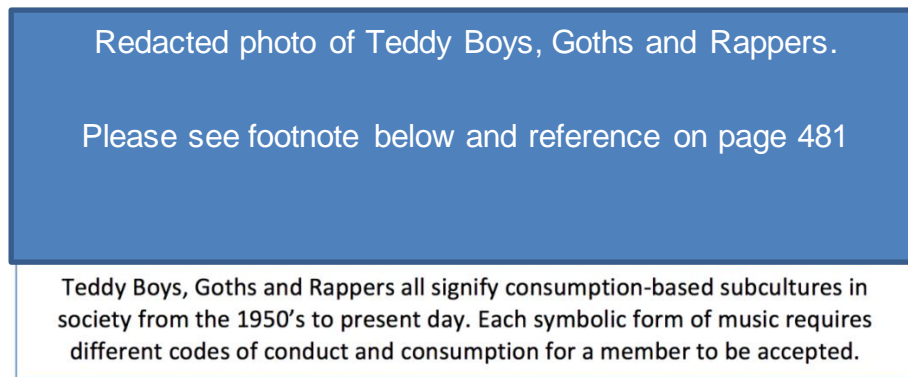
2.1.6 - The Paradox of Individuality and the Need for Community

Although the points made in *Section 2.1.5* illustrate a need for consumers to be individual, this is not at all that is the case. As fragmented as consumers are, no matter how many self-concepts they have or what aesthetic forms people are drawn to, none of it is meaningful or relevant without social validation (Shankar, 2006; Shankar et al, 2006; Martin, 2006). A person's self-concept is meaningless without a group giving it sanction within a social construct to authenticate the concept in question. The concepts put forward in the previous section can be seen to constitute extreme individuality, however, an individual consumer cannot make sense of their consumption without a relevant reference group to validate it as we simply do not live in social isolation (Cova and Cova, 2002). This point is particularly important as it

highlights that the potential to segment consumers in a more meaningful way and highlight as well as a need to move from viewing market segments as an arbitrary grouping of people (Mitchell and Imrie, 2011), to something that is meaningful and relevant in today's culture.

To investigate this idea further the literature seems to put forward the importance of symbology in the groups consumers chose to form. In some cases the symbology within a product has become so important that it has become more important than the actual tangible product itself (Richardson-Bareham, 2004). Literature seems to home in on what traditionally is the most symbolic part of a product and emphasises the importance of brands to bring people together (Vrontis and Thrassou, 2007; Kaufmann et al, 2012). Whilst this research does not dismiss the concept of the importance of brands as symbolic communication it should be recognised that music is also exceptionally symbolic and has the power to group people together in its own right. Lantos and Cranton, (2012) point out that many sub-cultures have already been formed under the guise of music as their main symbolic touchstone in which to rally around and even use as a '*rallying cry*' for like-minded individuals to flock towards (Shankar, 2006:29).

Figure 2 - Musical Genre's and Consumption Patterns¹



Both cultural and sub-cultural marketing has had limited consideration in literature, but it may well hold a key to unlocking some of the consumer issues mentioned in the previous section. As demonstrated by the pictures above, all the consumers are part of a culture that is represented by music and all members have to conform to a code of conduct both in behaviour and consumption to be a part of the group (Longhurst, 1995; Lantos and Cranton, 2012). Musical sub-cultures are said to strive for a symbolic fit between the music they listen to and their values and lifestyles they lead which are *“tied together in relatively coherent wholes...”* (Longhurst, 1995:213). This point would seem to suggest that musical sub-cultures can be seen as relevant marketable groups in their own right, as well as supporting some of the contemporary issues, such as, the need for symbolism which has been noted to be of particular importance to a contemporary consumer. On a critical note however, it could be suggested that although there is some fit here, musical sub-cultures do not necessarily meet the demands of the modern consumer. Modernist musical sub-cultures have been cited to be a fairly stable and centred entity (Cova, 1997) as opposed to the chaos, confusion and profound doubt that modern

¹ Pictures taken from Vice (2015)

consumers are said to live in (Cova, 1997; Brown, 1998; Firat and Shultz, 1997; Christensen, 2005; Firat, 2014; D'Urso et al, 2016). Cova and Cova (2002) also highlight the point that individuals can only belong to one sub-culture at a time, which directly conflicts with the previous ideas of decentralisation of the self-concept which is said to be multiple and layered. This then may be seen to be a good start but a slightly better fit could be found and developed to be more encompassing to illustrate the contemporary consumer.

Literature in the area of marketing to specific cultures and sub cultures has been limited in number, but, has made some distinct progress in examining culture and putting forward ideas that may be of strong relevance here. Culture can be seen as a vital part of the research here, as it is both a key fabric of existence, as well as being an *'invisible hand'* that influences our behaviour (Cronin and McCarthy 2011:720). It has also been noted that cultures can be fragmented and transient, where micro-groups of consumers meet to pursue their common consumption interests over anything else (Cova, 1997; Patterson, 1998; Cova and Cova, 2002; Cronin and McCarthy, 2011). This demonstrates that people can still be represented as a group, but the group is fluid in nature and therefore potentially more difficult to target effectively. These points bring forward the concept of what has been identified as 'Neo-tribes' (Cova, 1997; Cova and Cova, 2002; Patterson, 1998; Bennett, 1999; Best, 2013; Taylor, 2014).

'we witness the emergence of neo-tribes fluid, ever changing social collectives [...] In particular it is the system of consumption and the

*power of brands as "Mosaics of Meaning" which neo-tribes utilise
to generate a sense of community in an individuated world'*

(Patterson 1998:71)

The concept of neo-tribalism seems to lack a specific definition (Mitchell and Imrie, 2011), but, Patterson (1998:71) describes the concept as being groups of *"fluid ever changing social collectives"* that are linked by shared emotions, styles of life, new moral beliefs, senses of injustice and consumption Practice. Goulding and Saren (2016; Goulding et al, 2013) do not specifically mention 'neo' tribes but do support the notion of consumer tribes which would seem to be a similar (if not identical) concept. Again, these fluid tribes exist where members identify with each other by having shared emotional outlooks and experiences. These tribes then engage in group activities that are facilitated through consumption of brands, activities and services.

This concept would seem to be a move forward from looking at a modernist sub-cultural perspective due to the recognition of contemporary conditions that consumers can potentially suffer from. The fluidity aspects would link to the decentred self and suggests that for different self-concepts, consumers can belong to different groups, thus, gaining the much-needed social validation. The notion of shared emotions could be linked to the need for experience that is highlighted within the concept of fragmentation. Again, within different groups, different emotions can be shared providing the experiential grounds that the theory suggests are required to satisfy demands of consumption.

Neo-tribalism can also be linked to music in a direct way for a number of key reasons. First of all music is said to be both a key emotional language (Inskip et al, 2007) and a tool to evoke emotional response from consumers (Alpert and Alpert, 1990; Ziv, 2016). It should therefore be possible to use music as a shared medium to potentially link people's emotional response to a product to connect people into the tribe itself. Cronin and McCarthy (2011) suggest that in order to effectively communicate to micro-social collectives, marketing communications should be loaded with relevant values that will reflect that of the culture they are trying to target in order to be successful. Earlier points made by Longhurst (1995) also highlight that musical cultures share values, attitudes and potential political beliefs, all of which seem to be present in Patterson's (1998) description of what neo-tribes consist of. These concepts would seem to place music as having a potential key value at the centre of neo-tribalism and could well be a key factor in targeting.

Whilst the literature review has progressed into an area that is more relevant for modern market segments more questions however need to be asked to identify the consumers within the groups. What makes up their belief systems? What influences their attitudes? How do symbolic markers that already exist (such as music) in our society control our taste? In order to examine this in a level of detail we can refer to the works of Bourdieu (1984; 1992; 1997) to attain a higher level of how taste and culture can work together.

2.2 – Bourdieu's Theory of Practice

The previous section introduced the notion that consumers can be complex, fragmented and unpredictable at best. This in turn raises the question of how will this research view the consumer in terms of making them a more understandable entity, which is where Bourdieu's Theory of Practice (1984; 1992) becomes of relevance. The Theory of Practice provides a framework for explaining how people use music not only as a source of capital, but, also as a conduit for information which advertisers can utilise to effectively code their adverts to provide symbolic and cultural meaning to make them more effective. This section will be split into two key areas:

- Firstly, it will explore why the Theory of Practice and its key elements are relevant to this research. This will consist of a general overview of the concept followed by justification for each element.
- Secondly, it will define and discuss how each element can be used in relation to practical application. For this section, each element will be applied in relation to how it can be used in the primary research.

2.2.1 - Justification and Relevance for the Theory of Practice

The works of Pierre Bourdieu have been seen to gain a lot of traction in the sociological world to the point where it has been suggested that he is the second most cited author in the world after Foucault (Truong and Weill, 2012). Bourdieu has been said to offer *the most comprehensive and influential attempt to develop a theoretical framework to attempt to plumb the social patterning of consumption in an increasingly mystified social world*” (Holt, 2002:1; Edgerton and Roberts; 2014). Dumais (2002) also echoes this point by saying that Bourdieu's theories on social consumption have become the most popular when looking at the subject of social reproduction. This section we examine why this is the case and how it can link the needs of the research project.

The Theory of Practice is a comprehensive way of examining how people use taste in relation to their socio-cultural context. It is in essence a grand meta-narrative which helps to explain not only social configuration but also how people consume in the way they do (Prior, 2011; Ashwood and Bell, 2016). Bourdieu (1984; 1992) postulates that people strive to define themselves in their social context (to create distinction) and draw on sources of power termed as different types of capital which are defined in value by their social context (Field). This level of subjective taste from the individual and objectified taste social group form narratives that are in constant negotiation and flux. This in essence could be seen to acknowledge the social complexities that are derived from contemporary consumerism as discussed in *Section 2.1.5* where society was highlighted to be fluid (Vogel and Oshmann, 2013;

Best, 2013) and materialistic (Burns and Warren, 2008; Simmons 2008; Zook and Salman, 2017) in a landscape where consumers strive for individuality (Firat and Shultz, 1997; Berthon and Pitt, 2018) within a social context to provide meaning and legitimise their ideal position. It is within these factors that we can see striking similarities to Bourdieu's theory, and thus an appropriate lens for this research.

Bourdieu provides a malleable toolbox for researchers to employ in order to understand the social world (Stahl, 2016), and which consists of three key elements which are:

- **Habitus** - Bodily actions to structure desired outcomes
- **Cultural Capital** - A power source to be used by the Habitus
- **Field** - Social space for the enactment of Habitus and Cultural Capital

All three of these elements will be defined and explored in more depth in the following sections, but from the outset, it is appropriate to provide a skeletal idea of how they can provide an understanding in the case for this research. For the purposes of this research, Habitus is in essence a realisation of self-concept which strives to structure a world around them by deploying capital as outlined in the quote below.

I know what is 'for me', or 'not for me' or 'not for people like me'

what is reasonable for me to do, to hope and ask for.

(Bourdieu, 2000a:130)

Bourdieu (1992; 2000) outlines that Habitus allows us to look at how individuals interpret and act on their taste and how this preference is deployed to essentially structure a desired social position otherwise known as a distinction. It is important to note that Habitus is not just seen as a person's taste in itself, but, rather the bodily result of the impact of the preference. The Habitus can be fluid and non-committal towards this taste but above all, it generates practice i.e. our behaviour (Back et al, 2018). This research is an investigation of how taste in music impacts our Habitus, and consequently, shapes our behaviour by looking at how it impacts our experience in a commercial, as music has the potential to shape both taste and meaning regardless of context (Ashwood and Bell, 2016). The fluid and non-committal nature of Habitus enables the researcher to take the view that consumers are complex and interchangeable as inferred in *Section 2.1.5* as well as giving the research an outlet to engage with personal accounts of how consumer tastes impact and structure social practice.

The second element of Bourdieu's (1984; 1992) Theory of Practice known as Cultural Capital on the other hand, allows the researcher to look at music as a source of power which helps enhance (or decrease) attitudes towards a product. Cultural Capital is effectively a level of cultural knowledge or the possession of cultural skills that provide a level of power depending on how it is valued within a social field, but it can also be seen as a disposition or cultural taste (Holt, 2002; Back et al, 2012). It has been well documented that Cultural Capital can act as a signal for meaningful exchange to take place for people with like-minded tastes (Holt, 2002; Prior, 2011; 2013; Nowak, 2016; Bull and Sharff, 2018; Caldwell and Henry, 2018). It can be

suggested that Cultural Capital acts as a beacon for different groups to look for and flock to, as it can build affiliations with people of a similar disposition (Caldwell and Henry, 2018). With this in mind, music has been labelled to be a form of Cultural Capital that is an 'infallible classifier' of people (Prior, 2013:188), and one of the most contentious forms of cultural taste (Bull and Shariff, 2017), which signifies why it is so important and useful for this research. If music can be seen as a divisive entity, then it can be postulated that it will provide an advertisement with different meanings and experiences for different groups of people as they experience it.

Figure 3 - Apple iPod Example 2



Would young trendy urban teenagers be incited to buy an iPod if the music played was written by Cliff Richard singing 'The Millennium Prayer', or be more inclined to get excited and emotionally involved with Jet's song 'Do You Wanna be my Girl?', a high energy rock song

written by a band popular at the time? Apple decided to go with the latter and with no disrespect to Cliff, the music could be said to deliver an entirely different cultural signal as music can tell consumers who the product is for in a clear and concise way (Lusensky, 2010; Abolhasani et al, 2017). This could be seen to then elude to the idea that this form of capital can aid advertisements as an effective form of communication and add value. Cultural Capital can then be seen to add a level of coded meaning, where individuals who possess an understanding of the value laden meaning which requires a cultural understanding to make it relevant by adding potential value through accruing cultural identity.

² Picture taken from You Tube (2008)

The last primary piece of Bourdieu's theory is the concept of Field which can essentially be viewed as a series of connections and positions within a defined social space (Oerther and Oether, 2017). Field essentially allows the research to have a context where a consumer Habitus can utilise Cultural Capital to attempt to gain a desired position. Field forms the function of allowing us to think about consumers in their natural habitat where people have a context to exercise the influence of their capital within their group. Davey (2009) can be seen to eloquently state this as she suggests;

$$(\text{Habitus} \times \text{Capital}) + \text{Field} = \text{Practice}$$

The idea that people must have a context to behave within, could be said to be common sense, as we do not live in a social vacuum or social isolation, but, when looking at music in advertising, Field provides an opportunity to examine consumers in their taste landscape. It allows the researcher to examine how music impacts products in advertising and the potential in making them more or less acceptable to create a distinction for consumers. Field essentially allows for a socially judgmental context where the suitability of the music with the advert is negotiated, discussed and potentially legitimised to create lifestyles and inequalities through cultural consumption (Back et al, 2012).

When summarising the appropriateness of Bourdieu's (1984; 1992) Theory of Practice, it can be seen as a useful and malleable tool kit that provides a language that articulates peoples' experiences in research and allows us to explain everyday practice in the ways we live (Oerther and Oerther, 2017). When looking at music specifically, Bourdieu has been cited as not only having created a way to explore

social behaviour but also as being the 'go to' framework when trying to create an understanding of music and social structure (Prior, 2011; 2013). Prior (2011) goes on to outline that Bourdieu's seminal book *Distinction* provides a framework for empirical researchers to explore how the social environment provides context to music and helps form musical taste. This in turn allows the researcher to explore musical taste within the context of advertising, as the socio-cultural significance contained within music can shape both taste and meanings as it goes along (Ashwood and Bell, 2016).

2.2.2 - Defining Bourdieu's Theory of Practice

The Theory of Practice is a way of looking at how people use different forms of capital to inform their behaviour which centres around creating a distinction for themselves within Field (Bourdieu, 1984; 1992). This is achieved by examining how tastes are created, accumulated and dictates objectified actions based on how they are valued in the context the social environment that the person seeks to be involved in (Prior, 2011; 2013; Ashwood and Bell, 2016).

As stated in the previous section, Bourdieu (1984; 1992) employs three key concepts which are Habitus (a mechanism for engaging with taste and agency), Capital (which can be cultural, economic or social), and Field (social space) which in turn create Practice in which we are said to try and create a distinction for ourselves by employing capital to our own advantage to gain favourable position within a group. Each of these elements will now be defined and applied in their relation to the research to justify how they will be viewed for the purpose of this research.

2.2.2.1 - Habitus

The concept of '*Habitus*' (Bourdieu 1984; 1992) for the purposes of the research, can be seen as our self-concept as a product of our social world. Academics have suggested that Bourdieu's Habitus provides that ability to not only examine the body in the social world, but the social world within the body (Reay, 2004; James et al, 2015). In other words, it is both a representation of who we are to the outside world as well as being a subjective internal perspective of what we experience. Davey (2009:278) summarises it well by classifying Habitus as a "*never ending*

process of construction, with individual's biographies and stock of capital in constant tension or alignment with the Field". Habitus can also be seen to regulate our taste which effectively decides on which types of capital to invest in to employ within the Field as it is also seen as a *'learned set of preferences or dispositions by which a person orientates the social world'* (Edgerton and Roberts, 2014:195).

Habitus was not a new concept when Bourdieu introduced it, similar incarnations of the idea had been put forward by Aristotle under the label of "hexis" (Ingatow, 2009). Essentially Habitus would seem to be a mix of key interactions between social structures, culture and the body. A good approach to think about the Habitus is if Cultural Capital is currency, then the Habitus is where this currency is deployed by the individual in the environment they interact within via a person's agency. Habitus is defined by Bourdieu as;

Systems of durable, transposable dispositions, structured structures predisposition to functions as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them.

(Bourdieu, 1992:53)

It should be noted that Habitus has had a lot of critique which suggests it has been very loosely defined, vague and incoherent (Sullivan, 2002; Mutch, 2003; Ingatow, 2009). Some academics have, however, seen this as an opportunity to take an interpretation and position it as a tool to work with instead of simply a concept to

refer to (Davey, 2009). This study intends to follow suit and utilise it as a tool to explore potential engagements that a Habitus can offer. On examination of some of the key areas of the definition however, there are some valid ideas that are relevant for the study and are representative of the other ideas that have been put forward so far in this literature review.

- A Habitus is *transposable*: this suggests that it is fluid in nature much like the consumption patterns that have been identified in both individual consumerism and that of neo-tribes (Patterson, 1998; Cova and Cova, 2002; Goulding et al, 2011; Best, 2013).
- It is a *structured structure*: A self-concept can be seen as a structured structure as we seek to build ourselves from symbolic content to present to others. This again echoes the possibility of consumers taking symbolic representations (such as music) and utilising them to establish and proclaim their own identity (Martin, 2006; Zapta and Hargreaves, 2017).
- The *structured structure* then functions as a *structuring structure*: A person's individual Habitus could then potentially play a role in structuring the groups that they then go on to join thus becoming a structuring structure. This is supported by Mitchell and Imrie (2011) who suggest that symbolic consumption preferences are shared by individual members of the consumer tribe and members therefore influence each other. Cova and Cova (2002:5) point out consumer tribes "*can be held together essentially through shared*

emotion and passion. They exist in no other form but the symbolically and ritually manifested commitment of their members."

- There is no conscious aim of mastery of operations - As in the previous section, a decentered consumer can take on many self-concepts so mastery may become an unrealistic expectation. Instead, we seek fleeting fragmented moments of experience and have a loss of commitment to any single idea or grand project (Firat and Shultz, 1997; Firat, 2014).
- Finally, a Habitus can also be the interpretation of the specific taste of an individual as it is a set of pre-dispositions that shape that particular person's sense of conception and action (Edgerton and Roberts, 2014).

From the outset, it is then possible to see a Habitus as a potential form to represent a consumer's life and how they create their environment as well as form a part of it. The next point to address is how has it been used in previous research and how could it be used here?

Habitus has been criticised for its lack of usability, Sullivan (2002) puts forward that whilst the concept of Cultural Capital is a usable theory to work with to explore social interaction, Habitus is not supported in enough detail to make it a valid concept. The nature of this argument would not seem to be without justified concerns, but, the key issue here is that it would seem that you cannot address

Cultural Capital without addressing the idea of Habitus as they are inextricably linked (Dumais, 2002; Davey, 2009; Edgerton and Roberts, 2014).

Studying Cultural Capital while ignoring Habitus leaves Bourdieu's theoretical framework incomplete in its practical application. It is necessary to consider both one's resources (capital) and the orientation one has toward using those resources (Habitus) to implement the model of Practice

Dumais (2002:45)

Davey (2009) supports this concept by saying that Habitus must be understood as a relational concept whereby $(Habitus \times Capital) + Field = Practice$. Thus, Habitus cannot be detached from the framework or the formula will be incomplete, and the idea of Practice is not examined in full. Davey (2009) does however agree with the argument that Habitus is a loosely defined concept, but views this as an opportunity to interpret it to make it useful. Rimmer (2010; 2012) adopts this attitude and postulates the concept of the possibility of a 'Musical Habitus', something that would be potentially of great relevance here due to the nature of the study.

2.2.2.2 - The Concept of Musical Habitus

Rimmer (2010) suggests that a Musical Habitus is focused on three dimensions that support its relevance which are the classifications and operations of

a Habitus, the bodily schemas that a Habitus may contain and finally the indeterminacy of Musical Habitus each of which are explored below.

The classificatory and evaluative operations of a Habitus: Rimmer suggests that music has a great degree of sonic properties and suggests that it is how individuals actually interpret this which will play a key part in their Habitus. The anatomy of music is much more complex than the single homogenous entity that it is usually seen as (Bruner, 1990). Rimmer points out that we may all have different interpretations of these properties and draw different meanings from it.

The bodily schemas of Habitus: Here Rimmer puts forward that music will generate different experiences for those who listen to it and this could in turn generate different levels of Practice. This again is a relevant point to examine further, as music as a regulation of behaviour of experience that may well reflect into similar points of Practice, that could form to emulate that of a fluid market segment.

Richardson-Barham (2004) states that Bourdieu introduced Habitus to represent that individual and social classes utilise unconscious dispositions, and classificatory systems to differentiate themselves from others, suggesting that in a Habitus people effectively segment themselves. Tresidder and Hirst (2012) put forward the notion that a Habitus can be seen as a market segment if similar groups of people share market practice. Interestingly, this is not the first approximation between musical groups and the potential to create viable market segments. It has been noted by quite a few academics that fans of similar musical genres possess similar demographic and psychographic tendencies, and can therefore, be grouped

together to form a natural market segment (Gurkan Tekman and Horacsu, 2002; North and , 2007; Chamorro Premuzic et al 2009; Nuttall et al, 2010; Brown, 2012). As well as stating tastes of music directly link to demographic characteristics, North and also point out that fans of heavy metal music were said to have higher levels of Machiavellianism and machismo and were considered to have lower needs for cognition to cite one example. To further this concept, Martin and McCracken (2001) point out that there is a vast similarity in consumption habits (as you would naturally expect in well-defined segments), that this potentially creates a uniform way people dress and eat, and even influencing aspects such as the vehicles they may purchase. From this initial stage we can see that we have evidence of uniform practice amongst consumers who affiliate with musical genres accordingly. This defines the way the Habitus should operate in order for the user of the products to behave in the Field as addressed in the next sub-section.

The inter-determinacy of a Musical Habitus: Finally the inter-determinacy aspect of Habitus relates to people's natural disposition or feel for music. This aspect seems to relate to the concept that human nature is not deterministic or predictable and people have a subjective interpretation for how they operate within a Habitus. It is then possible to look at a consumer's individual and natural relationship within a Musical Habitus to make sense of this which again could be applied in a number of ways. For example Krishnan et al (2014) suggest that people have a musical intelligence (MI) and this is in itself a personality variable close to what marketing would term psychographic segmentation. This concept of MI then effectively creates individual reactions based on interplay of the musical properties and the MI of the

individual listener involved. This can be furthered as people's individual interest and active involvement in musical activities (either performing or listening) defines their personality based on their general level of musical interest or musical education (Krause and North, 2017) which is effectively an individual disposition that can be linked to a consumer's Habitus.

In order to be absolutely clear and summarise how Habitus is being seen within the context of this research project it may be useful to think of it as a 'pro-active self-concept' that is a structure within itself and structures a consumer's lifestyle using the capital it has at its disposal. The act of mobilising the Cultural Capital in order to structure the schemas that are incorporated into Field, a Habitus is essentially driven by the cognition and perception of how to gain an optimal position in that Field (i.e. subjective taste).

Essentially it could be likened to a conductor of an orchestra who uses the musicians (i.e capital) to construct (or structure) the desired piece of music. The quality of the music and the strength of the music in the Field depends on the musicians (or capital) that the conductor has at their disposal. Like all conductors they do not simply have one piece of music at their disposal, they may have access to different musicians at different times. This leads to the final part of Bourdieu's concept of practice which is how the concept of Field will be utilised.

These points would suggest that there is relevance in exploring the concept of both a Habitus and a Musical Habitus. Rimmer (2011) clearly states that to really have a clear idea of how a Musical Habitus can work then it is necessary to look beyond a cultural evaluation of music, in order to gain a wider understanding and

application of how music then engages consumers. Chapter 3 of the literature review examines music from a social psychological viewpoint as well as linking to industry usage to provide more detail and develop this understanding. The next key element to clearly define is the Cultural Capital which has been suggested to be one of Bourdieu's most applied sociological concepts (Prior, 2013).

2.2.2.3 - Cultural Capital

Cultural Capital can be seen in essence to be a source of power that a person has access to distinguish them from others in a class or grouping of people (Agovino et al, 2017; Caldwell and Henry, 2018). It is an effective resource to allow a person's Habitus to compete for position within the social Field. Curiously, Bourdieu (1984) does not offer a direct definition of Cultural Capital in the whole of seminal book *Distinction*, but it is seen as one of his most important offerings into providing insight into cultural studies, such as, music and the arts (Back et al, 2012). For the purposes of this research, Holts (1998:3) definition will be applied that demonstrates Cultural Capital can be compartmentalised in 3 key ways which are:

...practical knowledge, skills and dispositions; objectified in cultural objects; and institutionalized in official degrees and diplomas that certify the existence of the embodied form.

When relating this quote to the needs of the research, Cultural Capital can link to music in advertising as a form of practical knowledge, a disposition and a cultural object that is there to be interpreted by consumers to effectively help frame their perceptions and potentially adding value as a source of capital. The level of capital we possess can justify and legitimise the status that we hold in any social

Fields (Agovino et al, 2017) so in essence, the level of taste, knowledge or interest we have can make use more acceptable to our social groups.

Ashwood and Bell (2016) put forward that music is a form of Cultural Capital that is not only an individually consumed commodity, but a functional relationship that is embedded within social context. When thinking about this in regards to advertising, the music is not just appealing to the individual consumer, it is also being linked to social contexts that enhance the relevance of the advert to a certain groups of consumers but also potentially increasing the value. Daenekindt and Roose (2017) support this by suggesting that Cultural Capital can be seen as a form of coded communication and that people must appreciate and have the relevant skills to decode it in order to make sense of it and understand what is being communicated.

These points then can position music in advertising as Cultural Capital in two key ways, firstly as a source of potential power within an advert as, it forms part of a person's dispositions or practical knowledge which are potentially viewed as valuable. Classical music for example, can be seen by some to have transcendent qualities such as universality, complexity, originality and autonomy as opposed to the low brow pop music culture that was associated with words such as derivative, trivial, ephemeral and commercial to people belonging to higher classes (Green, 2003; Bull and Sheriff, 2017). It could be therefore be postulated, that music can transfer these values to what is being demonstrated in the advert as *'music can generate distinctions and struggles over what is aesthetically valuable'* (Frith, 1994 cited in Prior, 2013:185). This indicates that if the product being shown in an advert

is of interest to the person watching it, music can help create positive values based on the taste and relevance of the music.

This point also demonstrates music is a way of communicating more effectively to distinct groups of people, as music is so laden with cultural values that it effectively allows for an effective form of group classification (Prior, 2013) which is an important advantage in contemporary marketing due to the complexity of the current market (as discussed in *Section 2.1.5*) and the difficulties in gaining attention in advertising (as discussed in *Section 2.1.3*). It can be seen that effective use of Cultural Capital can facilitate better communication by demarcating what product is for what group (or tribe) or people to act as a social symbol proactively segregate a target consumer base.

2.2.2.4 - Field

The concept of Field has been said to be widely used in various disciplines from mathematics, and physics to psychology and has the key benefit of being largely unchanged throughout (Hilgers and Mangez, 2014). Other authors seem to support this by saying that the concept of Field has not been as challenged or criticised as the Habitus and Cultural Capital (Prior, 2008). Field is essentially deemed as an objective social space where people use their Habitus and Cultural Capital to gain a desired position (Bourdieu, 1983; Anheiser et al, 1995; Hesmondhalgh, 2006; Prior, 2008; Davey, 2009; Edgerton and Roberts, 2014). Because it is objective rather than subjective it is therefore a measurable and observable aspect of our lives which subjects look to take part in. As Bourdieu suggests that positions within fields are both occupied and manipulated by individuals, groups or institutions that are in relation to each other (Bourdieu, 1983). To summarise this idea Bourdieu and Wacquant (1992:97 cited in Anheiser et al, 1995) suggest that Field is essentially a *“network or configurations of objective relations”* in the available positions that can be taken.

For the purpose of this study, Field can be seen to form the communal landscape that consumers compete for position within their social context. Essentially this thesis is examining how music supplements and reinforces the image of products that are used as symbols and the capital that consumers then use as currency to gain a position in their Field. As suggested previously, Capital, Habitus and Field are relational concepts (Davey, 2009) and Field needs to be referred to in order to clarify how people use products to gain a social stance in the Fields that

they occupy. The relevant question for the study is then, how can music in advertising potentially play a part in legitimising products and brands to effectively aid consumers in attaining a more desirable position in a desired Field?

2.2.2.5 - The Theory of Practice and Social Psychology

This section has attempted to both justify how the use of Bourdieu's (1984, 1992) concept will add value to the research as it acts as a way of examining how taste can influence a consumer's behaviour through exploring music as a socially valuable form of capital and a medium to facilitate communication within a socially defined context. The next chapter will look to explore how consumers can experience music and look at how it can impact on their lives from a social psychological point of view. Given that this study has applied Bourdieu's Theory of Practice which is a distinctively sociological model, it is worth qualifying how social psychology is relevant and how it links to the objectives of the study.

The overarching objective of the study is to attempt to engage in an understanding of how consumers engage with culturally relevant music in advertising. To this end, a sociological model would seem to be a suitable idea as sociology is concerned with culture, social interactions and essentially the behaviour of groups (The American Sociological Association, 2019). As outlined previously, Bourdieu's (1984; 1992) Theory of Practice allows the research to view people's social position in relation to the capital that they hold (Mead, 2017) which is in this case their views, knowledge and taste in music. This however only forms part of the picture that this research is looking to achieve as the objectives seek a more

personal perspective to add to this and it also seeks to engage with consumers by applying a level of social psychology to gain a deeper level of understanding.

The study also seeks to look at advertising engagement, attitude formation and relationships with brands which perhaps need a deeper insight than just looking at homogenised group behaviour. This is where a social psychological viewpoint could be seen as a helpful tool as it offers more of an interpersonal perspective where it looks to explain behaviour (American Psychological Association, 2019). With this in mind, instead of being opposed to the mix of ideologies, Bourdieu actively encourages it in order to attain a better understanding of the human psyche (Reay, 2015). Bourdieu (2000:166) categorically states that '*sociology and psychology should combine their efforts (but this would require them to overcome their mutual suspicion)*'. In essence Bourdieu (2000) outlines that both sociology and psychology have different and complementary strengths which can help to outline origins of social relationships but this is stifled by traditional group prejudice from the two different academic schools of thought. This, however, is seemingly changing as examples of the two disciplines are emerging as will now be demonstrated.

This notion of combining the Theory of Practice with models and concepts from social psychology has been adopted by a number of academics (see Miles, 1996; Bonilla-Silva et al, 2006; Reay, 2015; Humberto Faria Compos and de Cassisa Pereira Lima, 2016) who apply elements of Practice with models from social psychology to explain elements such as people's feelings, identities and attitudes. As Reay (2015) points out, Bourdieu postulated that the Habitus is constituted of bodily beliefs, passions and drives which in essence formulate a large part of this study. It

would then be prudent to understand and engage with how emotions are experienced and how attitudes are created in order to obtain an effective understanding, thus qualifying the use of social psychology in this instance.

Chapter 3 - Literature Review Part II: Review of
Consumer Behaviour of Music in Advertising

3.1 - *The Psychology of Music in Advertising*

3.1.1 - *Introduction and Relevance*

The psychology of music within advertising is an area that has gained a good level of momentum in recent years but it has received a lot of conflicting and mixed results that are seemingly very contradictory at points (Park et al, 2014). When looking at literature to help guide, support and build the research for this thesis it should also be noted that there are many different routes that could be taken all which have relevance to the topic at hand. It is however the literature that helps us follow the objectives most closely that will be focused on to aid both the structure of research and help obtain the best possible data overall. This may seem an obvious thing to say but, however, music and culture is an exceptionally subjective area and it is not possible to have every argument since the inception of the concept. This is highlighted by the fact that *'Music recognises no natural law; therefore, all psychology of music is questionable'* (Adorno ND cited in Clarke, 2003:113). From the outset, we are not looking to challenge or utilise all of the psychology of music, only the areas that can be of the most potential use for the project at hand. To do this, this section of the literature review will be split into three key elements that relate to the key aims and objectives of the research which are;

- 3.1.2 - Music, the Social Self and Group Dynamics
- 3.1.3 - Music and Attitude Formation in Advertising

This research will be looking at the potential ability for music to help support and transmit advertising messages by examining a consumer's individual culture (or Habitus as discussed in the previous chapter). The research will look to see if music was more culturally relevant to the consumer; would it then facilitate more effective engagement on their part? Firstly in order to achieve this, this section will address how music is perceived from a consumer's social psychological perspective in order to build a solid foundation for future interpretation. It has been pointed out that music does not live in social isolation or occur in a vacuum of society (and North, 1991; Hargreaves, 2001; Cranton and Lantos, 2012) but has the key function of providing experiences within the context of specific consumer cultures (Inskip et al, 2007). From this, we can deduce that music is an exceptionally cultural entity that is a property of its environment as much as a level of expression from the consumers who support it. People who share the same cultural experiences are more likely to respond to the signs and signals of music in similar ways (Inskip et al, 2007) suggesting that music can effectively regulate aspects of our lives and influence choices that we might make when evaluating products that we choose to become involved in. This is supported by the notion that music can be seen as a cultural and social phenomena that reflects the values attitudes, social class and sub-culture of a group of people (Alpert and Alpert, 1991; Lantos and Cranton, 2012). This area of psychology therefore needs to be explored in order to evaluate potential ways in which people socially accept (or reject) music in relation to their socio-cultural discourse to see if more culturally relevant music would have an impact on their acceptance of a brand or product.

The next key element to consider is examining the possibility of music's ability to create attitudes in a consumer by exploring the affective, behavioural and cognitive engagement needed to create attitudes. This will be undertaken by looking at both consumers thoughts and feelings but also by splitting up and analysing the anatomy of music to look at possible behavioural aspects that people are known to experience when listening to music that link into attitude formation. For the purposes of this research, music is not to be seen as a single entity as this is a basic approach that ignores possible innate reactions that people intrinsically possess. *'Music is not simply a generic sonic mass, but rather a complex chemistry of controllable elements'* which can consist of tempo, tonality, pitch and timbre (Bruner, 1990:94; Thompson, 2014). The structural anatomy of music allows the research to examine one of the key phenomena itself and explore it from a structural level to let it guide the research as to how music can create variability in behaviour or attitudes within advertising.

Finally, it could be suggested are many different layers to music such as melody, key, timing, tempo etc. all of which can have an effect on the subjects experience of the music (Bruner, 1990; Alpert and Alpert, 1990; Alpert et al, 2003; Cranton and Lantos, 2012).The anatomical structure of music thus deserves to be a key factor of the research to provide insight into behaviour and explore a set of valid possibilities within the frameworks on offer. Music has also habitually been portrayed as a homogenized concept that has a unidimensional status and has not received the credit it is due by a lot of academic research. The majority of papers that have looked at music seem to take this approach and do not look at music at a

component level and take the generic mass option without considering the anatomic make-up of the music (North and Hargreives, 1995; Hargreives and North, 1999; Rentafrow and Gosling, 2007; Delsing et al, 2008; Park et al, 2014; Krause and North, 2017). This observation does not serve to be a derogatory criticism of the previous research, but it is however worth understanding that the anatomy of music is a vital part of understanding how and why reactions to music can take place. This component level of appreciation allows the researcher to get a basic understanding of what exactly the research is potentially dealing with (Kellaris and Kent, 1991; Deckers, 2014).

3.1.2 - Music, the Social Self and Group Dynamics

'Music is a social product, a musical activity is a social act'

Ziv (2016:954)

As Ziv states above, music and social practice are synonymous with each other and inseparable from the background from which it is produced. Social psychology is relevant to the research here as it can help explain how and why people relate to music from a contextualised point of view. As suggested in the previous chapter, one of the pillars of the research is based around the idea that society has developed consumers who are more sophisticated and difficult to manage with rapidly changing hedonistic needs and wants (Firat and Shultz, 1997; Patterson, 1998; Simmons, 2008; Vogel and Oshmann, 2013; Firat, 2014). As the consumer should be at the heart of all marketing (Hastings, 2007) it would therefore make sense that we have a closer examination of who we are dealing with and what potential effects music can have on a consumer's self-concept from a social psychological perspective. To do this will also help the research attain a better and more concise understanding of a consumer Habitus and how it effectively orientates itself around the social world as discussed in *Section 2.2.2*.

3.1.2.6 - Music and the Social Self

Here the self-concept will be defined as *'the sum total of our thoughts, feelings and imaginations as to who we are'* (Rosenberg, 1979 cited in Szmigin and

Piacentini 2015:241). Research has shown that consumers use music in various ways to help create a self-concept and social identity (Lantos and Cranton, 2012) and should therefore have more consideration when it is paired with potential products as it could have a strong and engaging effect on both consumer and product.

The notion of self-concept can be split on a component level and can be seen as quite a complicated proposition, it is not necessarily one homogenous concept and can be split into separate parts. These key fragments can consist of actual, ideal and social selves all of which have competing needs and different subsequent objectives (Lee et al, 2009; Ekinci et al, 2013; Szmigin and Piacentini, 2015). It could be suggested that multiple self-concepts could well use (or be influenced by) music when they look at different groups that they want to belong to. For example a 45 year old male can enjoy and relate to a rock track by AC/DC when going to meet a motorcycle club (*social self*), then be drawn in by a Calvin Harris dance track when visiting a local gym (*ideal self*) and finally relaxing to Frank Sinatra when he gets home (*actual self*). Szmigin and Piacentini (2015) and Ekinci et al (2013) support this idea and discuss the possibility that the self is not a singular point of execution but it is multiple, dynamic and influenced by different social cues to provide consumers with a self-presentation. This would suggest that it is possible that people could have different needs for each part of their self-concept and the correct music would be required to illustrate each part of their life. These points can be illustrated from the idea that people utilise music to represent their self-concept in explicit detail as discussed on the next page.

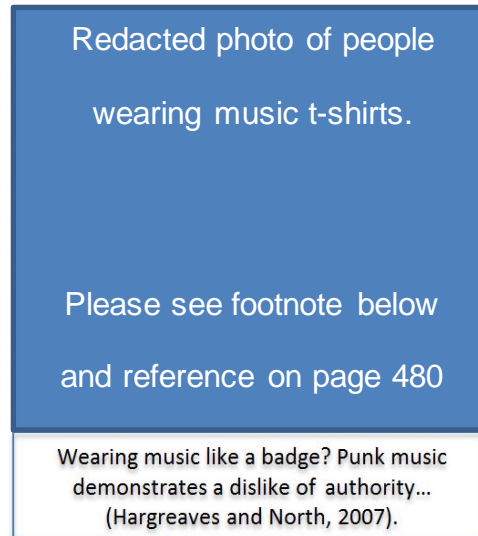


Figure 4 - Music as a Badge? ³

Music is said to play a key role for our social identities as we develop, negotiate and maintain the identities we wish to impart to others (Shafer and Sedlmeier, 2009; Brown, 2012; Zapata and , 2017). From this it is clear that consumers are active in utilising music in impression management and it is possible people use music to try to gain access to our social groups. This is supported by research undertaken by North and Hargreives (1999; 2007; 2008; Lantos and Cranton, 2012) suggesting that music is worn by people as a badge to represent a person's values and personality in an expression of the self. People within social groups want to view each other in a positive light and the concept of viewing music as a functional '*badge*' allows users to transmit an identity and a group membership in a way that is more important than other aspects of our lives such as sports or other activities (Lantos and Cranton, 2012). Collectively then, these points can be said to illustrate that music can potentially play a large and influential part in a person's self-concept and act as a display of values to people in everyday life. Music

³ Pictures taken from Coolspotters (2014) and Junkee (2014)

then is a form of communication to the outside world and whilst it is noted that these messages may well be for anyone the consumer comes into contact with, music also needs a specific social context to be interpreted within to make it relevant (Ziv, 2016). When relating this to the concept of advertising, it could therefore be suggested that music should be related to the specific groups that the product is targeting. If music is strongly linked to a person's self-concept and the groups they have access to, then it implies that music in essence could help validate a product to be accepted as part of that group's culture.

3.1.2.2 - Musical Consumption and Group Regulation

Music is said to be very meaningful when establishing group dynamics and has the ability to communicate thoughts, feelings, views and personality traits (1999 cited in Lantos and Cranton, 2012). This demonstrates that music is integral to the way that consumers want to be seen and perceived by others when it comes to constructing our self-concept and our position within groups. For example a young teenager may use possession of the latest Arctic Monkeys album to demonstrate musical conformity and fashion to a group. If the band in question is highly valued (or *congruent*) by the group it might also make that person more distinctive as long as the type of music does not fall outside the group's social norms (Lantos and Cranton, 2012). Musical congruency also provides a level of security to a member of a group (Hargreives and North, 1997; Selfhout et al, 2009) suggesting that shared musical taste makes us more acceptable as people and gives us a level of reassurance acting as a metaphorical blanket to being accepted whilst avoiding

possible rejection. When relating this to the research objectives, these concepts illustrate that music is very much a desired commodity that consumers actively utilise to fit in and provide a refuge against social criticism. The idea that music helps regulate groups is also supported by Brown and Volgsten (2006) who point out that music has a key role in fragmentation and that musical taste groups become increasingly divergent and autonomous collectives creating both more boundaries and more consumer fragments. In effect this essentially suggests that from the outset, music can regulate potential consumer fragments but also seems to point out that it can also split down these fragments even further illustrating the convolution of both the self-concept and how that concept interfaces with music to use it in an effective manner. Effectively then, through music consumers can *'try on different personalities or identities, including desirable ones as well as ones they fear'* (Shafer and Sedlmeier, 2009:280; Schafer et al, 2013).

From these points, it is evident that the complexity of consumers (as illustrated in *Section 2.1.5*) are prevalent in terms of consumer sophistication and fluidity but they are also potentially influenced by music in quite a significant and meaningful way. Music can be seen to be acting as a social shield as well as a guiding force suggesting that if it was used to frame products to specific fragmented groups or isolated individuals it may be able to transmit values of acceptability and acceptance if the music was deemed relevant to that specific group. Martin and McCracken (2001) suggest music can be seen to have a large influence over consumers' purchasing habits. Aspects such as dress code, vehicles, toys, food and (disturbingly) even drugs and weapons can all be normalised within a musical culture so there is evidently a key link with music and ritualised consumption. What is

evident then is that music in some way is influencing or enforcing group rules and regulations essentially creating a set of group properties that would be similar to that of psychographic market segment where lifestyle, values and attitudes are used to segregate consumers (Wilson and Gilligan, 2012; Kotler and Armstrong, 2015).

The concept of musical segmentation can also be further demonstrated by the fact that different types of music goes on to link consumers with different types of peers and social groups, these peers then centre around certain musical preferences (Hargreives and North, 2007; 2008; Selfhout et al, 2009; Cranton and Lantos, 2012). O'Reilly et al (2013) highlight this by outlining that goths, punks and metal heads have become brand communities or neo-tribes (as discussed in *Section 2.2*) which have a key founding interest in the same type of music. This again suggests that different music represents different segments of consumers in a very distinct and complimentary way. *Section 2.1.5* also made a point of highlighting that modern consumption is very fluid and consumers are fragmented and loose in their commitment of consumption, this then begs the question of can people then belong to multiple neo-tribes to mirror the complexities that were evident in notion of modern consumerism?

Goulding et al (2013; Cova and Cova, 2002; Goulding and Saren, 2016) discuss that the notion of belonging to different tribes is a possible and relevant proposition as consumer tribes are not singular; they are multiple in nature and *'represent a temporary escape from the pressures of the working week'* (Goulding et al, 2013:815). This suggests that consumers do not have to have key commitments to consumption, effectively it would be possible for consumers to belong to multiple groups of musical tribes which consumers are free to partake in as they please, they

simply have to have some sort of commitment to membership such as buying music, going to concerts or wearing band t-shirts.

3.1.2.7 - Music and Social Identity Theory

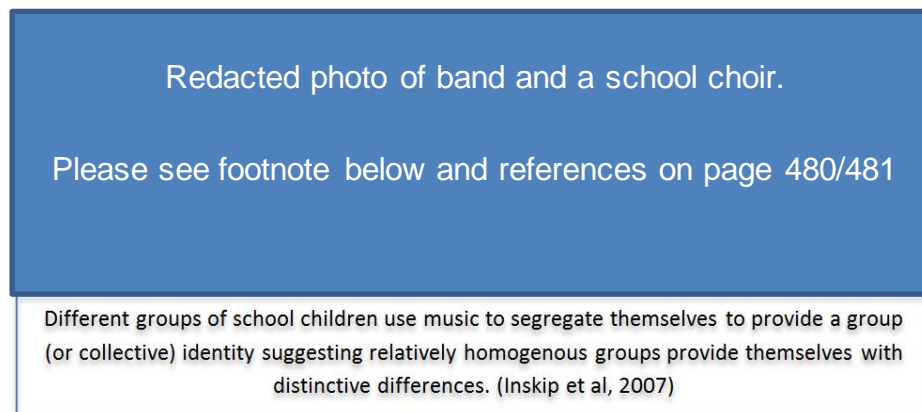
The above point can also be expanded and conceptualised from the viewpoint of the actual group and not simply a person looking for membership of that group. '*Social Identity Theory*' developed by Turner and Oakes (1986) is where membership and intergroup relations '*are regulated by personal aspects such as self-categorisation, social-comparison and the construction of a shared self-definition in terms of in-group defining properties*' Hogg and Vaughan (2015:55). The concept suggests that group members actively set to define group rules and regulations and discriminate in favour of the people within the group and against people who are not in the group respectively. If the self-esteem of the group in question is particularly low, the discrimination to people outside will increase and the success of this discrimination will increase the self-esteem of the group (North and , 2008). This alone would suggest that discrimination is a very pro-active part of group dynamics. It was found that musical taste amongst different groups was used as social verification where groups were of the opinion that people within the in-group would like prestigious music as compared to an opposing group that would like non-prestigious music.

Music would seem to play an active part here in two ways, firstly it makes a person more accepted but it also gives a group definition and identity. If you adhere to the rules of the definitions set by the groups it in turn seems to make a person

more acceptable to gain entry. This works through two key ways, firstly the group examines the certain styles of music and uses relevant meta-information which the musical group would generate in order for affiliation to take place. The second point is that intergroup comparison will take place where the affiliation can either be exaggerated or diminished according to what values the group places on the meta information and the social identity needs of the group (Tarrant et al, 2001; North and , 2008).

To put this into a relevant marketing context it is clear that music is able to play a part in providing social norms and acceptable taste for a group to adhere to, effectively creating a pseudo market segment. The research indicates that the taste between groups can differ quite distinctively thus making room to treat them differently from a marketing perspective. The groups in the research put forward by North and (2008) could be considered very homogenous with similar needs (in this case English teenagers aged 14-15yrs) but the groups actively distinguished themselves using music as a variable. If this is the case, then utilising music as a differentiator of communication to the groups within advertising could be a very relevant idea as it can help communicate more effectively to the dynamics of different groups. This effectively reinforces the idea of examining micro-cultures to gain a more effective potential response rather than treating them as a traditional market segment from a very early age.

Figure 5 - Musical Differences within School Children⁴



To effectively summarise the possible perspective of utilising music to enhance communication effectiveness Inskip et al (2007:694) highlight and re-affirm that there is in fact interdependency between the consumer and the music as an entity.

'Music genres are widely used to distinguish between musical forms, as much of the meaning attributed to the genre comes from the social group that attaches itself to that genre from the internal aspects from the music itself'.

It would seem that both music and people co-exist to complement each other's social position and understanding to provide potential to create a common discourse. Shankar (2000) points out that music provides listeners with public discourses and is this level of opportunity we could examine to see how this could apply if music that is more relevant to the consumer tastes, trends and culture is made more relevant by examining the development of consumer tastes in the form of attitude formation.

⁴ Pictures taken from The Telegraph (2015) and MusicNotes Academy (2016)

3.1.3 - Music and Attitude Formation in Advertising

Attitudes are one of the most highly discussed aspects of social psychology (Hogg and Vaughn, 2014) and as a subject it is synonymous with music in an advertising context (Morris and Boone, 1998; Zander, 2006; Hargreives and North, 2007; Lavack et al, 2008; Lalwani et al, 2009; Lantos and Cranton, 2012; Cranton et al, 2017). Whilst the focus in this section is to examine how music can facilitate attitudes towards brands in advertising, it is also necessary to examine how attitudes are being defined for the purpose of this research as there are various definitions available. Attitudes will be demonstrated to be complex and multi-faceted propositions which need to be expressed in a concise manner in order to be effective as a form of explanation for the subject matter.

3.1.3.1 - Can Music Help Consumers Form Attitudes Towards Brands?

Attitudes are defined here as *"a relatively enduring organization of beliefs feelings and behavioural tendencies towards socially significant objects, groups, events or symbols"* (Hogg and Vaughan, 2014:150). Other definitions of note would be *"general evaluations of ourselves, other people or facts"* (Zander, 2006:466) or Fishbein and Ajzen (1975:6) who state that an attitude is *'a learned predisposition to respond in a consistently favourable or unfavourable manner in relation to some object'*. Not all of these definitions are favourable here in terms of the subject that is under investigation so it is important to discuss why the definition is so relevant to the subject matter.

The Hogg and Vaughan (2014) definition is a more comprehensive definition of others and acknowledges a number of relevant ideas that fit with the needs of the study. It firstly acknowledges that attitudes are not fixed and can change. This is an important aspect to the study as it will be looking at a potential change in attitude as we look at the effects of music on the subject's attitudes to a brand. Howett et al (1996) agree with this and suggest attitudes do not have to be strong emotional ties and can transcend over time. The definition also takes into account that attitudes do have behavioural responses and not simply use a 'response' as an umbrella term for a reaction as in the Fishbein and Ajzen (1975) definition. It could well be possible in the study that people have different levels of engagement with both music in the advert and the product so it is important to gauge this possibility. Finally it acknowledges that people can have attitudes specifically towards symbols. As previously suggested, consumers readily wear music as symbols (or badges) to communicate and express our self-concept (Merriam, 1964; Lantos and Cranton, 2012) and it is important for the research to look at how this symbolism really affects our relationship with product choices that we become involved with.

Now attitudes have been clearly defined for the purposes of this research, it is relevant to examine how they can be analysed and assessed as there is precedence for breaking down attitudes into manageable sections to provide a comprehensive breakdown of the effects of music. One of the key ways researchers can look at how attitudes work is through a Tri-Component attitude model that explores three key areas of the effects of attitudes as Affective, Cognitive and Behavioural (Zander, 2006; Hogg and Vaughan, 2014) depending on the strength of

the attitude that is held. This concept has been widely used in the subject of marketing which highlights its relevance to the study and is referred to as the ABC (Affective, Behavioural, Cognitive) model (Doole et al, 2005; Szmigin and Piacentini, 2015). It is relevant if applied to the concept of the research in order to look at how music can potentially change or alter attitudes as it targets different people. By utilising this model, a consumer's behaviour can potentially be postulated within context as it is clear to see that attitudes are the central point of interest for the study as will now be discussed.

Element 1: Affective Responses

Human beings have non-random affective reactions to music (Bruner, 1990; Thompson, 2014) suggesting that there is a good chance of being able to both control and predict emotions in this study. The Affective stage of processing is based on how we might feel about a product or service based on our emotional connection towards it. These can be narrowed down to either a simple positive or negative (like or dislike) association with the target (Szmigin and Piacentini, 2015). Whilst this is a good start it could be said to be a little basic in terms of how we react to a stimulus as we are capable of more than simply liking or disliking. Russell and Mehrabian, (1977 cited in Morris and Boone, 1998) and Krause and North (2017) put forward the PAD model that highlights 3 key emotions that can be examined for more of an in-depth examination of the subject for us to explore how the subject can be examined from different viewpoints:

Table 3 - Pad Model Definitions⁵

PAD Stage and Oppositional Tendency	Definitions – Krause and North (2017)
Pleasure to Displeasure	Feeling a state such as good or happy, can be seen here as how much a person likes the music that they are being subjected to.
Arousal to Non-arousal	Levels of alertness or stimulation within the environment. Relevant to how stimulating the listener considers the music to be.
Dominance to Submission	Level to which a person is in control of their environment. Krause and North (2017) suggest that this can be considered the level of control over the music being played.

- *Pleasure to Displeasure*

The notion of consumers finding pleasure through music is fairly ubiquitous in literature and many academics have found positive results from using what the subjects consider pleasurable music. If the music that consumers are exposed to is viewed favourably it has the potential ability to create more positive evaluations of

⁵ Adapted from Krause and North (2017)

products, create positive moods that can transfer to the brand as well as creating increased levels of purchase intention (Kelleris and Kent, 1994; Alpert et al, 2003; Deckers et al, 2015). These positive (and therefore presumably pleasurable) moods can relate to a number of personal affiliations that a consumer has towards the music. From the outset, music that was more positively valued fostered positive moods which in turn led to positive evaluations of the advert (Kelleris and Kent, 1994; Alpert et al, 2003). If consumers found the music in the advert to be nostalgic, this then led to more favourable responses to advertisements (Marchegiani and Phau, 2012) illustrating the need for personal relevance and a key understanding as to 'what a consumer might term as nostalgic?' is prevalent. Shafer and Sedlmeier (2009:281) summarise this point stating that *'the better the needs of a listener are served by a given music, the higher the degree of preference for that music should be'*. If this is then looked at in relation to consumer needs within advertising, a very intimate level of knowledge is then needed to really provide an effective experience that could create this degree of pleasure and avoid the potential threat of displeasure.

It is also relevant to explore an area that has not received much attention in the mainstream research of music which is the potential effects of lyrics on the consumer as they are said to be relevant here. Lyrics are an area that has lacked the focus and attention of the other more strictly 'musical' elements of a song (Mori and Iwanaga, 2014). This is particularly evident when looking at music within advertising, as the topic does not appear in any of the key literature and this could be said to be a rather large oversight. Lyrics would seem to possess very far reaching abilities to

link with consumers behaviour and emotions as misogynistic and anti-social lyrics are said to insight aggressive behaviour as well as well as a key potential to create a relevant emotional response (Mori and Iwanaga, 2014; Ziv et al, 2016). The research on lyrics is perhaps a bit paradoxical in some respects, unlike the concept of modality where happy music (i.e. music in a Major key) may induce happy responses, lyrics can influence this and effectively change the outcome. Sad words are said to induce unpleasant responses as the emotions created are lined with depressing and problematic situations which people are adverse to and should thus be avoided (unless this is perhaps the point of the advertisement...). Happy lyrics on the other hand are said to not influence the feeling of happiness within a subject which seemingly provides a no win scenario. However, it has been put forward that providing people with happy music and sad lyrics is a combination that creates a positive frame for subjects, this may still create a feeling of sadness but however the key differential is that this feeling of sadness is not necessarily an unpleasant feeling and may be interpreted as happy (Mori 2009; Mori and Iwanaga, 2014).

To unravel this and apply it within a marketing context is not particularly clear cut, but there are key implications that lyrics can have an overriding effect in music and create an emotional response. The aims and objectives of the advert then need to be considered as to how a company want to make a consumer feel and relate the desired emotional fit to that of the lyrics. For example, a charity advert showing a war-torn country in crisis may want to create that feeling of negativity to incite a more powerful response. Mori and Iwanaga (2014:650) suggest that using happy music with sad lyrics creates more complex emotions such as nostalgia or wonder

with what they term '*polyvalent pleasant feelings*' or potentially feeling three or more emotions at once. Again, this could be linked to the need for marketers to amalgamate different concepts together in order to align products with perceptions such as style or sophistication whilst remaining traditional and nostalgic.

- *Arousal to Non-Arousal*

One of the key areas of music in advertising is related to creating arousal.

This is covered in more detail in the next part of the model as arousal also seems to link well to corresponding behaviours that are then displayed by the consumers.

Music has been documented to increase attention and arousal in consumers where music is positively assessed (Kelleris and Kent, 1994; Alpert et al, 2003; Cranton and Lantos, 2012; Cranton et al, 2017). Higher levels of arousal would be a very appealing concept to marketers as it would effectively make the advertisement more prominent against competition which as stated earlier is around 45 television adverts per day in 2015 for the average British consumer (Statistica, 2017). A higher level of arousal may also help overcome the elaborate consumer propensity to deploy tactics to avoid having to watch them in the first place where consumers are pro-actively resistant to the activity of watching advertisements (Fransen et al, 2015).

This section must however also address a potential limitation of music that has been produced by previous research. Although the research suggests that music creates arousal, a lot of studies so far suggest that is as far as it can potentially go (Park and MacInnis, 1991; Zander, 2006; Allen 2007; Lalwani et al, 2009). Essentially the studies indicated have suggested that music has been said to create a level of

arousal within advertising, however it has not been cited to have a more instrumental effect so far on brand involvement or loyalty, interest in a product or likelihood to purchase. Lalwani et al (2009) point out that effectively music is only a part of an advert, not a central element that can really create very favourable responses to it. This point however really is one of the corner stones of the research project as it highlights the need for the key question of the research. The research that brings this issue forward do not examine the complexity of the consumer in the context that this review has brought forward in *Section 2.1.5*. At this point it is important not to dismiss this possibility that music may be only useful to grab attention or create arousal but it is important to note that the research objectives for this project lie within a different context than that which has gone before it.

- *Dominance to Submission*

This is the hardest section to make relevant to advertising music as it relates to the control of the consumer over the music being played as suggested by Krause and North (2017) . At this point the consumer cannot select the music that they want to place over advertisements so this initial interpretation is not valid here. As the notion of dominance appertains to a person taking control of their environment it is relevant to consider that the dominance aspect could be applied to the action of taking control by avoiding the advert in question if it is not to their taste. Ziv et al (2016) outline that music that is viewed in a negative way will have negative responses, this response could therefore be the dominant aspect where the consumer takes action as they do not like the advert in question. This assertion of dominance can effectively take place in a mechanical way outlined as zapping,

zipping or muting any attempt that a company takes to make contact with the consumer that is not valued (Fransen et al, 2015).

Fransen et al (2015) do not specifically name music as a key factor as to why consumers would seek to actively avoid the point of communication but they do outline that people seek information that shares their own values and beliefs and will avoid any thing that contradicts their held attitudes. This then would reflect the opposite end of the spectrum that if an advert is considerate of the consumer needs and attitudes then this would effectively create a submissive response where the person is more receptive to brand communications.

Element 2: Behavioural Responses

This aspect refers to the 'doing' function of attitudes and this can involve avoidance, trial, purchase or endorsement. It should however be also noted that the intended actions do not have to be carried out for the attitude to be clarified or changed (Smigin and Piacentini, 2015). For the purposes of this research, behaviour will also include assessing how the human body potentially behaves when listening to music. Actions do not have to be voluntary to count as a behavioural response as Kelleris and Kent (1994) cite that physiological responses such as heart rate, blood pressure or breathing rate which are in effect behavioural and should be counted as a possible effect induced by a reaction to music. This point gives the research a lot more scope when looking at the effects of music as stimulus for holistic behavioural actions and not just conscious behaviours that are effectively controllable.

Music would seem to have a well-documented history of altering behaviour in many different ways. Music facilitates purchase intent, attracts attention and

generates emotion (Morris and Boone, 1998; Zander, 2006; Lantos and Cranton 2012) to name a few if it is chosen well. The key question here would seem to be 'how' music has the ability to do this and then why is relevant to the study?

The answer to this point could well lie within the dynamics of musical structure itself. Each property that is contained within the music is in itself a variable to be altered to create a different effect (Bruner, 1990). One of the most basic concepts of this is the use of major and minor keys. For those not so musical it is useful to think of it as major as happier music as opposed to minor music which is seen as sad (Morris and Boone, 1998). Sad music is said to be more effective in terms of adopting a favourable attitude towards a product (Alpert and Alpert 1990; Kellaris and Kent, 1994; Marchegiani and Phau, 2012) which is a positive first step in looking at behavioural responses as it can help guide the selection of the music in the study in order to create a level of consistency. This is however also fairly simplistic in terms of either happy or sad as there are potentially many behavioural responses elicited by music. Faster tempo, modality, tonality and texture of music has been said to potentially boost arousal and hedonic responses that result in a greater intention to purchase (Allen, 2007; Lantos and Cranton, 2012). Literature is not specifically consistent with identifying details of direct cause and effect of each part but below is a table to highlight their meanings and the possible implications are then discussed underneath.

Table 4 - Anatomical Aspects of Music in Relation to Behavioural Outcomes⁶

Variable	Meaning	Outline Description	Reference
Tempo	Tempo is the variable that controls the pace of piece of music.	Faster music has been said to have a range of effects on the consumer but is said to have mixed behavioural responses when researched.	Kelleris and Kent (1991); North and (2008); Knoeferle et al (2011)
Modality/ Tonality	The tonality of a song is the pitch intervals between notes to provide a song with character. Kelleris and Kent (1991) also refer to this as 'modality' as well as tonality in their previous work.	This is thought to be a key area of differentiation in advertising music and have a strong link to cultural conditioned responses. Again, it is good to think of this as happy (major) vs sad (minor) or atonal where neither is put forward.	Kelleris and Kent (1994; Knoferle et al, 2012)

⁶ Adapted from Allen (2007) and Ziv (2016)

Texture	Comprised of both timbre and orchestra independent of pitch and volume.	<i>Timbre</i> is said to be the characteristic of the sound and the quality between different instruments. <i>Orchestra</i> is the arrangement of the instruments that are present in the composition.	Kellaris and Kent (1994)
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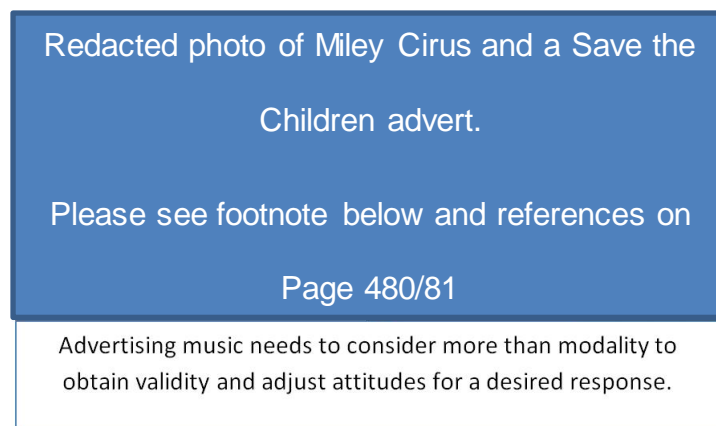
- *Tempo* – Tempo has long been considered to be an important component of effecting change in consumer reactions but these reactions have been mixed and variable (Kellaris and Kent, 1994). We might expect to see differences in physiological responses where a fast tempo has been seen to increase heart rate, blood pressure and breathing (Knoferle et al, 2012; 2017) which could be relevant to the study as they are easily measurable and identifiable rather than relying on qualitative data alone. However, Bruner (1990) and Kellaris and Kent (1991;1994; Deckers, 2015) found evidence suggesting that higher tempos create more favourable evaluations of a product and increase pleasure in the consumer which would be something to take note of for the study. Knoferle et al (2012) however found that slow tempo and a minor mode produced the most favourable responses with all other outcomes. These conflicting results make it very hard to make sense of the implications but Knoferle et al (2012) do refer to the point that tempo and modality can

in effect be a cultural aspect which is more relevant to the research here. Knoferle et al (2012:334) cite that the preference *“likely stems from several hundred years of Western music tradition using the slow-minor combination to express sad affective states”*. This statement has a lot of significance here as the acknowledgment that a desire for tempo and mode can be cultural and therefore it could be possible to take this further and explore preferences of different sub-cultures. This is supported to an extent by Dissasanayake (2006) who points out that cultural understanding of music can vary greatly so it could be outlined that musical appreciation may not be as universal as put suggested by other authors (Kellaris and Kent, 1994; Stewart and Koh, 2017).

- *Modality/Tonality* – The major and minor key or the happy and sad modality is a very basic way of looking at behavioural responses in relation to the function of changing an attitude but it is still relevant. Sad or minor music is said to be more effective in engaging a consumer into a preferential state (Alpert and Alpert, 1990; Lantos and Cranton, 2012) but Morris and Boone (1998) also suggest that ‘exciting music’ (which you might assume was high tempo and major key...) was shown to increase emotional arousal but does not suggest that it creates more intention to purchase. Whilst these points are useful in the study as the key of the music can be easily varied it is worth pointing out that the studies do lack context. For example whilst a minor modality with a slow tempo might be good for creating favourable impressions it does not really examine any specific product. Miley Cyrus’ song

Wrecking Ball is in the key of E Minor with a tempo of 60 beats per minute (which is really quite slow), so should by definition create a favourable response. Miley Cyrus however is a figure of both huge controversy and appeal in the music industry. Her sell out live shows have been described as a *"carnival of bad taste"* (McFarlan, 2014) and publicly criticised by other performers such as Cher (BBC, 2014). The Guardian Newspaper even suggests that she *'copies dance moves off strippers'* whilst *'bellowing her love of drugs'* (Freeman, 2013).

Figure 6 - Song Modality vs. Advert Congruency⁷



If all these accusations are combined you could be said to have a musician that has a certain type of credibility with a certain type of audience. Whilst this type of music/musician may be effective for advertising products that are aimed at a certain type of culture if paired with a Save the Children advert for example showing children in poverty the music is inappropriate and possibly very offensive to a lot of people.

⁷ Pictures taken from Discogs (2013) and Save the Children (2013)

Whilst the research is not set to ignore the possibilities that literature puts forward regarding modality, the lack of context means that it is exceptionally difficult to interpret relevant meaning with any level of precision. Modes can change a way the product is seen but however is not the sole factor in doing so (Morris and Boone, 1998). Whilst the Miley Cyrus song may carry a fair amount of meaning to a specific segment both the artist and the song do not portray what would be seen as '*brand fit*' that is seen as essential for a persuasive communication (Zander, 2006; Ballouli and Heere, 2015). Research that examines the concept of creating an effective brand fit is virtually non-existent (Lalwani et al, 2009) so this argument really highlights two key points. Modality is capable of modifying behaviour but it needs a more comprehensive approach and contextual basis. In this case the cultural context really would add a dynamic that could be capable of taking this idea and concept into account.

- *Texture* - As stated in *Table 4*, texture seems to cover two areas which examine the characteristic of the sound and the arrangement of instruments in the music (Kellaris and Kent, 1994). This in itself would seem to be a very important factor in this study but one that is researched a great degree less than modality and tempo (Bruner, 1990; Allen, 2007; Thompson, 2014). This could be seen to be limiting in some respects as texture can be seen as a very accessible point to engage a behavioural outcome, but it also therefore represents an opportunity to explore the possibilities that texture may possess. On a basic note, Bruner (1990) suggests that loud music can lead to

an increase in sales in a retail environment which is a positive idea but not that controllable in an advertising situation. Bruner also discusses the potential effect of different musical instruments having a different effect on people's mood within advertising and whilst the results were very much more affective in nature there is a more cultural and behavioural way of looking at this aspect. North and Hargreives (2007; Krause and North, 2017) suggest that music can be used for impression management (as suggested in *Section 3.1.2*) and this could relate to the instruments used and the sounds they create. Instruments denote a specific sound used in a certain culture of music and it has been proven that people have an instrumental preference based on their sexual identity from a very early age which is based upon their cultural upbringing (Tarnowski, 1993; O'Neill, 2007). From this basic underpinning it is possible to suggest that we are more likely to seek to become involved in music that we feel represents us as consumers on some cultural level and the instrumentation and timbre are at least a part of that. To support this further Areni and Kim (1993) suggest that different genres of music are more appropriate than others when attempting to engage consumers in the buying process. Classical music was said to be more effective in creating an engaging attitude for luxury wine than the top 40 hits suggesting that the orchestration and timbre of classical music denote quality. Again, the research finds itself returning the concept of relevant '*brand fit*' and context that has been put forward previously that continues to underpin the attitude concept.

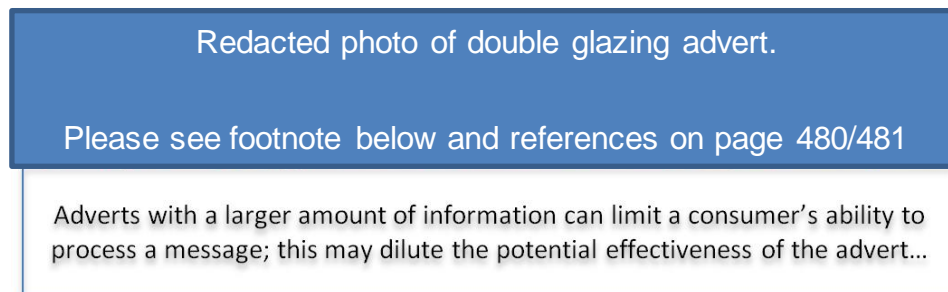
Element 3: Cognitive Responses

The word 'cognitive' differs in meaning depending on where the term is read. Where Szmigin and Piacentini (2015) use it to mean '*what people think overall of a product*', this concept could be said to be overlapping with the *Affective* element of the model as discussed earlier. Taking this into account, there is a key area that this review has not examined yet which is how music interacts with the consumer's ability to actually cognitively process the messages that are transmitted by companies by consistently paying attention to the advertisement (Marchegiani and Phau, 2012; Cranton et al, 2017). The nature of the word cognitive therefore will examine how music can facilitate (or not), the consumers ability to process the message being sent to them by holding their attention in order to create the attitude in the first place.

Music is said to be very influential in how consumers process messages projected to them and it does influence our cognitive responses (Marchegiani and Phau, 2012). This level of ability to process is heightened even further when the music being played is in line with a consumer's specific taste (Lavack et al, 2008; Park et al, 2014) however this mental progression is said to be influenced by the content of the advert itself. Music was found to be more influential where different amounts of information were presented as consumers find it more difficult to cognitively process higher amounts of data. Adverts can be split in two key ways which are seen as high and low involvement. Low involvement advertisements are where there is a relatively low amount of information presented to the consumer and high involvement is obviously the reverse of this (Park et al, 2014). An example could be

an advert selling double glazed windows where there is a lot of speech and text to tell you of offers on the products or credit terms that were available. A low involvement advert could be seen to be a more simple men's aftershave advert of a supermodel with some music in the background being the main focus for the customer.

Figure 7 - Example of a High Involvement Advert⁸



Where there was lots of information presented on the screen, music was less effective and even a distraction. A low involvement advertisement where less information is displayed was shown to be a more effective domain for music to be effective and have more influence (Zander, 2006; Lavack et al, 2007; Lalwani et al, 2009). This demonstrates that the content of the advert needs to be taken into consideration by marketers looking to create favourable impressions by using music as one of its key components. It would seem that even if the most relevant and effective music was chosen by a marketing team, that means of communication would seemingly be diluted by other cognitive commitments that the advert in question demands from its target market. The implications of this for marketers would be that certain styles of advert (such as the double glazing example) will be

⁸ Pictures from the Metro (2016)

limited in how much music can facilitate or create a viable attitude within the promotion.

3.1.3.2 - Summary of Attitudes and the Importance of Musical Congruency

It is evident from the examination of attitudes that music can potentially play a key role in influencing or creating attitudes but there are some fundamental caveats to this notion however, one of which seems to have been paid little attention in the literature. The key point that needs to be taken as the most essential part of the exploration of this section has clearly been a need to examine a focus on the term that is '*musical congruency*' within advertisements. This congruency evidentially needs to lie in agreement with both the consumer and the advertisement being played in order to become effective. This is not a new idea; academics have suggested there is a key link between music and the perception of music for quite some time (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014) but very little has been done to approach this gap from a very consumer related focus.

The overwhelming message that can be seen from so many of the points raised (both directly and indirectly) is a direct need for consumer focus when it comes to creating positive experiences through consumer centrality. For example, from the outset, Fransen et al (2015) have stated people seek information that shares their values when watching advertisements. More directly Shafer and Sedlmeier (2009) state that the listeners' needs should be directly taken into account to create a higher level of musical effectiveness within promotion. On the other side, when looking at the anatomy of music then it has been made clear that the

objectives of the brand and the advert must be considered carefully as well to ensure congruency between the advertisement and the music being played (As per *Figure 6*).

It would seem that this notion cannot be underestimated as many of the theories derived from exploring attitudes seem to arrive at this important idea, that music could potentially be more effective in engaging consumers if it were more relevant to them on a personal and individual level. Literary evidence is that music that fits this concept would suggest that this is to be far more effective than trying to assume a blanket fit for all consumer groups. There has been some work outlining that culture plays a part in consumer characteristics (Cranton and Lantos, 2011) but this is seen as small set of variables (culture and sub-culture) in a long list of variables. Culture has said to have a strong effect on music congruency and attitude but effective research on this is said to be lacking in academia (Lalwani et al, 2009). Since that point, there has been some examination of congruency as a subject matter with studies from Park et al (2014) who still point out that results are mixed against others and seem to relate musical congruency with familiarity and product fit over what exactly musical congruency can be from an in-depth perspective of consumer belief systems. This in turn may have the effect of really oversimplifying what congruency is (or has the potential to be) if researchers could understand what it was in more detail. Just looking at the possibilities of how music can create attitudes offers a host of opportunities to engage the consumer on a much more meaningful level to communicate with them more effectively.

3.1.4 - Concluding Points and Themes

Within this chapter key aspects of social psychology have been applied to the concept of music in advertising to examine the possible potential influence that music has on a person's self-concept, attitude formation and conditioned responses. From the outset, the literary body of work achieved and the overall suggestions are positive but ultimately mixed in terms of the potential of music but Cranton et al (2017) would seem to say that this is only to be expected due to the intricate nature of the subject area.

When thinking about the aims and objectives of this project, the literature for this section needs to be summarised to examine the possibilities that relate to the key question being asked, can music influence a person's Habitus in advertising? There is a substantial amount of evidence to suggest that this could be the case but the answers potentially lie within layers of the literature. The notion of Habitus was defined in *Section 2.2.2* and stated that part of the idea was that it could be seen as a 'pro-active self-concept'. This then directly links to the first part of the research on Music and the Social Self (*Section 3.1.2*) as it is evident that music has a key role in facilitating a consumer's identity, group affiliation and active impression management. This then is a positive first step to gaining insight into the potential of how people employ music to their advantage as it is effectively allows a person's Habitus to use music to influence their social stature. Music is then in effect the Cultural Capital that is deployed by the Habitus to gain their favoured impression at any given time. As Lee et al (2009) suggest, the self-concept is multiple (as a Habitus

is fluid), and people can try on different identities and personalities utilising music as a key influential factor. The impact of music on the Habitus is then potentially one that is immersive and all-encompassing suggesting that it needs definitive consideration when using it as a tool for advertising.

The Habitus is also evidentially applying the music as capital to gain access to preferential neo-tribes that are deemed beneficial by utilising it as a form of social verification. It would seem that the capital that is being deployed acts as a stamp of authenticity to the group allowing (or negating) membership. Music has also been evidenced to externally distinguish groups that exist and provide identity by effectively discriminating against the taste of those outside it. From this perspective and as mentioned, these groups are akin to pseudo market segments where variables are taken to look for similar psychographic and behavioural elements to understand groups of people with similar needs. As Martin and McCracken (2001) outline, music has the ability to regulate a wide degree of consumer choices to match their desired lifestyle so from a marketing perspective, music is then an essential variable as it does play an important part in defining potential segments.

Attitude formation would seem to have a good body of supporting research as demonstrated, but, is the section that suffers from the most amount of variability in terms of academic output. At worst, there is some evidence that music can create a level of attention required (almost as a pre-requisite) for creating an attitude but as stated a lot of academics suggest not much more. However, academia could be said to have largely missed a direct focus on the consumer in

terms of utilising music that is specially matched to their individual needs and hence the importance of *congruency* is paramount to the output of this section. To be fair to the research, it is not all written with marketing at the forefront of the objectives of those writing it but a consistent message of buying to consumer tastes is a key theme that is prevalent throughout. This congruency however is not implied to be simply related to the consumer, it would seemingly be relevant to align the aims and objectives of the advert/brand that is communicating the message. The values would seemingly need to link with both the key needs of the consumer and compliment the advert in order to be effective. The consumer Habitus then is possibly influenced if the message sent to them is deemed relevant and applicable to their needs. In this case, this might well translate to music that consumers can determine as valued Cultural Capital to increase the potential appeal and acceptability of the brands' value to themselves or to any group/tribe that the consumer may be a part of.

Finally for this section, music has been suggested to help process messages within advert but the visual content of the advert is also influential. Adverts with high degrees of writing other verbal audio seem to overload a consumer's capacity to process the advertising message. This does support the notion of the Habitus being more able to process a message if the music is deemed relevant but also has implications for the primary research. As discussed in *Chapter 3*, the methodology will be using on-line advertisements within the interviews as part of the research so this needs to be factored in when selecting relevant adverts to show to subjects so as not to inhibit the potential ability of the music to play its role.

3.2 - The Use of Music in Branding

3.2.1 - Introduction and Relevance

For the penultimate section in the chapter for the literature review, the research will now shift focus from the potential effects of music on a consumer to how music can relate to the concept of congruent brand image. This relates back to the objectives of the research which was to examine how companies can effectively use music as a tool to engage with consumers, a more industrial approach is needed to do this.

3.2.2- Defining a Brand

Before this section explores in more detail how companies need to understand a brand, it is prudent to be clear about *what* a brand actually is before it is linked to music in order be clear about how it is being viewed for the purpose of this research. The American Marketing Association define a brand as a "*Name, term, design, symbol, or any other feature that identifies one seller's goods or service as distinct from those of other sellers*". (The AMA, 2016). Kotler and Keller (2006:256; 2015) closely follow this definition by suggesting that a brand can be defined as "*name, term, sign, symbol or design or a combination of them*".

These definitions are a good start but however they do lack some analytical precision that can be expanded and is required for this research. Firstly, the AMA has been widely criticised for its lack of consumer centricity in that their definition is product focused (Wood, 2000; Jevons, 2005). Both definitions do clarify that branding is symbolic which is useful here, *Chapter 2* of the literature review demonstrates that consumers value symbology and use products including music to

express their personality and points of view. To take this a step further O'Reilly et al (2013) also put forward that brands are cultural as well as symbolic. Again, this relates strongly back to the previous sections of the literature review that demonstrate culture as a key feature of our research. Effectively the research is looking at how brands can be augmented and have value added to them by utilising music which is perhaps the epitome of a cultural entity (Borchard, 1998; Ballouli and Heere, 2015).

It should also be taken into account that branding is not necessarily a one-way management process as both the AMA (2016) and Kotler and Keller (2006) definitions suggest. Both definitions imply that a brand is a symbolic manifestation only created by the selling organization and this is not necessarily the case. Effectively, branding is a transformative concept that has the job of turning something tangible into something of value through the mental connections that people have surrounding it (Brown, 1992; Ind, 2005; King, 2017). It is important to recognise this fact because essentially it is the key essence of the study. Can music add value to a brand by adding both a level of support that is both potentially cultural and symbolic? It has also been recognised that effective brands adopt the element of co-creation with the consumer to a point that consumers effectively become patrons of the brand in question (Kemp et al, 2012). Ambler (1992 cited in Wood, 2000:664) takes this into consideration by putting forward a definition that benefits from a consumer-orientated approach and suggest a brand is:

...a promise of the bundles of attributes that someone buys and provide satisfaction... The attributes that make up the brand may be real or illusionary, rational or emotional, tangible or invisible.

The definition above is perhaps not without fault as it is very sweeping and non-specific when compared with the other two definitions presented but it does seem to contain more contextual relevance. The definition recognises that the brands have both intangible and emotional components that would align well with music and the fact that it is a consumer led process which alleviates the criticism that can be applied to the other two ways of defining brands. Therefore it is this definition that will be utilised for the purpose of this research when classifying what a brand is or can be.

3.2.3 - Brand Components and the Capabilities of Music

3.2.3.1 - Understanding Brands in Detail

As illustrated by the definitions in the previous section, brands are far from simple entities and the concepts that are contained within branding are multiple and seem to overlap. This complexity is illustrated by Cooper (1999) who suggests that;

Brands are not just simple measurable 'things' but 'balances' of complimentary features which meet consumers rational, emotional, social and cultural needs.

Cooper (1999 cited in O'Cass and Grace 2004:260)

This point by Cooper clearly outlines the need for a brand to play a key role in meeting consumer demands on many different levels which are both complex and interrelated. It is clear then that brands need to be thought of as much more than just simple names on which to base advertising (Jevons, 2005), and need to be addressed in a much more complex and consumer focused manner. When looking at the literature on branding it is possible to conceive brands almost as a person aiming to be a partner in a community rather than a corporate creation designed to target a market. This idea is illustrated by two key premises, firstly, effective brands should be co-created and a part of the community that it is targeting so much so that the brand is essentially seen as both social and cultural property (Kay, 2005; Lawyer and Knox, 2006). Secondly, brands have a human set of qualities that seem to position it as a living organism rather than a part of marketing strategy. This can be seen in areas such as brand personality which Aaker (1992; 1997; Matzler et al, 2016)

suggests are a set of human qualities that a brand can possess but this can also be taken into further extremities. Brands can evoke emotions and have relationships with consumers, connect with people through common interests, have attitudes, esteem, stature, vitality and even a soul (Aaker and Biel, 1993; de Chernatony, 1996, Aaker, 2012; Matzler et al, 2016). Fournier (1997 cited in Keller et al, 2012) almost positions the brand concept as a potential friend of the consumer saying that brands can be a source of stability in an ever changing world that have the ability to provide comfort to our self-concepts.

These attributes clarify a brand as what could be seen as the other side of the metaphorical coin. Just as we have examined consumers in depth with the possibility of their fragmented mentality and their disposition to musical preference it is only half the story. If brands are as complex as it has been put forward, then they too have a personality that needs to be assessed and taken into account to fit in with the needs of the consumer when considering what music companies apply to frame their communications. As mentioned in *Section 3.2.2*, the original definitions of branding were not consumer centered when it is evident that for a brand to be successful it needs to have a high level of consideration for the consumer (O’Cass and Grace 2004; Lawyer and Knox, 2006). In a world where people have declining trust in commercial organisations and the brands they purport to promote their company (Lawyer and Knox, 2006) this raises the question of what key elements are important to the consumer to gain trust enough to invest in the brand in some meaningful way and how can music play a part in this relationship?

3.2.3.2 - Brand Components vs. Musical Relevance

To start to answer this question it is useful to look at the brand as a sum of all its parts before the research looks at the synergy it manages to create in order to understand what the key ingredients are. To examine this would seem to be fairly difficult due to the amount of ideology that has been published surrounding brands which is said to be both confusing and unhelpful (Jevons, 2005). Brands are complicated methods of addressing the symbology and cultural aspects of a product or company and seemingly need to be broken down into more manageable sections to make sense of it. It would therefore help if we look from ‘a grass roots up’ approach to look at some key points first before we develop the ideas above.

de Chernatony (1993a; 1998; de Chernatony et al, 2010) has put forward two helpful concepts of how brands can be broken down to a level of its individual parts which act as a good starting point and offer some areas that are of specific interest to the project. The Atomic Model of Branding (de Chernatony 1993a; de Chernatony et al, 2010) allows us to examine the brand by utilising the components seen in *Table 5*. The model was renamed as an 8- Category Typology in 2010, however, it contains the same elements as the earlier model and is useful here to clarify what a brand *could be* if it is broken into smaller more manageable pieces. It should be noted that de Chernatony (1998) does point out that not all parts of the Atomic Model are relevant for all brands and this mirrors this application of the model, therefore some points have been omitted. Music cannot necessarily support all aspects of branding

but as we can address from the table below, it is possible for it to have influence on a lot of the key factors that are within a brand.

Table 5 - Application of the 8 Category Typology of Branding⁹

Brand Component	Explanation	Potential application
Symbolic Feature	Social or cultural values of the brand that consumers can then personify and match with their own self-concept.	Brands are seen as a cultural and music is a symbolic, cultural offering (O'Reilly et al, 2013) and effectively symbolic communication and has a great role to play in self-identity (Shankar, 2000; Martin 2013).
Functional Capability	Unique benefits that the brand can deliver to a consumer base that competition cannot.	Music can highlight the theme of a promotion (Lavack et al, 1998) and create a more effective level of authenticity to reinforce it (Erkhardt and Bradshaw, 2014).
Service	Brand offering, companies should highlight what they can do for the customers	Music itself can provide a supportive mechanism to highlight the function on offer.

⁹ Adapted from DeChernatony (1993a) and DeChernatony et al (2010)

	in terms of functionality.	(Lusensky, 2010) provides the example of Justin Timberlake releasing 'I'm Lovin it' with McDonalds to highlight potential entertainment service.
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Ownership	Companies need to put forward core values that they stand for in a unified way to be identified by stakeholders and consumers.	By displaying music that groups consider a cultural representation of themselves, by using what consumers see as their cultural property (Lantos and Cranton, 2012), consumers may feel that they are co-creating the brand as a partner rather than a customer as demonstrated in <i>Figure 9</i> .
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Risk Reducer	Brand managers should find out the most important elements that the consumers find associated with risk and attempt to alleviate them.	Music can act as a social risk reducer as it allows people to become more acceptable based on shared musical taste (Selfhout et al, 2009). Brands that are more congruent with a consumer self-concept are also more likely to be
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		adopted due to a match with self-image (Matzler et al 2016).
Distinctive Name	The name of the brand should be able to cut through competitive noise and be noticeable to its target market.	Music has often been adapted to include the name of a company within the lyrics in advertising (Lusensky, 2010) this in turn should effectively make a brand name more distinctive to consumers watching the commercial.
Shorthand Notation	Brands act as a mental shortcut so consumers do not have to sift through large amounts of information.	It has been put forward that music can provide a more pleasurable and memorable experience (Jain and Bagdare, 2011) and enriches key promotional messages (Morris and Boone, 1998)

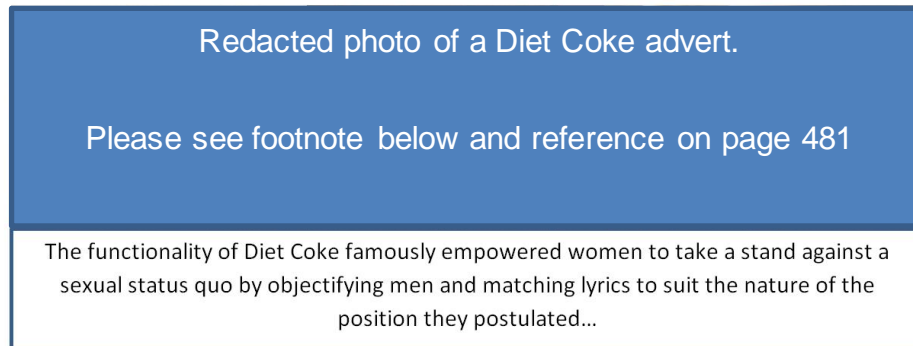
- *Symbolic Features* – Brands should have the ability to allow the consumer to say to themselves *‘I see myself in that brand and that brand in myself’*. Brands should have such symbolic significance to the consumer effectively they should parallel with social relationships (Kaufmann et al, 2012:405).

Music can effectively assist this as it is a natural symbolic form of communication in its own right and has the benefit of effectively assisting to create a self-identity for consumers (Shankar, 2000). Music has a major role in defusing and reinforcing social identity as music is a social force that effectively fosters the culture of individuals (Brown and Volgstien, 2006). These two points effectively highlight the level of symbolic influence that music could potentially have on both a brand and on the consumer that is involved in the process. Brands evidently need to have such high levels of relevance to a consumer that they are almost inseparable entities. Music can therefore be seen to be a proactive mechanism that effectively helps produce the end result by adding a key ingredient to increase the attractiveness of the brand to the target consumer.

- *Functional Capability* - Brands need to have a level of capability to express factors that make them more competitive in the market place than their competition. Music can fit in the domain between verbal song lyrics and advertisement copy to create an effective musical message to consumers (Lavack et al, 1998). Lyrics are said to have a powerful emotional appeal to listeners but are however neglected as a musical component in the majority of literature (Mori and Iwanaga, 2014). To illustrate this important and evidentially often overlooked detail in relation to functional capability, Diet Coke is famous for mixing music to emphasize female empowerment utilising a sexual role reversal where women are objectifying men instead of the stereotypical status quo. The capability of the brand expresses that women

can take a different position in a modern society if they choose to and they can do it with the lyrics from Etta James' 'I just want to make love to you' (at precisely 11.30am...).

Figure 8 - Diet Coke Break?¹⁰



A key area that also relates to functional capability that has arisen from literature is also the concept that modern brands need to be seen to be authentic if they are to be convincing and successful in the long term (Hampp, 2011; Aaker, 2012; Van de Bergh and Behrer, 2013). As suggested by Erhardt and Bradshaw in *Table 5*, music can help give a company credibility, Hampp (2011) expands on this by pointing out musical artists can effectively speak for the companies that utilise them and act as a level of credibility that the company cannot attain by itself. O'Reilly et al (2013) also expand on this point and suggest that genres of music may add to the functional capability of a brand as they have different levels of credibility. Rock music is seen as carrying more integrity and sincerity for example (O'Reilly et al, 2013) and it is therefore possible that this notion may transfer onto the brand that is promoting in an advertisement. This factor is useful to understand but

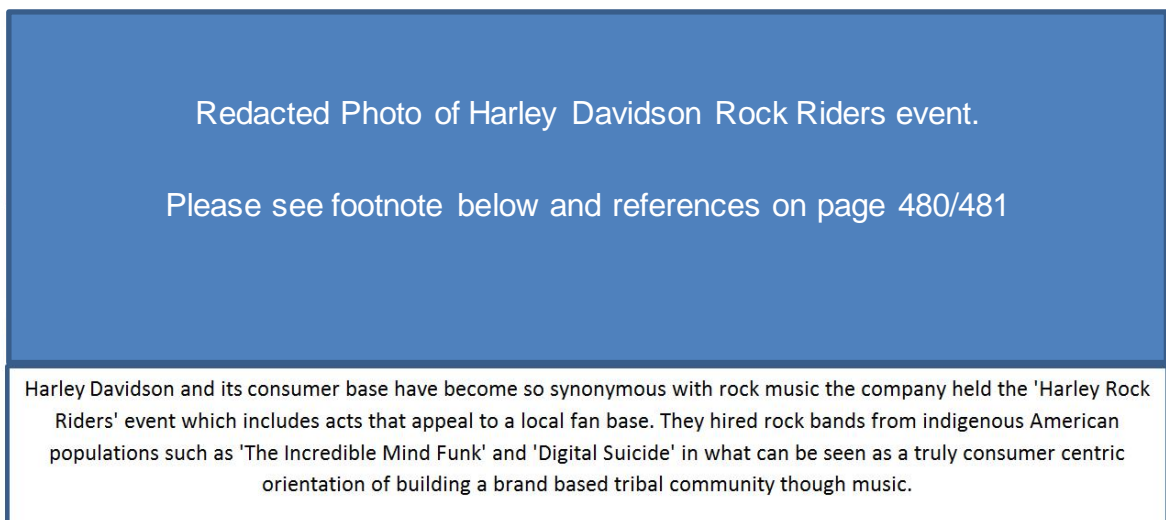
¹⁰ Pictures from You Tube (2016)

however does not really support a consumer-centric approach that we are looking to examine here. If someone watching an advert has a deep loathing of anything with a distorted guitar in it, they may not share the point at hand and it could simply turn them off a product for which they are the target market. Therefore although this is a point to take note of, perhaps it does categorise a consumer too much where more of individual acknowledgement to accept individuality is required.

- *Service* – Service in terms of an intangible offering is one of the less relevant aspects of the model but again still has examples of being supported by music. McDonalds have aligned themselves with key artists such as Justin Timberlake to launch the ‘I’m lovin it’ song. The element of service here would be an expressive service of entertainment and enjoyment within a family friendly atmosphere synergised with musical rendition made into a popular music song supported by a famous artist. The result of this expression of service would seem to be one of the most recognised pieces of ‘brand music’ that represents one of the most successful brands on Earth (Rowley, 2004; Lusensky, 2010).
- *Ownership* – As stated in the start of *Section 3.2.3*, brands have the potential to be owned not only by the company but also the consumer that it is being aimed at as the brand is seen as social and cultural property (Kay, 2005; Lawyer and Knox, 2006). Music itself cannot legally endorse ownership of the brand but, however, it would seem to be very capable to represent and re-

inforce ownership of a brand. Music itself can be a very protected asset as people often see music as *'their music'* and dislike it when it is used out of context or in a way that they deduce to be incorrect (Lantos and Cranton, 2012). It could therefore by default be proposed that the reverse of this is true. If music is associated with brands and products that are suitable for the target market the ownership of music will effectively transcend on to the ownership of the brand from a consumer perspective. If consumers feel that music is effectively their cultural property, brands that utilise this music in an effective manner could be seen to then become synonymous with the group and play a part in the cultural property as demonstrated by Harley Davidson in *Figure 9*. The company's use of musically relevant events incorporates both the spirit of the brand as well as using bands from local indigenous American backgrounds to incorporate a true sense of co-creation. One could then ask what would be the result if this diligence was extended to Harley Davidsons advertising.

Figure 9 - Harley Davidson's Rock Riders Event¹¹



¹¹ Pictures from Everything Experiential (2016) and Hindustan Times (2013)

- *Risk Reducer* – Risk reduction can be seen in at least two perspectives when linking music and brands, one which is more direct than the other. Consumers can perceive a level of risk in any purchase that they make in some sense and not necessarily involving loss of money. This risk can take varying forms in a purchase situation that can effectively be functional, physical, financial, social, psychological or time based (Keller et al, 2012). It is difficult to get music to fit all aspects but it does seem to fit the glove of some more than others more easily. Social risk (where the product can potentially be seen as an embarrassment) can be reduced with music as it acts as a social sign for people to collectively gather around, potentially signaling that people with a shared musical taste are more accepting towards each other (Selfhout et al, 2009). If this music is seen as socially relevant to the consumer, in effect it has the potential to make the brand more significant to the consumer's self-concept and increasing the likelihood of adoption (Matzler et al, 2016). It could also be noted that if musicians themselves are meaningful towards the target market and are seen as celebrities then the target market may take this into consideration and have more trust in the brand as a result.

Celebrities gain cultural influence because they are perceived as having certain skills, or being attractive in some way to fans/consumers. By projecting identities and personalities which are seen as trustworthy and credible, they can be contracted to endorse products.

O'Reilly et al (2013:105)

At this point it should be noted that there is perhaps a conflict as a musician is not music, they are simply a person or people linked with the music they produce. It would therefore be necessary to distinguish this in the primary research to assess if it is the music rather than the musician that has the key effect on trust creation or if they can even be separated and thought of as two separate entities.

- *Distinctive Name* – It could be said that the name of the brand is something that music may not have an influence over and whether it is distinctive or not. However it could be argued that the music can draw focus to the distinctive name in the advert as it has the ability to attract attention to the advertisement that is being shown (Morris and Boone, 1998; Zander, 2006; Balluli and Heere, 2015). On a different approach a company may also have influence over the music and artist to make changes to highlight the brand name in a popular song to make it distinctive in the market place. Lusensky (2010) cites Pepsi who employed Michael Jackson to completely change the lyrics to his hit song Billie Jean to highlight 'The Pepsi way' that the company wanted to promote thus creating a more distinctive message in their adverts.
- *Shorthand Notation* – de Chernatony (2010) suggests that brands can act as a heuristic (or mental short cut) and reduce what may be otherwise a more lengthy decision making process for a consumer when becoming involved in the product and brand. Laywer and Knox (2006) suggest brands should help

consumers to make smart decisions that are reduced in time, effort and risk whilst limiting risk and music could play a key role in assisting this. Music can be a key component in product and brand recall in advertising if it is applied effectively (Zander, 2006; Lantos and Cranton, 2012; Guido et al, 2015). Allan (2007) expands on this point by suggesting that for successful increase in product recall, music must be 'brand relevant'. This can be seen to be a relevant idea as there is some level of ambivalence within literature in relation to how effective music can be as a stimulus for product recall (Kellaris and Kent 1994; Lantos and Cranton, 2012; North and , 2013). It can therefore be suggested if music was given more consideration against brand relevance then this could help create a more effective mental short cut.

When looking at these applications, it should be noted that these are relatively simple examples using some former case studies, but, it does nonetheless illustrate potential relevance and application to many different elements that make up the anatomy of the brand. Music (or relevant musicians linked with their music) can be seen to be applied through each stage to provide a brand with opportunities when constructing their image through advertising. In this section it has been outlined that music can supplement and augment a brand to offer advantages to all of the sections from the model demonstrated and thus deserves key consideration when managers start to think about 'how' music should be selected to frame their brand offering. To ignore it would be to seemingly miss out on the prospect of a competitive advantage that is available. However, as much as there is opportunity within branding, the subject itself has been seen to be problematic in certain lights,

perhaps because as illustrated, they are so intricate. A key question could then be can music help solve problems as well as provide advantage to a brand and if so how can this be managed? The main aim of the study is to examine the impact of culturally relevant music on contemporary consumers, it could be said to be prudent to consider how this can be seen to work from a managerial perspective to illustrate how music can represent opportunities to problems that may be faced when constructing a relevant brand message.

3.2.4 - Contemporary Issues in Branding and Brand Management

In this chapter the research is essentially looking at how music relates to branding but, however, in a sense is looking at it from more of a positive perspective. That is how music can enhance a brand to make it more effective and appealing to its consumers. As the last section has examined what the anatomical make up of a brand is and what the building blocks of a brand are the next point to address would seem to be what makes one brand stronger than others? A strong brand is said to be a key management resource (Kay, 2005) and one only has to look at Interbrand (2018) to realize the potential monetary value that powerful brands contain, as of June 2018 the brand of Apple is worth over \$184 Billion. Brands on investigation however would seem to be problematic at best and littered with issues that may prevent brand managers from being able to create a functional relevant identity to its consumer group. These points should be taken into consideration, as we need to assess how potentially, they can be overcome or at least reduced to some extent.

- *Problem 1 - How can the Brand be Managed?*

The first relevant point of a strong brand that is a key theme throughout the literature (and as briefly mentioned in the introduction to this section) is that brands now more than ever need to be constructed in a consumer centric way and provide a basis for a relationship with the company (O’Cass and Grace, 2004; Kay, 2005; Lawyer and Knox, 2006; Kemp et al, 2012; Aaker, 2012; Liu et al, 2012; O’Reilly et al, 2013). The question to then ask is how a better understanding of music can provide

management with guidance to subsequently increase the level of consumer focus within the brand.

A brand is continually socially constructed by the ongoing production and circulation of texts amongst and between its stakeholders. In other words, the meaning is never fixed, as it is continually being experienced, negotiated, discussed and argued about by everyone involved.

(O'Reilly et al, 2013:122)

The citation above from O'Reilly et al demonstrates the influence consumers (or stakeholders) can exert and suggests that outside factors as well as internal factors balance out what the key meaning of a brand is (or should be). This suggests that a brand is in a constant state of flux and disagreement as conflict occurs between stakeholder groups. The concept also outlines that a brand is a democratic production that is capable of providing a source of subjective interpretations and multiple meanings to different people. Brands are evidently complicated entities that need a great deal of consideration in order to be controlled (if this is in fact possible). Academics do highlight that powerful brands need to be managed on a new basis as cultural and social entities that connect to communities (Kay, 2005; King 2017). How a brand manager can do this is effectively the first problem that needs to be assessed in relation to how music can play a key part.

- *Problem 2 - Effective Communication?*

de Chernatony (1996; de Chernatony et al, 2010) puts forward that brand managers are under pressure to convey exceptionally large amounts of information to consumers to illustrate what a brand stands for. This is perhaps represented by the fact that brands can be so complex (Wood, 2000) or by the issue that they have to represent a few key ideas and cover a multitude of different company portfolios. For example, companies such as Sony cover a vast range of products that potentially amalgamate to dilute the brand. Sony could want to be known for their prowess for technology or their fashionable desirability, but, with so many markets to cover (cameras, televisions, computer games consoles, batteries, mobile phones, tablets etc.) it is feasible to suggest that brand could be diluted and find it difficult to manage a consistent identity. The ability of music to help aid communication and convey meaning is a key part of its potential capability (Kelleris and Kent, 1994; Morris and Boone, 1998; Krishnan et al, 2014) so addressing the issue with music at the centre could be the start of an appropriate solution.

The issue of brand complexity is further developed as it has been noted that consumers also have a limited capacity to deal with information put forward to them by companies limiting what they can send to be processed (de Chernatony, 1996; Schallehn et al, 2014). If this is the case then it means that the consumer is simply not able to deal with the information that the company needs us to in order to gain an effective meaning of the brand. Kemp et al (2012) suggest that strong brand perceptions are paramount for a successful firm and this could be inhibited if the consumer simply cannot process the amount of information needed to comprehend

the design of the brand to attain the desired perception. Cognitive abilities of the consumer are said to reduce with the amount of information we have to process (Marchegiani and Phau, 2012). This would seem to support this point which raises the question of how meaning can be conveyed in an efficient manner to help the consumer process the ideology being presented to them?

- *Problem 3 – Brand Trust and Authenticity*

Consumers have been said to have a declining trust in commercial organizations in a modern society. The position of a company however, should be one of trying to help the consumer make smart decisions to reduce their risk and help them navigate through the market place (Laywer and Knox, 2006). The demand for brands that can be perceived as trustworthy honest and truthful is increasing and the notion of authenticity can be seen to play a key role in creating this consumer appeal (Schallehn et al, 2014). Consumers would seem to crave authenticity and are suspicious of companies that seem to be presenting themselves as genuine when there is a risk of them merely masquerading in the market place creating a strained impersonation of the real thing (Beverland, 2005; Van Den Bergh and Behrer, 2013). Industry has attempted to address this issue as companies have utilised 'cool hunters' and their creative staff to try to align their advertisement music with cutting edge fashion (Erkhardt and Bradshaw, 2014) but this does not necessarily mean that this could potentially create an authentic approach.

The question that is derived from the above points would then be how could brands create authenticity to advocate trust in a consumer base? A number of

solutions have been put forward for this which include originality, cultural relevance, traditions, heritage and creating community ties (Beverland, 2005; Van Den Bergh and Behrer, 2013; Assiouras et al, 2014). Here then, it is again evident that it is important for brands to link to communities and have deep-rooted ties with the consumer. This theme would seem to be a key point within branding throughout literature and one that needs to be highlighted as a priority when looking at how music can support a company's (and now evidently a consumer's) brand.

From the above analysis a number of problems have been highlighted with no direct solutions posed as yet. The reason for this is to create a solution with music as a key factor for the solution, mainstream branding theory is in need of a paradigm shift in order to incorporate the sound of a brand at the core of the creative process and not as an afterthought that may be the case in some situations (Beckerman and Gray, 2014). To facilitate this shift a small amount of literature has been produced that discusses shifting brand ideology from a position that has little or no direct reference to sound, music, or acoustics to an inclusive way of thinking that has sound at the forefront of the brand.

3.2.4.1 - Addressing the Problems through Audio Branding

Audio branding would seem to be a relatively new way of expressing a concept that has existed for quite some time (Jackson, 2003; Fehr, 2009) but a key definition of what it actually constitutes is elusive in academic literature. Lehmann (2009) points out that the subject can be addressed with a number of other titles such as sound, sonic or acoustic branding but the orchestration of these ideas is

fundamentally the same. It should be noted here that the texts put forward are not strictly academic in nature but aimed at industry professionals so to an extent have a weakness through lack of academic rigor. Ironically, some of the more academic texts that examine Audio Branding have no key definition within them at all and seem to suggest audio properties are simply musical by default (Malenkaya and Andreyeva, 2016; Herzog et al, 2016). Herzog et al suggest that there are no key definitions as yet and it would seem that up to this point, Audio Branding is more of an industrial concept than a defined academic framework. To support the use of the key industrial texts utilised in this section, they have had praise from very high profile managers from various bodies that include Time Magazine, Berklee College of Music, Interbrand and Saatchi and Saatchi which supports their credibility which should alleviate the potential level of mistrust (Lusensky, 2010; Beckerman and Grey, 2014).

In order to be clear, it would then seem appropriate to utilise an industrial definition of Audio Branding and for this the research will cite the Audio Branding Academy.

'Audio Branding describes the process of brand development and brand management by use of audible elements within the framework of brand communication. It is part of multi-sensory brand communication and holistic brand design. Audio Branding aims at building solidly a brand sound that represents the identity and values of a brand in a distinctive manner. The audio logo, branded functional

sounds, brand music or the brand voice are characteristic elements of Audio Branding.'

(Audio Branding Academy, 2017)

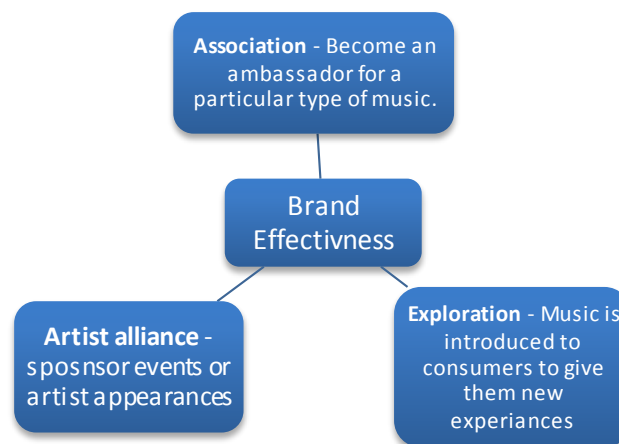
The definition above is all encompassing of all acoustics and for the purposes of this research, the strategy of Audio Branding to manage the branding process the use of brand music will be used as the key characteristic. The key point to outline here is that there is some precedence to creating and managing a branding through use of audio management. With a focus on branding that has sound at the centre of the branding ideology a number of solutions to the problems identified above can be defined from taking on board benefits of Audio Branding. This can also extend to the idea that this way of thinking is not necessarily just a way of simplifying the branding process but also adding on value to the brand for your consumers.

Solution 1 – How can the Brand be Managed?

In this problem it was identified that brands need to have strong consumer relevance and effectively need to be co-created with the stakeholders. This suggests that a brand has to manage at least two sides, the company image and the consumer perspective. Firstly, (Beckerman and Grey, 2014) suggest that effective use of music can help a company tell its consumers what it is about and answer questions that would help position them in the market place. Ideas that are relevant to the company identity such as what makes it tick, where has it been and what its identities and values are can all be addressed to some by music. Lusensky (2010) expands on this by suggesting three separate strategies a firm can adopt in order to utilise music to position themselves in a way that they want to be seen. *Figure 10*

clearly outlines opportunities for companies to make their brand more effective by adopting a position relevant to their situation.

Figure 10 - Brand Effectiveness¹²



- *Association Strategy* – Lusensky (2010) suggests that becoming known for a particular style and supporting it effectively is perhaps the most organic way to become a part of a culture and a lifestyle. Virgin has embraced the pop music culture by basing its popular V-Fest around supporting the pop genre to its target market thus becoming synonymous with the style of music and, as mentioned in *Figure 9* (P134), Harley Davidson have taken this to extremes with rock music and this notion could be easily applied to deliver a consistent theme though the medium of advertising if a company was inclined to do so.
- *Artist Alliance* – As said previously in the chapter, artists themselves are not music however some companies do actively seek to link themselves with specific artists and their music. Lucozade has linked itself with Travis Barker (the drummer from

¹² Adapted from Lusensky (2010)

Blink 182) Tinie Tempah and the Olympic boxer Katie Taylor and paid them to perform together in past commercials. The key point to note here is the relevance between the artist of the music and the brand as they need to share common values with the brand and consumer base that is being targeted. This is supported by industrial sources such as WARC (2017) who state that companies that use artist alliances effectively are reaping the benefits of doing so by increasing the appeal of their brand to their audience. It should also be noted as a concern that sometimes the artist can be more of attraction than the music (Ringe, 2009) and this well might be the case here. The artist's street connected cutting edge fashion image is something that is relevant to the brand as would be an obvious selling feature to Lucozade to appeal to the market. The argument here is that they still utilise music and not just their image thus remaining as an appropriate strategy to attempt to engage consumer interest.

- *Exploration* - This is where the company effectively acts as a guide for the consumer advising them of new bands or music available for them and to provide them with new musical experiences. As noted in the introduction, in the mid to late 1990's Levi Jeans became an ambassador for a new wave of rock bands including Stiltskin, Babylon Zoo and Death in Vegas which led all these formally unknown bands to achieve chart success in the UK. Levi can therefore be seen to influencing the musical culture of its consumers as well as establishing a brand presence that aligns with the artists chart success (Saxton, 2005; Dumbrek, 2015).

The above ideas from Lusensky (2010) clearly outline a set of ideas that have the potential to position the company in a consumer centric manner whilst remaining in control of how the brand is going to appear. A good music selection will create a strong emotional connection with your brand as your consumers will effectively be able to *'feel'* the brand over simply seeing it (Beckerman and Grey, 2014). Lusensky (2010) also suggests that consumers can take an active part in creating the brand by suggesting or even writing music to be used by the company. This fact is supported by Hampp (2011) who states that some companies such as Red Bull and Converse fund relevant bands to record music and videos with no other expectation than to create cultural relevance for themselves. This clearly highlights a strategy that is engaged in being part of a community and striving to be consumer centred which in a sense would seem to help aid one of the key problems highlighted by literature.

Solution 2 – Effective Communication

The outline of Problem 2 is predicated on the fact that it is difficult for brand managers to really outline what their brand is as it is loaded with too much information. We as consumers lack the cognitive ability to deal with this information. A musical approach at the centre of this issue would deal with the problem from a different perspective.

Beckerman and Grey (2014) point out that sound creates cultural experiences and makes the nervous system a part of the community; in essence music can carry messages through the network of people that can have shared meanings and potential repercussions as a result of what is being played. If a company starts to

use music that is relevant to the consumer group in advertising then the advertisements are 96% more likely to be recalled (Lusensky, 2010). Music has the potential benefit here of making the message more consistent (Bronner and Hirt, 2009) which in turn should make it easier to process. Beckerman and Grey (2014) suggest that sound is an emotional engine that can tell any story and has the potential to evoke a strong emotional response. However, to turn the theory into a strategy there are some points to consider when it comes to selecting appropriate music to play to the consumer.

- Music for advertising must not be based on gut instinct.
- Do not pick your music to make your brand sound cool or relevant.
- Do not attach an artist simply because you like the audience.
- Be clear about the experience you want to create.
- Do not confuse music your target audience likes with music that can create a meaningful connection.

Beckerman and Grey (2014) make the above points to highlight the fact that a brand should be trying to trigger an emotional response rather than a fashionable one. This is perhaps at odds to what some might expect as this way of thinking encourages you to move away from the idea that music (or artists) people like would be more effective to communicate with them. However, none of the literature thus far really disproves this as no academics have put forward the idea that Arctic Monkey fans will buy products with Arctic Monkey music on it as a direct result of being fans of the band or its music. A key point put forward is for music to be

congruent to the consumer (Lalwani et al, 2009; Guido et al, 2015) but the congruency itself does lack the definition of what creates it. What is clear from the points put forward above and in general by Beckerman and Grey (2014) is that music should be looked at positively if it can evoke an engaging response from the consumer group and needs to have clear patterns of thought put into it. It should be selected with the idea of the ability to connect with the market and create a relevant experience for the audience as the most important factors. These points also expand into the next issue of creating authenticity in the brand where experience and engagement also play a key part.

Solution 3 - Brand Trust and Authenticity

The issue of creating trust and in a consumer base is evidently not one that is easy to rectify but when looking at the potential triggers that may help in the point one of the key recognitions involved was having links with community and cultural relevance (Lusensky, 2010). One of the key identification points for a community is its music and paying homage to the historical and cultural links to the target market could be a key tool in winning the hearts and minds of consumers (Fulberg, 2011). Selecting the wrong brand sound can potentially be very damaging to any company communication (Lalwani et al, 2009; Beckerman and Grey, 2014) but with careful cultural consideration it can evidently create an excellent level of re-enforcement that provides an authentic message.

The underlying assumption is that music, as a non-verbal means of communication, can better stylistically capture and represent the imagined brand essence and intended authenticity.

(Erkhardt and Bradshaw, 2014:6)

The quote above illustrates the concept that music is a superior facilitator of the emotive essence of how managers want the brand to be seen as well as giving it the authenticity that consumers demand in today's market place. Lusensky (2010) takes this a step forward and suggests that music has the ability to go beyond creating trust in the brand to creating a level of brand advocacy, which effectively sees them turn into *'fans'*. Lusensky (2010) postulates that well-chosen music creates emotion, experience, engagement and exclusivity that make it an exceptionally powerful marketing tool. His reasoning is that music itself creates an experience that triggers an emotional experience that engages fans and creates an exclusive position in people's minds for the company that can do it effectively. His point certainly links back with points that were considered in Chapters 1 and 2 that clearly identify that consumers crave experience (Firat and Shultz, 1997; Brown, 1998; Simmons, 2008; Firat, 2014) and there is little doubt that it has the ability to create an effective emotional response (Morris and Boone, 1998; Alpert et al, 2003; Mercheigiani and Phau, 2012). The idea that well-chosen music can support a brand does seem to link well with the emotional and cultural elements that are within consumers as well as within the brand.

Authenticity and credibility can also be reflected in the artists that create the music in question and have a key role to play here. The artist of the music is said to be vital in creating a level of credibility to the consumer in question and they can indeed transfer a level of trust with their association to a product (Ringe, 2009; Tantisenepong et al, 2012; O'Reilly et al, 2013). There are various examples of links

with celebrities and consumers to try to create image and trust such as Bono and American express, Madonna and GAP, Iggy Pop with Swift Cover or even Johnny Rotten appearing in an advertisement for Country Life butter... One may question the brand fit between butter and a sex pistol as *"It is difficult to see how John Lydon matches with butter, or how the source brings expertise attractiveness and trustworthiness to a dairy product"* but Dairy Crest attribute the 85% rise in sales to this endorsement despite being at odds with academic theory (Tantisenepong et al, 2012:60). This anomaly illustrates the potential complexities that align with not only the selection of the music but the selection of the artist that sells the music as well. From the outset it is possible that the rules that Beckerman and Grey (2014) put forward may well be relevant here. It may not be about choosing the obvious artist that is in the gut of the marketing executive, it is more about obtaining an artist that resonates and communicates effectively to create a consumer experience. Dairy Crest cites that it was John Lydon's independent views and tongue in cheek sense of humour that resonated with the market place (Macleans, 2008). This would seem to indicate it was the experience that the celebrity created through these points to create meaningful connection which outweighs the obvious clash between a former icon of rebellion and a large capitalistic commercial organisation selling dairy products.

3.2.5 - Concluding Points and Themes

This section has highlighted the potential complexity of brands and the importance that music can play in influencing consumer response when paired effectively with advertisements. The brand as a concept that is intricate and changeable but also needs to be consumer centred at the same time (or even co-created). Each element of the brand can have music potentially factored into its anatomy as outlined by de Chernatony et al (2010), but it would seem that the amount of detail that is put into this line of thought is effectively down to the marketing manager in charge and most likely the potential resources at their disposal. Not all brands can afford to hire artists to use their global hits and change the lyrics to fit their product as Pepsi did with Michael Jackson in their adverts.

The importance of music in the role of creating brands has been recognised by some academic authors but as Herzog et al (2016) note, there is still no key definition of Audio Branding that has been developed by academics and this is therefore an area that needs key attention. Industry is seemingly much more developed to acknowledge the fact that Music Branding is a necessity for competitive advantage and Lusensky (2010) outlines a key changing atmosphere in branding to take this into consideration as demonstrated in *Figure 11* on the next page.

Figure 11 - Trends in Music Branding¹³

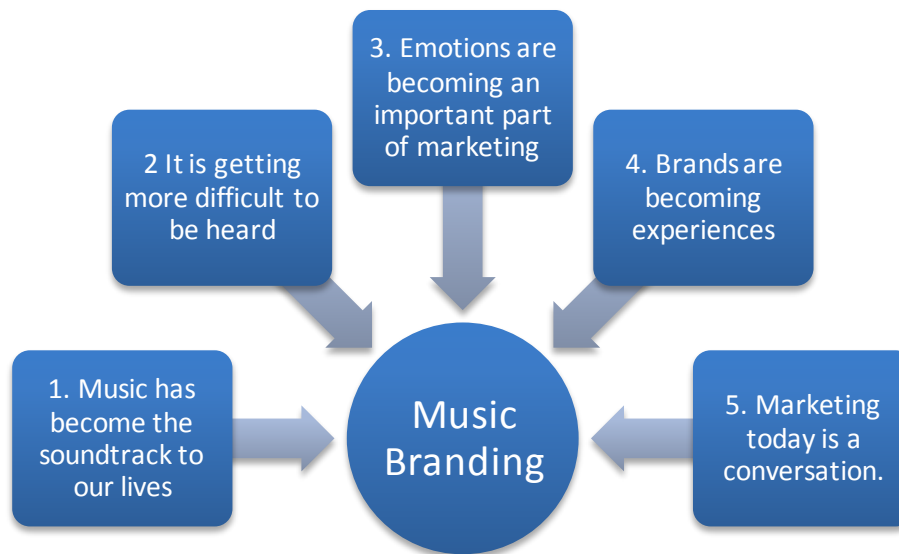


Figure 11 above would seem to be an important statement for a number of reasons. Firstly, it would seem to link with the contemporary consumerism as discussed in previous chapters where people seek experiences and are influenced by emotion to guide consumer purchase choices. Secondly, it also highlights the complexity that marketing is facing from increased competition to the fact that marketing needs to develop beyond a sender/receiver ethos and create a co-creative dialogue with consumers to develop a key understanding of their nature to be able to cope with their intricate needs. Kaufmann et al (2012) suggest an effective brand allows a consumer to see themselves in the brand as well as the brand within themselves, this then re-enforces the need to communicate and understand consumers in depth and detail in order to create this human like quality to a brand and music has been demonstrated to provide a degree of potential here 'if' it is chosen with care and precision as outlined by Beckerman and Grey (2014).

¹³ Adapted from Lusensky (2010)

Section 3.1.3.2 outlined the need for congruency with consumer demands when looking and selecting the music. The importance of this section is that it has been outlined that as well as recognising the consumer, the marketer must also recognise the brand and the brand management process. Questions need to be posed such as what role does the music need to play to relate the brand effectively to the consumer? Does a company need to display a sense of service and hire Justin Timberlake to advise consumers that a trip to McDonalds will get people 'Lovin it'? Does the brand want to focus on trying to create an emotional response to enrich the promotional message and provide the brand experience that Lusensky (2010) proposes? Essentially, these objectives mean that the music has to have a congruency between what the brand wants to stand for as well as linking with the consumer notion of congruency to create a synergy between the two. Music and branding should be kindred spirits (Erkhardt and Bradshaw, 2014) but it would seem that music, branding *and the consumer* need to share an overall common ideology to create a successful brand experience.

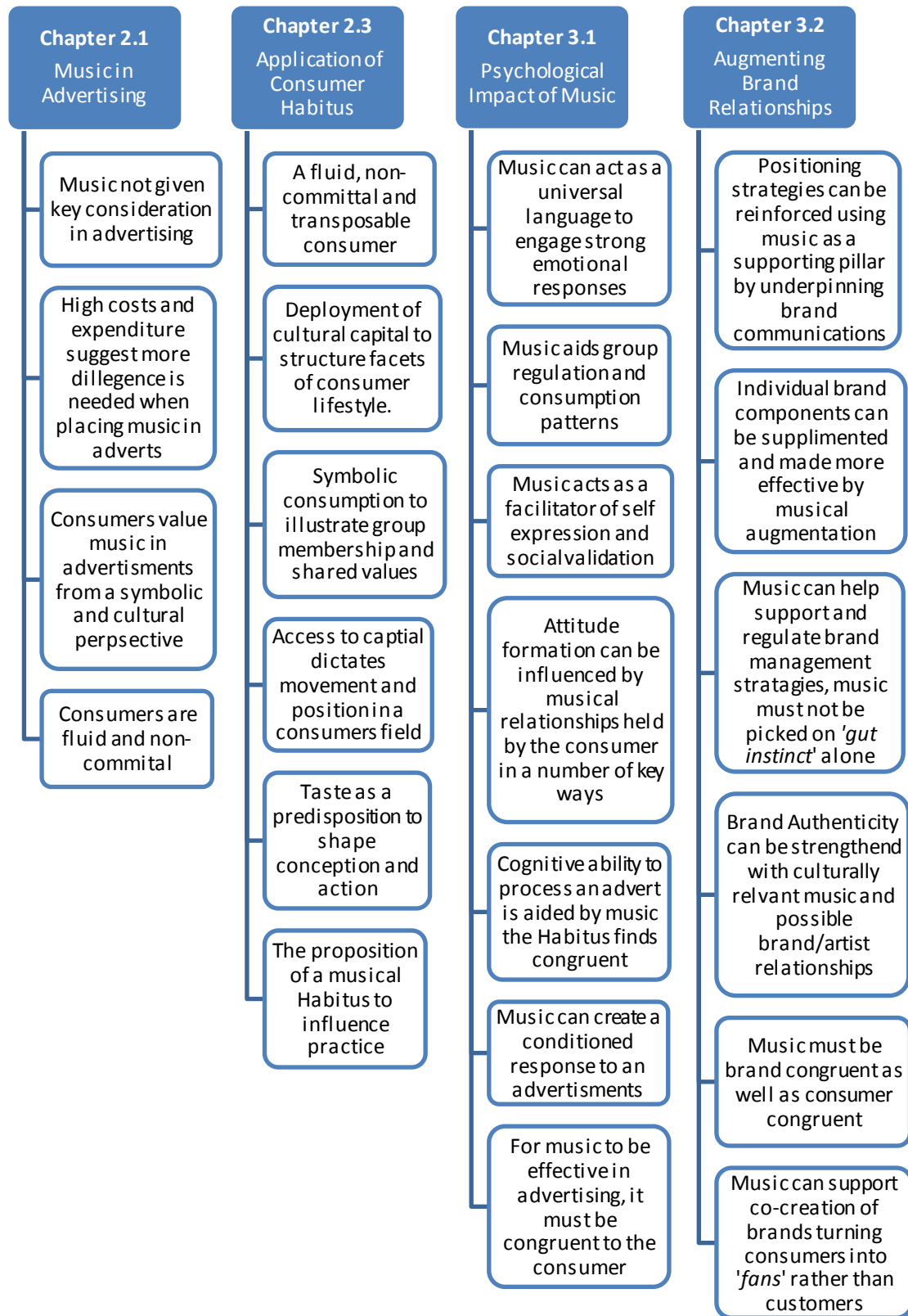
3.3 - Summary of Literature Review and Implications

3.3.1 - Introduction and Relevance

The following section of the literature review summarises both the initial chapter on how the consumer is being viewed through applying Bourdieu's Theory of Practice and amalgamates it with the social psychology and branding literature to provide a basis for discussion in the findings and discussion chapter. This will culminate in a proposed literary model to contrast with the primary research to explore both the consumers' relationship with music against how it can be applied within the context of advertising.

Each factor within the literature review can be linked together to complement its ideological propositions to create potential opportunity which will be the core outcome of this work. *Figure 12* on the next page offers a summary of the most important points raised from the literature review which is the subject of key relational values that support and influence each other, it is how these concepts interlink to forge the dependant relationships which will now be the subject of this section to determine the possible central theme to the research.

Figure 12 - Outline of Significant Impact Factors Defined in Literature Review



The central issues in *Figure 12* are in a sense inseparable but at the same time need to be examined in terms of the relationships they have with in order to evaluate how the interplay of the internal and external environment can generate any possible outcomes of consumer practice. The purpose of this is then creating a potential model of behaviour based on the findings within literature.

3.3.2 - Central Relational Interdependencies

3.3.2.1- Interdependency 1: The Theory of Practice vs. the Social-Self

The most important aspect of this research project is the consumer and the opportunity that lies within being able to understand and manage their needs more effectively. As outline by *Table 6* on the next page, Bourdieu's (1984; 1992) Theory of Practice establishes a complex and changeable consumer that has a transposable nature and is not consistent or stable, but instead one that is fluid and changeable making them difficult to predict and anticipate their needs (Patterson, 1998; Goulding et al, 2011; Best, 2013). These transient consumers seek to structure their lives and social world by deploying Cultural Capital to gain the desired position in their Fields and within groups with whom they seek to establish a position within. The level of attainment that a person achieves in the group will be dependent on the access to capital, their personal taste (governed by the Habitus) and current dispositions (Bourdieu, 1984; 1992; Dumais, 2002; Edgerton and Roberts, 2014; James et al, 2015). Rimmer (2010; 2011) also augments this theory by suggesting that a Habitus can be developed in to a musical concept by noting three key points

that can develop the original proposition and making it more applicable to this research.

Table 6 - Adaption of Musical Habitus¹⁴

Original Habitus Elements - Bourdieu (1984; 1992)	Augmented 'Musical' Habitus Development – Rimmer (2010; 2011)	Links/Implications
Transposable: A fluid nature of a being and not committed to one way of life.	Classificatory and Evaluative Operations: Different sonic properties of music will have different impacts on the consumer.	Music could then essentially aid transposability by creating a more cultural engagement within the advertisement that represents a desirable option to move within.
Structuring Structure: As much as the Habitus is a structure, it also structures and creates an impact on its surrounding environment.	Different Bodily Schemas: Music generates different experiences for different people and generates different levels of practice.	The impact of music can create an experience that can be involving and affect behaviour. This can then go on to shape the overall practice of the consumer.

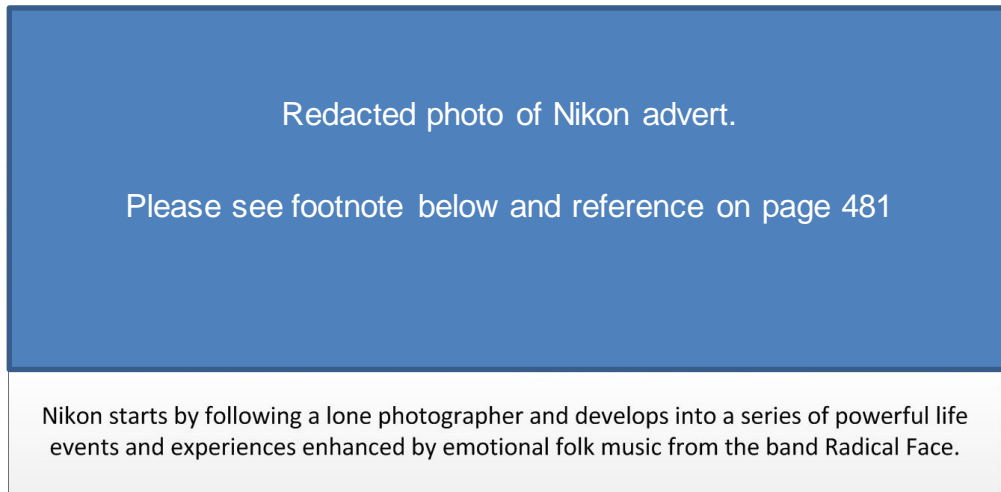
¹⁴ Please see *Section 2.2* for further clarification of Habitus elements

<p>Current Dispositions:</p> <p>Dispositions of the Habitus effectively outline the taste of the individual.</p>	<p>Inter-determinacy: People have a natural feel and subjective feel for music.</p>	<p>Taste or natural feel is the part of the Habitus that provides direction as to which route to take. It would seem logical this would relate to the possible favourable outcomes that are presented to the Habitus. Disposition and Inter-determinacy could also outline that a consumer's level of interest in music may not be universal and some people will not share the passion and enthusiasm for the phenomena as others.</p>
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Table 6 illustrates how a Habitus can be seen to be influenced by music, this is by no means finite, the nature of a Habitus could be seen to interact with music according to the disposition (or taste) it has towards it and the possible opportunities that line of thought may represent. For example, if a consumer is considering taking up a new activity or hobby, they may well be influenced by music that can transmit feelings, imagery or culture that they are seeking to be involved

with or are naturally drawn to. Nikon Cameras used an emotional western folk track from Radical Face to seemingly accentuate freedom, cultural experience and life events in their advert. If a Habitus is in tune to this emotional appeal it could help therefore the practice of purchasing the product to be a part of the activity.

Figure 13 - Example of Music Based Fragmented Adverts: Nikon¹⁵



One of the most important questions is then how could this actually work in the example and what are the most vital aspects of this theory when relating to industrial practice? When contrasting the *Figure 13* with the Musical Habitus, various possibilities could be taking place. Firstly, Nikon could be said to be creating an emotional appeal and accepting that their consumers desire disjointed experiences as they offer six very different applications in two minutes of commercial for involving their products in a transposable Habitus. The advert therefore offers structures for the consumer to be a part of and have involvement within to demonstrate how they can be a part of the scenario that they are offering. The dispositions aspect can be seen as the most relevant experience offered as decided

¹⁵ Pictures taken from You Tube (2012)

upon by the consumer for example, they could be a family person documenting their most important life experiences to Marco Polo, the itinerant adventurer.

The musical side of the Habitus should then have to compliment these messages by creating an enhancement function for the brand message to the Habitus. It could be proposed that the Musical Habitus then poses a series of questions as to what the company want to achieve from the consumer reaction and how music can help to create this environment as detailed in *Table 7* below.

Table 7 - Application of Musical Habitus to Example

Musical Habitus Element	Resulting Implications Posed to Nikon	Analysis of Advertisement Illustrated in <i>Figure 13</i>
Classificatory and Evaluative Operations	What feelings does the brand message need to evoke from the consumer?	Strong emotional appeal, a sense of opportunity, freedom, cultural appreciation and overall enjoyment.
Different Bodily Schemas	What key reactions are the company looking for from the consumer?	Establish possibilities of new lifestyles and enjoyment of fleeting experiences. To align brand with the ability to document and facilitate life events.
Inter-determinacy	Is music going to have a big effect on the consumer Habitus?	The message of the advertisement focuses two key elements being fragmented images and music. The

		<p>advert hinges on an acceptance of musical appreciation and strong relevance to consumer.</p> <p>The advert must establish a key link with consumer musical taste for effectiveness of advert to be prevalent. A consumer that is more involved in music would be more of a preferable target due to this.</p>
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The musical aspect of the Habitus then could be seen to have a number of key properties that help the consumer interpret the advertising message which must link to what consumers want to hear as well as what they want to see. The musical aspect to the Habitus is then effectively another layer of interpretation that the company must acknowledge in order to successfully link to consumer demands. This theory looks to position the consumer to the heart of advertising design process where both audio and visual dynamics work together in order to create a succinct message that transmits the brand values to link with consumers' core principles. There is however another element that can also help provide direction for a company as to what approach may be worth adopting when thinking about how to position the proposition to the a consumer which is outlined by looking at how more traditional social psychological views on self-concept can be applied to give a Musical Habitus a sense of direction.

The self-concept¹⁶ is also supportive of the Habitus and Musical Habitus ideology. It outlines a state of not being fixed or stable and was split into various sections to demonstrate people have different facets of their lives that they aim to satisfy which were suggested to be actual self, ideal self and social self (Lee et al, 2009; Ekinci et al, 2013; Szmigin and Piacentini, 2015). This in essence compliments the potential understanding of Habitus by illustrating why people deploy capital in the way that they do and offering a layered perspective of the pressures that people face and their ability to deal with these pressures.

For example, if the Habitus is dealing with the part of it that is focusing on the desired self, 'who essentially that person wants to be' at that moment, the Habitus could look at applying capital, improving dispositions or even changing tastes as outlined by Holt (1998; Carfagna et al, 2014) to improve the current position that the person is in. Putting this into the context of the research, it could be assumed that a consumer could want a more valued position in a group they are a part of, for this, the Nikon customer as outlined above will again be utilised for convenience. If the consumer was looking to gauge a standing in a beginners photography class then that consumer Habitus then has to deploy capital in order to gain credibility and in order to do this they may consider buying new equipment to improve their standing (not necessarily their ability within photography at this point). The brand of the equipment purchased then has to appeal to that person's Habitus by linking with the consumer's access to capital, current disposition, and taste to meet their

¹⁶ The self-concept is applied and discussed to the musical Habitus in *Section 2.2*

expectations when communicating to their needs. In this case, their current taste could be relating to utilising relevant genres of music that the consumer is involved in. The current disposition can be seen as using songs most likely to create a favourable attitude and the access to capital could be selecting the specific band or artist that represent the groups that the person is a part of.

The overall culmination of these points is that a Habitus is a complex structure in its own right but it does have regulatory influences that have an impact on the direction it seeks to go. *Figure 14* illustrates how the research is encapsulating the theory of Habitus and utilising the Self-Concept in *Section 2.2*.

Figure 14 - The Musical Habitus Aligned with Self-Concept: Stage 1¹⁷

Consumer Habitus (Pro-active Self-Concept)		
Desired Self	Actual Self	Social Self
Structuring Structure	Current Disposition	Transposable
Musical Bodily Schemas	Musical Inter-determinacy-	Classificatory Evaluations
Access to Cultural Capital		

Figure 14 displays the key features of Musical Habitus and self-concept amalgamated and interrelated. This demonstrates that a Musical Habitus is governed by the internal desires such as which type of self (actual, desired or social) is relevant at any given time, as well as how it is influenced by the key factors as discussed above that interpret information to guide the Habitus. It is worth noting that there is not necessarily any part of the Musical Habitus that has priority over another part of

¹⁷ Adapted from Bourdieu, (1984; 1992); Dumais, (2002); Rimmer (2010; 2011); Edgerton and Roberts, (2014); James et al, (2015); Szmigin and Piacentini, (2015).

the model. The fluid nature of a Habitus could place priority on one key function and ignore other elements if it deems fit to do so with perhaps one exception which is the access to Cultural Capital.

Access to Cultural Capital is one of the essential elements of the theory of Practice as suggested outlined by Davey (2009) who points out that *Habitus x Capital + Field = Practice*. This implies that a lack of access to potential capital will restrict a consumer's ability to gain position in the Field if it is not present. It could therefore be suggested that Cultural Capital should not be a part of the model; however, this is an application of the 'potential access' to the capital rather than the actual capital itself. Having access to a provision of capital could be said to be an important differential point due to the Habitus then having the option of recognising and utilising the capital if deemed fit by the other sections of the Habitus. For example, (and again using the Nikon Camera advert in *Figure 13*) if a consumer has a high interest in folk music, was a fan of acoustic music and was very familiar with the band playing it their access to the relevant capital would be highly prevalent. If that is then compared to a consumer who was watching the advert who dislikes folk or Indy music and has a central interest of gangster rap would be unlikely to be as responsive to the advert because their access to that interest (or capital) is limited in that respect. This point illustrates that to an extent at least, Cultural Capital and Habitus are inextricably linked as well as outlining one of the most fundamental points to be revealed in the literature which is the need for music to be congruent which will now be discussed in more depth.

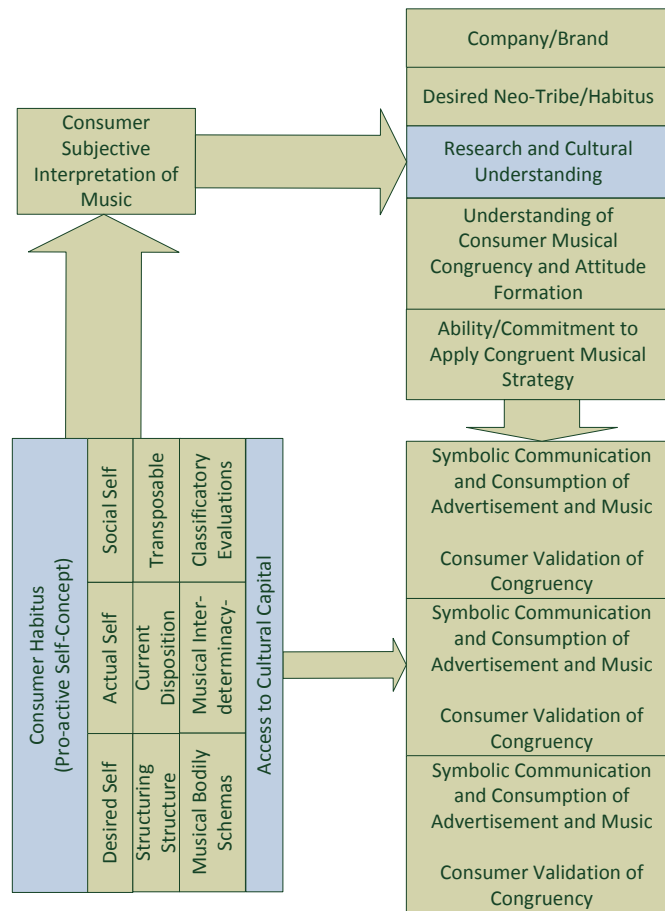
3.3.2.2 - Interdependency 2: Brand Congruency vs. Consumer Congruency

One of the strongest messages to be appropriated from the review is the need for congruency between the consumer and music in advertising (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014), where music must be in the interest of the consumer for it to become effective and relevant. The need for this congruency is not just a link for the customer but also an essential aspect for brand managers to pay attention to. Music must pay due diligence to the nature of the brand communications as well as the objectives that it seeks to fulfil as music should be congruent with the messages put forward (Martin-Santana et al, 2015). This then results in a three way need for congruency between the music, the brand message and consumer needs so all of these elements need to be in a strong degree of alignment in order to achieve this congruency.

It is important to note here however, as much as congruency has been highlighted as being an essential part of understanding, it is equally important to understand that both consumer tastes and brand meaning are not stable and are never fixed (O'Reilly et al, 2013) and therefore the potential congruency is never fixed as a result. Lusensky (2010) suggests that there needs to be a paradigm shift moving away from traditional marketing practices to create an experiential and emotional connection with music at the centre of the proposition. This idea would seem to be in keeping with the demands for emotional engagement that modern contemporary consumer's desire, but it is still essential to note that these factors are fluid and are likely to change at any given time (Firat and Shultz, 1997; Firat, 2014;

D'Urso et al, 2016). This need and this issue then give rise to necessity to understand consumers and brands on a very intricate and complex level and in a way also give rise to opportunity. Digital technology such as social media platforms and websites can provide detailed information about consumer demands and tastes and offer a way to understand modern consumers but also let them become a part of a co-created brand (Simmons, 2008; Quinton, 2013). As illustrated by the literature in *Section 2.1*, academia is still potentially behind here but there are examples where companies have striven to create a community with music as a fundamental foundation of its existence such as Harley Davidson (*Figure 9, P132*). With this in mind and music streaming services such as Spotify striving to personalise music demands based on the real time data of over 75 million listeners (Jacobson et al, 2016) the potential to mine musical data to understand musical congruency and manage the brand of a company with a great deal of precision is now a real possibility (Greenberg and Rentfrow, 2017). These points culminate in *Figure 15* demonstrating the need to understand the consumer and the brand in order to deliver a concise message that acts as a symbolic communication for consumption of consumers. It should also be noted that as stated the literature supports a membership of multiple tribes and fluid consumption, therefore, as illustrated one consumer Habitus is active in more than one social Field and seeks subsequent capital to support this.

Figure 15 - Brand Congruency to Consumer Congruency – Stage 1 and 2 Combined



The key points to outline is that a company must keep track and of mediate what is a complex consumer demand against the needs of brand message, against brand objectives and the companies actual ability to commit to the congruency. For example, companies may have cost limitations which inhibit them being able to afford the relevant licensing or record companies blocking the use of music. The brand needs to forge a congruency between their values and that of the consumer to formulate a musical strategy as well as a visual one for any given advertisement. This then plays a part of the cultural communication of the advertisement for the consumer to validate if it is congruent to them and that it links with the brand message that is being purported at the same time to create the relevant attitudes that the company desires as an outcome.

This final point also then highlights the last important ingredient of the model which is that of how attitudes and attitude formation play a part in the research. In order to look at this last component, there is a quick summary of how attitudes have been interpreted and presented in literature review.

3.3.2.3 - Interdependency 3: Attitude Formation vs. Position within Field

One of the most prominent psychological points discussed was that of the possibility of attitudes being influenced by music within advertising, this was split into three key sections that were adapted from the ABC Model of attitude formation (Doole et al, 2005; Szmigin and Pacentini, 2015), which were;

Table 8 - Review of ABC Attitude Model

Affective	How music in adverts can make consumers feel
Behavioural	How it might make people behave in response
Cognitive	A consumer's ability to process material to create the overall attitude

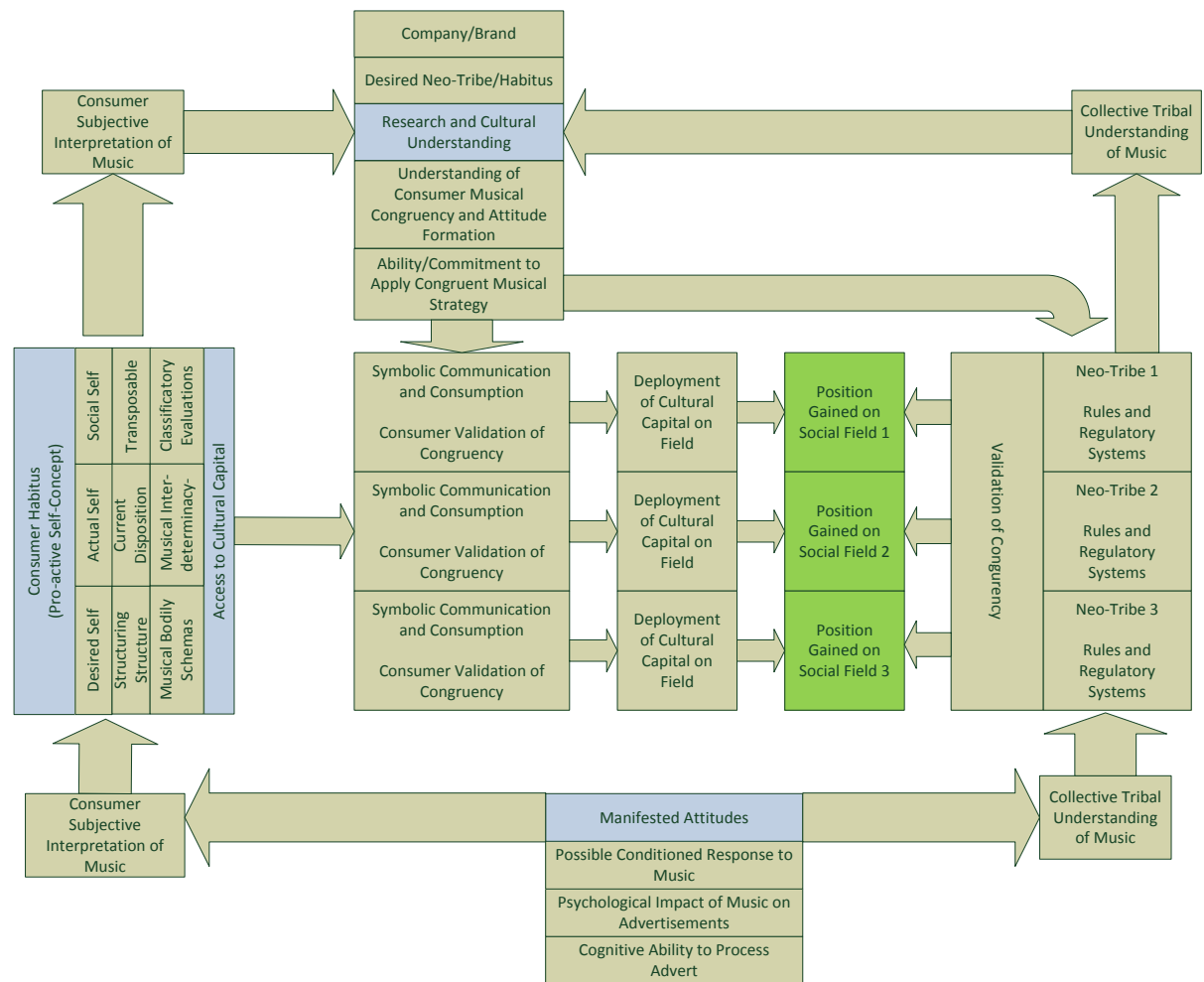
It was evident from literature that music can play a prevalent part in attitude formation on all levels of the proposition. Music was illustrated to be able to create pleasurable responses (Bruner, 1990; Morris and Boone, 1998; Krause and North, 2017), behavioural outcomes creating more favourable product evaluations (Kellaris and Kent, 1991; 1994; Deckers, 2015) a propensity to purchase (Bruner, 1990; Thompson, 2014). Music has also got the potential to subsequently help messages within adverts to be cognitively processed more effectively as under the correct circumstances it helps create consistent attention to the advertisement ensuring the brand message of the promotion is heard (Marchegiani and Phau, 2012; Cranton et al, 2017). The attitudes that are created are then an essential part of the process for this research as a resulting positive evaluation of the music and the brand in the advert is effectively congruency.

It is important to note that the attitude(s) formed must be seen to happen on two different levels, one for a particular consumer and the other for verification by the neo-tribe/consumer group that the person is involved within. As noted, music does not exist within a social vacuum (, 2001; Cranton and Lantos, 2012) and music can act a facilitator for social acceptance within consumer groups (Selfhout et al, 2009; Schafer and Sedlmeier, 2009; Schafer et al, 2013). A consumer has also been highlighted to be able to belong to more than one consumer tribe (Goulding et al, 2013; Goulding and Saren, 2016) and therefore it should be made clear that one person can have the ability to do this within the model put forward to represent fluidity, decentralisation and lack of brand commitment as illustrated.

It could therefore be suggested that when these two separate perspectives are interpreted that they could well have different narratives of the product or brand on offer due to different interpretations of the music (or musical artist) supporting the product. These differences in attitude and degree of acceptance from the Neo-tribe then adds to or takes away from the position gained of the individual consumer within the social Field. If the product is supported by music that a group is deemed to have a positive attitude towards (or congruent with), this could then lead to the product purchased to being in line with a higher level of Cultural Capital and thus gaining a higher valence in a social Field.

The resulting output of this third stage is illustrated in *Figure 16* where the full model can be illustrated as to how a person's Habitus can effectively engage with advertising music to provide a position in Field.

Figure 16 - Final Stage for a Model of Literary Implications for a Musical Habitus and Advertising Engagement



To summarise the key points that the model is putting forward, it is evident that the three significant parts of practice that have been examined all interlink. Habitus, Cultural Capital and Field are all a part of a pro-active and reactionary process that are affected by external influences such as the transmission of a company's brand communications, the social justification and authentication of neo-tribal approval and the potential effects of music as an entity within its own right.

If a company takes a truly consumer centric approach and attempts to understand the potential subjectivity of music to a consumer group and an individual

consumer, then according to the literature there are potential rewards to be reaped as a result. A consumer Habitus could seemingly be directed and influenced if a company takes time to understand the key factors that lead to engaging a Habitus on an appeal which is relevant to them. The layers of a Habitus are then acting as a series of filters that look for a match with values that it holds at that particular time, for example, the ideologies of their social self, their natural feel for music, how a consumer feels that they can play a part structuring a group and what roles they can play. The Habitus then examines the communication from the company that is offering any given solution or opportunity, at which point the level of congruency on both a musical and brand level is evaluated against the communication sent. If a company has understood consumer needs, taste and understands the potential of music to create favourable responses by creating positive attitudes then the consumer would hopefully engage with the brand and develop an outcome as a result. It should be noted, the outcome is not necessarily a simple purchase of the product, as noted in the literature review, and it's not about playing beautiful music to get people to buy your products (Zander, 2006), other outputs are however just as desirable such as creating positive emotional experiences and gaining 'fans' over customers (Lusensky, 2010).

The model also has to subsequently take into consideration the perceptions and attitudes of the group(s) that the consumer wants to belong to. Music cannot carry meaning within social isolation and it is this opposing or accepting point of view that effectively gives a consumer their position on the overall Field of Practice. The value that the group place on the brand communications and (how the music

plays a part in it) is effectively a validation process where consumers deploy their capital in order to fight for a valued position. Music here can be said to play the same role as it does on an individual consumer but is corroborated by Neo-tribe and not just one Habitus. If the music was of a similar level of effectiveness, authenticity, and congruency then there is the potential to create a framing function for a product to sit within and be accepted by the group in question.

As suggested, this theoretical model is an outline of practice that where a consumer's Habitus recognises music as a facilitator and regulator of cultural acceptance and verification for the brands it subsequently adopts. As suggested in the review, this model is not fixed in one place and acts as a series of key suggestions where interaction between a consumer's Musical Habitus, their social environment and brand communications can potentially create a synergy of communication. It is therefore these key factors that have been manifested from the literature to seek a key understanding as to both how and why people respond to music within adverts in the way that they do.

Chapter 4 - Methodology

4.1 - Methodology

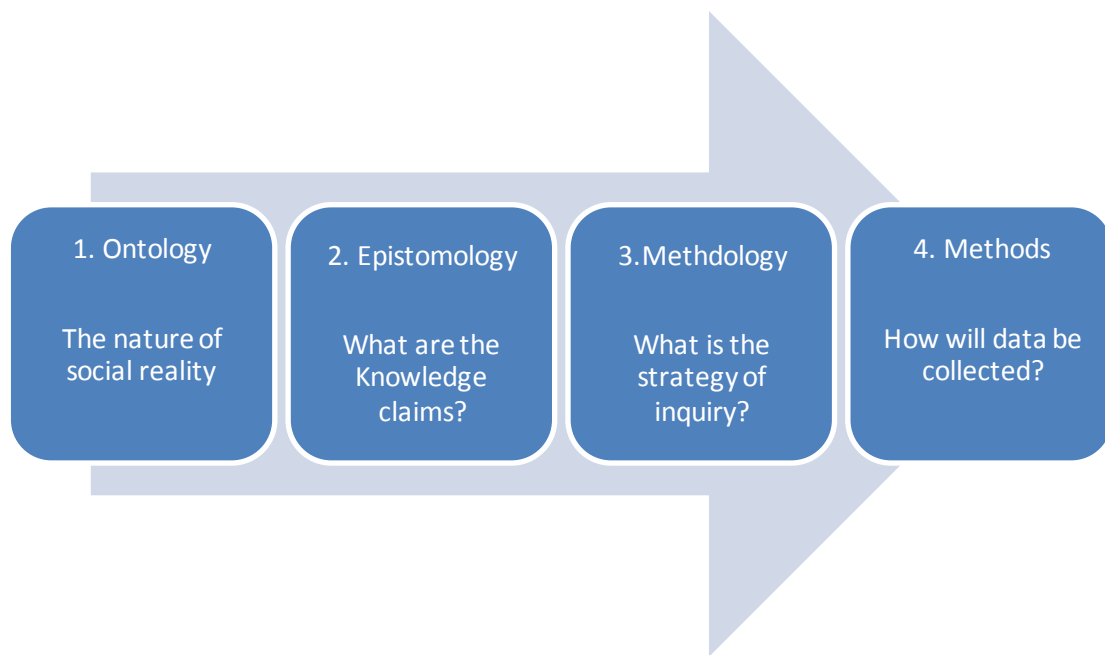
4.1.1 - Introduction and Relevance

This chapter will explore key methodological areas in detail to justify, outline and apply the approach taken by the researcher. The key topics that will be discussed will include the philosophical underpinning (or the lens) of which acceptable knowledge can be formed and claims to appropriate truths can be made. By underpinning the acceptability for the type of knowledge, the researcher can look at both the overall method of research as well as data collection techniques used to gather the insight to the project.

For the purpose of this research the researcher has selected the philosophy of the Interpretivist paradigm. This perspective of truth outlines that the researcher's view of reality is individual and subjective and purports that we do not necessarily experience the world directly, only our direct interpretation of it through our natural senses. The ontology of the interpretive philosophy acknowledges the messy and non-linear nature of a social reality and focuses on creating tendencies over concrete laws. The epistemology of the Interpretivist proposes that our world is understood through subjective observation and interpretation (Antwi and Hamza, 2015) which suggests we can only ever know our version of any given truth. This in turn makes reality a layered and subjective experience derived through social context and a layered understanding (Scotland, 2012).

This philosophy will effectively align a number of tools that can be applied to the topic at hand. These concepts will then be considered, justified and designed to ensure both validity of the methods themselves as well as how they will be deployed in a tactical manner. The researcher will be following the format set by Azzopardi and Nash (2014) as outlined in *Figure 17* on the next page. Following this framework will effectively help to ensure that we have a rigorous method, which is supportive of the needs of the project and the position of the researcher. The framework devised by Azzopardi and Nash (2014) is both useful and appropriate to this study as it outlines the broad based knowledge assumptions that form the basis to make effective methodological decisions. By examining these questions on a contextual basis the researcher can make more appropriate and informed design choices on which a more robust knowledge claim can be built. From the outset of this research project, it has been made clear that we are looking at positions within social research by examining social psychological propositions and layering music as a social entity on top of both social identity theory and contemporary marketing. This essentially means that a complex and subjective set of propositions need to be examined in order to have an effective justification for valid assumptions from the data extracted.

Figure 17 – Philosophical assumptions underpinning a research design choice¹⁸



From the outset of this framework demonstrated in *Figure 17*, it is then prudent to discuss how the researcher is effectively going to view what an acceptable form of knowledge is, in order to make sure we are engaging with the correct tools with which to research. Without exploring what is seen as acceptable knowledge the project has no real boundaries to work within and a philosophical assumption will effectively guide our research by providing us with frameworks that outline these boundaries that offer a basis of evaluative criteria for the outcomes (Creswell and Poth, 2017). Saunders and Lewis (2009:103) state, it is important to engage with the idea of “*thinking about your thinking*” in order to create a credible and believable piece of research and to avoid suffering possible negative side effects of a poorly designed methodology. Saunders and Lewis (2009) highlight that without an effectively designed and robust research model then the research risks lacking robustness and credibility so it is important to make decisions that fit the research

¹⁸Adapted from Azzopardi and Nash (2014)

question as well as the views of how the concept of truth is to be viewed in the research. Gill and Johnson (2010) add to this by stating that it is important to understand both the ontology of the reality in question and epistemology of the researcher to create an effective and valid piece of research. This point is further complicated by the fact that not all researchers share the same assumptions about reality and acceptable truth (Denzin and Lincoln, 2011; Creswell and Poth, 2017) which makes it important to discuss how we are viewing acceptable knowledge in this research.

The social aspect of research requires an in-depth discussion on the stance of the researcher themselves as they are in essence a multicultural entity that brings perspectives and experiences that potentially can influence the research (Creswell and Poth, 2017). These concepts need to therefore be examined to derive a position of attitudes that help to provide an overall philosophical position. Burrell and Morgan (1985:3) state, the social world stresses *“the importance of subjective experience of individuals in the creation of the social world”* and that we need to have a different focus on conflicting issues that require us to look at reality in diverse ways. Burrell and Morgan (1985) split their ontological and epistemological arguments by looking at polarizing them through opposing propositions as demonstrated in *Table 9*.

Table 9 - The Ontological and Epistemological Spectrum¹⁹

The subjectivist approach to social science	The subjective – objective dimension	The objectivist approach to social science
Nominalism	Ontology	Realism
Anti-positivism	Epistemology	Positivism

Here Burrell and Morgan (1985) examine the differences between alternate views by asking key questions for the ontological and epistemological stance. The ontological perspective asks how structured the world can be whilst the epistemological perspective asks how relativistic the real world is and how it can be understood from the individuals within it. These questions now underpin the proceeding parts of the methodology to explain what the position of the researcher and the research is in order to clarify what will be seen as an acceptable type of knowledge for this thesis. This is important to consider, as the following assumptions will effectively dictate the validity of the overall claims to knowledge that will be put forward in the overall findings and conclusions.

¹⁹ Adapted from Burrell and Morgan (1985)

4.1.1.1 - Ontological Assumption (Nominalism vs Realism)

Ontology is the nature of reality and examines the concept of reality as something that can be seen as a subjective projection or something that is stable, concrete and structured (Morgan and Smirchich, 1980; Easton, 2002; Gill and Saunders, 2010). It is important to examine ontology as a key point of interest for many different reasons that are inherent in this study. Firstly the ontology of the researcher and the research manage the expectations of the specific outcomes of the research in relation to the nature of the knowledge that essentially creates the data (Creswell and Poth, 2018). The research (and the researcher) are not necessarily looking to create unbreakable laws as music is such a subjective subject. As Adorno (cited in Cranton et al, 2003) stated, the concept of music recognises no natural law and all music psychology is thus questionable. If this is the case then how can we move towards Burrell and Morgan's (1985) concept of an objective and concrete realism with any degree of certainty? This point can also be related to the model of practice utilised for this study put forward by Bourdieu (1984; 1992) where behaviour and consumption are seen as fluid and in a constant state of fluctuation as different social dynamics interact with the outside world. From the outset, it would seem that there is again a lack of a definitive and unified solidity within the social world but however the ontology of the social world according the Bourdieu (1984; 1992) would seem to consist of multiple structures that lack long term stability and not necessarily a 'real' structure. The ontology therefore will have to accommodate the context of the research and its subsequent outcomes will not be able to create natural laws that will be able to be consistently replicated due to the complex social

nature that is inherent within the subject matter. The researcher therefore believes that reality cannot be seen as what Guba and Lincoln (1994 cited in Healy and Perry, 2000) refer to as a one-way mirror approach that is the positivist paradigm, a line of thought that assumes an ontology which produces law like generalizations which can be replicated (Saunders and Lewis, 2012). Whilst the researcher does not doubt that the objective positivist stance has relevance and merit in natural science, the limitations of only accepting truth as what you can see and measure is something that is problematic for this research project as we will now discuss.

Ritchie et al (2013) suggest that social researchers often start justifying their research approach by arguing against the positivist stance when proposing their methodology so it would seem a suitable place to start at this point as it is still widely regarded as the '*go to*' philosophical position which is still dominant in marketing today (Johnson and Duberley 2000; Chung and Alagaratnam, 2001; Hanson and Grimmer, 2007; Johnson et al, 2007). The question is then why the researcher does not have this view within research and why can't the world be a stable and measurable entity? The researcher is not denying the relevance of the marketing theory derived from a positivistic narrative but other academics would suggest that marketing can find context from vastly different lines of thought that can spread from the natural science perspective through to postmodernist (Brown 1993; Firat and Shultz, 1997; Simmons, 2008). The importance here then is to find a suitable home for the research to fit comfortably and provide the best environment for the data to be expressed.

Firstly, the idea that reality is devoid of subjective interpretation is impossible to prove. As Saunders and Lewis (2012) suggest, there is the fact that we experience our own sensations, we see images of the world that are our interpretation of the real world and not the real world directly. Palmer and Ponsonby (2010:175) expand on this concept by outlining that *“the observation of reality cannot be separated from observer’s perception of reality”* suggesting that there may be a real world out there, but for us to know it beyond any form of doubt is not possible due to the nature of subjective interpretation. This highlights that there may well be an objective reality but to know this reality beyond any certainty is unlikely if not impossible. The idea that we live in a world that can observe reality in a neutral and direct state has been labelled by some academics as a ‘superficial realism’ or ‘shallow realism’ (Ritchie et al, 2013), suggesting that more thought needs to be put into our acceptance of ontology and not taking it for granted. Whilst isolating chemicals or physical components to examine a natural science causality may be an appropriate approach to examine a natural world, a social reality is generally seen as a separate entity to that of natural science reality which causes issues within the ontological perspective as it is too simplistic and deterministic (Keleman and Rumens, 2008; Azzopardi and Nash, 2014; Edgeley et al, 2016). This is a stark contrast to the social world where people have ‘agency’ which governs meaning of reality to people. This in turn has the effect of simply making the law like ontology of positivism something that is simply unachievable within a social environment (Ritchie et al, 2013; Fletcher, 2016) It has also been a relatively long standing suggestion that having a natural science perspective is unsuitable for the domain of

social research (Morgan and Smirchich, 1986; Johnson et al, 2006) which is elaborated on by Johnson et al (2006:132) who state;

...quantitative measures of phenomena and statistical reasoning are seen to impose an external researcher-derived logic which excludes, or at best distorts rather than captures, actors' intersubjectivity from the data collected. Hence, qualitative management research has been seen as arising in response to these perceived limitations.

For the purposes of this research reality is derived from a social structure where an ontology that has the ability to capture the essence of human nature and the participants subjective narrative is needed to create data set that is rich with experience of their involvement. If we look at the background of what we are examining it is the agency and inter-subjectivity that play a key part of what we are looking at and is the key interest of the research because of how these points potentially affect a consumer's perspective on a social and cultural stimulus that is presented to them. The literature review highlights the complexity of social interaction, fragmented personalities and subjective interpretation that people live within. If we have seen anything demonstrated by the literature review, it is that the social world is anything but perfect, transparent, consistent and fundamentally measurable. This in itself means that we need to accept that reality is not concrete, but a subjective and experienced projection. That reality may exist objectively to

that person but only in trying to access what experience the subject of the research has.

Whilst this section has built a strong case for the plausibility of a social reality, we also need to assess the question of does objective and measurable reality play any part in the researcher's position as it would seem that it an ontological perspective is not as simple as a yes/no debate. The question should be then 'do we accept we live in a world where there are natural facts?' It is the researcher's position that it is possible to accept that the research in this case may have to access and look at facts that are more akin to a positivist position and sees no need to dismiss it. As we will explore in the next section, music has measurable and concrete aspects to it which are not necessarily directly linked to the social world. To ignore these points for no logical reason would be ignorant and nonsensical, as it does not serve a direct purpose. Literature seems to position the philosophical debate as a conflict or an argument (Johnson and Duberley, 2000; Denzin and Lincoln, 2011) when it could be said that there is no direct need to do so and the positions can work together if needed which is highlighted in the next section of Anti Positivism vs. Positivism.

4.1.1.2 - Epistemology (Anti-Positivism vs. Positivism)

Epistemology here is defined as the more personal viewpoint of the researcher and examines the purpose of the research in terms of creating an insight or an irrefutable structure (Morgan and Smirchich, 1980; Healy and Perry, 2000; Easton, 2002). The researcher's epistemological stance effectively underlines if the data will be looked at in a neutral and objective way or if the findings will be examined from a subjective viewpoint. This is an important distinction from an ontological perspective as it explores the researcher's relationship with the reality rather than the reality as a means to itself. Epistemology then is essentially what Azzopardi and Nash (2014) state as the claims to knowledge the research will make and the fundamental relationship between the researcher and the reality that is being researched. This is an important distinction to make as it will dictate the type of outcome the research generates and what the researcher will accept or not accept as valuable insight. For this research this question is in special need of consideration as it does go against mainstream positivistic interpretations that have been advocated in a number of studies that share similarities to this as shall now be discussed.

Johnson and Duberley (2000) and Burrell and Morgan (1985) again point out, the argument for taking an epistemological position seems to stem from a critique of why would we not take a positivist position in the first place? A positivist's perspective is that of one that is concrete and certain but however has also been called misleading and limited in their approach (Roberts, 2014), even pioneering

advocates of the positivist epistemology seem to suggest that it is not as simple as you might first assume. Descartes (1637; 1641 cited in Johnson and Duberley 2000) states that there are potential differences between the knower and the known, the observer and observed and the subject and object. He also states that sensory experiences can be deceptive and the minds of external reality and the subject of research are independent of each other, which was developed into what we know as '*Cartesian Dualism*'. This is relevant to the epistemological debate because even from a relatively early development in research philosophy we can see that concrete structures can potentially be refuted due the nature of separation between the researcher and the researched. If we apply this to the current situation we would need to answer the question is it possible to objectively measure the aims of the research and create an irrefutable system to prove what we are saying?

We are effectively examining how people interpret a subjective social entity such as music and their interpretation of that music against a backdrop of promotional material. It is worth noting that positivist epistemologies have been widely used to examine similar phenomena before (see Zander, 2006; Allan, 2007; Lalwani et al, 2009; Marchegiani and Phau, 2012), so to dismiss the possibility of being an objective researcher completely would not be fair to the previous researchers and what it has effectively examined. Music does have a lot of measurable concrete aspects to it, that can in turn be measured against a set response. For example we have seen aspects such as tempo (the speed of the music), modality (the pitch) and volume at which it is being played (Kellaris and Kent, 1994; Allen, 2007; Knoferle et al, 2012) all have effects on consumer opinions all of which would seem to fit the natural science profile due to the way it can be

measured. To refer to the earlier key question of 'is it concrete?' then from the outset we can say that in some respects, yes, it is and therefore it is possible to have an objective epistemology. However, we have not covered the other half of the research that is the looking at human nature and the variable, unstructured and fluid processes that surround it as highlighted by Bourdieu (1984; 1990), Firat and Shultz (1997), Patterson (1998) and Brown (2006) in the literature review. Here we could say that a rigid objective epistemology will not help us examine what could be seen as an accessible truth. All of the above authors really outline the complexity of human condition from being complex and fickle to schizophrenic and hostile, the core point being that we ourselves are not concrete structures. We have too many demands on our social or biological demeanor to be concrete and consistent in the first place. Hamouda and Gharbi (2013:42) demonstrate this idea by suggesting that social lives are not just complex and dynamic but potentially paradoxical and contradictory which creates an issue for a positivist epistemology:

The fragmentation of life experiences often requires a fragmentation of the self in order to live deeply each situation encountered and may be even the possibility of the existence of incompatible or contradictory figures in the same individual.

The above quote outlines that we as individuals are fluid and not a permanent structure meaning that the epistemology must follow suit in order to get a key insight into the true nature of the reality. Zhenhua (2012) develops this idea by stating that the world is not static but dynamic and we must consider the flow of

reality in order to understand it in a comprehensible way. Zhenhau (2012:84) points out that a purely positivistic epistemological position that shows no interest in metaphysical data should be *“viewed as an epistemology in a narrow sense”*. Researchers should be looking for both knowledge and wisdom (wisdom seen as a ‘true’ representation of human life) and this can only be addressed through acceptance of metaphysical data to be combined with scientific knowledge. To take an epistemological position that accepts metaphysical data by default means that we cannot be completely objective in our stance. Positivism does not have what might be called an acceptance of subjective data as it was once seen to try to *“purge metaphysics from the domain of science”* (Johnson and Duberley 2000:16; Denzin and Lincoln 2011) so a compromise has to be made somewhere.

The key point here is that if there is no concrete ontological reality, then the epistemological position cannot be completely objective. This is because it takes away the objective level of causality and subjective interpretation will need to take place to interpret this. Bhaskar (1975; 1989) outlines that the ontological perspective dictates the epistemological position. If we are looking at multi-layered realities and accepting subjective data, we cannot have a completely objective viewpoint of it due to our interpretations being different.

4.2 - Philosophical Position

When thinking about multi-layered realities as outlined in the previous section, it is important that the research adopts a lens that can match this socially complex approach. When one takes a step into the world of qualitative data, a list of contrasting and somewhat contradicting options become available as acknowledged in the table below adapted from Saunders and Lewis (2012) and Azzopardi and Nash (2014).

Table 10 - Philosophical Options

Ontological Assumptions	Epistemological Stance	Philosophical Position
Singular reality	Objective	Positivist
External reality to be imperfectly understood	Modified Dualism/Objective	Post Positivist/Neo-Empiricism
Multiple realities within people's minds	Subjective	Constructivism
Multiple viewpoints and constructed realities	Objective with interaction valued by researchers	Interpretivism

Singular/multiple realities explanation may have multiple hypothesis	Both objective and subjective views utilised	Pragmatism
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The table above outlines the differences in ontological and epistemological stances and what the best philosophical fit is when taking these two elements into account. The previous section has already ruled out the positivist position based on the need to understand a complex social world, so, it then becomes a choice of the most appropriate philosophy from the qualitative options available.

Post-positivism (or Neo-empiricism) where reality is imperfectly known but maintains an objective epistemological stance is said to merely accept metaphysical data and still maintains a heavy degree of scepticism towards it (Johnson and Duberley, 2000, Ney, 2012). This suggests that the line of thought is predominantly still reliant on data derived from a more formal positivistic stance and thus an ontology that is not very open to a social understanding of the subject matter. This key point takes Post-positivism out of contention as it can be said to be a mismatch with the aims of the research which is to discover the complexities of emotional impact of music and how it links with their Musical Habits.

Out of the three remaining positions (Interpretivism, Constructivism and Pragmatism) Interpretivism can be seen to have both relevance and precedence in the subject area. From the outset, interpretivism has been used in a wide range of studies that look at how people experience music and its potential impact on them

(see Palmer, 1992; Bode, 2006; Puildo, 2006; McFerran, 2016; McFerran et al, 2016).

Bode's (2006) paper actively calls for an interpretive perspective into music in advertising as interpretivism allows the recognition for its social symbology and downplays laboratory-based research as he suggests that it does not deliver a clear conceptual understanding of what music is and thus cannot deliver effective knowledge. Creating an in-depth understanding of complex social phenomena can be seen to be one of the key strengths of an interpretivist approach (Kelliher, 2005) as it allows the researcher to focus on the individual world of the participants to gain a knowledge which is true to them (Saunders and Lewis, 2012). In this sense, it is therefore possible to look at how subjects interpret and value music within the context of advertising as they interpret and apply their own meaning to it. It would then be appropriate to examine the interpretivist ontology and epistemology in more depth to ensure an exact fit with the research topic.

4.2.1 - Key Outline of Interpretivist Paradigm

The interpretive paradigm has been accepted as a valid lens for research for a comparatively short amount of time when contrasted with its natural science counterparts and definitions are still emerging (Lincoln, 2002), however, Saunders and Lewis (2012:106) define Interpretivist paradigm as;

A philosophy which advocates the necessity to understand differences between humans in their role as social actors...

To undertake interpretive study is then to look at people in perspective roles as these actors undertake positions within their shared meaning where researchers seek to understand the basis of a social reality (Burrell and Morgan, 1985; Szmizgin and Foxall, 2000; Scotland, 2012). It could however be suggested that this definition needs clarity in terms of expanding on both the ontological and epistemological beliefs to ensure the boundaries are distinct and clear for the data to be interpreted within.

4.2.2 - Interpretivist Ontology

An interpretive ontology can be demonstrated through acceptance that knowledge is subject to a set of ideologies that are designed to give an insight into social experience and not create generalisations (Kelliher, 2005). These conditions provide sanction to allow researchers to accumulate an understanding of social complexities which is at the heart of the interpretivist paradigm. In their seminal text 'Establishing Trustworthiness' Guba and Lincoln (1985) provide 5 key areas to naturalistic enquiry which help provide a platform of acceptable knowledge within an interpretive paradigm which offers a suitable platform to apply a suitable ontological basis.

1. Realities are multiple, not singular

Burrell and Morgan (1985) outline that interpretive knowledge is derived from an implied knowledge and is focused on attempting to gauge an understanding of the social world. This implied knowledge is not directly visible or measurable but

generated by shared meanings where the reality is understood within the context of the group and the meanings members of the group assign to different phenomena (Walsham, 2006; Antwi and Hamza, 2015). In essence, this lack of ability to examine explicit knowledge means that the research in bringing together different understandings of reality from different participants to create an understanding of the situation as interpretivism can accommodate multiple perspectives and versions of the truth (Thanh and Thanh, 2015).

When contextualising this to the research matter at hand it could be said to be relevant to Bourdieu's Theory of Practice (1984; 1992) in a number of ways. Firstly, the model's concept of Habitus has been suggested to be a fluid and transposable concept by its nature (as outlined in *Section 2.2.2*) and thus an acceptance of a multiple reality allows a consumer Habitus to adapt attitudes to mould into different fields and cultural contexts. As suggested, a Habitus is in constant flux and tension with any given Field a consumer chooses to engage with (Davey, 2009) and thus a multiple social reality could adapt and change to fit consumer needs at any given time. For example, different tastes in music may be relevant for different groups where meanings of music can change and thus have different representations at any given time. Music could therefore potentially add value and meaning to an advertisement for one group that a person belongs to, it may also diminish it within another, thus creating a split opinion for people to adapt to when considering how valuable music potentially is for them at any given time.

2. Knower and known are inextricably linked and not independent

This could be said to perhaps be more of an epistemological statement rather than strictly ontological as it references the position of the researcher to the knowledge, but, it can be said to impact the ontological stance. Saunders and Lewis (2012) state that it would be naïve to think that as researchers, we are not actively subjectively interpreting what is being said and therefore the knowledge and meaning are acts of interpretation (Antwi and Hamza, 2015). Bourdieu's (1984:1992) studies have been criticised by some by their lack of strictly natural scientific ontology (Ingarashi and Saito, 2014) but this point also draws it into relevance for an interpretive paradigm. Where Bourdieu (1984; 1992) did explore the Cultural Capital in a quantitative method and therefore potentially contain an independent perspective, other elements such as Habitus and how it works within Field when Capital is applied was examined using a qualitative data creating a more interpretive understanding as qualitative information is essentially seen as a way to access the social world over objective scientific opposite (Tranh and Tranh, 2015). This in turn essentially creates a difference between knower and known as any form of qualitative research is an interpretation of what is being suggested leading to a researcher presenting '*their interpretation of other people's interpretations*' (Walsham, 1995 cited in Darke et al, 1998:285).

3. All data is valid within a specific time and context

In this essence, it has been claimed that objective research is not possible as meaning is understood on a subjective basis constructed by what academics refer to

as 'human actors' (Walsham, 2006; Saunders and Lewis, 2012). By using the metaphor of humans as actors, it is implied that people use their social life as a stage where their actions are defined by how they play their part by interpreting and subsequently reacting to the actions of other actors in a way we see fit (Saunders and Lewis, 2012). In this vein, it is essential to understand the context behind the interactions in order to understand any given narrative that is implied within the subsequent discourse to gain an appropriate understating of any situation (Thanh and Thanh, 2015). In order to provide a contextual account, people's attitudes and opinions will be researched in relation to how they feel when they experience advertisements and how they feel music makes a difference to the acceptance of the product within their socio-cultural circles. It is understood here that interpretive research is not looking to create a generalisable account but examine the social world as an ongoing process (Burrell and Morgan, 1985; Kelliher 2005; Antwi and Hamza, 2015), in doing so; the findings of the research are true to the subject at that point in time but not necessarily stable and invulnerable to change.

4. It is not possible to examine the cause and effect of any variable

Szmgin and Foxall (2000) suggest that interpretive researchers accept that there is a real (or objective) world out there but state that consumption is a social process and subjectively experienced. In light of this Burrell and Morgan (1985) suggest that Interpretivism is concerned with the everyday essence of this experience where objective variables are not a primary concern. Instead, Kelliher

(2005) outlines it is important to pursue a socially constructed reality over an objective concrete experience.

For this study, it is positioned that music in advertising is a very emotional experience and understanding that there is too much in the social landscape that impacts our interpretation to really understand the impact of any particular variable (Cross, 2003). Music can be seen to have a number of controllable elements such as timbre, tempo, key and texture (Kelleris and Kent, 1991; Bode, 2006; North and , 2008; Knoferle et al, 2012) but Bode (2006) outlines that there is much more that can potentially impact opinions when music is played in an advertising context that influences the response. For example, Bode (2006) suggests that music's expressive linguistic qualities and its social semiotics impact our cultural interpretation of what we see and hear. Bode (2006) outlines that interpretive paradigm can examine the phenomena in the required depth needed by providing an integrative approach that investigates the expressive qualities that music can contain.

5. Inquiry is considered value laden, not value free.

As stated in point 2, Saunders and Lewis (2012) clearly advocate that a researcher is an inextricable part of the process, however, as Azzopardi and Nash (2014) outline in *Table 10* there is an expected degree of separation between the researcher and the subject as people performing the research should seek to remain objective. Lincoln (2002:278) states that researchers should attempt to maintain '*a detached observer's distance between the inquirer and the subject*'. This implies that although we can expect an attempted neutral interpretation, it is impossible to detach to an objective reality.

With these points in mind, it is evident that we are dealing with a socially constructed reality that does not seek to question people's ideologies, but, embrace them to form part of the research (Crotty, 1998; Scotland, 2012). The end goal of an interpretive ontology is then to present a defined level of intersubjectivity where shared meanings are presented to create understanding. The second key element to be discussed in relation to qualifying the interpretive paradigm is the epistemological stance which essentially seeks to qualify what the relationship between the knower and the known actually is (Guba and Lincoln, 1994).

4.2.3 - Interpretive Epistemology

The epistemological stance could be said to follow on in the nature of the ontological perspective as the researcher has taken a series of viewpoints about their relationship with the subject and the knowledge that they subsequently gather. An interpretive epistemology has been said to be an acceptance that the world is too complex for casual relationships (Smizgin and Foxall, 2000) and is underpinned by observation and interpretation (Antwi and Hamza, 2015). The overall position of the researcher however is sometimes contradicted by academics who can be seen to disagree over the very polarised point of 'is the researcher subjective or objective?'

Scotland (2012) states that the interpretive epistemology is one that is subjective where meaning is socially constructed and all socially defined elements are interpreted. To this end the researcher must accept that although interpretive researchers do not discount the existence of the objective real world (Saunders and Lewis, 2012), their access to it will only be defined and understood by the individuals who are participating in it (Crotty, 1998; Thanh and Thanh, 2015). This is somewhat at odds with what is outlined by other academics (Deetz, 1982; Azzopardi and Nash, 2014) who specifically suggest that the interpretive paradigm is objective but with an acceptance of value laden within the interpretation. For the purposes of this research, the researcher is taking the view that the epistemology is subjective but will make efforts to ensure that findings are looked at reflexively. It is the view of the researcher that once values are incorporated into research, it has to be a subjective interpretation. As noted by Guba and Lincoln (1994), it is not possible to have an

undisputable (and thus objective) account of interpretive research and instead researchers must rely on creating a persuasive case rather than absolute proof to sanction their position (Guba and Lincoln, 1994; Diaz Andrade, 2009)

Lincoln (2002) takes this point further by suggesting interpretive researchers need to have critical subjectivity in their approach to research. That is to understand their state of mind both before and after the research which then results in a closer understanding of the data which can help to uncover dialectic relationships and contradictions that can become evident in the data to help gauge a more meaningful interpretation. It is also the intention of the researcher to avoid becoming what Diaz Andrade (2009:44) terms '*a passionate participant*'. It is important to note, although the researcher is terming themselves as subjective, this does not predicate any proactive involvement within the research. Walsham (2006:321) terms this as taking the position of an '*outside researcher*' as opposed to an '*involved researcher*' where a more distanced position should be adopted in order to try to maintain a level of impartiality. If this approach is adopted it does to some extent resolve the objective/subjective debate and adhere to Lincoln's (2002) requirement that interpretive enquiry should maintain a suitable distance from the subjects being researched.

4.2.4 - Implications for Method and Data Collection

Whilst the ontological and epistemological stance have outlined both the nature of reality and the researcher's engagement with that reality, the research philosophy also has a key impact on the method of data collection and subsequent tools that are applied (Scotland, 2012; Saunders and Lewis, 2012, Azzopardi and Nash 2014). Whilst Saunders and Lewis (2012) seemingly advocate that interpretive based research should be viewed within an ethnographic or grounded theory as a method there are seemingly other options available to researchers.

4.2.4.1 - Impact on Choice of Method

The method selected for this research will be in the form of an interpretive case study which could be said to be at odds with what Azzopardi and Nash (2014) and Saunders and Lewis (2012) initially suggest but it can be noted that there is a high degree of precedence for this method with some suggesting it is the preferred method of inquiry for interpretive research (Thanh and Thanh, 2015). Interpretive case studies have been suggested and/or applied by numerous academics looking to engage with an in-depth social understanding of the subject matter being investigated (see Darke et al, 1998; Gummesson, 2003; Kelliher, 2005; Diaz Andrade, 2009; Ponelis, 2015; Kelliher and McAdam, 2019) and can be seen to share common ontological and epistemological links.

The ontological perspective of an interpretive case study can be seen to endorse knowledge as a social product that is interpreted by humans in their

position as social actors (Darke et al, 1995). In this sense, an interpretive case study can be seen to match the need to examine individuals in the required depth as they are deemed an appropriate tool to examine complex social behaviours and engage within their cultural contexts (Darke et al, 1995; Ponelis, 2015). By using the case study approach, a researcher can obtain a holistic understanding of the matter by engaging in conversations to explore both individual and group behaviour to describe processes and help build theory as a result (Ponelis, 2015). These points can be said to illustrate what the key focus of the research project is which is to explore how individuals use music as validation for brands and products within a group consensus. This understanding can then help to explore the possibilities within the model of Musical Habitus (outlined in *Chapter 2.2*) derived from the literature review.

The epistemology of interpretivism can also be found to be facilitated within case studies as Diaz Andrade (2009) contends that case studies allow close interaction with participants in order to engage with the deep insight that can be gained. As stated previously, it is not the position of the researcher to become an active part of the research and to keep in line with this, interviews will be used to provide appropriate access to data collection, this will be elaborated in *Section 4.5* to clarify how depth and clarity will be gained.

4.2.4.2 - Impact on Data Collection

When examining the impact on how data is collected there are two key points of interest which relate to the type of data that is suitable for an interpretive

epistemology and secondly what makes good data within an interpretive position and how it should be achieved.

When looking at types of data, we mean to discuss the prevalence of qualitative vs quantitative information and what might fit within interpretivist. The main body of literature can be seen to qualify a qualitative approach as the main route for access to rich, exploratory and explanatory understanding of the situation and do not mention any use of numbers (Diaz Andrade, 2009; Ponelis, 2015; Kelliher and McAdam, 2019). It should however be noted that in relation to this research, Bourdieu's Theory of Practice (1984; 1992) did use a mixed methods approach where both statistics and qualitative information were explored to create the overall findings. This could be said to be problematic for purely qualitative paradigm but academics suggest that this is not always the case. Use of quantitative methods can be applied in interpretive research and combined to provide a richer insight to the data (Deetz, 1982; Belk, 2017; Denzin and Lincoln, 2017).

Many existing quantitative and qualitative methods may need to be used in interpretive research. The issue is not the research methods but the use to which they are put and their relation to the phenomena under study. The appeal for the appropriateness of method needs to be made to the object of analysis, not the existing standards of a research community.

Deetz (1982:143)

When taking Deetz's quote into account it can be suggested that the key to using quantitative data in interpretive research is how it is applied to address the phenomena in question. To address this point, the research does not seek to gain a truth that is objective and generalizable so the use of quantitative analysis will be applied as that Saunders and Lewis (2012) as triangulation, where two methods are used to support each other and obtain a greater depth of understanding. This is an important part of the study to take into account as the Cultural Capital element of Bourdieu's (1984; 1992) theory is traditionally examined in using a statistical analysis. Davey (2009) notes that although some academics do not use all three elements of the Theory of Practice, to leave one out is neglectful as all three elements are interdependent on each other. By applying the elements of the original study in a numerical form, it allows the researcher to gain more insight into how people understand themselves which can be compared and contrasted to the qualitative data.

4.3 - *The Research Design*

As suggested by the Azzopardi and Nash (2014) framework outlined in *Section 4.2*, the philosophical assumptions of the research go forward to influence the methodological choices that are made and from the outset many academics support Case Study as a valid tool for Interpretive research (Darke et al, 1998; Gummesson, 2003; Kelliher, 2005; Diaz Andrade, 2009; Ponelis, 2015; Kelliher and McAdam, 2019). This however opens a door to a lot of different variances in what a Case Study can be. It is therefore important to be clear about what this approach consists of and how it is being defined.

4.3.1 - *Defining the Case Study Approach*

Case Study has been put forward as possible form of method to investigate the subject matter, however, this should still be treated with caution as Case Study has itself has not yet been justified and suffers from a number of weaknesses that need to be addressed in order to make it a viable option (Baskaran, 2014; Yin, 2014). It is also essential that the Case Study method is clearly linked to the philosophical perspectives outlined in *Section 4.2* to outline a clear fit between the ontological reality and epistemological knowledge claims but it is necessary to define what is meant by the term first of all.

Case study is seen as a flexible but challenging method (Cope, 2015) and Yin (2014) suggests that the lack of credibility has been derived from an imprecise application in practice. In order to combat this issue, it will first be examined how

Case Study is being defined and then systematically break it down to the operational level to ensure it is both viable and precise to gain both rigor and credibility. To start with, a basic definition of a Case Study could be defined as per below:

...a research strategy that involves the empirical investigation of a particular contemporary phenomenon within its real-life context, using multiple sources of evidence

(Saunders et al, 2009:588).

The above definition allows us to have a general overview of the parameters of the method, it states we must utilise a real life context and multiple sources of evidence which is effective and suitable to the study. We are examining music and advertising within a business context against the social and layered interpretation of the consumer. The Case Study approach will avoid the critique that is often aimed at a positivist outlook whereby the research is led by what some might consider a laboratory approach which detracts credibility of the study by decontextualizing the study from the real world (Lalwani et al, 2009). The definition also states that we can use multiple sources of data that provide flexibility in how we approach and accept evidence, which is a good opportunity here as multiple sources can help create a more credible piece of research (Yin, 2012; 2014). However the definition does not take into account that there are different perspectives of a Case Study and different scholars have different ideas on where the boundaries of the method lie (Grey, 2013; Cope, 2015).

Cope (2015) states that Case Study methodology has had its biggest contributions from Yin (2012; 2014) and Stake (1995) and that the authors have factors that differentiate their approach in fairly significant ways. Stake (1995) split the case study up in to three different parts being *intrinsic*, *instrumental* and *collective* as described in *Table 11*.

Table 11 - Outline of Approaches to Case Study²⁰

Case Study Approach (Stake, 1995)	Interpretation (adapted from Grey, 2013; Pearson et al, 2015)
Intrinsic	A case is given to the investigator and not chosen; research is centred on a particular case.
Instrumental	Contributes towards a general understanding of the phenomena and create insight.
Collective	Same as intrinsic and instrumental but where two cases are selected.

For the purpose of this study, we could see that the instrumental approach does bear relevance; we are looking to create insight into how people link music and advertising together to gain social insight but the approach does seem limited by suggesting that we should be focusing on one or two cases maximum. We are also not really advised as to what the guidelines are for the actual 'case'.

²⁰ Adapted from Stake (1995)

There is however one key element that prohibits the use of use of the case study using the guidelines provided by Stake (1995) as the perspective he provides does not accept quantitative data as a form of viable data within Case Study (Cope, 2015). This is problematic for this project because as stated in the previous chapter, the Interpretivist philosophy accepts both metaphysical and statistical data as part of its ideology (Roberts, 2014). This key point makes a case study a difficult prospect if we follow this protocol. There is however another approach that does welcome numerical perspectives and provides an excellent fit with the adopted approach that has been selected.

Yin (2012; 2014) and Harland (2014) would seem to be much more flexible in the approach and design of the method accepting any information that helps inform the case be it qualitative or quantitative which provides much more of a philosophical fit and more flexibility in the data gathering. We then need to adopt an approach and definition as put forward by Yin (2009) in order to obtain a rigorous and robust approach whilst remaining true to our philosophy. It has been suggested that methods of case study analysis can be mixed and matched (Pearson et al, 2015) and this could be seen as a way of avoiding the issues that Stake (1995) has put forward but this could potentially create more credibility issues than it solves as previously mentioned. When it comes to defining more clearly what a Case Study is, it would therefore be prudent to use Yin's key definition defined on the next page to maintain focus on one key version of the method to avoid diluting the meaning by potentially overcomplicating the methodology and allowing it to become disordered and messy.

"A Case Study is an empirical inquiry that;

- *Investigates a contemporary phenomenon in depth and within its real life context especially when the boundaries between the phenomenon and context are not clearly evident.*

The Case Study inquiry;

- *Relies on multiple sources of evidence with data needing to converge in a triangulating fashion as a result.*
- *Benefits from the prior development of theoretical propositions to guide data collection and analysis."*

Yin (2009:18)

The definition demonstrates a flexible methodology that provides a lot of avenues to explore to attempt to understand the subject matter in a high level of detail. It could be noted here that Yin does not explicitly mention the acceptance of quantitative data in his position, however it is well documented that this is the case and that it can be included within the 'multiple sources of data' aspect of his definition (Yin, 2014; Harland, 2014; Cope, 2015). This definition also helps to support the key aspects of the approach to link with the important features derived from the philosophy and direct the subsequent data collection. Before we examine how this effectively works, it would be prudent to look how Case Study can support the research objectives and subject matter in more detail.

4.3.2 - Case Study Typology

Case study design can be said to take on a number of different forms which would seem to be able to provide them with an ability to link to different types of investigation depending on the sources of data, contexts of research or amount of units of analysis to be assessed. Yin (2014) has outlined four different types of Case Study approach which are defined in *Table 12* which take into account such elements as the amount of units of analysis, number of contexts and if the study has multiple or singular units of analysis in order to define the approach.

Table 12 - Case Study Typology Options from Yin (2014)

	Single Case Study Designs	Multiple Case Study Designs
Holistic (single unit of analysis)	<p>Type 1</p> <p>Single/holistic</p> <p>One Context – One source of analysis within the case.</p>	<p>Type 3</p> <p>Multiple/holistic</p> <p>Multiple Cases for examination, one unit of analysis per case.</p>
Embedded (multiple units of analysis)	<p>Type 2</p> <p>Single/embedded</p>	<p>Type 4</p> <p>Multiple/embedded</p>

	One Context – more than one source of data from the context.	Multiple contexts with more than one unit of analysis within each context.
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The key direction the project needs to take from these typologies is selecting the most appropriate approach that fits the research project. Yin (2014) provides a series of rationales as to what a particular type is suitable for. This can be broken down into the two key areas outlined in *Table 12* of Single vs. Multiple and Embedded vs. Holistic. With a single vs. multiple case study there are a multitude of reasons to ascertain why one should be used over the other. Single case study designs have a number of situations where they are specifically seen as more applicable and prevalent as do Multiple Case Studies. Yin (2014) states that single case studies are suitable for examining what he calls a ‘*representative*’ or ‘*typical case*’. This is in effect the process of attempting to capture everyday situations. Yin (2009:48) is vague and brief when he gives examples of what constitutes this potential case but he does say it can be about ‘*the experiences of the average person*’. This does provide a good potential fit with our subject matter as we are looking at an everyday occurrence for ‘*the average person*’ as engaging with advertisements is practically unavoidable. Statista (2017) supports this notion by suggesting UK consumers are exposed to up to 45 television commercials per day so from the outset this suggests that music in advertising is a common everyday occurrence, to say the least.

In contrast to this, Yin suggests the Multiple Case Study approach would seem to almost be following a different methodology and seems to focus on replication rather than looking at one case in depth (Yin 2014; Grey, 2013). This would seem to be a shift from the key purpose of what the study has set out to achieve and to some extent could be seen to be at odds with the philosophy that we have selected. An interpretivist lens seeks to explore subjective social processes rather than attempt to create unbreakable laws (Burrell and Morgan, 1985; Antwi and Hamza, 2015) and it might seem the research is going for more of a scientific approach if it were to explore this avenue. Another key factor to take into account when selecting a suitable form of case for this study is that we are using more than one source of data in terms of assessing multiple accounts of how people experience advertisements. This effectively provides one key context with multiple sources of data so therefore this study will utilise a Single Case Study Design in this approach.

4.3.3 - Case Study Context and Boundaries

When utilising a Case Study approach it is important to provide a clear background to define what creates a case and what context it will be examined within. Academics have different opinions about what a case can consist of which ranges from a specific person or company to examining processes and social phenomena (Baxter and Jack, 2008; Tetmowski, 2015; Yin, 2018). Whilst this is positive as it provides an opportunity for flexibility, it has been postulated that it is important to provide clarity as to what is specifically under investigation and what is not (Yazan, 2015; Yin, 2018). In order to achieve this, the following section will explain exactly of what the case constitutes in accordance with academic guidance on where boundaries can be set.

- *A Case as an Event or Time Based Occurrence* (Tetmowski, 2015; Yin, 2018)

A case to study can constitute many different propositions which include a person, a process, an event, an occurrence at a single point in time, a programme, contemporary phenomenon, a group, an organisation or an entity (Baxter and Jack, 2008; Farquhar, 2012; Baskarada, 2014; Tetmowski 2015; Yazan, 2015; Yin, 2018). This would seemingly make it a very flexible tool with scope for application. Of these options, academics seem to advocate that an important element of defining the case is by providing a point in time where the case happens and phenomena to occur within that time frame (Tetmowski, 2015; Baskarada, 2014; Yin, 2018).

To accommodate this, it will be made clear over the course of the methodology that projective methods will be incorporated to provide more of a real world experience and richer data for the research (*see Section 4.5*). These projective methods will in essence provide the subjects with three examples of adverts where music is a key feature of the advert which provides an occurrence to explore their reactions to these adverts at a particular point in time which is an important element to classify a particular case (Baskarada, 2014). The fact that the three adverts can also be shown to all the candidates provides a level of consistency that can be seen to be a boundary as it effectively '*fences in*' what the researcher will enquire about in order to label it as a case (Yazan, 2015:139). By showing the subjects music based adverts it can be said to provide a more desirable natural setting for a Case Study (Farquhar, 2012) and provide more optimum responses. Whilst it should be noted that these three adverts will form the basis of how the subject's Musical Habitus can work, subjects will be asked to draw on other experiences and their background within musical taste to elaborate on their explanations.

It is also important to state here that this is not being viewed in any way as a positivistic experiment but an attempt to gather different voices in response adverts being shown to explore how their Musical Habitus engages (or not) with what is being shown. The adverts to be shown to the candidates are outlined in *Table 13* on the next page.

Table 13 - Commercials used in Projective Methods Interview

Brand	Musical Genre on Advert	Musical Timbre	Available from/Key words
Lucozade	Rap	Hard, energetic and fast music.	You Tube Subscriber: Johnnys Amusements URL: https://www.youtube.com/watch?v=I9JllhHDQWs Last Accessed: 20/8/19 Keywords: Lucozade Advert; Taylor; Tempah
Guinness	Moderate Rock	Distorted melodic guitars, not too heavy, some element of strings.	You Tube Subscriber: bbdoworldwide URL: https://www.youtube.com/watch?v=66HuFrMZWMo Last Accessed: 20/8/19 Key Words: Guinness Advert; Sapeurs
Chipotle	Pop	Soft, slow and thoughtful music.	You Tube Subscriber: True Food Alliance. URL: https://www.youtube.com/watch?v=S1zXGWK_knQ Last Accessed: 20/8/19 Keywords: Chipotle; Willie Nelson

The above adverts provide the opportunity to demonstrate how exactly people react to music and experience it using their own taste, background and experience essentially providing an event with content to discuss the key elements of 'how' and 'why' attitudes and behaviour can occur which is one of the fundamental purposes of a Case Study (Yin, 2018). Whilst this is perhaps the most

important point of classification in this study, the research can also use other elements to help position it as a valid case.

- *A Case as a Process*

As well as a point in time, a case has also been cited to be a 'process' (Baxter and Jack, 2008; Tetmowski, 2015; Yin, 2018) which can be seen as a chain of occurrences that are effectively interlinked which warrant cause for investigation to find an explanation within the narrative of the data (Yin, 2018). This study has adapted Bourdieu's Theory of Practice (1984; 1992) to create a version that incorporates a Musical Habitus to provide insight to the initial research question (*see Section 1.3*). It could therefore be argued that this is a process within itself as it explores the impact of music in advertising and how it can influence perceptions, attitudes and subsequent behaviour as a result. The main theoretical model from *Section 3.3.2 (Figure 16 pp 172)* outlines how it could be possible for music to be interpreted by a person's Musical Habitus, how they could view it as a potential form of Cultural Capital and then how that capital is then deployed in a Social Field and thus represents a potential series of occurrences to position it as process. Tetmowski (2015) and Farquhar (2012) also support this inductive approach of using prior theoretical propositions to form part of a case to guide data collection and subsequent analysis which effectively acts as a form of triangulation for the study.

- *A Case as a Bounded Phenomena*

Finally, academics advocate that case studies have clear and defined boundaries to ensure it is clear what is being researched but also what is not (Yazan,

2015; Yin 2018). Yin (2018) suggests that the research question can act as a form of boundary as it highlights exactly what is being looked at but it is worth clarifying certain elements. For example, the type of music under investigation will focus on music from legitimate artists and will not take into account jingles or musical arrangements that are especially composed or adapted for a particular brand. This choice was made as a song from a more popular musical artist can come with more meanings attached to it such as the band who played the song and lyrical content which the consumer might value as a form of capital making it potentially more relevant from a cultural perspective.

4.3.4 - Components of the Case Study

As stated previously, the only form of Case Study research guidance that was directly available to the researcher was in the form of Yin's (2014) interpretation, whose model accepts numerical points of data as a source of relevant information which can add value to the process of creating a case. Therefore this research will follow Yin's guidelines as a template for how to undergo the process as closely as possible to ensure both rigor and quality data.

Yin (2009; 2014) defined *five core components* for Case Study design that need to be looked at in order to create a coherent study.

1. The key question of the study
2. The propositions (if any)
3. Its unit(s) of analysis
4. The logic linking the data to the propositions (design choices)
5. The criteria for interpreting the findings

Component 1 - The key question of the study

The first question of answering 'what is the key question' can be split down by different types of open question such as 'what', 'who' 'where' 'how' and 'why' (Yin, 2014; Grey, 2013; Pearson et al, 2015). The research question really answers this point but to split it into key areas for clarity would be appropriate here. The question

itself will not encompass all the open questions posed but we are looking at ‘how’ a consumer’s habitus (‘who’) can be influenced by culturally relevant advertising music (‘what’) to become more engaged with a brand as a result of congruency of the socially relevant components of the research (why). This is of course a very brief overview of the project but we are effectively fitting the key areas for exploratory research over descriptive research which is the key point of the method at hand (Baskaran, 2014).

Component 2 – The Propositions (if any)

To address the second point, the research project has not developed a formal hypothesis as such but this is evidently not a compulsory part of the process from the wordings ‘*if any*’ within the guidelines as seen above. We could however put forward for this section the fact the literature has developed a theoretical model based on the key findings of the three key chapters suggests that if we can align congruent music with a consumer’s habitus and relevant advertisement of a brand then this will create an effect of positive brand endorsement or engagement. As stated, this is not a hypothesis as this research is not claiming to attempt a deductive research position.

Component 3 - The Unit(s) of Analysis

The unit of analysis is one of the key factors in the Case Study approach and really defines the research project. It has also, however, been a key source of contention amongst academics as some claim it is vague and badly defined (White et

al, 2009). This may be one of the key reasons for the tarnished image that the Case Study approach seems to carry with it. Baskarada (2014) claims that 83% of Operations Management Journals do not even state what the units of analysis are which is strange considering the level of importance that Yin (2014) places on it. Yin also states this key aspect is an area that has plagued many researchers but strangely does not give a precise definition in his own text. A unit can be seen as the same as the initial questions that defined the 'case' in the first place but this is still a bit loose and lacks real specifics. Baskarada (2014:5) is a little more definitive by suggesting that they can be seen as '*an event, process, an individual, a group or an organization*'. This is, as Yin (2009) suggests, fairly close to the definition of the initial process but the specifics that Baskarada (2014) provides does help us here and will be applied to really define the project parameters. For the purpose of this research, the units of analysis will follow the three key elements of being a person, process and organisation as it is applicable to what is being examined in this study. A '*person*' can form a unit of analysis as the research is focusing on their taste and self-concept which is essentially the musical habitus. This provides the research with an important key focus on the main theme of the study from the outset. For the second unit of analysis, this can then be taken to the next level where we can examine how habitus interacts with Cultural Capital to create Practice e.g. the '*process*' of how social influences, group behaviour and access to capital can impact on the Habitus causing. Practice is essentially a process of the interaction between the two key elements interacting together (Davey, 2009) thus qualifying it as a suitable unit of analysis in this case.

Finally, Baskarada (2014) has highlighted that a unit of analysis can be an '*organisation*' which provides the research with the opportunity to examine the context of the study which in essence becomes the social field where Practice is enacted. In real world terms, this is how the subjects view the intentions of the company and how they translate and value what is being projected to them. In this case, it is essentially an exploration into how consumers feel that organisations are communicating with them and how organisations are attempting cultural relevance through music as an important part of the medium of advertising and the potential impact of this. These points are summarised for convenience on the next page where they are linked back to essential parts of the literature review to demonstrate links within the research project.

Table 14 - Final Units of Analysis and Key Links to the Study

A unit of analysis can be...(adapted from Baskarada, 2014)	Key links with literature review and study.	Final Unit of Analysis	Link to Research Project
<p>Unit 1</p> <p>A 'person'...</p>	<p>Firstly, the key focus is on the complexity of the contemporary consumer, the fragmented self-concept and to utilise Bourdieu's theory of habitus to explain how people behave. The first unit of analysis could therefore be an exploration of the consumers' musical habitus can impact</p>	<p><i>Unit 1- Classify the musical habitus and look for themes within the subjects' initial relationships with music.</i></p>	<p>Please see Section 2.1.5/2.1.6/2.2: Consumer Culture and Development.</p>
<p>Unit 2</p> <p>A 'process'...</p>	<p>The literature review outlines the dynamics of social psychology and the influence of groups on our adoption of musical taste and</p>	<p><i>Unit 2 - Define the subjects' Cultural Capital and examine how it is effectively utilised and deployed by the subjects' musical habitus.</i></p>	<p>Please see Sections 2.1/2.2t and Section 3.1:</p>

	<p>formation of attitudes. These 'processes' could be examined in order to look at how music can be seen to reflect within the subjects' Cultural Capital (i.e. their taste, values or attitudes) and subsequently how this capital can influence the subjects' practice.</p>		<p>Psychological Perspectives of Music and Advertising.</p>
<p>Unit 3 An 'organisation'...</p>	<p>The research can examine how companies utilise music in their advertisements and what the possible implications for brands are if they were to pay more attention to music as a vital part of marketing communication.</p>	<p>Unit 3 – <i>Assess how culturally relevant music can impact on attitude formation and consumer brand evaluations in advertising - (The Consumer Field)</i></p>	<p>Please see Section 3.2: Music and Branding.</p>

Component 4 - The logic linking the data to the propositions (design choices)

Keeping with Yin's (2014) five-stage design for an effective case study we now need to look at data collection methods and the intricacies that surround the topic. Up until this point the chapter has focused on the big picture over the operational tactics to ensure a valid case study and effective collection of good data.

Before we discuss actual data collection one key point that needs to be examined is to ask exactly '*who*' we will be asking and what method of sampling we will be utilising in order to gain access before we break down the units of analysis to look at effective data collection techniques for each part.

4.4 - Sampling Size and Method (applicable for all units of analysis)

Sampling in qualitative research takes a different approach than its quantitative counterpart as it is not looking for statistical significance and nor should it (Silverman, 2010; Baskaran, 2014). As a direct result of this we could then ask what exactly are we looking for in our subjects that we recruit? How many do we actually need to create a viable case? What method of sampling should we utilise in order to recruit the participants? These questions, as per the nature of qualitative research are not clearly outlined or universally agreed upon. Yin (2014) only really considers sampling in any depth within a Multiple Case Study design where perhaps some level of statistical significance does play a part in creating a reliable case. As mentioned we are adopting a Single Case Study design so this is not relevant and sampling is not discussed by Yin in any useful level of depth. Njie and Asimiran (2014) however take a different view of this issue and state that is an issue still worth discussing and defining to ensure the research is effective in gathering data. Silverman (2010:140) supports this point as he states that effective sampling in qualitative research can create more reliable generalisations to generate rigor in a research project so it is worth spending time exploring this as it is seen as a '*perennial worry*' for qualitative researchers and important for defensibility (Malterud et al, 2016).

- *Clarification of Sample Size*

It would seem then important to firstly focus on sample size, Njie and Asimiran (2014) suggest that whilst this is not important to the quality of data (the study apparently just needs at least one person to take part) but give no real guidance as to

what number might create a suitable project in this case. Johnson (2014) outlines that sample size should not be an issue for qualitative researchers as research looks to gain insights, not generalizations but nevertheless this is still a point of debate amongst the qualitative community as there is no real accepted measurement for gaining insight on how many participants are appropriate for this research project. Whilst some suggest it is sinful to even think about putting a number on the project as we should be looking for data saturation (the point where no new information is being discovered) as a guideline instead. To do otherwise risks stripping the theoretical understanding by taking too much note of a simplistic rule which is potentially damaging to the project (Denzin and Lincoln, 2011). Denzin and Lincoln do also however provide a useful outline for what may be considered a good rule of thumb here which can be applied to this research. They suggest a research project can gain a relevant sample size from examining previous studies that have been done to gain credibility and therefore acceptance within the research community. Qualitative researchers suffer from having a reputation for being conceited about the size of samples utilised in their projects (Malterud et al, 2016) but there are examples of similar research projects covering a similar area that can be utilised to provide precedence here. Holt (1998) conducted a study that examined consumer's Cultural Capital which is along a similar line of enquiry as this study and for this he only interviewed 10 subjects in total. Rimmer (2010; 2012) also undertook research into the concept of subject's 'Musical Habitus' and musical identity which again has similarities to what we are looking at but within a different subject area. This however does not negate the relevance of the subject matter and also confirms that we are looking at relatively small sample numbers as he looked at a sample of 16 subjects. By examining these previous studies, it is clear that we are not looking for a huge number of

participants but we are looking at more than a sample of one as originally outlined by Baskaran. We will then take the lead from these previous studies and aim for a total of 15 participants to ensure a valid and rigorous level of depth of perspectives is captured during the research.

- *Sampling method*

The second point of the sampling framework to discuss would be exactly what method will be employed to recruit the participants? Njie and Asimiran (2014) suggest '*Purposeful Sampling*' is often used in case study analysis as it allows the researcher to engage with subjects that fit a certain criteria that are desirable for the study. Purposeful sampling here is to be seen as a technique that selects a sample based on the relevant and appropriate characteristics of the participant in question (Cleary et al, 2014; Quinlan et al, 2015). This allows the researcher to use their judgment in selecting people that could potentially be rich in data to answer the objectives, due to the background knowledge that has been accumulated over the course of the research there are certain criteria that have become relevant to consider when selecting the participants so this could help aid the researcher in obtaining a richer form of data in relation to the project objectives. This is helpful here as it allows for a quick decision making process as to exactly who is worth talking to and allow more efficient data collection. Cleary et al (2014) also support this by suggesting that using purposeful sampling is essential to working with smaller sample sizes so they can provide an opulent account of the phenomena under investigation.

To put an additional dimension on this Yin (2009; 2014) suggests it can also be effective for subjects to recommend other potential participants to the researcher and

this can save time and effort in gaining good potential subjects. Here Yin seems to be suggesting that Snowball sampling is a proposition worth considering for this project. Snowball sampling can be defined as a method where “*respondents are obtained from information provided from initial respondents*”; these initial respondents can be known to the researcher and used to recommend other potential candidates (Zikmund 2000:353; Griffith et al, 2016). To add a slant on this it would seem that both Snowball sampling and Purposeful sampling methods are commonly thought of as similar in nature and some academics suggest they are actually slightly different derivatives of each other (Robson, 2011; Griffith et al, 2016). This point suggests that a combined sampling method can be used which allows the researcher to choose people that are thought to be valuable to the study and that the research can accept recommendations from participants as to who else may be a good subject to involve in the project which is advantageous and pragmatic as it can save time and effort in recruitment. This method of sampling also has the advantage of being able to access what could be called ‘*hidden populations*’ (Grey, 2013). The research is looking to engage with consumers' Musical Habitus and their specific experience of music against advertising and whilst this is not necessarily a deliberately hidden population, it would be pragmatic to assess that the sample engages with advertising and has some level of relationship with music to evoke an experience to some level. The level of this relationship with music and advertising will now be the focus of exactly 'who' will be discussed in the dynamics of the potential sample.

- *Data Saturation*

The importance of how the researcher will know when they have collected enough data is an important element to address to qualify the validity of the overall content, but, there is lack of clarity when asking how many interviews are enough to do achieve this (Fusch and Ness, 2015). There are various interpretations of where data saturation actually occurs which can be problematic when selecting a specific touchpoint to utilise. Lowe et al (2018) suggest data saturation occurs when there is enough information to answer the research question at hand and there are no new themes developing from participants. Fusch and Ness (2015) on the other hand suggest that saturation can be identified when the study can be replicated and when further coding is no longer available.

It would seem that due to the nature of the study being interpretivistic, it can be argued that the research is not necessarily concerned with replication of the research (Kelliher, 2005), but, is looking to develop key themes from data (Thematic Analysis is discussed in *Section 4.6*). Lowe et al's (2018) approach could be argued to make more sense in this case, and will be adopted by the researcher to act as a guide to inform when enough data has been collected.

- *Specific Sample Dynamics*

The final point that remains is the key question of what exactly are the key characteristics of the sample and how are they actually decided on? Quinlan et al (2015) suggest that it is down to the experience of the researcher which provides a good degree of flexibility but there are other indicators that provide other points to think about. Baskarada (2014) advises that sampling should be based on the ability of the sample to

provide theoretical ideas and in this case in particular, the ability to elaborate on emerging theory, the ability to eliminate alternative explanations or being able to look at extreme cases. These points are again very wide and open to interpretation but could still be valid ideas to be taken into consideration as they provide aspects for deliberation and a range of possible dynamics to think about when selecting participants. To pick up the key points it would be good to think about extreme cases for example, i.e. people who have a low engagement with music and people who have an exceptionally high engagement with music as identified in their Musical Habitus. Yin (2009 cited in Baskaran, 2014; Grey, 2013) suggests that it is good to interview people with different perspectives as it provides contrasting ideas. If we combine these points together it would seem that engaging people with a high level of interest and potentially a low level of interest in music may help provide a good contrast in the research data and provide a better explanation of engagement.

To add to this, the use of purposeful sampling is utilised in order to gain an insight where the researcher has a good idea where rich data can be found. In this case, it has been cited in the literature review that the younger generation have a higher involvement with music and may be more susceptible to relevant music in advertising than what might be considered an older generation (Shankar, 2000; Schafer and Sedlmeier, 2009). The purpose of this research is not to discount anyone who may be considered part of an older generation but does represent that a younger target group should be a key part of the sample. It is also noted again this point is very vague in terms of parameters but it is also a concept that may be worth exploring to ensure as holistic a view as possible which is what a Case Study is supposed to provide (Yin, 2014).

To summarise exactly 'who' the sample will then consist of will be people who have a high engagement with music vs. a group that has a self-proclaimed low engagement in music. This takes into account Yin's (2014) advice that we should be attempting to find people with contrasting ideas in order to build a bigger picture of 'what exactly the case is' in this instance. As noted above, it is also worth looking at a younger demographic of consumer as they are said to have different levels of engagement in both music and consumption as stated above. To gain this we will be utilising a sample of people who are under the age of 25, but over the age of 18.

Table 15 - Summary of Sampling Methods

Sampling Method	Sample Size	Key Participant Properties	Key Reasoning for Sample
Purposeful/ Snowball	5	High self-proclaimed interest in music. Regular engagement with commercials.	Due to the nature of small samples it has been suggested that it makes sense to go to the sample with the richest data (Miles and Huberman, 1994; Grey, 2013). A sample with a key interest in music should then stand to reason to be influenced by music if they have a higher interest within it.
Purposeful/ Snowball	5	Low self-proclaimed	It has also been suggested that in order to gauge a relevant depth of understanding

		interest in music. Regular engagement with commercials.	the researcher should seek possible polarizing perspectives (Yin, 2014; Grey, 2013). Given the mechanism under examination is music, it would prove useful to represent consumers that may not have the same level of fundamental engagement in the subject to provide contrast to the other participants.
Purposeful	5	'The Younger Generation' under the age of 18-25. Regular engagement with commercials.	Music has been cited as a young person's central interest with adults over the age of 25 being less susceptible (Shanker, 2000; Shager and Sedlmeier, 2009; Lantos and Cranton, 2012; Brown, 2012). This then links to the point above that if the younger consumer is more likely to be naturally engaged then again the research should target where the richer data should lie justifying a focus on people between the age of 18-25.

The three samples above will be the key focus of the research and should provide a key starting point for creating Yin's (2014) perspective of a holistic investigation into the subject area. By gathering polarized views as well the views of a group of younger

subjects that should have music as their central interest the research will gain a wide spread of views in order to examine any central themes that are prevalent in the research. The way that these participants will be examined will now be the focus of clarification.

4.5 - Data Collection Tactics against Units of Analysis

The first unit of analysis covers a key part of the case study criteria and adds a lot of potential value to the Case Study in question. As stated by many academics, a quantitative aspect can be utilised if it provides value to answering the question at hand (Silverman, 2010; Harland 2014; Yin, 2014) and this unit of analysis effectively answers that call. As discussed in the Literature Review, one of the key issues is exploring how a person's Habitus and Cultural Capital influences their taste as per the studies of Bourdieu (1984; 1990) and relating them to the subject matter of music within the context of advertising. In order to achieve an examination of a person's Habitus and Cultural Capital we will utilise an adaption of a study performed by DiMaggio (1982) and DiMaggio and Mohr (1985). DiMaggio's original study was an examination of Cultural Capital against educational success rates in American high schools, it is the measurement of Cultural Capital that we are interested in here in order to examine the involvement within music of the participant we are examining. In order to achieve this DiMaggio utilised self-reports of a candidate's Cultural Capital in order to engage their interests and level of involvement. Taking this approach is also in line with the concept of utilising Mixed Methods as set forward by Azzopardi and Nash (2014). Azzopardi and Nash (2014) support the use of mixing qualitative and quantitative methods as it provides the researcher with the ability to examine the prevalent matters and resolve potential issues with both numbers and words.

When looking at undertaking the audit, the first question that could be asked is why not follow in Bourdieu's (1984) footsteps and use his original methodology? Firstly there is the issue of availability, it was not possible to obtain the precise methodology

that Bourdieu utilised in his original study, DiMaggio's (1982) study on the other hand was obtainable and followed in the footsteps of Bourdieu so we can assume from this that it is a fairly similar approach. Secondly Bourdieu's original study was exceptionally large and lacked a focus on the specifics for his project. When Bourdieu (1984) examined music he looked at it in what could be perceived as very narrow terms and with very specific types of music. Bourdieu's (1984) study focuses on what could be considered very highbrow classical music and only provides 14 examples of songs (all of which are classical music), 6 singers and refers to music that is not classical as '*light music*' in his statistical data. The purpose of this study is to look at ways of adapting it to the study by updating and expanding it, the musical aspect especially. DiMaggio (1982) has done this in his examination of Cultural Capital to a good extent but however this study is still over 35 years old so this will have to be adapted to the modern and contemporary consumer. As music is the key interest here, the musical section has been expanded to cater for a wider variety of musical tastes and cultures to provide a higher level of engagement for the participants to consider. A sample of the questionnaire can be seen in *Appendix 2* at the back of the thesis.

The second key issue is to examine a consumer's Habitus and explore how music can affect the way people act and behave and if it effectively structures their lives. This is the aspect to the study that suffers from a lack of precedent which is a touch detrimental to the project in terms of rigor but however it has been pointed out that you cannot effectively study Cultural Capital or Field if you do not look at Habitus as well, due to the fact they are all interdependent on each other (Dumais, 2002; Davey, 2009). This then makes it a necessity that we pay it due diligence or we effectively risk missing out a large piece of the potential investigation. Davey suggests that academics have historically seen

this as an issue but, however, the research can also see it as an opportunity and take apart the definition of how it is seen from its original source and can derive key points in which to phrase questions around how music can shape a consumer's life or lifestyle. To quickly recap on how we are defining Habitus, it is seen as:

"Systems of durable, transposable dispositions, structured structures predisposition to functions as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them."

(Bourdieu, 1992:53)

In the literature review, we summarised the concept and definition of a Habitus as effectively being a '*pro-active self concept*', a position where the person has an understanding of who they are and who they want to be and attempts to then utilise Cultural Capital to effectively play a role in their Field which culminates in Practice (or as Davey, 2009 more eloquently suggests; (Habitus x Capital) + Field = Practice).

From the above definition, we can draw out key themes of a Habitus and effectively relate them to music in order to gain an understanding of how music can effectively shape a person's self-concept and subsequent life style. These key elements and their implications are applied below as key areas for investigation to gauge an understanding of a person's Habitus. These key elements are an elaboration on the literature review's discussion found on in *Section 2.2*.

Table 16 - Key Habitus Themes and Impact on Study

<i>Habitus Element</i>	<i>Implications for Study</i>
<i>'A Structured Structure'</i>	A Habitus is a representation of ourselves as social structures, these structures can be reflected in personal tastes of music. It is therefore applicable to look at how involved a subject is in music and if they use it to represent different aspects of their life. As the definition suggests, a Habitus is transposable and not fixed and this merits research.
<i>'Structuring Structure'</i>	Here, we can potentially interpret how music affects the way we feel; how we engage with any potential emotional responses that we might feel when listening to certain types of music and how strong these feelings are. It could also be linked to a person's musical taste and potential self-concept, for example people termed as gothic could be seen to endorse a lifestyle, dress code as well as other points of consumption such as make-up.
<i>'Organise practices'</i>	Practices could be interpreted as how music may influence lifestyle, friendship groups or social life such as going to gigs, concerts or tours. It could also examine routines such as day-to-day life and potentially how people listen to music and how it is involved in everyday their lives.

From the above breakdown of key Habitus elements it provides an opportunity to explore people's involvement in and within music, the potential to explore how much music can play a part in their lives and then look at to how this could potentially transfer onto their interpretation and subsequent behaviour of brands that utilise the music to augment their brand.

In order to do this and keep in tune with the quantitative perspective provided to effectively offer the research a guide as to how much a subject is involved in music against their Habitus. To examine what effectively are attitudes towards music it would seem that Likert Scales have a large degree of precedence to create an effective perspective on the subject matter. Likert Scales have the ability to give wide range responses and demonstrates a good ability to assess positive and negative attitudes of a consumer and provide a summative score (Zikmund, 2000; Quinland et al, 2015). Zikmund suggests that it may be problematic to define what exactly the summative score suggests. However we can use the scale to examine the potential strength of the attitudes towards music and provide an insight into exactly how it may or may not influence a participant's life. We can then look at this and potentially contrast this to responses given in relation to Units 2 and 3 to understand if they link together in any meaningful way.

Assessment of Units 1, 2 and 3 - Interviews

Interviews can be looked at in a number of ways as they can be looked at as group interviews (i.e. focus groups), telephone interviews or on-line amongst others (Myers, 2009; Thorpe and Holt, 2008; Zikmund et al, 2013). Here we are defining an interview as '*a data gathering technique that involves questioning a subject*' (Myers, 2009:259), the

focus on 'a' subject refers to only asking one person at a time as opposed to many people. The method of how the interviews will be administered will be discussed in the next section.

It would seem that interviews are a very flexible technique and have relevance for a range of methodological philosophies (Thorpe and Holt, 2008). Interpretivism can be said to view interviews as a pipeline that can transport information which examines events, behaviours and states of affairs thus providing essential context and narrative to the case (Saunders and Lewis, 2012). It effectively conveys the idea that language can explain reality in an effective way (Thorpe and Holt, 2008) so from the outset we have a method that can be matched to the philosophy. Interviews are especially useful when researchers are looking at understanding experiences and processes and can be used to build other research techniques if required (Rowley, 2012). This gives an instant level of relevance to the project at hand as has already been stated we are examining experience and especially here the process of how people behave and consume around what they see and hear.

Academics generally agree that interviews broadly split into three key approaches which are structured, semi structured and unstructured all of which come with advantages and issues that need to be applied here (Myers, 2009; Rowley, 2012; Saunders, 2009; Zikmund et al, 2013).

- *Structured interviews* - This approach to the method is largely restricted to producing descriptive data that can paint a picture of how things are (Saunders et al, 2009) which could be seen as restricting here. The project does need to understand what people's opinions are when looking at engagement with advertisements and music but

we need explanation to say "*how*". Structured interviews do not have the ability and lack the opportunity to provide insight which is problematic (Myres, 2009). This would seem to implicate that this approach is not suitable for this study as the research will need to explore and probe for reasons 'why' things are done. Structured interviews would seem to be used more for engaging with surveys (Myers, 2009; Quinlan, 2011) which does mean this approach is not irrelevant but more in line with examining how a survey will be administered as opposed to asking if this is a relevant method for this subject.

- *Unstructured Interviews* - Unstructured interviews are obviously at the other end of the scale from its structured counterpart and whilst they are said to be exploratory which would be useful here, they are still not suited to the production of explanatory data (Saunders et al, 2013). Unstructured interviews seem to attract a great degree of criticism in the way they can lack in quality data, dependent on the mood of the subject being asked and lack any ability to be explanatory (Myres, 2009; Saunders, 2009; Zikmund, 2013). In order to effectively build a new model that relates to music, advertising and Habitus, the research will need a level of explanatory research to build on. It is perhaps a prudent question to ask how can we build on a subject if we do not have the means to understand it through explanatory data?

- *Semi-Structured Interviews* - Semi-structured interviews are the most commonly used approach to interviews in the business environment and come as a compromise between the two previous ideas. This then has the key benefit of being both exploratory and explanatory in nature thus allowing us to explore how consumers engage with the subjects at hand and being able to build on the reasoning of the data (Myers,

2009; Saunders, 2009; Rowley, 2012). From this aspect it can also be said to be a risk reducer as we are more likely to achieve quality data and gain a good level of insight on the subject (Myers, 2009). Semi-structured interviews allow the researcher to look at more relevant questions and effectively add or subtract points of interest to focus in on that may be relevant to the topic in hand (Saunders and Lewis, 2012; Baskaran, 2014).

From the options above it is clear that the semi-structured approach is the most flexible and relevant for the research project. As stated earlier on, the case study approach does suffer from a lack of credibility when it comes to quality of data so this needs to be taken into account when selecting which one is the most relevant. Both unstructured and structured interviews seem to either lack depth and insight or credibility of data types and therefore we should be looking to get the best possible data available and ensure credibility to support the Case Study methodology. The semi-structured approach is a flexible approach that allows the researcher to explore relevant links and emerging data rather than being too rigid as well as to clarify and eliminate possible alternative points of view, if they are brought up, which are key elements of a Case Study (Baskaran, 2014). It could also be said here that they provide more of a philosophical fit to the research as semi structured interviews lend themselves to providing a subject's own experience and not necessarily the researcher's interpretation of the subject. A fully structured interview is seen more as a positivistic approach where there is an objective reality which can be accessed by both parties (Qu and Dumay, 2011) and this is not necessarily appropriate fit with the position of the researcher or the aims of the project.

Clarifying the type of interview is a good starting point to look at but, however, processes within the interviews could be explored in order to try and ensure they are making the best of the methodology we have chosen and ensuring rich data at the point of collection. One of the key aspects of a Case Study is that it should be looking to examine a real world scenario and processes and events in that world (Harland, 2014; Houghton et al, 2015), it could then be asked if we could facilitate this real world experience within the interview to ensure a better quality of data. If we are looking at events (i.e. an engagement with music and engaging with a commercial accordingly) how is it possible to provide an environment that can simulate this and engage the participants effectively?

The nature of subject matter is effectively audio and visual, it would therefore make sense to utilise audio and visual elements in the interviews to be performed to assess people's response to them to provide this 'real world' aspect into the research by utilising projective methods within the semi-structured interview. This could potentially add value to the research by giving more depth into the complex social cases that are present in the subject matter as we will now discuss.

Projective methods as defined below, have themselves little in the way of guidelines and cover a fairly wide number of approaches. They come under the guise of autodriving, symbol matching, sentence completion or photo-elicitation (Heisley and Levy, 1991; Rook 2006; Belk, 2013). Projective techniques are a method of investigation which can be defined as:

A wide range of tasks and games in which respondents can be asked to participate during an interview or group, designed to facilitate, extend or enhance the nature of the discussion.

(The Association of Qualitative Practitioners, 2004 Cited in Boddy, 2005:240)

The definition above is very all encompassing and could be said to be loose at best considering the 'wide range' nature of the quote. This however also provides the research with opportunity here as the definition has two key points that are of key relevance to the study.

Firstly the definition still considers this form of research as part of an interview in keeping with the data collection technique put forward in the first place and this is also supported by other studies found to use the technique (Koenigstorfer and Groeppel-Klein, 2010). This effectively allows the researcher to utilise the projective technique as a functional tool to create a richer discussion set where data can be collected. Secondly the stimuli to facilitate the discussion is wide ranging, although no-one seems to have really used this approach with music in advertising before, it does not mean that it cannot be used. In early developments of the projective techniques, the actual projections that were used were just said to simply be an ambiguous stimuli that discussion can be centred around (Haire, 1950). This level of ambiguity of 'what the stimulus is' then opens up an opportunity as to how the research can apply the technique to obtain a good result from the outset, the details of which will be discussed later in this section.

The justification for the inclusion of projective methods is based around a number of key points that help aid the research in terms of what it is setting out to achieve. Firstly they help give key insights into personality and cultural values (Heisley and Levy, 1991) and data is more symbolic and metaphorical (Rook, 2006). This seems to fit in well with both the cultural and symbolic value of music and the symbolic significance of how a consumer may feel about brands so the value system of the research method would seem to fit some of the core themes about the subject matter. Projective methods also are effective at classifying the 'whys' of consumer research because subjects can reflect their emotions, values and attitudes in a less bias way. This is mainly due to the method circumventing any social desirability bias where the respondent wants to provide favourable response to the researcher (Donoghue, 2000; Boddy 2006; Rook, 2006; Tantisenepong et al, 2012; Zikmund, 2013). The lack of this bias maybe of particular relevance as the themes of the subject do ultimately contain a strong link to the self-concept and a direct link to a person's Musical Habitus, to avoid the notion of feeling shame or embarrassment may well create more accurate and reliable data here as subjects should be more forthcoming. Projective techniques have a good level of potential in market research, they offer the ability to unlock and clarify meanings that are not necessarily in the conscious mind of the consumer, so effectively we are exploring data that potentially would not be available to us by any other means which is a strong qualifying factor (Tantisenepong et al, 2012). It could be noted here especially, that a consumer may be very influenced by music in advertisements and hold strong opinions about a brand as a result but not be able to make the link themselves. Essentially, the research participants are seeing familiar data in unfamiliar ways which is embedded into their social environment (Koenigstorfer and Groeppel-Klein, 2010). Koenigstorfer and

Groeppel-Klein go on to express that subjects are practically able to interview themselves as they reflect on the meaning of the stimulus which would mean that guiding the interviews in the ways that the research requires should be an easier process. Projective techniques also have the benefit of obtaining a more truthful data set from subjects as in many cases they are not able to explain their true feelings, explain their own behavior or feel comfortable to share insight due to social barriers (Vidal et al, 2013). Vidal et al go on to clarify that projective techniques have the ability to provide an indirect approach to attitudes that transcend communication barriers and have been used by clinical psychologists for many years because of this. This point is very relevant for the study as obtaining a richer and higher quality dataset is something that can be considered especially useful when utilising a smaller sample size as previously discussed.

- *How will the Interviews be Performed?*

- Use of Projective Methods

Interviews would seem to have a good and thorough set of ideals that surround the best ways to conduct the process to ensure a good result (Hannibus, 1996; Rowley, 2012; Grey, 2013). Projective techniques however do not seem to come with many rules or guidelines to help us through the process (Rook, 2006) so it is more a matter of looking at what has gone before to try and guide what to do in this case. The key execution of projective techniques centres around creating a stimulus for discussion and this can be based on five categories which can consist of association, construction, completion, choice ordering or expressive (Donoghue, 2000; Vidal et al, 2013). For the purposes of

this research only association and construction will be utilised for two key reasons that relate to the Units of Analysis set out in *Section 4.3.4* as illustrated in *Table 17* below.

Table 17 - Projective Method in Relation to Units of Analysis

Use of Projective Method	Applicable Unit of Analysis	Key reasoning
<p>Participants to be asked to provide music before the interview takes place that they feel represents who they are. This music will then be played back to them to stimulate discussion in the first part of the interview</p>	<p>Unit 1- Classifying the consumer Habitus.</p> <p><i>And</i></p> <p>Unit 2 – Identification of subjects’ Cultural Capital in relation to music.</p>	<p>The music that the subjects bring with them will provide a discussion point about how they identify with music, how it has influenced their life (or not) and how it plays a part in their life on a day-to-day basis.</p>
<p>The researcher will play three adverts with music as a central element to them. The</p>	<p>Unit 2 – Identification of subjects’ Cultural Capital in relation to music.</p>	<p>The advertisements that will be shown to the subjects will drive discussion in relation to</p>

<p>participants will be asked how they felt about the advert as well as how music played a part in their like or dislike.</p>	<p><i>And</i></p> <p>Unit 3 – The effect on music on Habitus brand evaluation.</p>	<p>taste of music and how that may play a part in their attitudes towards the adverts shown or the brand in question.</p>
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The interview process itself has suggested being about 30-45 minutes as a rough guideline for how long they should last (Rowley, 2012; Grey, 2013). The amount of people involved in the process varies but again should be between 12 – 16 people (Rowley, 2012; Tantisenepong et al, 2013; Grey, 2013). These two factors combined make sure that the research participants are kept focused and that the researcher does not get flooded in data making things too difficult to interpret and find a concise meaning. Projective techniques have many sub-genres but it would seem the one that fits the best with our study would seem to be ‘projective photo-elicitation’ (Rohani et al, 2014) where we can show carefully selected videos to our subjects to gauge their response to the areas of interest by effectively drawing them into the subject matter with questions based how they interpret the symbolic aspects of the music against their own Habitus and the brand of the company in question. Based on previous methods, three adverts have been found to be suitable for a research project based on this method to provide enough depth (Tantisenepong et al, 2013) so this project will follow this example and use the same number.

The questioning styles of the interview will be primarily based around use of introduction questions (to deliver the area of interest) followed by probing questions and

interpreting questions which are utilised to explore a participants response and ensure that the correct response has been taken on board by the researcher (Qu and Dumay, 2011). This in turn should help create a deeper level of information gauge d from the participants as well as reduce any bias from the researcher as clarification is asked for to confirm the intended meaning from the subject and not the interpreted meaning from the researcher.

The interview will be recorded by the researcher for the key reasons that better results can be achieved if the researcher is not having to take copious notes and focus on the questioning at hand (Mitchell, 1993). It is also a key factor in the ability to provide transcripts required by both supervisors of the PhD and subjects of the research to increase accuracy and reduce bias and error in the research (Baskaran, 2014)

4.6 - Interpretation of Data Findings

The fifth and final component of Yin's (2014) Case Study Framework is clarifying how the data will be interpreted in order to gauge the meaning that is derived from the case at hand. Again, the key theme in qualitative research presents itself to point out that there is no fixed way or defined opinion as to how to interpret results from the research of Case Study analysis or projective techniques (Boddy, 2005; Houghton et al, 2015). This issue (or opportunity) is further complicated by the fact that Yin's own advice is brief and lacks any operational guidance on how to actually achieve a thorough analysis of data in any real detail. To examine this further, Yin (2014) does suggest some general strategies and analytical techniques to help the researcher but depth and guidance is very limited on both levels of concept and all of them lack any level of operational guidance which makes things difficult. To explore these further the techniques have been identified below and further help sought from similar conceptual frameworks adapted to keep in line with Yin's (2014) original concept and help give guidance to create rigor and reliability. To outline which of Yin's (2014) initial analytical concepts to be most relevant to expand on, his initial concepts are outlined below in *Table 18* to be contrasted with the research project.

Table 18 - Approaches to Case Study Analysis²¹

General Strategy	Description	Analytical technique	Description
Relying on Theoretical Propositions	Use of original theory from the study to shape the findings.	Pattern Matching	Compare empirically based patterns with a predicted pattern.
Developing a Case Description	A descriptive account of 'what is' not 'why it is that way'.	Explanation Building	Analyse by explanation such as 'how or why' things are occurring.
Using both Qualitative and Quantitative data	The ability to use large amounts of Quantitative data if deemed relevant to the study.	Time Series Analysis	Statistical examination of single subjects and patterns over time.
Examine rival explanations	Contrast rival hypothesis with the original outset of the project.	Logic Models	Examining a complex chain of events over an extended period of time.
		Cross Case Synthesis	Examination of multiple case studies.

²¹ Adapted from Yin (2014)

As *Table 18* suggests, there are a range of options presented for data interpretation; some can be discounted straight away due to the nature of the study, others need more of a justified decision to be made. To start with analytical techniques, the study does not have a large-scale quantitative element (we cannot consider the initial audit large scale as it will only be a maximum of 15 participants) so that means that can be discounted from the outset. The study is not utilising any hypothesis, as we are not looking at creating a deductive piece of work so that would suggest that examining rival explanations are also discounted here. This leaves two key concepts which would be 'Relying on Theoretical Propositions' (which Yin states is the proffered approach) or 'Developing a Case Description'.

The first concept of Relying on Theoretical Propositions can be said to be more prevalent here not simply because Yin (2014) seems to favour it, but the research is not looking at a simple description of what is happening, the project is interested in 'why and how'. The research was also heavily shaped by the preceding literature, which Yin (2014) suggests is a key aspect of this strategy, and allows us to structure out ideas by objectives (which strongly link to the units of analysis). It would seem the neatest and most relevant option to take that will help provide the underpinnings of a good Case Study out of the options we have.

The second question of data analysis technique is a little more complicated and whilst again we can discount ideas based on the properties of the research, this area needs much more elaboration and definition to ensure good analytical measures are in place. From the outset, we can discount Cross Case Synthesis due to the fact that the project is utilising a single case study, and both Time Series Analysis and Logic Models can be discounted due to the fact this is not a long term Case Study. This leaves us either with

Pattern Matching or Explanation Building of which, Yin suggests Pattern Matching is the most desirable due to its ability to increase internal validity by contrasting empirical patterns from predicted concepts (presumably from preceding literature). Interestingly Yin states that Explanation Building is actually a type of pattern matching but with a focus on looking to explain a set of presumed casual links or why/how a phenomenon has occurred. As primarily, this encapsulates what the research is setting out to achieve and is still a part of pattern matching then it would make sense to use Explanation Building to elaborate on further in this section.

To support the concept of Explanation Building further it would be useful to relate it to the key philosophical assumptions to ensure that it is a fit and links to the lens that the research is utilising. From the outset, the concept of building explanations can also be somewhat supported by the Azzopardi and Nash (2014) framework that has outlined and underpinned this methodology throughout. Azzopardi and Nash (2014) outline that more inductive and socially supportive methodologies should look to gain a level of 'Sense Making' which should be taken into account here as their framework is the basic influence behind the structure of this methodology. Sense making would seem to link well with Explanation Building as an interpretive approach as that is essentially the key approach of the research, to 'make sense' of consumer Habitus relationships with music and how that might link with advertising.

In order to elaborate on Explanation Building as a data analysis strategy it would be good to find a model that has similar properties (wanting to look at how and why) as well as looking for patterns in the data in order to analyse it effectively. When looking at analysing qualitative data in more depth, there would seem to be two prevalent choices in which to do so which are Thematic Analysis and Content Analysis (from hereon in TA

and CA) (Miles and Huberman, 1994; Braun and Clarke, 2006; Alhojailan, 2012; Vaismoradi et al, 2013; Crowe et al, 2015). These two concepts would arguably link well to Yin's initial concept of Explanation Building in a number of key ways. Explanation Building is still about looking for patterns and analysing them to give explanatory depth of the case at hand and both CA and TA fit this concept well. Both of the analytical methods are classified under the qualitative descriptive design and both take into account the potential context of the data as well as providing a potential thematic interpretation (or a pattern) (Vaismoradi et al, 2016). Before deciding which method to use, it would be prudent to just define if we can look at a pattern as a potential 'theme' to ensure that it fits with Yin's (2014) initial concept.

- *Key Definitions and Assessment of TA and CA*

Both CA and TA rely on looking at the data for patterns to derive key meanings. A pattern can clearly be seen to be the same as a theme, as a theme can be defined as a '*a patterned response or meaning within the dataset*' (Braun and Clarke 2006:408; Floersch et al, 2010). Other interpretations of themes or patterns are not as direct as the definition just provided but however it can be seen implicitly within the literature. A theme can also be considered '*an attribute, descriptor, element, and concept*' and could be seen as a '*thread of underlying meaning*' (Vaismoradi et al, 2016:101). From the outset this perhaps does not classify a theme as a pattern but on the other hand themes that are uncovered as a result '*must describe the bulk of the data*'. This directly suggests that themes are basically patterns within data that are identified and brought together to create an overall narrative (Malhojailan, 2012:101). This concept has been supported by many different authors where information is coded, data displayed and themes identified

as a result of the research (Miles and Huberman, 1994; Braun and Clarke, 2006; Alhojailan, 2012; Vaismoradi et al, 2013; 2016; Crowe et al 2015), these two concepts of data analysis seek to form patterns to create rich and complex data from essentially what are patterns by way of calling them themes. Now this link has been made, the key definitions of the two competing ideas for the purpose of this research are outlined below.

Thematic Analysis – ‘ a method for identifying, analysing and reporting patterns (themes) within data. It minimally organizes and describes your data set in (rich) detail. However, frequently it goes further than this, and interprets various aspects of the research topic.’ (Boyatzis, 1998 cited in Brawn and Clarke 2006:79)

Content Analysis – ‘ A research technique for the objective, systematic, and quantitative description of the manifest content of communication.’
(Zikmund 2000:230)

As outlined, both methods seek to build a description of the data through examining the qualitative data but both have very different approaches to it. The next key point to assess is what is more applicable to the study at hand, CA or TA?

As suggested by Vaismoradi et al (2013; 2016) both have a lot in common with each other and to an extent seek to do a similar task with boundaries between them not that clearly defined. However there are key differences, which could be seen to favour one over the other. TA has advantages over CA as it could be said to be more of a fit in a

number of ways. CA is said to be more of a quantitative method as opposed to TA (Crowe et al, 2015; Vourvachis and Woodward, 2015), this factor implies that CA is more prone to looking at occurrence of themes rather than the deep and implied meaning of them. TA would seem to have more support from authors in gaining more of a 'how and why' approach as TA can function as a way of making sense of materials and examining both implicit and explicit ideas which has the ability to elucidate descriptive patterns (Floersch et al, 2010; Crowe et al, 2015). This is a very important difference between the two forms of analysis as it can be said to have a strong bearing on what the research is setting out to achieve. For the purposes of this research, the key objectives is to look at how music can impact a consumer Habitus and why we respond in the manner that we do, TA would seem to be advantageous from the outset.

Other key areas such as TA linking well to a single case approach which was selected as a form of case study as well as being able to accommodate different types of research method within the analysis is also beneficial here (Malhojaulan, 2012; Floersch et al, 2013). It could be said to an extent it is splitting hairs as the two concepts seem to have a similar overall objective but as we have more of a philosophical match with TA as well as a theory which has a more qualitative ideology that allows us to look at the implied meaning then it is a better decision to choose TA as an overall analytical strategy.

- Operational aspects of undertaking TA

The next key area to consider is the functional aspect of exactly how TA works and allows us to look at the data gathered in order to get the best results. As always, there are a few different propositions within the discipline that offer differencing perspectives and many academics cite there is no agreed way (again) and guidance is said to be

limited (Braun and Clarke, 2006; Houghton et al, 2015). This has seemed to moved on somewhat and those that do offer ways of performing the analysis seem to share similar properties to be utilised and adapted accordingly.

Of all the academics that offer guidance on how to utilise the TA approach, Braun and Clarke (2006) is the most comprehensive from those found. Other academics offer variations with the same key ideas within them and common points to take into consideration. The following six phase framework is therefore based on the Braun and Clarke approach but augmented with relevant ideas from other academics that are relevant to adopt.

Phase 1 – Data Familiarisation

- Data transcription
- Data immersion
- Initial notes for coding

The first phase consists of data familiarisation and ensuring that a key basic level of understanding is held by the researcher. Data transcription performed by the researcher is said to play a key part in this process as it allows a true level of understanding to be obtained by the researcher (Brawn and Clarke, 2006) so this will be undertaken as a vital initial step. Data should also be read at least twice to ensure that it is absorbed by the researcher, marker pens and highlighters also provide practical tools to allocate areas of initial interest and subsequently allow the themes to start to emerge so this will be taken into account as well (Malhojailan, 2012; Vaismoradi et al 2016).

Phase 2 – Initial Coding

- Identify initial codes
- Code as many themes as possible
- Code extracts of data

Broad coding is a step echoed by a lot of academics and a variety of them support the use of NVivo to help make sense of data in order to code themes effectively from an initial perspective (Miles and Huberman, 1994; Yin, 2014; Houghton et al, 2015). This automated process has the advantage of allowing rigor and transparency whilst being time efficient so will be utilised to aid these factors (Houghton et al, 2015). This method of building nodes also has the benefit of being very adaptable towards the key themes within the Case Study. Effectively the primary key nodes on NVivo can be centred on the Units of Analysis (*Table 14, p223*) which mirror the outline of the research to form the key elements of the research to be coded. This will provide a clear and structured way to break down the key elements of the Case Study to provide clear and concise structure to the analysis.

Phase 3 – Search for Themes

- Search for themes
- Explore for overarching codes to create themes
- Utilise visual aids
- Identify sub themes

Themes are derived from the collection of concepts that are resulting from the main points of data but the importance of the sub-theme is also relevant here. Sub-themes exist underneath the initial theme and focus on particular elements which in themselves could become very salient to the research (Vaismoradi et al, 2016). Sub-themes therefore will be made sure to have particular attention paid to them to ensure that nothing in the data is missed that may become particularly important later. The importance of what is termed as 'data display' (Miles and Huberman, 1994; Alhojailan, 2012) also emphasises the need to use visual points of reference to ensure data can be seen clearly and avoid any potential data overload that can come with a large amount research data. To ensure this, the research will use mind maps, pictures and tables to make points as clear and concise as possible.

Phase 4 – Reviewing Themes (split into sections *a* and *b*)

Section a

- Look for internal homogeneity and external heterogeneity
- Review coded extracts and look for coherent patterns
- Create a candidate thematic map

Section b

- Repeat section a with entire data set
- Explore validity of themes
- Assess level of accurate reflection in the meanings of the whole dataset
- Recheck dataset for missed data

The point of reviewing and checking points made to ensure validity and rigor is one that is made by a number of academics (Malhojailan, 2012; Crowe et al, 2015; Vaismoradi et al, 2016). Some see this as a stage for 'rectification' where researchers need to paradoxically distance and immerse themselves from the data and checking and confirming it is a valid representation of themes that have emerged. It is difficult to easily say how exactly this will be done other than the researcher trying to remain objective and applying the key data points clearly to evidence what the data is suggesting. Alhojailan makes the key point that the data must reflect the experiences of the individual so a key focus on making sure this is the case is likely to be the key element of this phase.

Phase 5 – Defining and Naming Themes

- Consider themes in relation to others
- Check themes for detailed analysis
- Ensure not too much overlap between themes
- Define what themes are but also what they are not

The definition of the key themes from the data is the penultimate part of the analysis. Contrasting themes to ensure no overlap is vital but it is also vital to look at the relationship between themes in order to create an effective narrative (Crowe et al, 2015).

Phase 6 – Final Report

- Write up the report, tell the complicated story of the data
- Include data extracts

- Check for non-repetition, concise writing, and logical argument.

The final product or finalization has more than one reference to 'telling a story' (Brawn and Clarke, 2006; Vaismoradi et al, 2016) but it is also the opportunity to compare the initial literature to the overall themes and findings and relate the themes to established knowledge. This point will also re-emphasise the findings uncovered and help verify the conclusions stage as outlined by Miles and Huberman (1994). The final stage should contrast previous studies (Houghton et al, 2015) which is one aspect that Brawn and Clarke seem to miss out. They do perhaps imply it however by saying that the final section should be making '*argument in relation to your research question*' which could well suggest that the context of argument needs to be embedded within current contemporary arguments (Brawn and Clarke, 2006:93).

- *Validity in TA and Case Study Research*

A key question in all research is the question of how can we do our best to ensure that the project is reliable and valid? To answer this point there are a number of points that can be looked at in order to try to conform to a level of quality research. Guba and Lincoln (1985;1994 cited in Houghton et al, 2013; Grey, 2013; Bryman, 2016) outlined four key areas for rigor in research which can be applied to Case Study Research which are Credibility, Dependability, Confirmability and Transferability. Bryman (2016) contrasts these with four key points of reference for a researcher to be aware of and ensure are considered, which will now be discussed to try to ensure guidelines are established to confirm the overall trustworthiness of the research project.

1. Credibility –parallel to internal validity
2. Dependability –parallel to reliability
3. Transferability - parallel to external validity
4. Confirmability - parallel to objectivity

Credibility/Internal Validity

The first point can be obtained through various tactics which can be peer debriefing, member checking and prolonged engagement with the subject (Houghton et al, 2013). Peer review is concerned with the project being overseen by experts to support the findings. In this respect the research project is being overseen by a PhD support team to ensure a credible approach is taken and good data being obtained. Member checking is the process of sending a copy of the transcripts to ensure that the subjects are happy with what was written as a result of the research interview (Houghton, 2013; Grey, 2013;

Bryman, 2016). This provides a level of reassurance to the research that the participants are happy with their transcripts and that it is a true reflection of what they said, in-turn adding a layer authenticity to the raw data mined by the researcher. This will be adhered to and transcripts will be sent to participants once they have been transcribed. This will ensure that the each participant is happy with that they have said and that it is a true reflection of their points. Finally, Houghton's (2013) point of having a prolonged exposure to the subject to create credibility could be seen as the researcher who has started the project in 2011 and having a background in the subject matter from 1999. This level of prolonged engagement should suffice to add credibility to the credentials of the author.

Dependability/Reliability

Houghton et al (2013) suggest that dependability essentially relates to reliability in research data and that researchers can create an '*Audit Trail*' to do so. Houghton et al suggest that the audit trail is essentially a catalogue of reasoning for making the decisions that were made, but Baskaran (2014) and Bryman (2016) also adds that it can include other factors such as Field notes and transcripts for another researcher to peruse to ensure that a level of rigor is maintained. This need for maintaining an evidential approach is also echoed in the initial case study approach by Yin (2014) who highlights the need for researchers to provide a '*chain of evidence*' to follow which allows a researcher to trace the steps of the researcher so it is important that this process is performed with a good level of attention to detail. Houghton et al's (2013) point can be reflected relatively easily as it has already been performed within the methodology section where all decisions made for the research have been essentially justified utilising

academic substantiation or contrasting previous research projects that have been performed previously. Baskaran (2014) and Bryman's (2016) approach will be adhered to by making sure that all transcripts and Field notes are available in the appendix of the thesis to allow all researchers access to the raw data.

Transferability/External Validity

The ability to provide external validity to a project would seem to be achieved from a number of ways but it would seem to be looking to achieve the same goal of replicating scenarios within certain contexts (Houghton et al 2013). Grey (2013) suggests that this can be achieved by utilising a purposeful sampling method which is promising as that method is being applied as discussed in methodology. The use of this form of sampling provides differential contexts to be examined thus not simply relying on one account. Bryman (2016) however does stress that this approach should not be statistical and assess numbers for relevance which could be interpreted from Grey's (2013) point of view. Bryman (2016) and Houghton et al (2013) instead highlight the need for '*Thick Description*' (a thorough account of all the details of the culture being examined) to be utilised to give people examining the research the ability to see how the conclusions are being made. Again, this a positive point as a Case Study approach is enhanced where this concept is put into action (Houghton et al 2013; Yin, 2014). The practical and operational side of how this can be achieved overlaps with dependability and reliability in terms of providing transcripts and raw data which is discussed in the section above and again will be adhered to.

Confirmability/Objectivity

Confirmability ensures that the research is as objective as possible (Bryman, 2016) which could be seen as a contentious issue given the Interpretivistic philosophy that is being employed here. Bryman (2016) does state that complete objectivity is impossible within research but it is necessary to show that personal values do not play a part in the research. As stated earlier, the researcher will utilise NVivo to code the data effectively and this has the added benefit that it creates a *'guard against excessive emphasis on rare findings that happen to suit the researcher's preferred argument'* (Houghton et al, 2013:15; Silverman, 2010). Grey (2013) also re-iterates the point of utilising the member checking process here to ensure that the participants are happy that their words have not been misinterpreted, so again, this will be carried out before data analysis begins.

4.7 - Pilot Study

Undertaking a Pilot Study can have a range of benefits to the project and should be considered a key part of data collection to test how well the data collection method works in practice (Pritchard and Whiting, 2012; Denscombe, 2014; Bryman, 2016). As well as this, the pilot study has the ability to refine the research question if needed, check the sampling frame is suitable and test for issues in the larger scale study (Morrison et al, 2015). Pilot studies can be defined as a test that *'refines one or more aspects of the final study'* (Yin, 2011 cited in Pritchard and Whiting 2012:339) and can involve *'trials, proof of concept, phase I/II studies, rapid cycle tests, adaptive designs, pilot work and pilot tests'* (Boak, 1995; Morrison et al, 2015:315). For the purpose of this research project we are utilising it as a key trial to check and refine the key research questions, the data collection tools and the sampling technique. It can also help check that the ethical practices are fit for purpose and ensure that they do not need further amendments before the final study is undertaken. The key operational points and actions are outlined below and provide the outline that the key components effectively work as they should.

Table 19 - Key Pilot Study Factors to Examine

Pilot test Component	Factors to be checked	Method for checking	Action if required
Ensure aims and objectives are feasible	Aims are achievable and not too wide	Ensure meaning of data can be linked in a concise point of objectives	Consult PhD team to refine objectives

<p>Questions set are relevant and suitable</p>	<p>Ensure the questions are understood</p> <p>Ensure questions link to objectives</p>	<p>Check responses are relevant to line of questioning</p> <p>Ensure data links to objectives</p>	<p>Rephrase to make sure they are accessible to candidates</p> <p>Rephrase to fit objectives</p>
<p>Sampling technique</p>	<p>Ensure a good response rate</p> <p>Ensure contrast of candidates</p>	<p>Check take up rate of candidates</p> <p>Examine Unit of Analysis 1 for diversity of candidates</p>	<p>Consider increasing incentive</p> <p>Be more explicit in snowballing method</p>
<p>Ethical procedure</p>	<p>Ensure candidates happy with ethical practice and data storage process</p>	<p>Candidates to sign and agree to ethics forms</p>	<p>Amend ethics procedure, contact Keele Ethics department</p>

4.8 - Ethical Dilemmas and Framework

Finally and perhaps most importantly for the methodology, the ethics of the research project need to be clarified to ensure that the research project has an approved ethical approach. The project has received ethical clearance and the certificate from Keele University can be found in *Appendix 1* to substantiate that the project was validated in accordance within university guidelines and procedures.

Ethics should protocol when operationalising a research project (Crowe et al, 2015) and all researchers should ask themselves of the potential harm and potential risks to both themselves and the participants they recruit when undertaking the project (Quinlan, 2011). There are no absolute frameworks of ethical practice that are beyond being contested but there are a lot of key themes that are derived from various authors that highlight key areas (Zikmund, 2009).

These key themes can be seen as:

- Potential to cause harm to participants
- Process to create informed consent with transparency
- Invasion of privacy
- Confidentiality and anonymity
- Use of incentives

Adapted from Zikmund (2009), Quinlan (2011), Johnson (2014) and Bryman (2016)

This academic perspective is a discussion of the key parts of the process that were involved in the ethical framework. If more detail is required which contains more details such as steps the researcher took to ensure their own safety and some other methodological perspectives that were enquired about during the application process from Keele University. *Appendix 2* also contains all information to send to research participants before the interviews take place which include a consent form, a consent for use of quotes, invitation to participate letters and the information sheet.

- Potential Harm to Participants

Harm in the respect is not always physical and can include potential emotional harm, physical stress or potential loss of self-esteem (Bryman, 2016). This study has no direct content that should cause stress however the subjects will be advised at the start of the interview that they can withdraw at any time and the data will not be used if they find anything distressing within the process. The information sheet will be sent ahead of the interview so participants can see what is required from them before they attend the interview, this will provide them with the opportunity to withdraw if they are uncomfortable with any aspect of the research.

- Process to create informed consent and transparency

Informed consent will be achieved through a staged process of information and will involve providing all the information before any research takes place. The key to this aspect of ethics would seem to be providing both opportunity and adequate information for the participant to take part (Grey, 2014; Bryman 2016). Consent forms play a key role in this

process and should contain the following points outlined in the table below however Keele University provides a number of different templates for candidates to utilise. All the points required are covered but in different sections of the process as outlined below, the full consent forms can be seen in *Appendix 1*.

Table 20 - Ethical Checklist for Research

Ethical information required to consent (Grey, 2014)	Consent form	Consent form for use of Quotes	Information sheet	Invitation to Participate
Research and aims	Title of research only	Title of research only	Both	Yes
Funder and relationship to funding organisation	No	No	Both	No
Individual researcher and organisation conducting the study	Both	Both	Both	Both
Options to withdraw from the research	No	No	Yes	No
What participating	No	No	Yes	Yes

will involve				
How data will be stored	No	No	Yes	No

As suggested in the initial sampling section in the methodology, the project will be using both snowball sampling as well as purposeful sampling. The first stage of the snowball sampling will therefore consist of an invitation to take part to be passed on to potential participants with an outline of the research. The participant will receive the full information sheet when they reply to the email address provided to them to give the second stage of information. Finally, the participant will be briefed of the process again at the interview as well as being asked to sign and submit all the documentation required if it has been read and understood. This protocol fits Grey's suggestion that consent should be verbal as well as written before any research begins.

- Invasion of privacy

Privacy can be defined in different ways, Zikmund (2009) suggests it is the participants right to be free to choose if they want to comply or not with the investigators request. Bryman (2016) however suggests that it is more in line with confidentiality and anonymity. These are two separate issues and deserve to be addressed in their own right so they will be looked at separately with Bryman's account addressed in the next section.

Participants should be free from coercion or pressure to participate in the study (Grey, 2014) and as such the researcher will not know the subjects until they get into contact via the invitation letter from the initial phase of the snowball sampling. This in itself takes away any immediate pressure from the researcher and provides simply offers the opportunity of involvement should they wish to take it. The participants are advised they are free to withdraw from the research interview at any time before or during the interview and they are provided with a deadline to withdraw their comments should they so wish to do so.

- Confidentiality and anonymity

When utilising qualitative research, it is not always possible to guarantee anonymity due to small sample sizes that may recognise individual stylistic aspects of other participants (assuming participants may know each other) but it is however a key issue of research ethics (Quinlan, 2011; Grey, 2014; Johnson, 2014; Bryman, 2016). To try to guarantee this issue as much as possible Bryman recommends the use of pseudonyms which will be employed to protect each participant. The participant will be informed of their pseudonym and asked if they want to change it for any reason. The participant will also be informed in the information sheet that whilst every effort is taken to protect their confidentiality will be taken, this cannot be completely guaranteed. The participant will have to understand and agree by signing to this effect on the information sheet before the research takes place.

Chapter 5 - Findings and Discussion

5.1 - Introduction and Update

5.1.1 - Introduction and Relevance

For the purpose of this research, the findings section and the discussion section will be merged together so the results are contextualised with academic literature from the outset. The findings and the discussion will then be split into three distinct chapters that cover the thematic objectives of the research so Habitus, Cultural Capital and Field are all covered in separate chapters before the final conclusions are drawn together in the final chapter. The reason for this approach and break with tradition of having separate findings and discussion chapters is to try and make sure the research has a high degree of clarity and focus as well as each theme is discussed thoroughly. To have all the data discussing the thematic evidence of the Musical Habitus, Cultural Capital and Field for the adapted approach to Bourdieu's (1984; 1992) theory of practice would culminate in one unapproachable mass of data as opposed to splitting it down into more manageable areas adding in the discussion element to draw out each theme on its own terms.

The data will be presented in the way that the methodology suggests, by using diagrams and highlighted text to assess and illustrate each part of the literary model that was put forward in *Section 3.3.2*. The diagrams will illustrate key quotes from the subjects to highlight how the model that has been put forward can be seen to work, thus proving relevance of its validity and subsequent existence. Each diagram will attempt to highlight a set of related or similar ideas from the subjects in the form of key quotes,

which will effectively become evidence to support a theme of research that will link to each unit of analysis. It is also worth noting that where applicable, the data will be split into two sections that will serve to illustrate differences between the high and low engagement samples in relation to their differing experience of music in advertising as outlined in the methodology.

Firstly, however, before the main themes and findings are outlined in the body of the three discussion chapters, a brief overview of some key points will be included. These consist of where data and subsequent layers of coding can be found, a review of how the subjects were segregated after the research had taken place and a review of the aims and objectives in line with the units of analysis.

5.1.1.1 - Review of Thematic Approach

For this research project, the raw data for the findings will be contextualised with both the thematic unit of analysis as well as being linked with the relevant and corresponding aspect of the literary model as developed at the end of *Section 3.3.2*. As per the methodology, the research utilised an applied thematic approach where six stages are applied to obtain the relevant themes for the overall project as demonstrated on the next page in *Table 21*. The data for the research was coded through the use of transcription of all interviews, initial notes (both during and after the interview) and then via NVivo, the location for each is in the table. The researcher has also created 15 in-depth profiles that carried considerably rich data which needed to be condensed down and synthesised for the final findings section to ensure clarity and focus. For this reason, the subject profiles can be found in *Appendix 3* should any more detail be required. The

location for all the other evidence for the phases of required thematic analysis can be found in the table below.

Table 21 - Applied Thematic Approach in Data Analysis²²

Phase of Thematic Analysis	Approach Utilised	Evidence Location
Phase 1 - Data Familiarization	Full transcription of interviews.	<i>Not included</i>
Phase 2 - Initial Coding	Initial coding notes.	<i>Not included</i>
Phase 3 - Search for themes	NVivo files (not included), Participant profiles - example in <i>Appendix 2</i> .	<i>Appendix 2</i>
Phase 4 - Review Themes	<i>Section 5.2-5.4</i> - Key Emerging themes based on Habitus, Cultural Capital and practice.	<i>Page 280</i>
Phase 5 - Define and Name Themes	<i>Section 5.5</i> – Discussion based on evidence of thematic practice.	<i>Page 392</i>
Phase 6 - Final Report	<i>Chapter 6</i> - Conclusions and contribution to knowledge section.	<i>Page 412</i>

5.1.1.2 - Overview of Participants against Findings

The sampling in the methodology highlighted three samples of specific interest to the study based on the literature findings; these were groups with a self-proclaimed high interest in music, a self-proclaimed low interest in music and persons under 25. The

²² Adapted from Brawn and Clarke (2006)

literature review outlined that music was of specific interest to young people and played a dominant part in the way they live their lives. When analysing the data however, it was of note that a variance in interest ranged from having a very high interest and involvement to having a very low interest and involvement which is very counteractive to what the literature suggests and problematic when trying to look at the themes. Whilst this is, in effect, a point in the data that adds to a contribution to knowledge as literature clearly outlines that music has a stronger effect on ‘younger people’ (Shankar, 2000; Shafer and Sedlmeier, 2009; Lantos and Cranton, 2012), it does provide a problem in initial data analysis because of the lack of present theme. To solve this issue, the subjects will be split into a simpler high and low engagement groups based on their score for Musical Habitus in the initial cultural audit. The original classification of the groups are provided in *Table 22* with the updated version of the *Table 23*.

Table 22 - Original Classification of Participants

Sample Frame Classification	Subject Designation	Overall Habitus Score
Participants with a Potential High Engagement in Music	FSMM1	48
	FSNC1	53
	FSPW1	46
	FSSK1	49
	FSVM1	46
Participants with a Potential Low	FSAD1	39
	FSLG1	34

Engagement in Music	FSNS1	41
	FSJC1	41
	FSVP1	45
Participants Under the Age of 25	FSPF1	51
	FSGT1	49
	FSHA1	39
	FSJF1	52
	FSMC1	40

All participants under the age of 25 with a Musical Habitus score of 46 and above (the lowest score for the subjects with a self-proclaimed high interest in music) were moved to the High Engagement group, all those with a lower score than 46 were put into Low Engagement group as represented in *Table 23* on the next page.

Table 23 - Updated Classification of Participants

Sample Frame Classification	Subject Designation	Overall Habitus Score
Participants with a Potential High Engagement in Music	FSMM1	48
	FSNC1	53
	FSPW1	46
	FSSK1	49
	FSVM1	46
	FSPF1	51
	FSGT1	49
	FSJF1	52
Participants with a Potential Low Engagement in Music	FSAD1	39
	FSLG1	34
	FSNS1	41
	FSJC1	41
	FSVP1	45
	FSHA1	39
	FSMC1	40

5.1.1.3 - How Data will be Presented

Section 3.3.2 of the literature review (Figure 22, p289) puts forward a proposition of a potential culmination of a contemporary consumer's Musical Habitus and the possible contextual effects of music on that Habitus within the context of advertising. That model will be segregated again into separate parts to explore evidence for each part of the model in relation to the aims and objectives/units of analysis to then be amalgamated at the end of the section. This should in effect then provide evidence as to whether the model does or does not work in relation to what literature suggests and what how the subjects engage with the research methodology. To act as a reminder, the aims of the research/units of analysis are highlighted below in Table 24 for clarity and convenience.

Table 24 - Overall Research Aims and Units of Analysis

Research Aim
<i>To investigate the impact of culturally relevant music on contemporary consumers within the context of advertising.</i>
Themes of Research and Subsequent Units of Analysis (Objectives)
<p>Unit of Analysis 1- <i>Classify the Musical Habitus and look for themes of initial relationships with music. Look for key differences between high and low levels of engagement.</i></p> <p>Theme: Identify and explore themes of how subjects relate to music on a fundamental level. Differentiate between high and low levels of musical interest within candidates to explore possible opposing tendencies that may be prevalent.</p>

Unit of Analysis 2 - Define the subject's levels of Cultural Capital and themes between high and low interest groups.

Theme: Assess how different subjects value and express different forms of musical Cultural Capital. Explore how music can be valued and to what extent by high and low engagement groups.

Unit of Analysis 3 – Assess how culturally relevant music can impact on attitude formation and consumer brand evaluations in advertising - (The Consumer Field)

Theme: Analyse and interpret how impressions of a company's brand can be influenced by music that is being played in the advertisement in relation to consumer congruency of the music.

5.2 - Part 1 – Findings and Discussion for the Musical Habitus

5.2.1 - Presentation of Data

Unit of Analysis 1- Classify the Musical Habitus and look for themes of initial relationships with music. Look for key differences between high and low levels of engagement.

The first section of the research then needs to fall in line with the first aim/unit which relates to the consumer's Musical Habitus and Cultural Capital. To firstly examine the concept of a Habitus as defined by *Figure 18* below, the model will examine each component and look at how music plays a role in each element. For the first stage the researcher will examine data that relates to Habitus transposability which was split into three subsequent elements of desired, actual and social-self concept.

Figure 18 - Overview of the Musical Habitus²³

Consumer's Musical Habitus (Pro-active Self-Concept)		
Desired Self	Actual Self	Social Self
Structuring Structure		Current Disposition (Taste)
Musical Bodily Schemas	Musical Inter- determinacy	Classificatory Evaluations

Once the data has been split into desired, actual and social selves, the data will then be examined for evidence of how the subjects current disposition plays a role in influencing each part of the transposable aspect for example, if the Habitus' social-self

²³ Please see Section 2.2.2 for further clarification.

uses music to play a role in social groupings, data can then be applied in relation to other parts of the Habitus.

5.2.2 - Summary of the Consumer Musical Habitus: Outline of Audit

The Habitus audit was designed to understand subjects' engagement levels with concepts contained within the Musical Habitus which included how music might play a part in social roles, how it might structure incidental events according to specific tastes and how music might relate to the subject's personal identity. It is worth re-iterating here that this audit was not meant to look for statistical significance or look for a positivistic truth but essentially try to create a more objective layer of understanding of a subject's relationship with music which can then be brought into context against a subject's interview to re-inforce key themes that occur. This is in line with the philosophical context of research where Interpretivism suggests that truth is a layered construct, the audit can therefore be seen to be one of those layers of how the subject sees themselves as opposed to how they are essentially interpreted within the interview.

The Habitus section of the audit proved very insightful as it acted as a level of re-enforcement to outline high and low interest in subjects, all initial low interest participants (i.e. not under 25's) scored between 39-45 and all high interest subjects scored between 46-53 signifying that the Habitus audit did work with the basic outline of having a high/low interest and attaining a score that mirrored this respectively. This was especially helpful when it came to noting that the under 25's category did not display any distinctive differences to subjects who were older as they could be simply added to the high and low interest groups based on their Habitus score as per *Table 23*.

In terms of examining the relevance of how this may help assess potential engagement with music in advertising, subjects with a higher score clearly did have a much higher engagement with music in the adverts and demanded much more from the advert to be diligent to their needs. The lower interest group scoring could be seen to have much less direct engagement with music and this in turn transcended onto their engagement with the advert. The only real exception to this was FSVM1 who scored a total of 46 putting the subject just over the edge into the high interest group. However, the subject could be said to be seen to display the behaviours of a lower interest participant that will be discussed in the course of the findings section. This illustrates the need for a small zone of tolerance in the audit overall if it was to be used in further research, but, with the exception of this one subject the audit provided an effective way to split different behaviour patterns as to how music can potentially engage with subjects.

5.2.3 - Introduction to Consumer Musical Habitus: Outline of Interviews

The charts on the following pages will link directly to the Habitus model displayed in *Figure 18*. The data will firstly be broken down into the transposable aspects of the Musical Habitus (actual, social and desired-self) and then data will be examined as to how other elements (structure, disposition, musical bodily schemas, classificatory evaluations and musical inter-determinacy) can be seen to play a role within the Musical Habitus. The data will be contrasted between high and low interest groupings to give a context to data that looks to examine opposite opinions that may exist to consumer's relationships to music. At this stage, data is not being presented in relation to advertising music, the purpose for this section is to provide evidence for how a Musical Habitus can work when looking at music that might relate more to specified taste as the data was mainly derived from the section of the interview where subjects were being driven by the projective methods as discussed in the methodology.

Throughout the Habitus findings section, the research will centre on key quotes taken from both high and low interest groups, the general overview of the quote will be given along with the subject's Habitus score for reference. For clarity, the key quotes will be highlighted and contrasted with other elements of the Musical Habitus to demonstrate how the entire model can be seen to work. At some points, more than one element of the Musical Habitus can be seen to work together, if there is any variation in theme, these will be colour coded to be made transparent and more obvious.

5.2.3.1 - The Musical Habitus - Introduction to the Desired-Self

The first element that will then be looked at is the transposable element of the Habitus of the desired-self. This element of the Habitus was deemed both unusual and interesting as it is an area where both high and low engagement groups can be seen to have similar responses as both sides can be seen to use music to engage with a desired emotion to effectively create a desired response. Whilst not all subjects felt a strong connection with music in terms of strong emotional responses such as feeling physical sensations (FSMC1, FSLG1), music was still used by the lower interest group for similar reasons as the higher interest group which is in essence to maintain a level of emotional control to suit different needs. Only one subject from the lower interest group did not show any use of music for this reason (FSAD1) which demonstrates that even though subjects may not feel involved with music, it still has a very experiential and emotional meaning for them.

Figure 19 - Evidence for Habitus Transposability for High Engagement Sample - Desired-Self

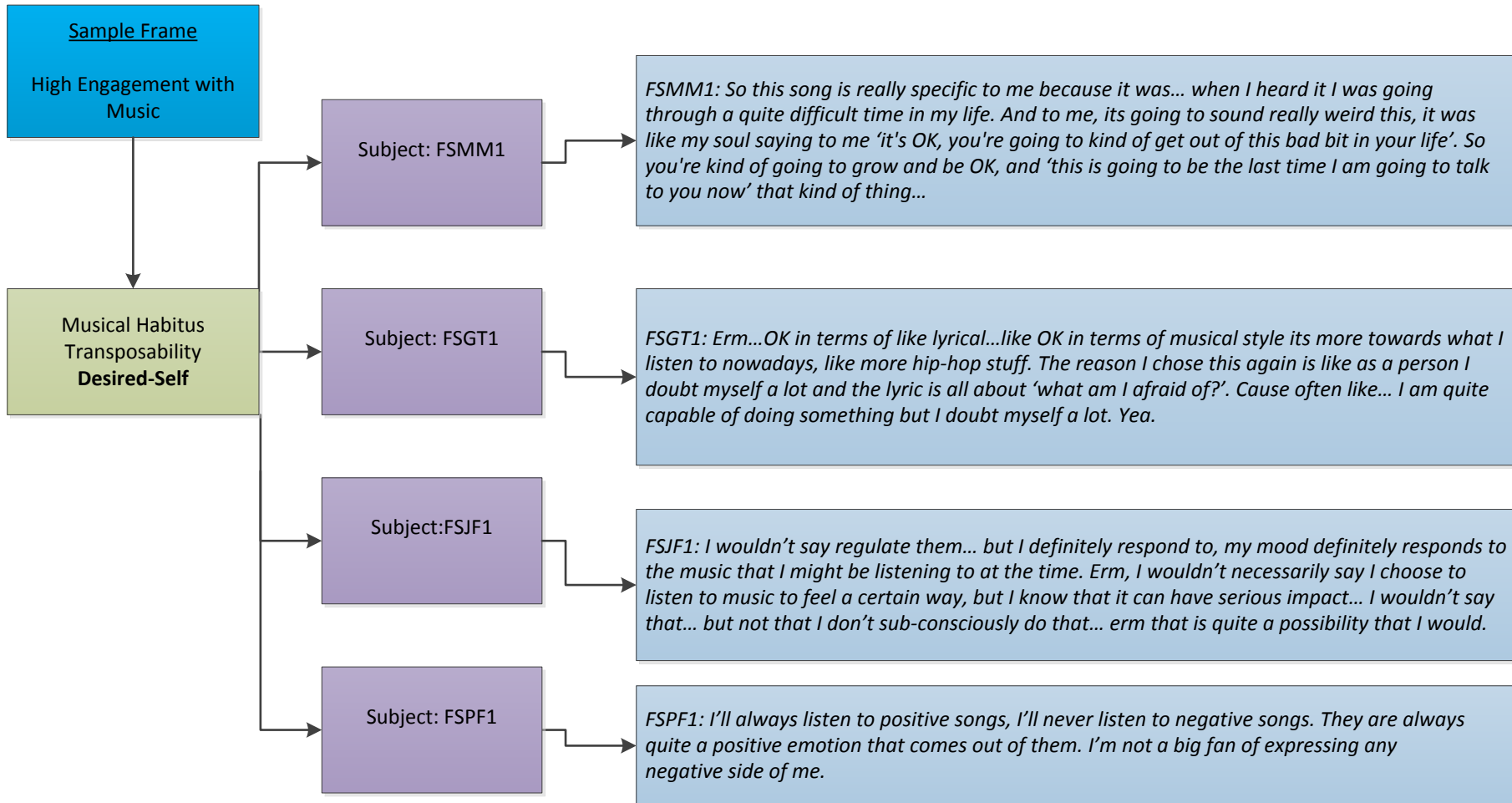
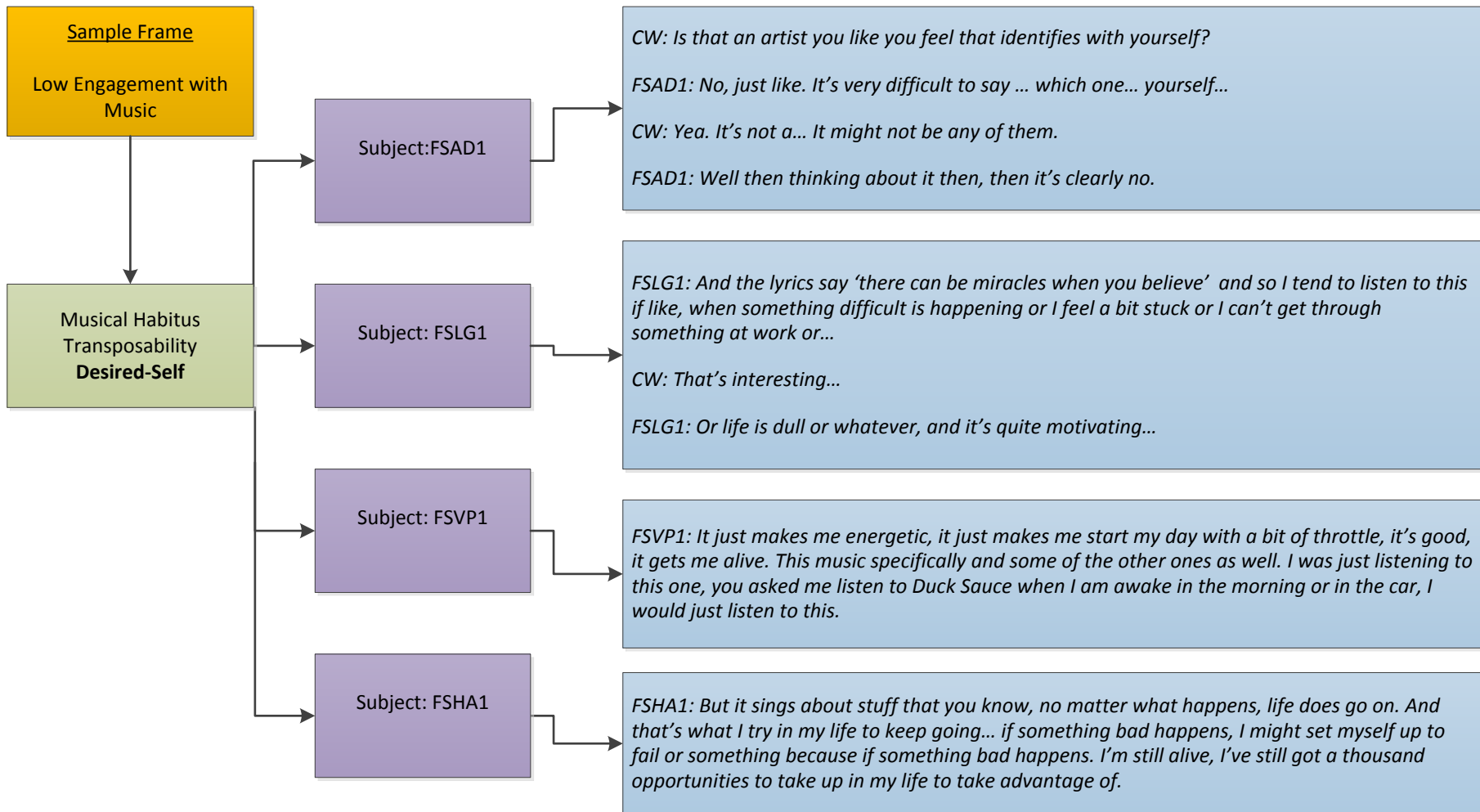


Figure 20 - Evidence for Habitus Transposability for Low Engagement Sample - Desired-Self



- *Musical Habitus Transposability - Desired-Self in Context*

From the outset of this section of the Musical Habitus, it can be noted that both high interest and low interest groups can be seen to have similar responses to the notion of a desired-self. With the exception of FSAD1, the subjects can be seen to have emotional reactions that have a potentially 'desired' emotional effect on their persona. Both samples cite a better state of mind where subjects become motivated, energized or positive when listening to music which can all be linked to an emotional response towards music. Due to the nature of the emotional engagement, it could therefore be suggested that this is evidence for an activation of the Bodily Schema within the Musical Habitus where music is said to create an experience that influences practice. *Figures 21 and 22* illustrate this in a more precise way where specific terminology can be cited to demonstrate the subjects' evidencing the relevant concept using the quotes from the Habitus model.

Figure 21 - Evidence for Bodily Schema for High Interest Group

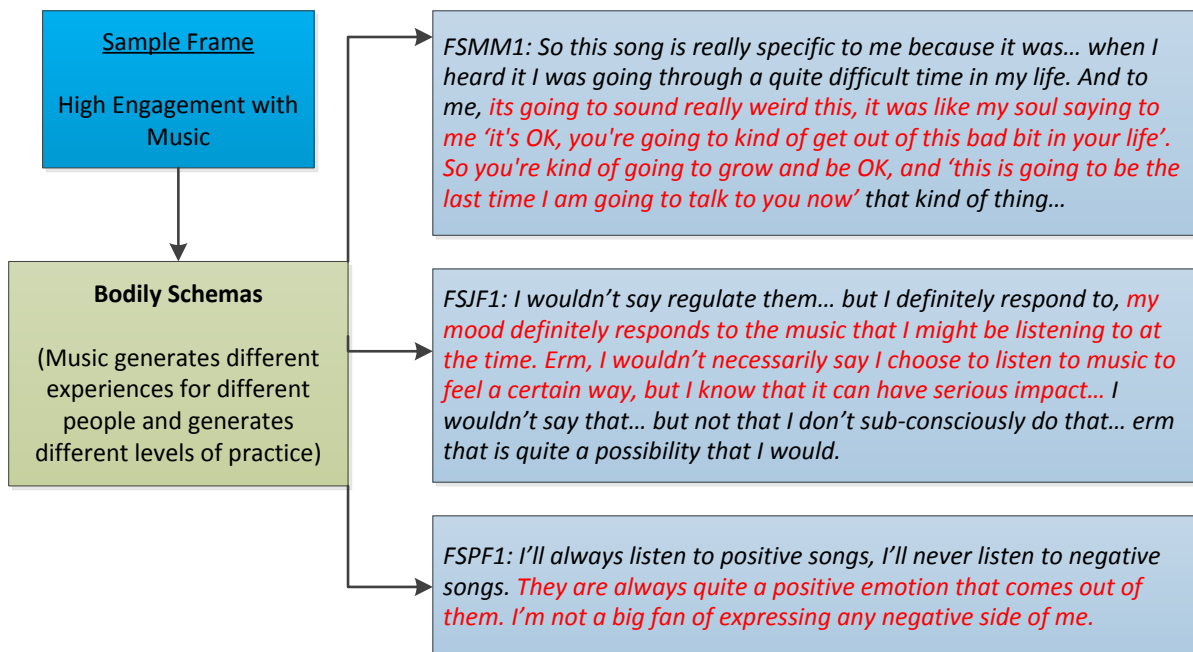
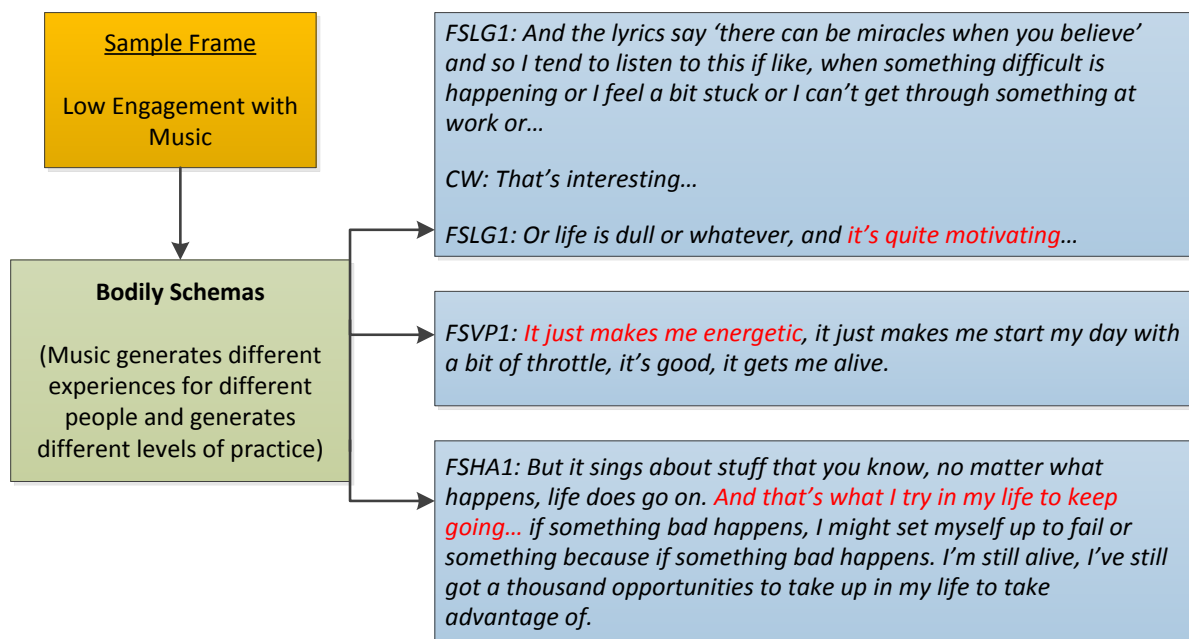


Figure 22 - Evidence for Bodily Schema for Low Interest Group



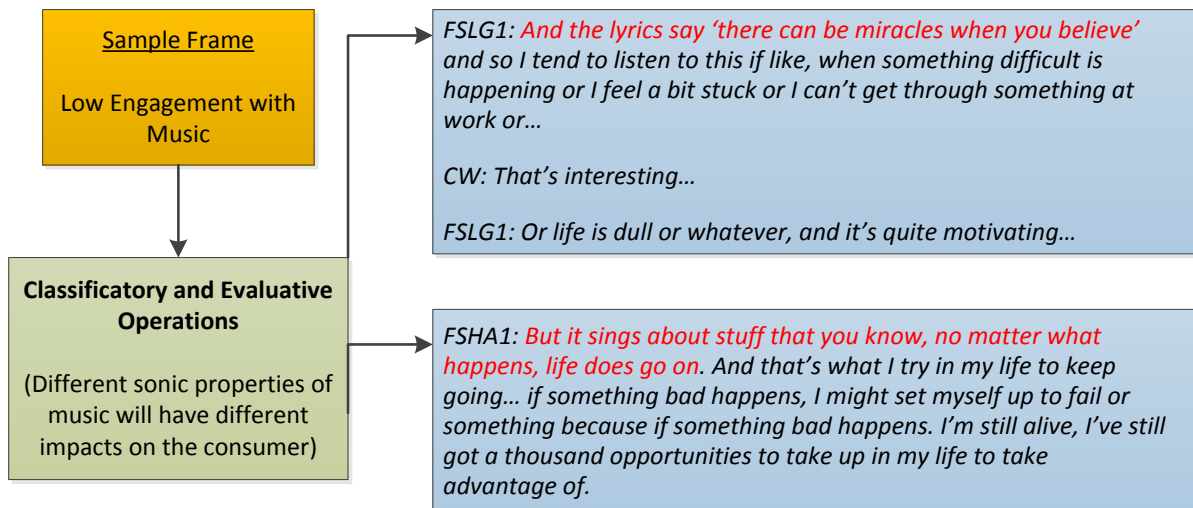
The above diagrams highlight that and evidence that both high and low involvement respondents go through similar emotional experiences to music where music is used as the facilitator of a positive emotional message to induce practice. Some caveats to this evidence could be said to be FSJF1 from the high interest group suggesting that they do not pro-actively seek music to change their mood but may well do it sub-consciously, and as mentioned, FSAD1 as an example of someone who does not seem to have an emotional connection with music.

This finding links well with the themes in the Habitus Audit (Section 5.2.2) which highlights candidates from both engagement groups tend to have a strong emotional connection to music. This finding and application of how subjects use the emotional properties of the bodily schema within the desired-self provide evidence of how music can play a strong emotional role in the structure of a Musical Habitus. This in-turn (and by default) also provides evidence that music is effectively acting as a 'Structuring Structure' where music (the structure) is structuring the elicited emotional response to create the

desired response of emotional engagement or even the end result of practice as evidenced by FSHA1 where the subject outlines they live their life around a positive emotional reaction that can be influenced by music.

Finally for the desired-self, there could also be seen to be a level of evidence for subjects using another aspect of the Musical Habitus which is 'Classificatory and Evaluative Operations' within their responses where different sonic properties are said to have different impacts on people. It could be noted that this interpretation is subject to how lyrics can be viewed and whether they can be considered to be a 'sonic property' and not words on a page. As lyrics within songs are sung, thus becoming audible and sonic, it is worth considering this notion as the subjects are responding to what they hear in a musical context. Interestingly, stronger evidence was provided for this by the lower engagement group as demonstrated from the citations in *Figure 23* on the next page. This therefore indicates that lyrics represent a more accessible level of sonic property for subjects to interpret, as it offers literal words of advice that the subjects can be evidenced to be taking on board. There is some evidence for lyrical appreciation from the higher interest group as evidenced by FSMM1 but it is a common theme as seen in the higher group making it more noteworthy in this case.

Figure 23 - Evidence for Classificatory and Evaluative Operations for Low Interest Group



As demonstrated from the figure above, lyrics can clearly play a part in the impact of music on the Habitus. The messages from the lyrics can be seen to subsequently structure the emotional response so in a way, can be seen to interplay with function of the Bodily Schema.

5.2.3.2 - *Transposable Musical Habitus Element - Desired-Self: Discussion*

Firstly, an area of similarity for both high and low engagement groups was the relevance of the 'desired-self' within a Musical Habitus. In the literature review it was postulated that desired-self might relate music to situations where subjects were trying to improve themselves (the example of listening to dance music in the gym was proposed) and this is correct to an extent but there are key elements missing. The key link between the desired-self concept and music was that of subjects creating 'desired' moods and therefore positive emotions with a key number of subjects referencing the need for positive lyrics. As Mori and Iwanaga (2014) and Ziv et al (2016) suggest, lyrics can be seen to have very far reaching responses in terms of positive and negative reactions in relation to what is actually being said, but, the key area of note is that the subjects can be seen to be contextualising music within their own situations and interpreting music in accordance with a desired mind set. Whereas Mori and Iwanaga (2014) and Ziv et al (2016) discuss music and lyrics in terms of emotional response where happy and sad lyrics derived certain responses when paired with happy and sad (major and minor keyed) music it can be evidenced here that music is being proactively utilised by the subjects to create a specific frame of mind which is specific to the individual to potentially control how they are feeling.

- *Key Illustrations from Data*

Taken From: Figure 19 - High Engagement Group

FSPF1: I'll always listen to positive songs, I'll never listen to negative songs. They are always quite a positive emotion that comes out of them. I'm not a big fan of expressing any negative side of me.

FSGT1: Erm...OK in terms of like lyrical...like OK in terms of musical style its more towards what I listen to nowadays, like more hip-hop stuff. The reason I chose this again is like as a person I doubt myself a lot and the lyric is all about 'what am I afraid of?'. Cause often like... I am quite capable of doing something but I doubt myself a lot. Yea.

From: Figure 20- Low Engagement Group

FSLG1: And the lyrics say 'there can be miracles when you believe' and so I tend to listen to this if like, when something difficult is happening or I feel a bit stuck or I can't get through something at work or...

CW: That's interesting...

FSLG1: Or life is dull or whatever, and it's quite motivating...

FSHA1: But it sings about stuff that you know, no matter what happens, life does go on. And that's what I try in my life to keep going... if something bad happens, I might set myself up to fail or something because if something bad happens. I'm still alive, I've still got a thousand opportunities to take up in my life to take advantage of.

The above statements outline one of the few points of parity between the experiences of music between the groups where both groups use music to create a desired-self based on their preferred emotion at any given time. There is evidence of lyrical appreciation based on the subjects taking note of key messages and notable quotes from the music in question to really solidify their experience within their own context. As outlined in *Figures 21 - 23* in the findings section, this use of music can be seen as the

desired-self engaging with the other elements outlined by Rimmer (2010; 2011) of Classificatory and Evaluative Operations where differing sonic properties have different impacts on the subject and Bodily Schema where music is generating experience and consequential practice for the subjects.

In this case the evidence outlines lyrics being the nominated focus for the classificatory and evaluative operations (i.e. the sonic property that subjects are listening to) and the Bodily Schema being the Practice that evolves from the experience. FSPF1 can be seen to be utilising the positive messages from songs to express their desired-self concept to the outside world thus the experience of the Classificatory and Evaluative interpretation is one of a positive emotional experience to create a Bodily Schema of a positive image to portray to others. Lyrics are also a key feature for both high and low experience groups as key messages from the songs are taken for subsequent classification leading to overall Practice as demonstrated by FSGT1 and FSLG1 in different groups where specific lyrics are the sonic property that is being evaluated which leads into the intention to Practice. In the case of FSLG1 and FSGT1 specific messages are being translated and then creating a motivational impact creating a 'desired' state of mind.

These points can be seen to compliment the findings of Mori and Iwanaga (2014) and Ziv et al (2016) to an extent as it supports their notion that positive lyrics in a sadder musical backdrop can create positive responses (especially evident by FSMM1 and FSLG1 in *Figures 21* and *23* where sad music and lyrics are working as a metaphorical comfort blanket), but, however it also extends the findings to demonstrate why subjects appreciate the lyrics. The evidence shows subjects are relating the music to specific needs they have and pro-actively use them to achieve their end goals which in this case is a

desired emotional effect to either display to others or use internally to their own desire.

The element of desired- self can then be seen to be clearly evident and relevant to the Musical Habitus as it utilises both the Classificatory and Evaluative and Bodily Schema elements to create a specific response. The musical backdrop does not have to be in a sad key to create a specific positive outcome and the overwhelming message is the alignment of the need for emotional regulation through generally positive messages transmitted through the music.

- *Key Outtakes and Relevance to Units of Analysis*

Both high and low interest groups utilise music to create emotional responses and cite lyrics as a key factor within this relationship. The messages that are contained within these lyrics seem to be an important factor in creating a level of taste and therefore congruency. With this in mind, this line of thought of the message of the overall song in adverts should therefore be held in a high regard.

There is also a key theme for the need for positive messages from music even if the actual music itself is more sorrowful (as seen in FSMM1). Music can be seen to provide messages of positivity, motivation and comfort from the Musical Habitus' operations which then provides the possibility that this need then may become relevant to creating messages in advertising. If both levels of engagement require this form of musical stimulation then it would make sense to look to re-enforce this within an advertising environment.

The next element of the transposable Habitus to be examined is the concept of the actual-self. This section will demonstrate a clear dichotomy between the two groups as well as provide relevant themes that can offer a clear insight into how subjects possibly relate how they feel about themselves to music. Where there was no discernible difference between the higher and lower engagement groups the desirable -self element demonstrates clear thematic tendencies displayed by the concept of the actual -self where the higher interest group can be seen to display a level of autonomy in their taste as opposed to direct cultural representation from the lower group.

5.2.3.3 - The Musical Habitus - Introduction to the Actual-Self

The second element of the Musical Habitus to be examined is the transposable element of the Actual-Self. As suggested in the previous section, this part of the Musical Habitus can be seen to demonstrate differences in the split between higher and lower engagement groups. The high engagement groups can be seen to demonstrate a higher level of autonomy in their musical experience such as transposing the artist's ideals on to their own self-image (FSMM1, FSSK1), social deviation and re-integration (FSNC1, FSGT1). The lower interest group on the other hand display more of a thematic consistency that can be seen to link to their cultural background and thus perhaps more stable and predictable than that of the higher engagement group.

Figure 24 - Evidence for Habitus Transposability for High Engagement Sample - Actual-Self

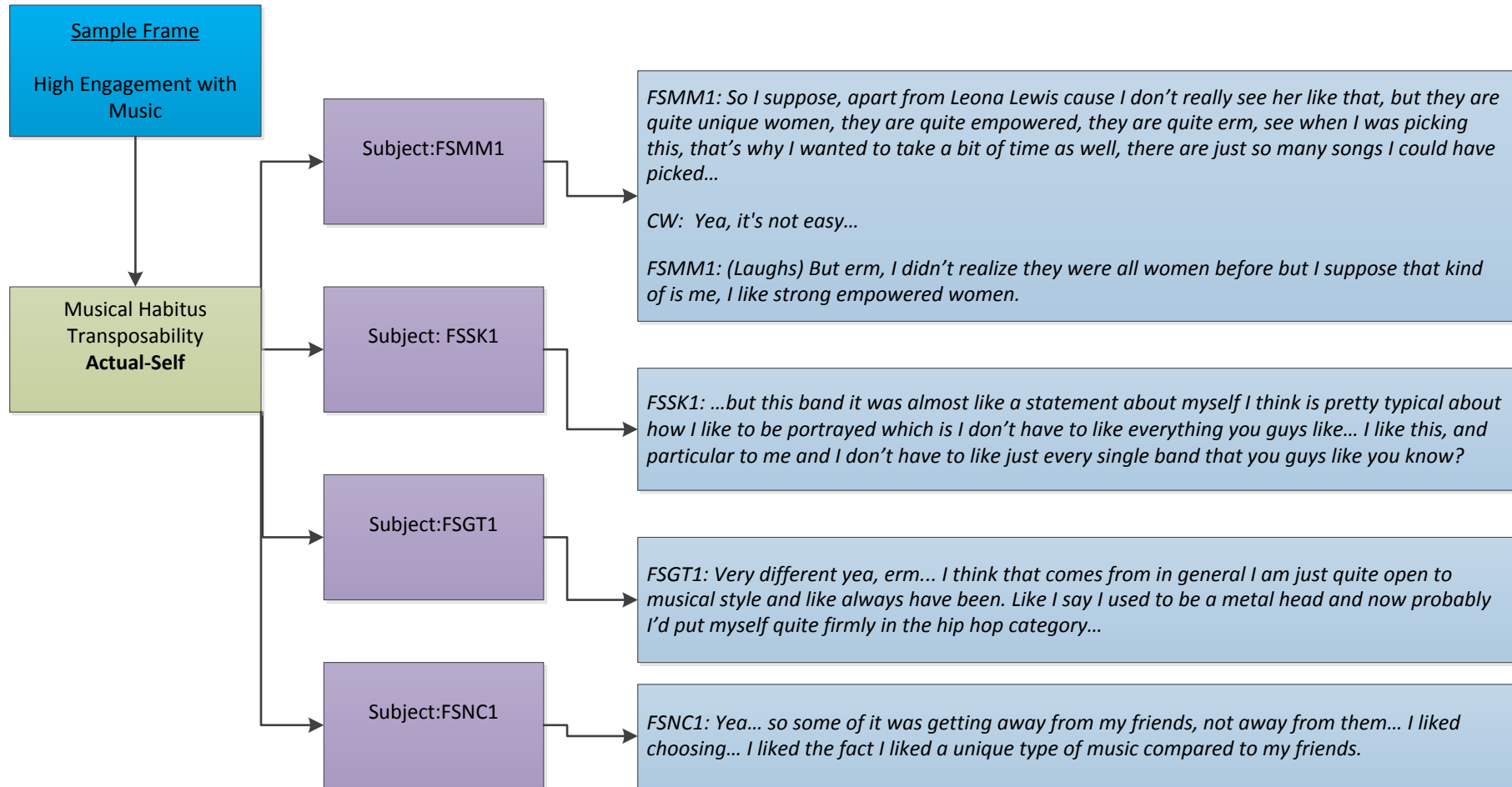
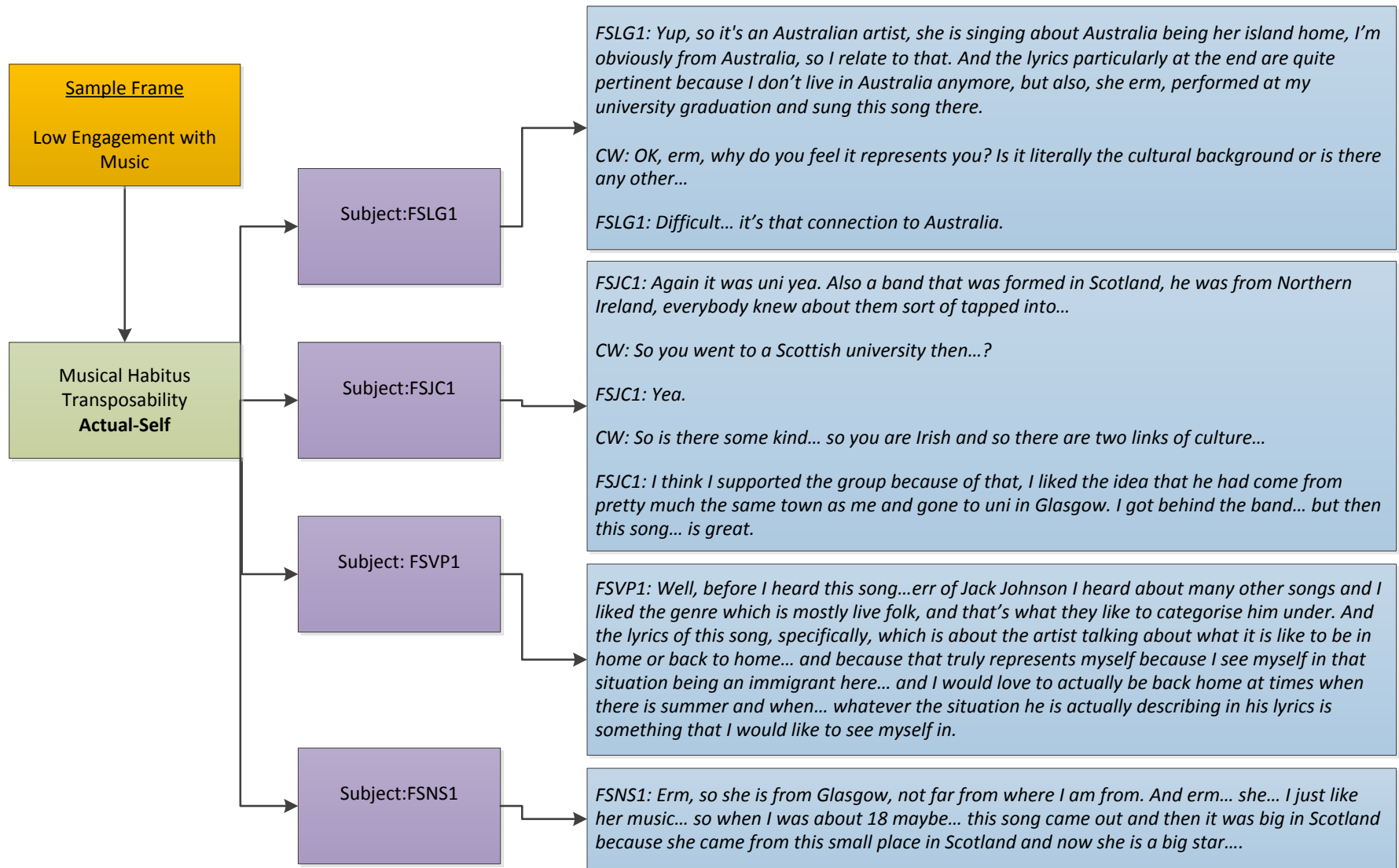


Figure 25 - Evidence for Habitus Transposability for Low Engagement Sample - Actual-Self

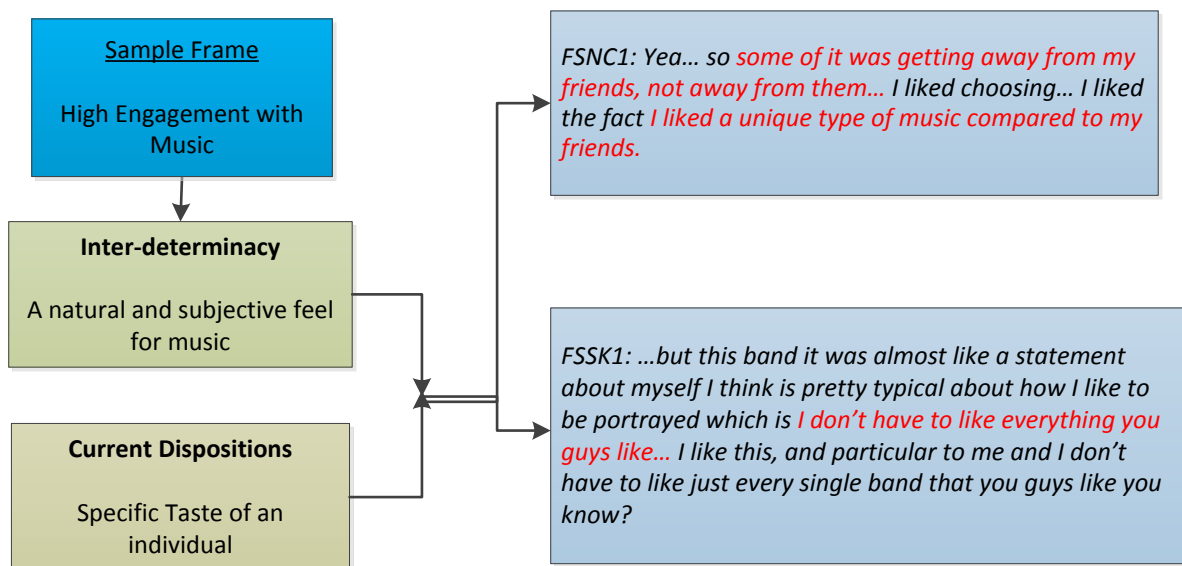


- *Musical Habitus Transposability - Actual Self in Context*

As suggested earlier, there are some notable differences between the high and low interest groups which are worth illustrating when looking at how other aspects of the musical interplay with the response.

The higher engagement group can be seen to mark their identity through a deeper and more representational way of their self-concept and taste than the lower engagement group. A key theme was evident for the higher interest group was that representations of themselves can be seen within the music. FSMM1 can clearly be seen to be using the artists of the music she likes as a demarcation of who she feels she is (which is in this case a strong empowered female). The higher interest group is making statements about themselves (as directly noted by FSSK1) in terms of who they are as an individual even if it means going against their social groups at the time. FSSK1 and FSNC1 can both be seen to be acting independently of social validation as they state they are going against certain circles of friends in order to pursue their tastes. In essence this can be seen as the subject's inter-determinacy and current dispositions which are clearly stronger and have a greater influence than the lower interest groups. It could be suggested that this is essentially the subject's natural subjective feel (inter-determinacy) and specific taste working together to really produce more of an individual feel for the music of interest which creates a strong response as demonstrated below in *Figure 26* on the next page.

Figure 26 - Evidence for Inter-determinacy and Current Dispositions in the High Engagement Group



The high engagement group in *Figure 24* contains evidence of more traditional musical groups, FSGT1 refers to how he used to be a 'metal head' as opposed to his now more favoured genre of being in the 'hip hop' category. Interestingly FSGT1 also states that he still likes to listen to his former taste of metal music and states this is more of a 'guilty pleasure' as demonstrated below.

FSGT1: OK, so, Enter Shikari (a metal band) are like I guess like guilty pleasure favourite.... I used to be into metal music a lot... erm... also I like the values of what they stand for in terms of... so the song is about, erm like building together instead of being one person so build some sort of future together rather than try and to just get what you want as in a government or a person. And I feel as a person I would rather work together to achieve something rather than on my own and not achieve as much.

The evidence from FSGT1 can be seen to display a level of fluidity within the Musical Habitus where again current dispositions and inter-determinacy are overriding social

verification from other groups as the subject sees their natural taste should contain a level of guilt because the values of the band are not congruent with what other groups consider acceptable as the citation below illustrates..

FSGT1: I think like you say it's the brand (of the band) itself, the way they promote themselves in society, they are very like political and very well strung in terms of their views and values on issues and I think with that comes a certain... its like for instance...erm... vegans for instance... erm... if you're tarnished as a vegan you are instantly this person who is well opinionated and wants to like look different to the world and I think Enter Shikari carry them values... and I don't want to be....

CW: So they are less socially accepted, more so than you are comfortable admitting to?

FSGT1: Yea.

This complex theme of self-representation is very different for the low engagement group which does carry a theme of representation but from a different perspective.

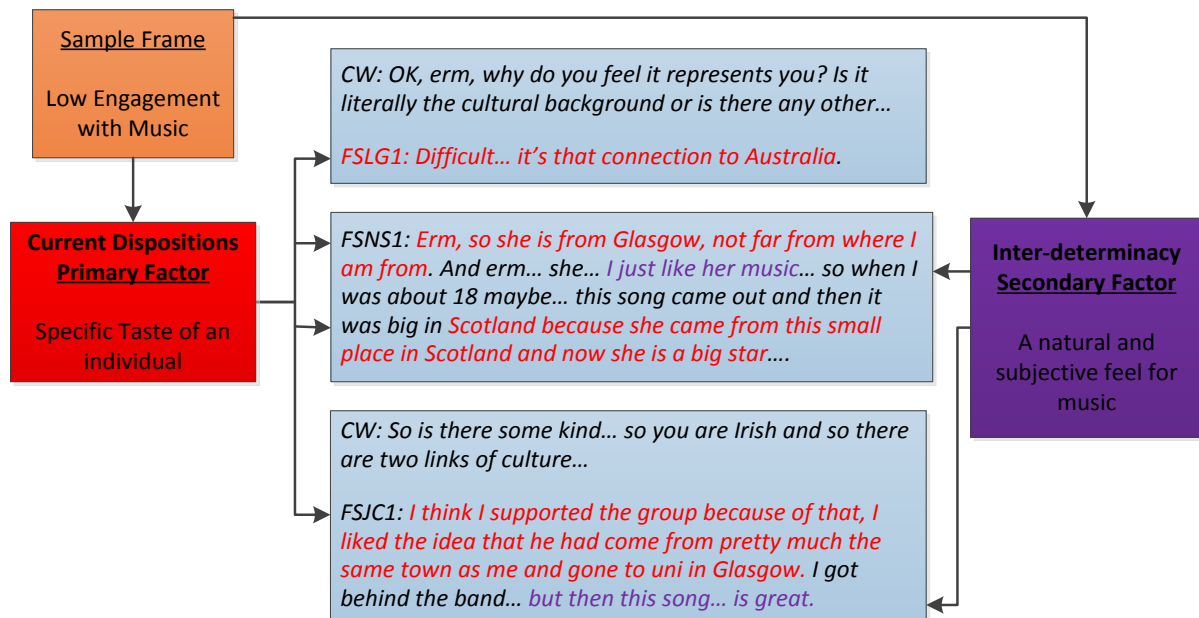
There was more evidence in *Figure 25* to suggest that a key influential theme was the cultural background of the band itself. The low interest group can be seen to have the original cultural background of the band and match it to an extent with themselves that reminds them of their home. FSVP1 can be said to represent a slight caveat to that effect as the artist is not of their cultural origin (the subject is from India) but however does outline that the music is representative of them as the song played during the interview brings back memories of being at home as the song is called 'Home'. A key

theme to then be considered is how the subject's Musical Habitus creates a level of taste when music is not necessarily the most important element for the Habitus to consider.

This could therefore be suggested to illustrate a level of taste that whilst acting on a current disposition of favouring cultural heritage more than the musical inter-determinacy. It needs to be stated that the cultural origin of the band is not the only reason why the lower engagement groups like the music, the actual taste for the band is mentioned as well and likewise the origin of the band is mentioned in the high interest groups but it is clearly a more well defined theme in the lower interest group as opposed to the higher interest group.

It can therefore be evidenced that for the lower engagement group, the current disposition acts as a primary factor in taste as it does not necessarily take into account any level of actual musical function as there is a preference for the cultural origin of the artist as illustrated in *Figure 27* on the next page. Essentially, the different parts of the Musical Habitus are working at a primary and secondary level where one aspect is seemingly more important than the other.

Figure 27 - Current Dispositions and Inter-determinacy in the Low Engagement Group



The figure above outlines that both current dispositions where music is not a key contributor to taste is a key factor for a musical preference and the natural feel for music is more of an afterthought than a real representation of the actual-self concept.

5.2.3.4 - Transposable Musical Habitus Element - Actual Self: Discussion

The transposable element of the actual-self can be seen as a point of difference with clear thematic consistencies that run throughout the different levels of interest.

The actual-self for the higher interest group can be seen as a statement of individuality in the sense that the subject can be seen to want to be individual through having different memberships to different interests that are not in-line with other friendship groups. In essence, this transposable element of the Musical Habitus can be seen as evidence to support neo-tribalism in consumer groups where the overall level of interest puts people into fluid tribes (Patterson, 1998; Goulding et al, 2013; Goulding and Saren, 2016) that a subject can belong to in relation to who the subjects feels they actually are, i.e. their actual-self. When contrasting this with the lower engagement group there is still evidence of a sense of a tribal belonging but it is much more stable and perhaps much more predictable as will now be discussed.

- *Key Illustrations from Figures 24 and 25*

Taken From: Figure 24- High Engagement Group

FSGT1: Very different yea, erm... I think that comes from in general I am just quite open to musical style and like always have been. Like I say I used to be a metal head and now probably I'd put myself quite firmly in the hip hop category...

FSNC1: Yea... so some of it was getting away from my friends, not away from them... I liked choosing... I liked the fact I liked a unique type of music compared to my friends.

This higher level of interest groups can clearly be seen to demarcate themselves into more of a fluid level of tribe using music as a key influencing factor. Fluidity of groups can

be seen from a very stereotypical level where in *Figure 24*, FSGT1 specifically outlines his change of allegiance from opposing musical tribes by contrasting his change of taste from metal music to hip-hop and this is complimented by FSNC1's acknowledgment of his fluid transference from more musical tribes to non-musical based tribes where he states he *'liked choosing'* between the different social groups. From the outset it can be argued that the evidence points towards a potentially very fragmented and decentred experience for subjects that are more involved in music as outlined by various academics (Firat and Shultz, 1997; Brown, 1998; 2003; Brown and Volgsten, 2006; D'Urso et al, 2016). When relating this to how in effect this is being controlled by the other elements of the Musical Habitus, it can be suggested that subjects can be seen to use their Interdeterminancy (a natural and subjective feel for music (Rimmer 2010;12)), and their Current Dispositions (the subjects individual taste for music (Bourdieu 1984; 1992) to pro-actively align themselves with their desired tribe even if it contradicts the demands of their current social groups. It can be seen that where the subjects level of Interdeterminancy is one that is a very strong and naturally engaged with music, the subject can go against their current social groups (effectively fragmenting) to align themselves with their natural disposition where they feel they belong. In the case of FSGT1, they have fragmented to align themselves with hip-hop music as opposed to metal, in the case of FSNC1, the subject recounts their experience of discovering Jazz music and the impact which that created where different tribes of people were disengaged from (at least temporarily). This illustrates that if the Musical Habitus is strong enough then music can create construct an identity and a sense of self (Martin, 2006; Krause and North, 2017) as subjects effectively produce themselves based on the strength of their engagement with music and their specific musical taste as to which tribe they desire to belong to. In

essence then, the citation from Firth (1996:109) can be seen to hold particular relevance to the higher level of engagement group as he states:

The issue is not how a particular piece of music reflects the people but how it produces them, how it creates and constructs and experiences... we can only make sense of this by taking on both a subjective and collective identity.

The evidence outlines a higher level of interest in music substantiates Firth's (1996) point of view, that music can effectively produce people and provide more than one (or at least a fragmented) identity that marketers could potentially utilise in order to gain a competitive advantage when trying to communicate with their market. However, when looking at the lower engagement group, this ideology would seem to be less valid and provides a different discourse of experience to examine.

Taken From: Figure 25 - Low Engagement Group

FSNS1: Erm, so she is from Glasgow, not far from where I am from. And erm... she... I just like her music... so when I was about 18 maybe... this song came out and then it was big in Scotland because she came from this small place in Scotland and now she is a big star....

FSLG1: Yup, so it's an Australian artist, she is singing about Australia being her island home, I'm obviously from Australia, so I relate to that. And the lyrics particularly at the end are quite pertinent because I don't live in Australia anymore, but also, she erm, performed at my university graduation and sung this song there.

This notion of actual-self can be seen in the lower engagement group but using much more generalizable demarcations of music which in this case can be seen as the cultural origin of the musicians singing the music. A key theme for this group can be noted as the subject's heritage or cultural background which then links to a musical preference which

can link with the subject themselves. For example, the extract from *Figure 25* above clearly outlines the nationality of the subject and a link with the artists of preference. It could be stated that this preference lacks the pro-active nature of musical interest that is evident within the higher interest group and it could be suggested to be much more passive in terms of engagement. Music for the lower interest group is not something that subjects base their social lives around, it is more of a backdrop that seems to frame nostalgic experiences and links with their own cultural heritage.

The subject's level of Interdeterminancy could therefore be seen to be the main difference for this as the natural feel and appreciation of music is potentially a lot lower than the other groups, meaning that there is less of a need to associate with it. The subject's Current Disposition is then linked to their cultural and nostalgic responses perhaps because of its familiarity. When relating this to theory, there is clear evidence of a cultural identity that is represented in this respect. In this case, music is not perhaps worn like a badge as Lantos and Cranton (2012) postulate; there was little evidence to support that the subjects want a social identity that links to music, it is more of an appreciation of music underpinned by a generalizable national identity. This does in a broad sense confirm that culture and music are indeed inextricably linked (Inskip et al, 2007), and, that it does represent nationality, however it also seems to contradict a lot of the other academic research that positions music as a universal tool to create different personalities or identities (Brown and Volgsten, 2006; Schäfer and Sedlmeier, 2009; Schäfer et al, 2013) for the simple reason that their Interdeterminancy is simply not at the level where it creates a level of motivation to do so. With this element missing, (or at least not as active) the Current Disposition is left to simply appreciate music in the

backdrop of a nostalgic experience as evidenced throughout the lower interest group.

From a marketing perspective, however, this may not necessarily be a negative prospect.

Marchegiani and Phau (2012) link nostalgic responses to music in advertising to create a greater level of value to the product overall. From the two examples in the extracts from *Figure 24* and *25*, it can be evidenced that these cultural/nostalgic responses are very prevalent thus from the outset producing an opportunity for marketers to tap into. This could perhaps also be seen to be of greater value than the higher interest group as the results are more consistent and easier to predict than the higher interest group due to the lack of fragmentation and decentred consumption patterns that are prevalent in the higher interest group. However, as will be discussed in *Section 5.4.4*, creating a positive attitude for the lower engagement groups is not as fruitful as Marchegiani and Phau (2012) potentially suggest.

- *Key Outtakes and Relevance to Unit of Analysis*

The higher engagement group can be seen to clearly express strong feelings of musical autonomy and self-autonomy when looking at this element and are not fixed in their taste. There is clear evidence of fluidity between different musical tribes where the individual's Current Disposition and Interdeterminancy seems to be exceptionally proactive in creating transference between friendship groups. When relating this to a marketing context and an examination of culturally relevant and congruent music, this can be seen to be both an opportunity and a threat.

If music has such an impact for the higher engagement group that it empowers subjects to turn to different neo-tribes, then using their preferences as music can be seen to have much further reaching effects as they clearly have a stronger reaction in relation to expressing their own identity (or actual-self). On the negative side however, this also suggests that these subjects may be harder to predict and possibly less stable as their taste is clearly very transient. If the level of autonomy is also as strong as suggested then the question could be posed as to how do companies find out about these tastes in the first place? It could require much more investment of time and resources to understand individual requirements and needs as opposed to grouping tastes together.

On the other side of this, the lower interest group clearly have a very obvious and thematic taste for music (and subsequent musicians) that link to their national identity or cultural background. In a sense then, this is a much more stable and predictable form of musical congruency which can be seen to be much easier to use as a tool for communication if this comes under consideration. This, in turn, would therefore probably need less investment of resources to be able to understand taste but, however, the

question of the overall impact of the musical congruency might be called into question.

Where the higher engagement group clearly demonstrate deeper relationship with music to express identity, the lower engagement group seem to be potentially easier to understand but potentially less pro-active to express their taste.

The final stage of the transposable aspect to the Musical Habitus can be seen to be the social-self, again, as per the actual-self; there are noticeable differences between high and low musical engagement groups in terms of how they engage with concept of music when using it within a social context as demonstrated in *Figures 28* and *29* in the following pages.

5.2.3.5 - The Musical Habitus - Introduction to the Social-Self

The social-self element of the Musical Habitus continues to illustrate differences that are found between the high and low engagement groups. For this part of the model, the higher engagement group can be seen to be aware of clear and structured rules and regulations to music that exist and influence their social lives in a clear and concise way (FSGT1, FSPW1, and FSNC1). The lower interest group on the other hand can mainly be seen to use music as a frame for nostalgic experiences and are not so concerned (or influenced) by social regulation derived from music. Perhaps predictably from this, the next most evident aspect of the Musical Habitus to be made relevant is music as both a structure and a structuring structure. The higher interest group can be seen at points to use music to pro-actively structure their social lives and subsequent interactions (FSPF1, FSGT1 and FSNC1) the lower interest group position music as a social backdrop that structures in a more passive way (FSJC1, FSLG1 and FSAD1).

Figure 28 - Evidence for Habitus Transposability for High Engagement Sample - Social-Self

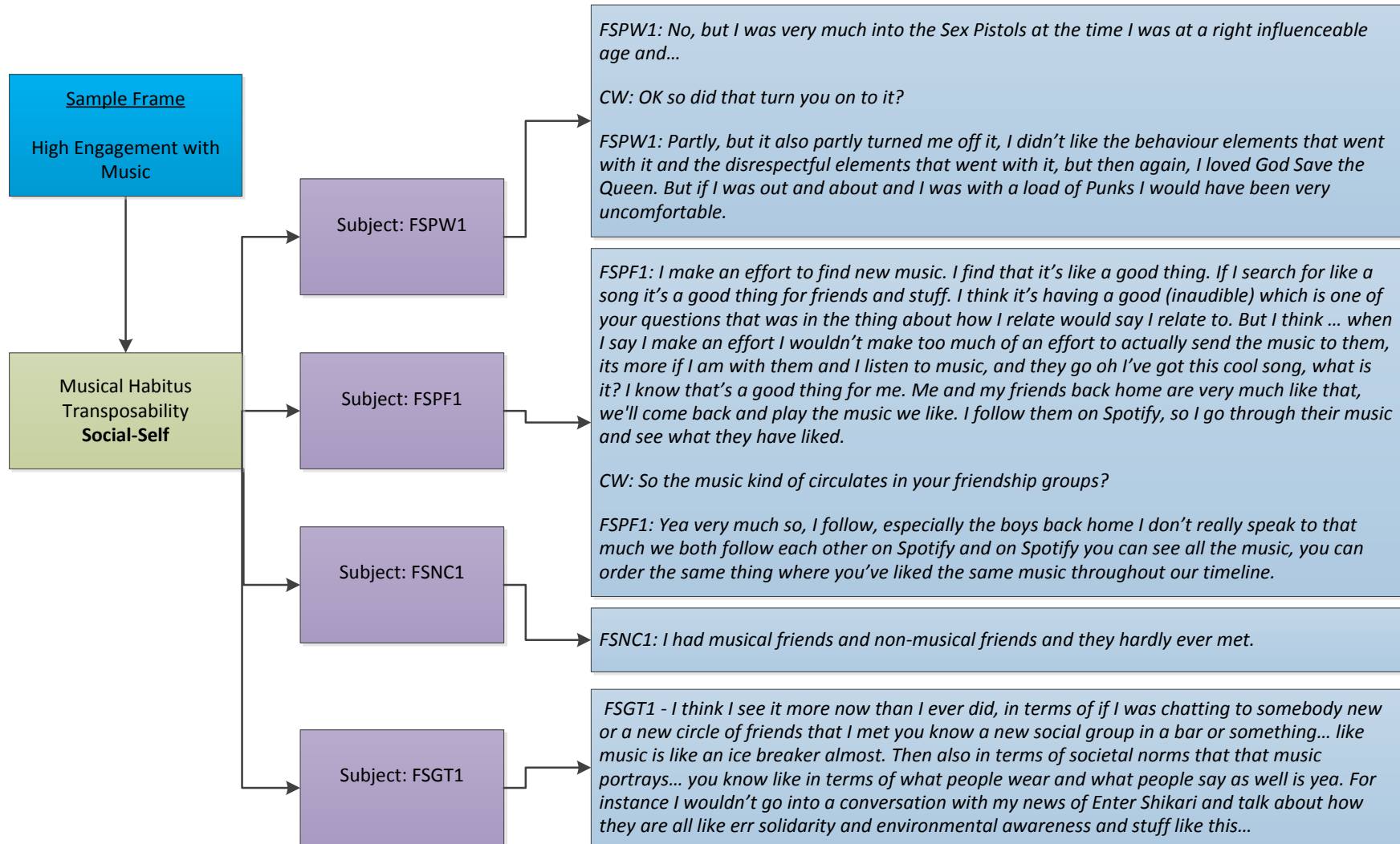
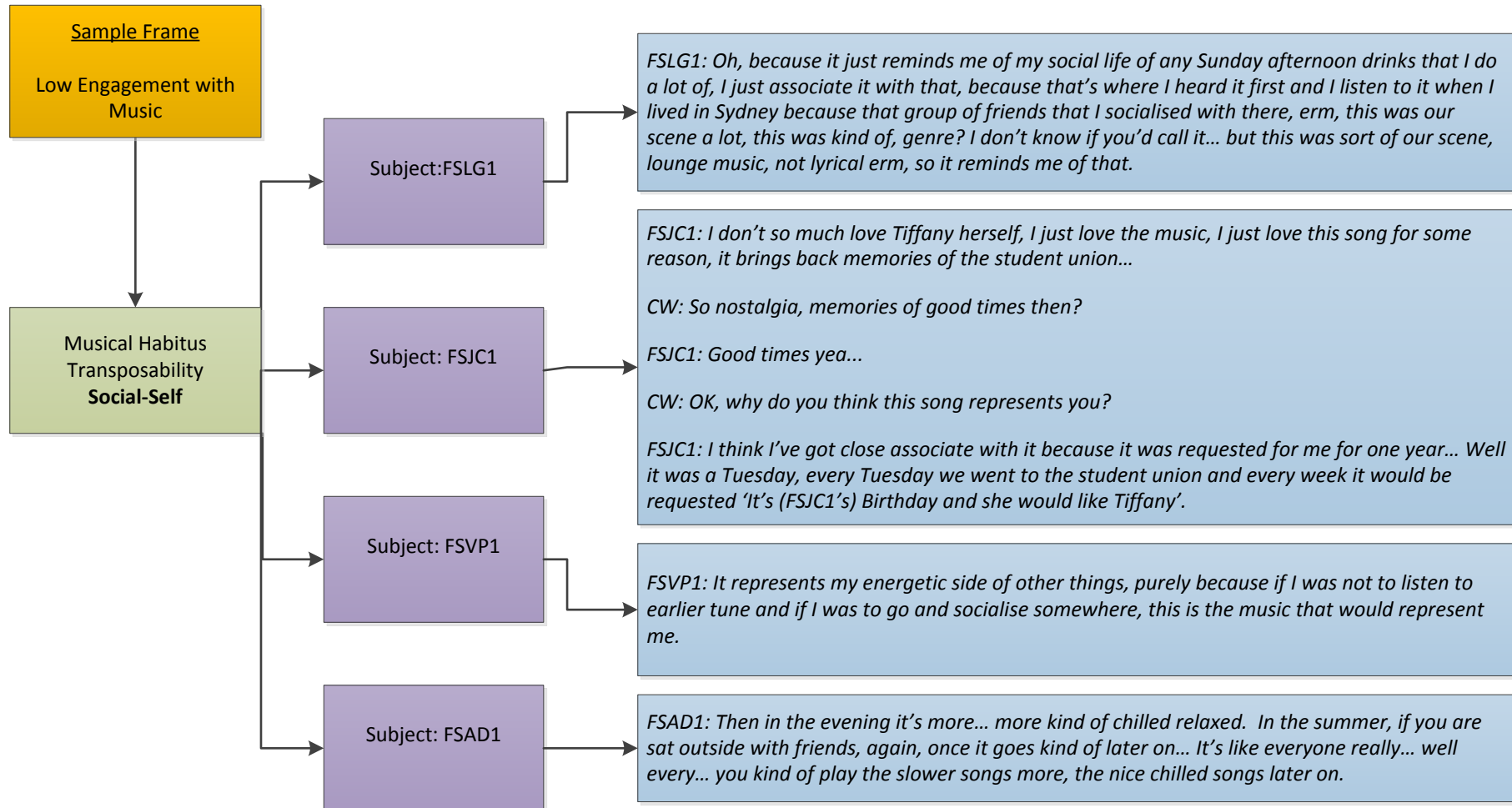


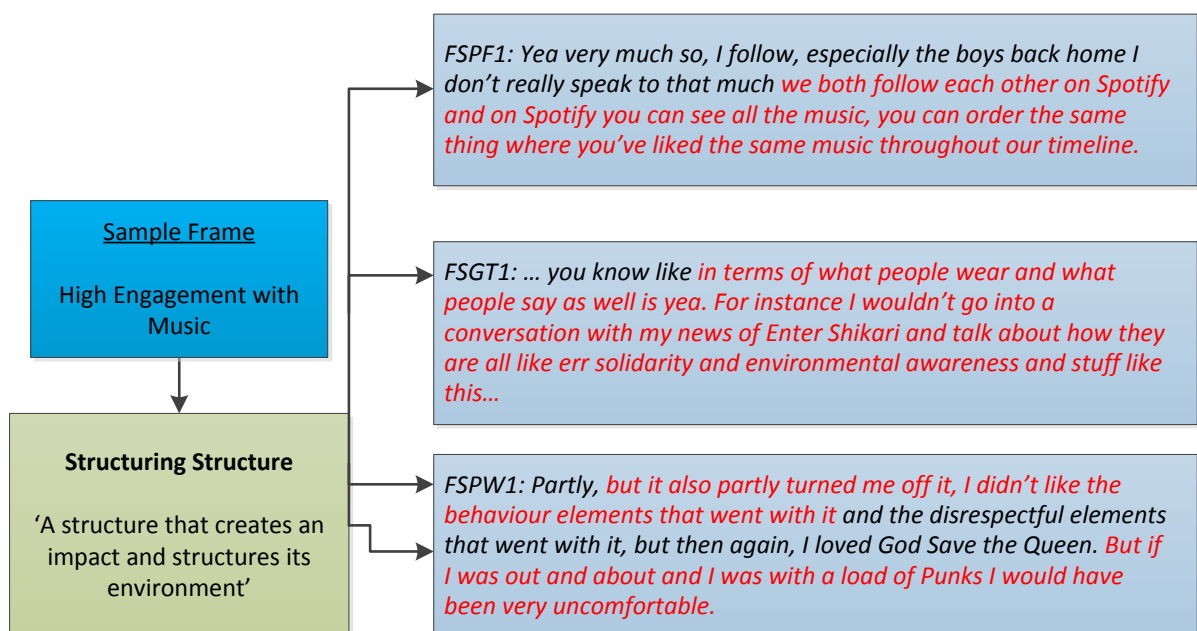
Figure 29 - Evidence for Habitus Transposability for Low Engagement Sample - Social-Self



- *Musical Habitus Transposability - Social-Self in Context*

The two levels interest groups can be evidenced to again have different types of themes running through them which highlight a point of difference in the Musical Habitus. The higher interest group can be seen to use music in a way that structures their social environment by providing rules and regulations, social status and a split of social events. Music then for the higher engagement group plays a very pro-active role in creating a social landscape and is then a defining structuring structure within the social element of the Musical Habitus. In *Figure 28* and *29*, FSPW1 and FSGT1 both outline music as acting to structure expectations of behavioural normalities in respective musical groups from different ends of a social spectrum. Where FSPW1 outlines a dissonance in potential musical groups where a dissociative behaviour that would be aligned with a musical group (punks) would have made him feel very uncomfortable, FSGT1 provides rules and regulations that effectively structure what makes a musical group in terms of acceptable etiquette.

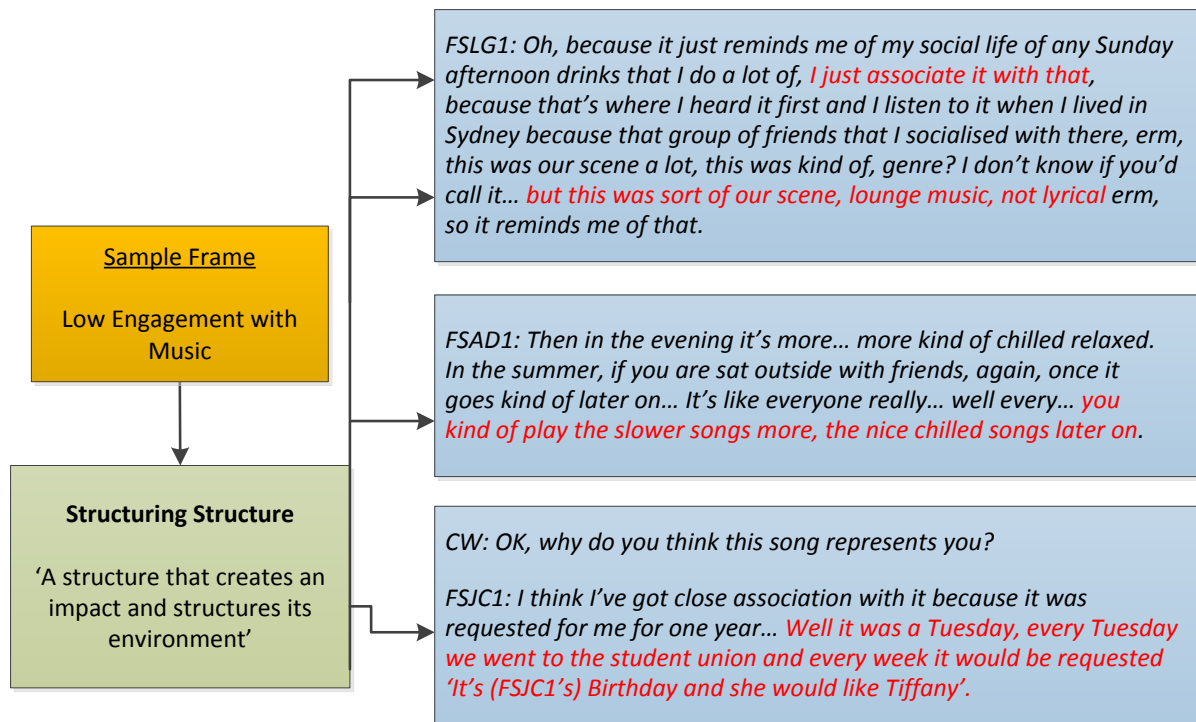
Figure 30 - Evidence for music as a Structuring Structure in the High Engagement Group



The highlighted findings from Figure 30 clearly demarcate the Musical Habitus structuring social engagements from a physical and even a virtual platform. The band's values can be seen to play a role structuring social engagements. This evidence can be seen as findings that demonstrate that music plays a clear pro-active role in defining practice from high engagement participants. The lower interest group does engage with music but in a different way.

The low engagement group can be seen to use music as a social tool that frames situations, experiences and potential nostalgia without acknowledging social regulations. All the examples in *Figure 31* on the next page are concerned with social events either directly or indirectly implied. Music acting as a structuring structure is then more of a back drop than a manifesto of demands that structures experience over regulation. Again, there are caveats evident where FSVP1 suggests that if he was in a social engagement he would like a certain style of music to represent himself but there is a lack of detail as to how this would work or how it might be the case specifically. It could also be suggested that although there are no rules or regulations mentioned by the participants, the fact that they are attracted by different musical scenes (or genres) for certain occasions denotes evidence for their Musical Habitus structuring these occasions by a more basic selection of musical genre.

Figure 31 - Evidence for music as a Structuring Structure in the Low Engagement Group



The key examples above illustrate the use of music as a social backdrop for events and associations of occasions. It would then seem that although music does play a role in social contextualisation by providing, as FSLG1 suggests, 'a scene' or theme to a specific set of events in the case of FSJC1. This is not necessarily then a passive use of music as each highlighted example provides some level of pro-active through process from the subjects but it lacks the depth and complexity of the higher engagement sample.

5.2.3.6 - Transposable Musical Habitus Element - Social Self: Discussion

The social-self is again an element where clearly points of difference between the high and low engagement groups can be evidenced, however, distinct themes and tendencies can still be seen to be evident. Essentially, evidence for the transposable element of the social-self was most distinctive when representing how music works as both a structure, and structuring structure as per Bourdieu's (1992) original definition. The ability for a Habitus to both be a structure and structure its environment is one of the most notable characteristics of the Habitus model. In this respect, when adapting the ideology to a Musical Habitus it is then important to examine the role music could play in influencing its environment.

Taken from Figure 32 - High Engagement Group

FSPF1: Yea very much so, I follow, especially the boys back home I don't really speak to that much we both follow each other on Spotify and on Spotify you can see all the music, you can order the same thing where you've liked the same music throughout our timeline.

FSGT1: Then also in terms of societal norms that that music portrays... you know like in terms of what people wear and what people say as well is yea. For instance I wouldn't go into a conversation with my news of Enter Shikari and talk about how they are all like err solidarity and environmental awareness and stuff like this...

Music for the higher interest group can be seen to play a key role in where subjects structure their environment around rules, regulation and social in essence a sense of taste. FSPF1 for example can be seen to be following friends where they all act as social validators to authenticate the musical taste for the group and in this case, even in a virtual environment. This is reinforced by FSPW1 where the subject has a Current

Disposition for punk music but however the rules and regulation (in this case the prospect of anti-social behaviour) that structures group expectations partly affected the subject's overall desire to belong to the tribe. The rules that surround the musical group are then a part of what the music represents as in a sense FSPW1's lack of willingness to associate with expected anti-social behaviour restricted his desire to belong to the group supporting that unless you adhere to certain social ideals you may not be as acceptable to that musical group (Hogg and Vaughan, 2015)

There is a lot of theoretical underpinning that can be validated within the concept of social-self as the literature review outlines ways that structure is dissipated through the use of music as a facilitator. For example, Shankar's (2006:29) concept of music being a '*rallying cry*' for like-minded individuals to flock towards can be seen to be relevant within the social-self as FSPF1 congregates in a virtual environment to show conformity and appreciation of a social group when he cannot physically be there to endorse musical taste. This act can also demonstrate the Musical Habitus acting as a source of required validation for acceptability for the social-self concept as it would not be able to exist without a suitable context to exist within (Shankar, 2006; Shankar et al, 2006; Martin, 2006). To apply this, all the members in FSPF1's group can be seen to effectively be approving each other's taste thus creating a form of vindication for effective taste in order to structure the group's rules and regulations on acceptable music. These ideologies are explored from FSGT1's perspective where he is very aware of fixed behaviours in terms of what is required or as the subject terms, 'societal norms' that music dictates. This is again evidence of music being a structuring structure and that the Habitus has to adhere to certain regulations to gain entrance to a desired social group. This also evidences Hogg and Vaughan's (2015) Social Identity Theory where shared

definitions and group defining properties regulate both membership of the group and subsequent intergroup relations within it. Here, it is evident that FSGT1 is very aware of these rules for social acceptability and potential for self-positioning within a group and that this position could be threatened if he discusses his other musical interests that he deems unacceptable for certain situations. FSGT1 can therefore be evidenced to adhere to these requirements in order to fit into the required structure as well as re-enforcing the structure (thus acting as a structuring structure) by abiding by these regulations.

Taken from Figure 33 - Low Engagement Group

FSAD1: Then in the evening it's more... more kind of chilled relaxed. In the summer, if you are sat outside with friends, again, once it goes kind of later on... It's like everyone really... well every... you kind of play the slower songs more, the nice chilled songs later on.

FSLG1: Oh, because it just reminds me of my social life of any Sunday afternoon drinks that I do a lot of, I just associate it with that, because that's where I heard it first and I listen to it when I lived in Sydney because that group of friends that I socialised with there, erm, this was our scene a lot, this was kind of, genre? I don't know if you'd call it... but this was sort of our scene, lounge music, not lyrical erm, so it reminds me of that.

The discourse for the social-self for the lower engagement group as suggested previously, is evident, but at the same time a very different level of experience. The main theme that was evident when looking at social-self contexts was how music again forms a backdrop to experience creating a socially acceptable environment that contains a group of people. As the two extracts from findings above demonstrate, this is planned and is relevant towards a specific 'scene' of social interaction. The quote from FSLG1 can be seen as evidence of groups of musical taste again 'flocking' towards a certain scene where lounge music is a foundation of the environment. This then sees a similarity of Shankar's (2006) rallying cry citation but that would seemingly be the limit of music,

again, to act as a backdrop for either social and nostalgic experiences. It should be noted that this does not doubt the importance of music to the lower engagement groups need requirements. The subjects are still using music to either structure an environment in a pro-active manner as seen within the quote from FSAD1 above. What could be noted therefore is what is not said in contrast with the higher interest group. Only one of member of the lower engagement group (FSVP1 in *Figure 29*) really expressed any application of using music to structure an identity within a social environment. There was very little (if any) form of evidence to support that music really has a huge structural impact in terms of validation of group membership, acceptable behaviour, etiquette or rules that govern to structure. In this sense then, the experience for this group is that it can be seen as a frame for social experience so in this sense it is a structure but the extent it is then a structuring structure is less so than subjects with a higher interest.

- *Key Outtakes and Relevance to Unit of Analysis*

The most important elements for this aspect of the Musical Habitus is that music has a more valued and intricate set of rules that are evidently adhered to by the higher interest group. In a sense, music can be seen to represent a set of values and regulations which whilst the higher engagement group seem to take much more seriously, the lower engagement group seem to have little regard for.

As a result of this factor the higher engagement group could potentially use music as a signifier of what is acceptable and what is not acceptable in terms of products or brands and be more turned off if music is not congruent to their tastes as they can be seen to clearly take the values of the groups they are involved with on a more serious level. This is a contrast to the lower engagement group where music seems to form a social backdrop to social experience but in a superficial way. As a result, the question could then be raised if the lower interest group's Musical Habitus do not really value music as a form of creating social regulation then is it capable of transmitting relevant values that they care about in an advertising context?

5.2.4 - Summary of the Musical Habitus

The first and possibly most important conclusion that can be seen is that from a general perspective, the Musical Habitus model is viable and all the elements can be seen to be working within it on an interpretive level. As evidenced by the data, the overriding concept that was used as a basis for the interpretation was the transposability factor and that subjects were evidenced to always relate their usage of music in a way that could be seen to be relatable to their actual, desired or social self. Each of these elements then can be seen to thematically link to other elements of the Habitus together but the transposability element could in effect be seen as the glue that drives the model by sticking other elements to it.

Thematic links have also been made evident where certain elements of the model can be seen to work better with others and in more obvious ways within the transposable elements. For example, the desired-self links more clearly with evaluations of taste (Classificatory and Evaluative Operations) which then links with Bodily Schemas in order to gain control of desired states of mind and favourable emotions. The actual-self can be seen to link more with Interdeterminancy (the natural and subjective feel for music) and Current Dispositions (personal taste) which would seem to fit as it can represent the self-interest and subjective position of subject as opposed to perhaps looking at how it might structure or influence social norms. The social-self (again, perhaps predictably) can be seen to relate to the structuring of social outcomes, groupings, events or movements where it is can be seen as both a structure and a structuring structure.

However, what is notable is that although the Habitus model can be seen to work for both groups of engagement the research has examined, there are distinct differences (as well as some similarities) between the groups which leads to the next important point outlined below.

5.2.4.1 - The Level of Musical Engagement vs Habitus Operation

The high and low engagement group's Musical Habitus does display some key thematic differences which could potentially impact on their ability to relate to music within advertising. As suggested in the summary of each element this is not always a negative aspect and can even represent some level of opportunity, but, it does also raise initial questions on music's ability to communicate key values even if it is congruent to tastes. It would therefore seem that although congruency is an important factor in music in advertising (Lavack et al, 2008; Martin Santana et al, 2015), this by itself is not a guarantee of engagement.

Whilst both groups can be seen to utilise music to gain desired emotional responses within their desired-self, which does illustrate a desirable element for marketers to examine when looking at what makes a congruent message), the other two elements of social-self and actual-self are however quite polarised in their nature and represent both opportunities and areas to be cautious of for both groups. The actual-self can again be seen as a point of difference where music has a very polarised impact on the two groups. The higher engagement group can be seen to reference music as a facilitator of their social movements and can be seen to incorporate fluidity between social groupings in a very autonomous and pro-active way based on what the subjects see is a statement of individuality (who they

actually are) to others. This, in essence, links to different levels of Current Disposition and Interdeterminancy against current social groups which can be seen to then influence the subjects' needs to make statements about themselves through music based on individual taste almost like an act of defiance. This illustrates the potential power of music if it is positively valued and in line with consumer needs in the form of congruency as suggested by Llawani et al, 2009 and Guido et al (2015). Congruent music can then be seen to possibly be a defining factor in advertisements for this group as they are so drawn to it as an expression of their own identity. The level of complexity on what actually makes congruency for these subjects is, however, a complex range of ideals that can consist of the song message, lyrics, complexity of the music, artists, ability to stimulate emotion and levels of positivity within the message.

Interestingly, when looking at the actual-self for the lower interest group, evidence suggests they tend to refer back to their cultural background as a reference point for their Current Dispositions as a point of musical congruency. This in turn again agrees with a lot of the key literature that suggests culture is a vital part of what music effectively is and how it acts to communicate values (O'Reilly et al, 2013; Ballouli and Heere, 2015), but, it is noted to be a very direct and perhaps simplistic interpretation of culture i.e. Australians preferring artists from Australia and Scottish preferring artists from Scotland. From a very literal perspective then, the lower engagement group seem to prefer music that matches their own cultural heritage or who they *actually* are. These cultural links to music could then represent an opportunity that could illustrate what could be seen as a more 'easy win' when linking in products to music in a relevant way, however, when looking at the social-self element below, this easy win scenario could be less important because of the lack of

potential social impact that music has for the lower engagement group which is discussed below.

When looking at the social-self, the higher interest group can be seen to use music to relate to a more complex social structure and utilise it as a defining feature in their lives as suggested by various academics (Martin and McCracken, 2001; Lantos and Cranton, 2012). This level of structure can include structuring of group regulations or even more independent mobility to new social groups based on the strength of the current disposition (as seen in FSNC1, FSGT1, FSPF1). The lower interest group however almost unanimously use music to frame social and nostalgic experiences without applying it in such a detailed way. Subjects can still be seen to obey group conformity and use music that is in line with taste and social expectations, but it could be suggested that music is more of a structuring structure for the higher interest group and more of 'just' a social and structural backdrop for the lower group or as North and (2006) term, a more peripheral element than a centre of focus in an advertisement. As outlined in the conclusion section of the social self, this may then have repercussions as to how music is perceived as a tool to create attitudes for the subjects. If music is not a precursor for creating symbolic and social structures for consumers then how can it be regarded as a relevant form of communication for consumers who have less of a fundamental relationship with it in the first place?

5.3 - Part 2 - Findings and Discussion for Cultural Capital

Unit of Analysis 2 - Define the subject's levels of Cultural Capital and analyse themes between high and low interest groups.

5.3.1 - Introduction and Relevance

The focus of this research is in effect the potential for a Musical Habitus to be seen to operate effectively but, however, as noted by a number of academics, Habitus is a relational element that is inextricable from its other elements (Cultural Capital and Field) (Dumais, 2002; Davey, 2009; Edgerton and Roberts, 2014; James et al, 2015) and therefore an exploration into how the subjects deploy capital is required to ensure the research is thorough when it comes to evaluate how the Musical Habitus works in the market place (or Field for the purposes of this research). As Davey (2009) suggests, (Habitus x capital) + Field = practice, therefore the question is how do the subjects' Musical Habitus deploy and utilise capital and how does it differ between groups?

As may be expected, the level of Cultural Capital that is available to the higher interest groups is much greater in terms of breadth and more valued in relation to the potential to gain social recognition. Cultural capital was divided into three distinct areas as outlined in the definition by Holt (1998) which are practical knowledge, dispositions and skills. This split in capital derived from the interview will follow the same thematic approach as the Musical Habitus section where each form of capital will be examined for consistent themes within the higher and lower engagement groups with discussion added at the end of each section to help contextualise it for the reader.

The research project also utilised a Cultural Capital audit from DiMaggio (1982) which is illustrated at the beginning of every subject profile in *Appendix 3*. The Habitus audit as will now be discussed was limited in its application due to the complex and diverse nature that was found within the Cultural Capital of the subjects in who were interviewed.

5.3.2 - Cultural Capital Audit

Although the DiMaggio (1982) study is a proven and published study, it did not prove to be that suitable for this interpretive research project. There are points which the DiMaggio (1982) study does help to emphasise such as how much physical capital they have in terms of the amount of CD's owned, who their favourite artists are and how much they like certain genres but the Cultural Capital from the interviews proved to be more detailed and richer in content. For this reason, the DiMaggio (1982) study is analysed and put forward in the profiles for each participant in *Appendix 3* but will not play a key factor in the findings and discussion section. Where evidence from the audit may be helpful to clarify a taste in genre or a liking of a certain artist in relation to their experience of advertising, data will then be applied and referred to as helps to re-inforce a subject's taste in terms of their favourite genre of music or artists in relation to advertising. This aspect came out in much more depth and detail within the interview superseding the need for a quantitative audit for the most part.

The nature of Cultural Capital could then be said to be a very intricate concept that could be suggested to be too complex to narrow down into a more positivistic approach and as much as this is in a sense a limitation of the study, it could also be suggested to be an addition to knowledge. As will be demonstrated in the findings section, Cultural Capital in relation to music is far more diverse and detailed than the audit from DiMaggio (1983) puts forward. Where the audit for capital assesses the subject's favourite genres, artist and amount of CD's the interview has uncovered Cultural Capital that links to personal relationships with artists (as seen in FSPF1 and

FSNC1), knowledge of musical history and band members (as seen in FSNC1, FSPW1, FSSK1), skills with music that do not necessarily pertain to playing an instrument (as seen in FSMM1 and FSPW1). The lower interest group also hold Cultural Capital through a cultural identity that they share with their preferred artists (as seen in FSLG1, FSNC1, FSJC1 in *Figure 25*). Cultural Capital in this research was then found to be a much more detailed and complex proposition than was expected in the initial methodology and therefore needs to be assessed in more depth.

The Cultural Capital audit was initially qualified for use in the methodology as it is more within the lines of the way that both DiMaggio (1983) and Bourdieu (1984, 1992) undertook the initial studies into Cultural Capital. It can be suggested from the data that will be presented in the following pages, that as much as the idea of Cultural Capital is highly relevant, for the purposes of this research, it is too simplistic to narrow it down to a frame of taste in music and the amount of CD's that are owned. It should be noted that this study is obviously much smaller than either of the aforementioned studies and therefore it is unfair to make a direct comparison, but, the complexity of what can be seen as Cultural Capital is still lost in the attempt to make more concrete generalisations as in the founding studies into Cultural Capital.

5.3.3 - Introduction to Subjects' Cultural Capital: Outline of Interviews

As stated in *Section 2.2.2*, Cultural Capital can be broken down into three key areas which are outlined in *Figure 32* below. These three factors will form the basis of analysis for discussion on Cultural Capital in a similar way to the previous section where the discussion element is directly after each element. This will allow the researcher to demonstrate individual aspects of the capital and how they relate to the bigger picture of practice in a more clear and concise manner.

Figure 32 - Representation of Cultural Capital²⁴

Deployment of Cultural Capital		
Practical Knowledge	Skills	Dispositions

The three main elements of capital were derived from the main definition by Holt (1998) as practical knowledge, skills and dispositions which can be reflected in both cultural objects and in forms of more traditional educational merits that is valued by the Field that the subject is wishing to gain agency within. Essentially, capital is as Dumais (2002) suggests, a power source which empowers the Habitus to take a desired position within Field and provides a source for subjects to draw on to legitimise their position.

This section will then focus on how music is used as a power source between the higher and lower engagement groups and what impacts the ability access this power has in relation to what the subjects feel they value within music and the potential relevance this has to their ability to interpret it within advertising.

²⁴ Please refer to *Section 2.2.2* for more detail regarding Cultural Capital.

5.3.3.1 - Cultural Capital Element 1: Introduction to Practical Knowledge

The concept of practical knowledge as a form of Cultural Capital was one that was evidently valued by the higher interest group and in turn formed a valued commodity that the subjects held in high regard. This level of interest seemingly led to a more intricate classification of what knowledge could be for the higher interest group as examples of educational backgrounds (FSNC1, FSPW1), artist's history (FSPF1, FSSK1) and a representation of musical ability (FSJF1, FSNC1) can all be seen to play a part of their legitimate practical knowledge. The lower interest group however can be seen to be limited to knowledge of the lyrics of music and do not bring a sophisticated level of detail into the interviews. This lack of scale of knowledge in contrast with the other group is again perhaps a predictable point due to the recorded level of lower interest, but, in turn is also important as it represents less access to capital that could provide more agency within social Fields. It is also important to understand that although knowledge is limited to lyrics of songs, that they are still valued in at least some sense, as will now be demonstrated.

Figure 33 - Evidence for Cultural Capital of High Engagement Group - Practical Knowledge

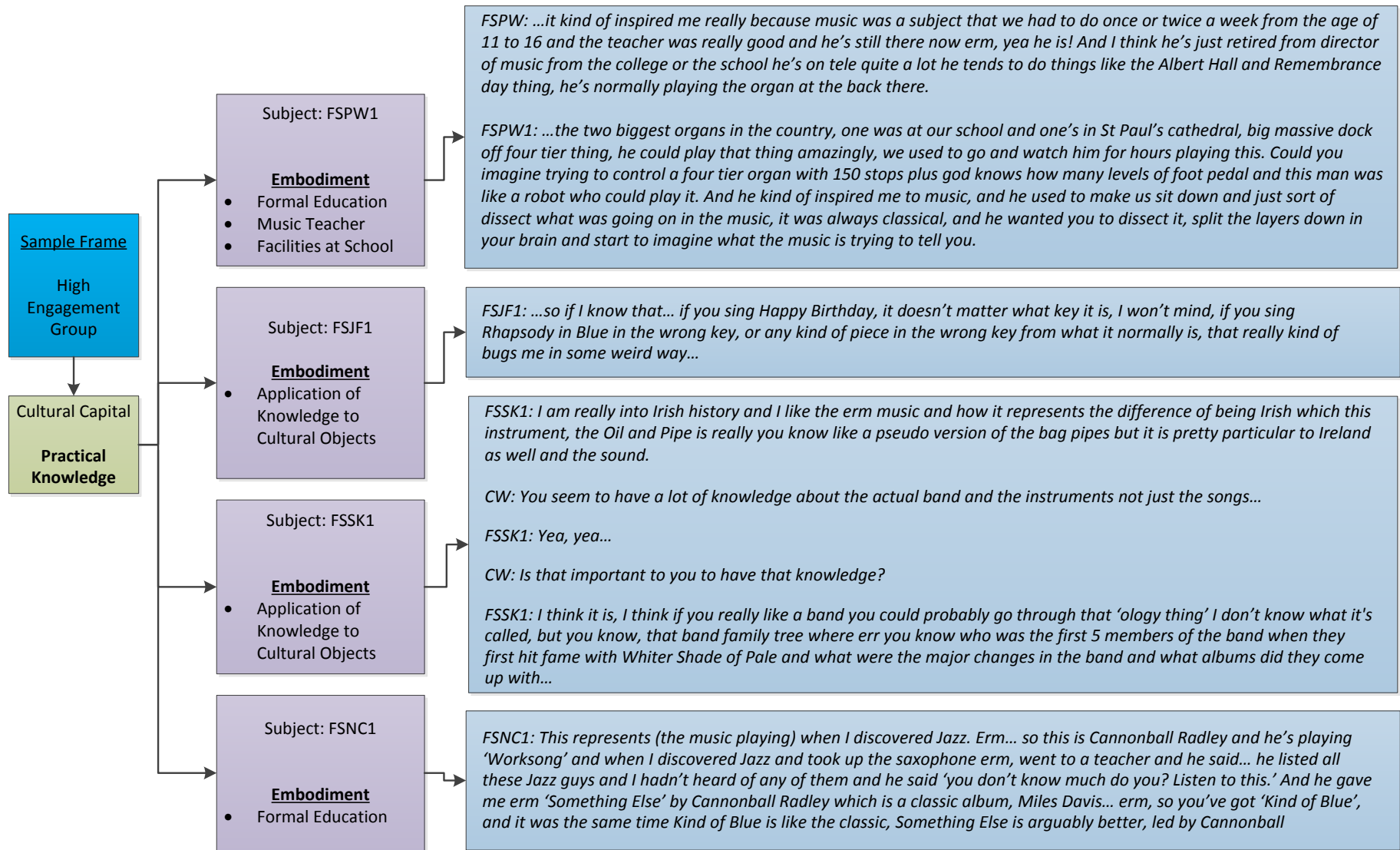
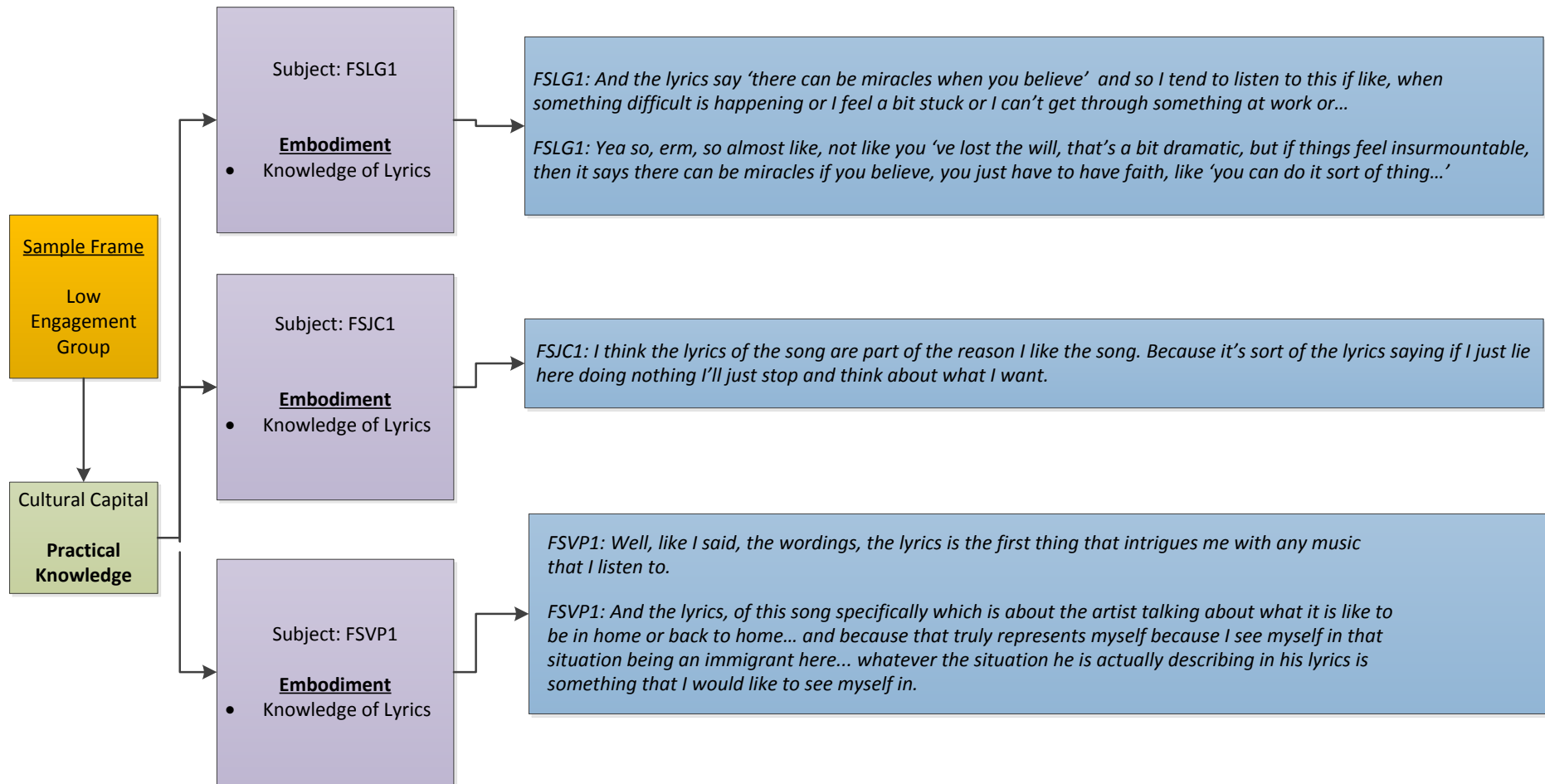


Figure 34 - Evidence for Cultural Capital of Low Engagement Group -Practical Knowledge



- *Outline of Implications of Practical Knowledge*

The higher level interest group provides a high level of dynamics in knowledge of music and topics that surround music. It is important to note that where the subjects are not musicians as is the case, their inherent level of interest looks to provide capital from other sources of analysis. For example, FSSK1 stresses a high level of importance on knowing the members of the band in relation to the albums produced instead of any direct reference to music. FSPW1 is also not a musician but utilises their secondary school education, music teacher and cultural artefacts to authenticate their ability to be able to split down and analyse music in a dissected way. This knowledge essentially then legitimises their capital to provide an effective resource within the interview. FSNC1 also provides very autobiographical recital of their musical education which led them to play the saxophone but adds an analytical knowledge of artists to compliment the account. Finally, FSJF1 (also a musician) provides an insight of his knowledge of certain correct keys of music and states that incorrect application of keys in his eyes is a source of annoyance.

When contrasted with the lower interest group, the main level of knowledge is based around musical lyrics and reference to what the lyrics mean to them in a specific fashion. The lyrics can be seen to be creating a level of guidance and comfort for the subjects especially in the cases of FSLG1 and FSVP1 where the knowledge of lyrics can be seen to provide a sense of security.

5.3.3.2 - Cultural Capital - Practical Knowledge Discussion

Firstly, when examining practical knowledge it is worth noting that not all the high interest group are musicians and there was no sample requirement to have any formal education or training within music, only a high interest in music was stipulated. However, due to the nature of the question, some of the high engagement group were inevitably musicians and did have subsequent education and training which they can be seen to value. Having noted this, it can however be noted that the theme of the knowledge that is produced by subjects with a high engagement group generally centres on a discussion of the anatomical or structural elements of music that they are interested in.

- *Taken from Figure 37 - High Engagement Group*

FSPW1: And he (school music teacher) kind of inspired me to music, and he used to make us sit down and just sort of dissect what was going on in the music, it was always classical, and he wanted you to dissect it, split the layers down in your brain and start to imagine what the music is trying to tell you.

FSJF1: ...so if I know that... if you sing Happy Birthday, it doesn't matter what key it is, I won't mind, if you sing Rhapsody in Blue in the wrong key, or any kind of piece in the wrong key from what it normally is, that really kind of bugs me in some weird way...

The first key theme that can be derived when exploring the concept of practical knowledge can be seen as the higher interest subjects clearly having the ability to discuss more sophisticated elements of structural properties of music that they are interested in and this includes the ability of non-musicians. FSPW1 is not a musician whereas FSJF1 is and as per the audit, FSJF1 also performs music as a hobby. What is noticeable is that both cite the ability to break down music in a detailed way which they both clearly seem to utilise

freely and value. It could be noted that FSJF1 has a higher level of ability at doing this as he can tell the key of a piece of music just by listening to it, but this does not detract from the ability that FSPF1 believes he has. In this sense it is evident that both subjects value the knowledge of music in itself and in doing so could be seen to be looking to gain respect for this knowledge as outlined by Nissanbaum and Shifman (2017) and could be said to be striving to demonstrate they are more of a musically cultivated person (Lewicka, 2013). Both subjects cite institutionally endorsed knowledge (educational establishments (Holt, 1998)), but, there were other examples where knowledge is still fairly sophisticated which is not a part of any educational system. FSSK1 for example has knowledge of the band members and instruments used in his preferred groups which he considers important working knowledge and FSNC1 can clearly be seen to have an encyclopaedic knowledge of Jazz music outside of his formal education all of which could be seen to be important Cultural Capital if applied to an appropriate social Field (Green, 2003; Nissanbaum and Shifman, 2017).

The ability to analyse music (or bands/musicians) like this could also be interpreted to be in essence as a 'relative freedom' to be able to look at music within this higher level of sophistication which is evidently very valued by the subjects. Turner and Edmunds (2002) outline that a higher relative freedom can be interpreted as a high brow level of capital as opposed to a low brow position where freedom is more limited in terms of access to the capital. A high level of structural awareness within music could at this stage potentially indicate the need to really consider marketing on a very elemental level for the higher interest group as it is potentially under scrutiny and as FSJF1 notes perhaps a source of irritation if not done effectively. These points highlight that structural elements of music as denoted by various academics (Kelleris and Kent, 1991; North and , 2008; Knoeferle et al,

2011) could be an important aspect to examine as it is clearly a theme that is coming under scrutiny from participants.

- *Taken from Figure 38 - Low Engagement Group*

FSJC1: I think the lyrics of the song are part of the reason I like the song. Because it's sort of the lyrics saying if I just lie here doing nothing I'll just stop and think about what I want.

FSVP1: And the lyrics, of this song specifically which is about the artist talking about what it is like to be in home or back to home... and because that truly represents myself because I see myself in that situation being an immigrant here... whatever the situation he is actually describing in his lyrics is something that I would like to see myself in.

When contrasting this with the lower engagement group there is still evidence of practical knowledge but it is defined to working knowledge of the lyrics of the songs that they listen to. The lower interest group seem to rely on lyrics of a song as a form of analysis as opposed to any structural breakdown, analysis or group history that is demonstrated by the higher interest group. It could therefore be suggested, that as per Turner and Edmunds (2002), the low engagement group do not have as much relative freedom within this element of Cultural Capital to discuss music or its surrounding elements due to a lack of practical knowledge within the group and this a low brow application and less sophisticated understanding. This however could also illustrate a key point of influence for a lower base of interest for the group as it could be postulated that if lyrics are the key point of attention then they deserve more consideration from a marketing perspective, as outlined by Mori and Iwanga (2014) and Ziv (2016).

- *Key Outtakes and Relevance to Unit of Analysis*

From the data relating to the practical knowledge element of Cultural Capital, there is a clear difference between the two groups where knowledge and a wide and diverse array of concepts of how the higher interest group understand music as a subject are evident. Whilst individual themes are difficult to distinguish in the higher interest group, what is evident is a much more intricate and assorted range of types of capital that are at their disposal which can consist of intricate knowledge of bands of their interest, the specific keys of certain pieces of music and references to a more formal general education. When contrasting this to the lower engagement group, knowledge is limited more to lyrics of the songs that they like and the cultural origin of some of their favourite acts (as seen in the previous section). This then suggests that the higher interest group have much more in terms of resources to identify with arguably giving them more of a tool set to understand music when related to them in an advertising perspective. The amount and variety of knowledge also can be seen to illustrate how important music is as a form of capital to the subjects. Whereas the lower interest group seem to value key messages from music and thus perhaps the aesthetics of it, the higher group are grasping the various different mechanics of music from a number of different perspectives. This then highlights more direct knowledge that the higher interest group can potentially deploy when engaging with music in an advertising perspective as they can perhaps be seen to be able to interpret messages with more relative ease.

Cultural capital from the perspective of being a form of practical knowledge is then still perhaps oversimplified in terms of what that knowledge can contain. Holt (1998) puts forward in his initial definition that practical knowledge can be embodied in official and

legitimate qualifications but however it has been discovered in the data that knowledge does not have to be expressed in this way to be valued as a form of social currency. The research has demonstrated a range of what the high interest group value within their social circles and FSSK1 even expresses more distaste for what might be considered more pure knowledge as he seems fairly dismissive of what he terms '*that ology thing*'. To second-guess the value of knowledge based on what academics assume it might be would then be unfair to the form of Cultural Capital and should therefore be led and legitimised by the subject to say what they value as opposed to researchers telling them what is valuable.

The second section of Cultural Capital examines a part that overlaps with the Musical Habitus to an extent which is that of dispositions. From this perspective it is hard, if not impossible to completely separate overlapping ideas as mentioned but for the purpose of this section, it will be viewed as to how tastes are valued and deployed from the perspective of what dispositions can be, as opposed to just the concept of having a current taste which was more evident in the Musical Habitus section.

5.3.3.3 - Cultural Capital Element 2: Introduction to Dispositions

As outlined in the previous section, the term 'disposition' does overlap with what would be found in the Musical Habitus element of 'current dispositions' as an effective point of musical taste. When looking for academic definitions of the word, disposition is never clearly explained but Bourdieu (1984; 1992) can be seen to align the word to express the concept of an individual's subjective taste as outlined in the literature review. The Oxford English Dictionary (2018), however, also states that disposition can mean to be in a '*relative position; situation*'. This difference in how disposition can be seen is potentially useful here, as subject's social positions and situations are clearly a part of their capital. For example, both FSPF1 and FSNC1 value the fact they have social positions with people they admire and idolise, which can be seen to play an important role in how they demarcate their capital. FSPW1 can also be seen to value a story of his situation where he used music to help him defy physical limitations whilst running an ultra-marathon so there are clear examples of where this differentiation can help establish what subjects can be seen to value.

For the purpose of this section, the term 'disposition' will include the concept of the subject's situation and position as well as taste if any candidate can be identified to value any social situation or position they are in to any level that could play a subsequent role in gaining a more favourable position within a social Field.

Figure 35 - Evidence for Cultural Capital of High Engagement Group - Dispositions

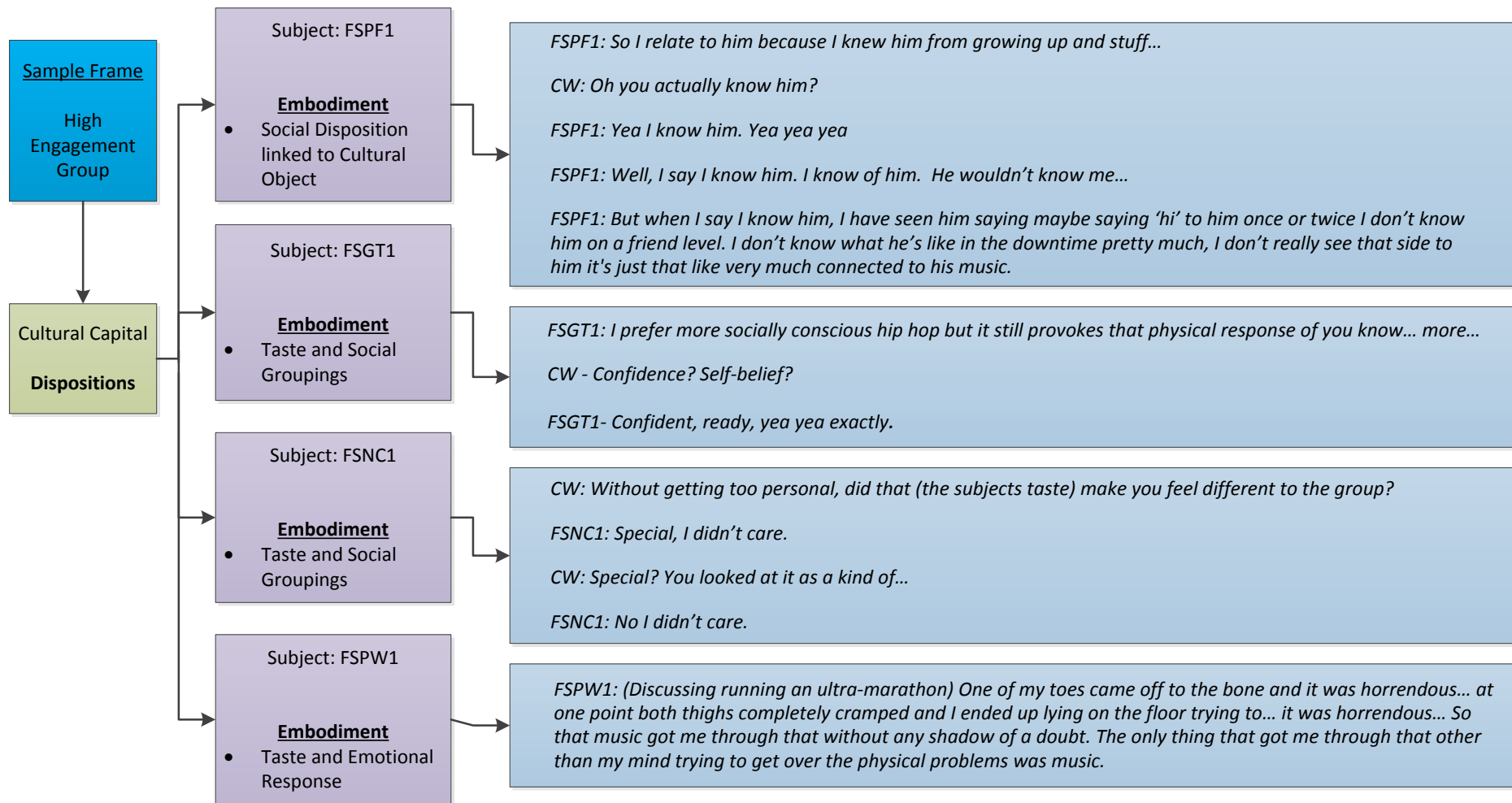
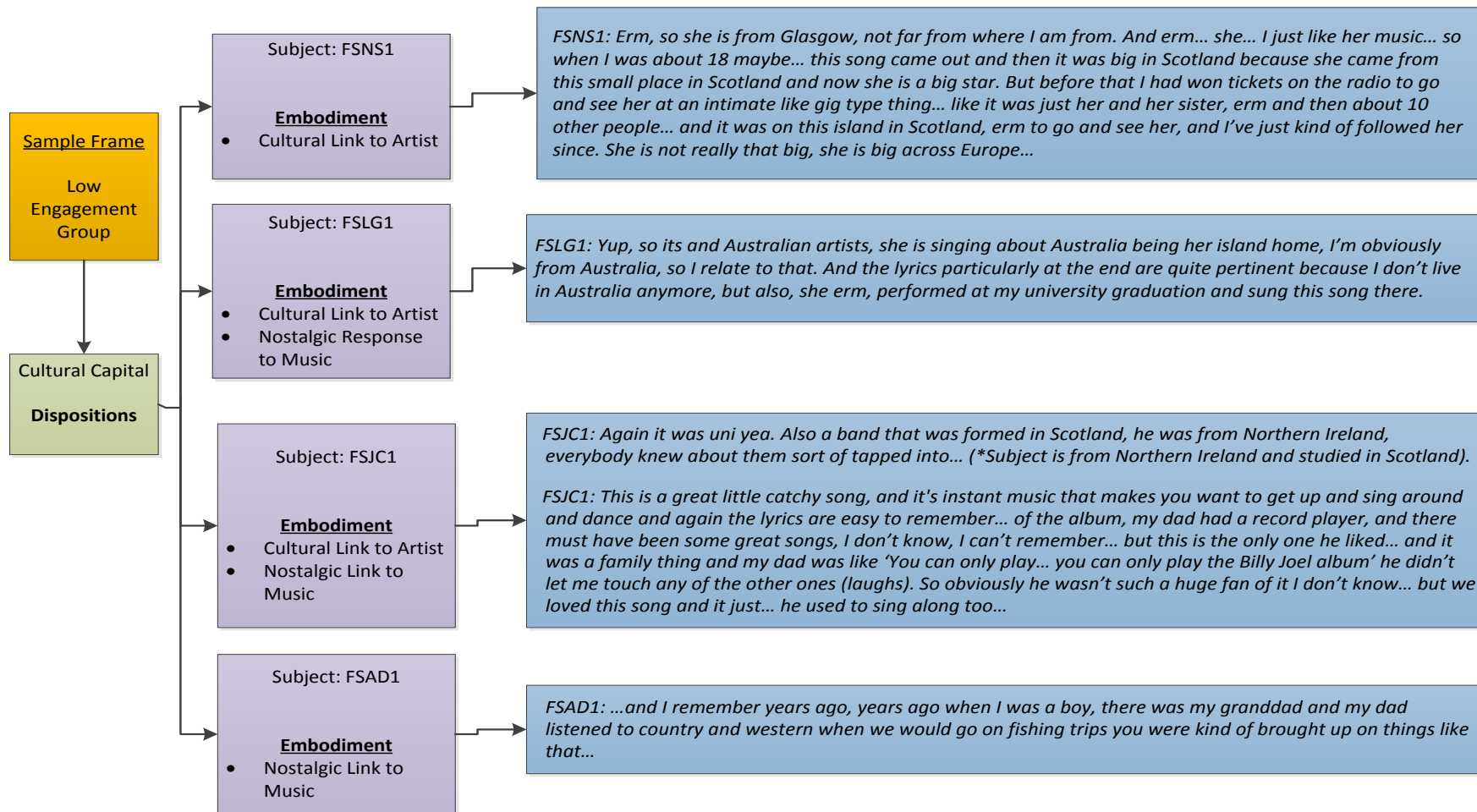


Figure 36 - Evidence for Cultural Capital of Low Engagement Group - Dispositions



- *Outline of Implications of Dispositions*

For the higher interest group the data can be seen to demonstrate a much wider source of capital than the lower interest group. FSPF1 uses their direct links with a famous artist as a disposition to demonstrate the strength of commitment to music and subsequent high level of capital. FSPW1 on the other hand is keen to show the strength of the emotional impact of music and their ability to become energized against very extreme physical discomfort. FSNC1 displays music's ability to segregate them from different social groupings and as a result provide a feeling of superiority to the group that did not share the musical taste.

Again, the lower level of musical interest dispositions can be much more easily grouped and two trends emerged in relation to dispositions which were cultural links to that of the artists and nostalgic responses. Nostalgic responses which related to social occasions from the subjects youth or university days were present in all the lower level interest responses but there is also evidence of subjects attaching their interest to bands/musicians that share similar cultural identities.

5.3.3.4 - Cultural Capital – Dispositions – Discussion

The Cultural Capital notion of disposition can be seen to be similar in some respects to the Habitus concept of 'current disposition' as essentially subjective taste relating to music is being examined. Whilst there will inevitably be some overlap this section however will focus in on the specific element in terms of what the subjects actually values and the potential scope of those value held by both groups.

- *Taken from Figure 39- High Engagement Group*

FSPW1: (Discussing running an ultra-marathon) One of my toes came off to the bone and it was horrendous... at one point both thighs completely cramped and I ended up lying on the floor trying to... it was horrendous... So that music got me through that without any shadow of a doubt. The only thing that got me through that other than my mind trying to get over the physical problems was music.

CW: Without getting too personal, did that (the subjects taste) make you feel different to the group?

FSNC1: Special, I didn't care.

CW: Special? You looked at it as a kind of...

FSNC1: No I didn't care.

The most obvious themes from the higher interest group could be seen to be the way that subjects effectively use their taste and the strength of their taste as a tool to create a desired response (Agovino et al, 2017) in both traditional and non-traditional ways as will now be demonstrated. The dispositions of Cultural Capital can be seen to be mobilised in various forms, where FSNC1 can be seen to take the traditional use of capital and utilise it to create a feeling of uniqueness and being special within non-musical social groups and thus having a differentiated and legitimate position amongst peers (Nissanbaum and Shifman, 2017). What is noticeable is this taste is counter congruent to the taste in the group of friends he is referring to but his uniqueness and value on the

disposition as FSNC1 clearly sees his taste which is much more high-brow to that of his friends based on his perceived sophistication of his taste in music (Bourdieu, 1984; Savage et al, 2018). On a less traditional note, capital can also be seen to be utilised to extreme measures where subjects are using their subjective emotional responses to defy physical limitations which is in this case was the subject's alarming story of being in a crippling physical position when completing an ultra-marathon. Agovine et al (2018) do state that Cultural Capital can provide a level of social empowerment and access to cultural experiences, but it is doubtful that it was taken to this level by many of their research participants.

These responses illustrate that a person's strength of disposition in music can defy a social group's regulations and play a vital role in defying physical limitations that would have most people trying to get to A&E rather than the finishing line of a 42 mile ultra-marathon which FSPW1 states is the case. As noted in the previous section where the Habitus element was linked to disposition, emotional responses were noted to be highly prevalent within music (Alpert et al, 1990; Inskip et al, 2007; Ziv, 2016) but the extent of the potential emotion derived from disposition is not made clear in previous studies. Again, this represents a clear demarcation of difference where higher interest groups experience more extreme levels of repercussion due to the level of Cultural Capital that manifests itself within their disposition. This again could be said to be of substantial interest to marketers who can potentially link with dispositions to create more preferable responses in line with their brands.

The low engagement group was interpreted in a very similar way to *Section 5.3.2.3* where the social-self was linked to cultural background. In this sense, the subject's

disposition is again clearly linked with their country of origin which was previously noted as evident, for example, FSLG1 was from Australia and had a preference for an Australian artist in the interview and similar trends were seen in FSJC1 and FSNC1. The lower engagement group can then be seen to use this as a precursor for their disposition perhaps because they feel more of a legitimate cultural link with the group in question. This link to culture is not a new concept (Borchard, 1998) but one that seems to be more relevant to the lower interest group as it was a clear theme which was not as consistent with both groups.

When contrasting this to the other group, it could be noted that there was little evidence of deployment of the Cultural Capital in any context to the level that was apparent in the higher engagement group. This could be seen that the subject's Cultural Capital or level of taste is simply not as valued and thus not deployed in any meaningful way for the lower interest group. If we look at Cultural Capital as an effective power source (Dumais, 2002; Nissanbaum and Shifman 2017), then it could be suggested that this power is a lot weaker than the lower engagement group and perhaps too weak to facilitate any meaningful practice.

- Key Outtakes and Relevance to Unit of Analysis

The deployment of taste of music in this sense can be seen to potentially start to relate to elements of how music relates to the Field element from the higher interest group. Some subjects are clearly using their taste to create a more sophisticated position in their social Field (FSNC1) others are using their taste in music to gain extreme emotional responses and citing music as a direct factor in this response. In this sense then, what is evident is the degree of impact or the strength of taste created by the Musical Habitus when music is congruent to their taste. This point then illustrates the potential of music and the possible impact that congruent music can have on an individual and again calls for dispositions to be acknowledged to gain an overall desired effect.

Within the lower engagement group, as suggested, there was no real outline of how dispositions really incited practice in any form and this therefore again echoes previous discussion where it would seem that music has a potentially limited impact on those with a lower interest.

The final element of Cultural Capital to examine is the skills that were evident in the two groups. Again, as expected, these are limited in terms of what skills are evident in the lower group but it would seem, however, that the biggest gap between the two groups has been left until last.

5.3.3.5 - Cultural Capital Element 3: Introduction to Skills

The final Cultural Capital element to be examined is the concept of skills that subjects have that relate to music. This element demonstrates perhaps the widest level of differentiation between the two groups. Actual musical skills that are in the lower interest group are only evident in one individual (FSMC1) who had music lessons forced upon her as a child, and, although a very high level of attainment was achieved by the subject, this did not spurn a level of intrinsic interest in music itself.

The higher interest group, however, can be seen to provide evidence for skills within music even amongst the non-musicians of the sample. It could be suggested that where the lack of a more traditional musical skill exists (for example, simply playing an instrument), if an inherent interest in music is within the subject, they will look to other types of skill such as a musical analysis (FSPW1) or create suppositions around the narrative of the lyrics (FSMM1). This can be seen to be representative of a more intrinsically motivated approach obtaining a level of skill as a type of Cultural Capital even if it is not embodied or objectified by official qualifications as outlined by Holt (1998).

Figure 37 - Evidence for Cultural Capital of High Engagement Group - Skills

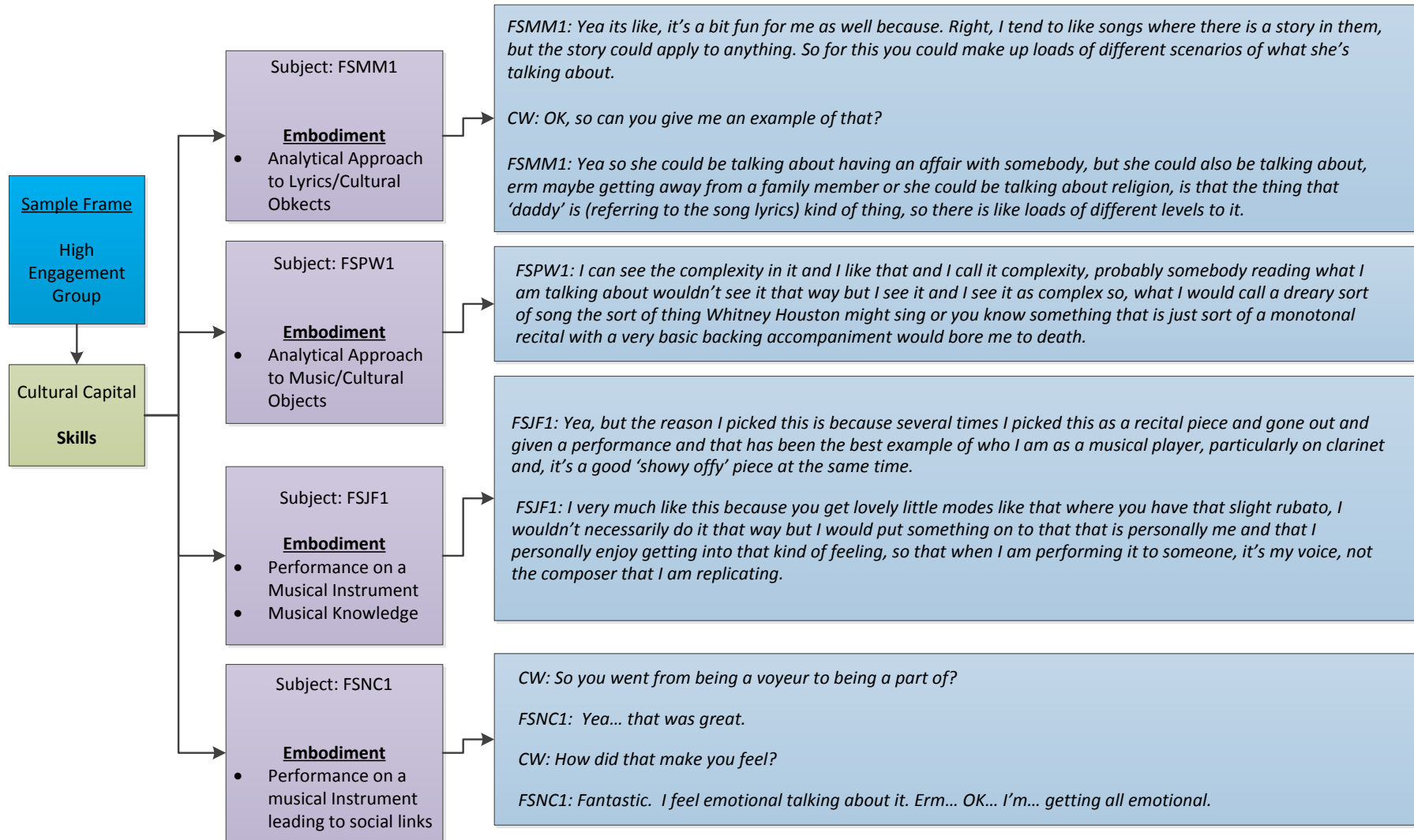
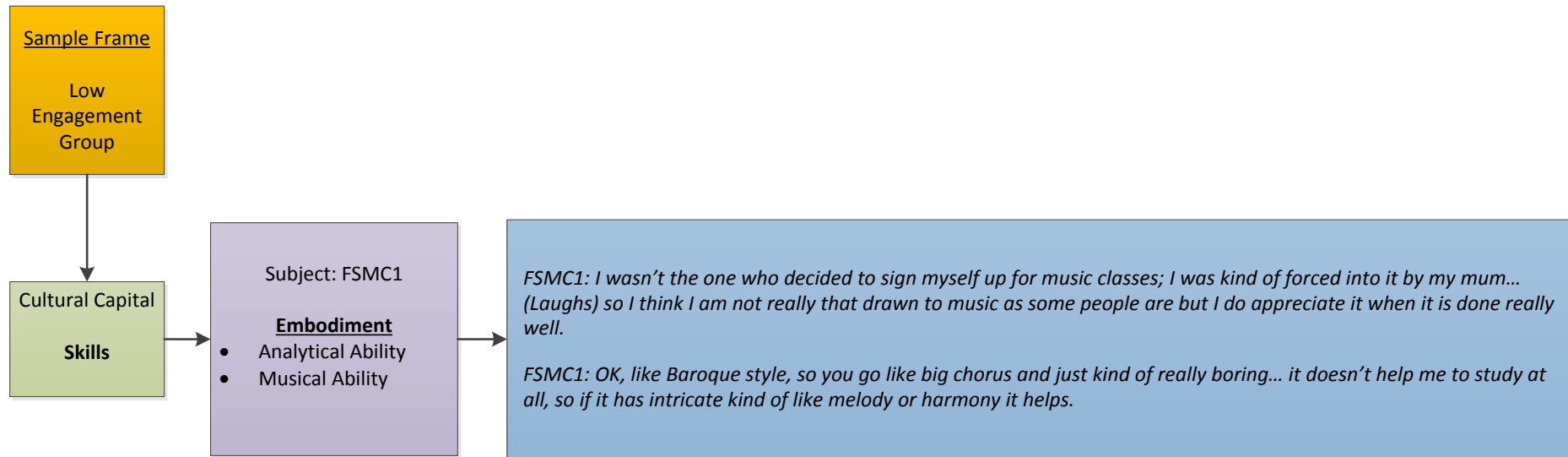


Figure 38 - Evidence for Cultural Capital of Low Engagement Group – Skills



- *Outline of Implications of Skills*

The theme of skills within Cultural Capital is an aspect that could be considered a more exclusive element that would be designated for musicians but however this is not the case. As demonstrated in the practical knowledge section, where subjects do not have an ability on an instrument they can be seen to compensate for it in other ways. The musician's side of capital is well demonstrated again by FSNC1 and FSJF1 in terms of their ability to perform music and the value that they place on it, but, non-musicians such as FSMM1 and FSPW1 demonstrate an applied and analytic approach to lyrics and musical structure as a form of skill and subsequent level of capital.

The lower interest group can be seen to have a considerably lower input in terms of skills within Cultural Capital. Interestingly, the only subject that can demonstrate a skill set that can be seen to be valued is a professionally qualified musician who does not have a high interest in music (they were forced to study it by their parents). The subject then has a high level of technical skill and analytical ability within music which they demonstrate and value to some extent, but, they do not have a high interest in music as demonstrated in *Figure 38*.

5.3.3.6 - Cultural Capital - Skills: Discussion

The final element for Cultural Capital is where the most obvious contrast between groups is revealed. Skills for the higher interest group were plentiful, even when looking at people in the group who have no formal ability on a musical instrument; skills in some form were present in nearly all of the subjects. The type of skill however did thematically change in the high interest group when looking at musicians as compared to non-musicians.

- *Taken from Figure 37- High Engagement Group*

CW: OK, so can you give me an example of that?

FSMM1: Yea so she could be talking about having an affair with somebody, but she could also be talking about, erm maybe getting away from a family member or she could be talking about religion, is that the thing that 'daddy' is (referring to the song lyrics) kind of thing, so there is like loads of different levels to it.

FSJF1: Yea, but the reason I picked this is because several times I picked this as a recital piece and gone out and given a performance and that has been the best example of who I am as a musical player, particularly on clarinet and, it's a good 'showy offy' piece at the same time.

As demonstrated above from the sample from the findings section, FSMM1 has some previous background in music but currently no musical hobbies or interests. She does however have a high engagement in music in other areas as for example she has an exceptionally high level of physical capital in the form of 300 CDs (as per the Audit). Despite not having a current active hobby or interest in music, what is evident from the extract above is that she is analysing and engaging with lyrics to demonstrate a level of analytical skill. Lyrics were not as prevalent in terms of how often they were mentioned for the high engagement group, however, were a very common source of interest for the

non-musicians. In essence, the analysis of lyrics and their meaning can be seen to be a theme that runs through FSMM1, FSPW1, FSPF1 and FSGT1 (where lyrics are valued and interpreted accordingly). Not all the lyrics were analysed to the level that FSMM1 is being demonstrated as doing above, but, all subjects valued either the messages through the lyrics or the effect it had on them. From this perspective, it is seemingly evident that Ziv et al (2016) and Mori and Iwanaga (2014) are correct when they cite that lyrics need particular attention. The key difference in the way that the higher interest group listen to lyrics can be seen as they seem to critique and deconstruct the lyrics of a song as opposed to just listen to the message of what is being said. This factor then re-illustrates a need to carefully consider lyrics in a marketing context as they have now been illustrated to be important on both levels of group engagement. It also raises a point that for the higher engagement groups, it is not necessarily the categorisation of lyrics into happy or sad against the backdrop of happy or sad music, the overall message of the music has to be taken into consideration as well.

The musicians in the higher interest group however were more obviously referencing their skill or ability on their musical instrument in a more obvious and stereotypical way, demonstrating their skill and prowess on their musical instruments which act as a high form of capital providing legitimacy to belong to current groups and access new ones. To evidence this, FSJF1 can be seen to legitimise and demonstrate his self-concept of 'who he is' through performance of a complicated 'showy offey' piece' to a group of respective peers. In a sense this is evidence of FSJF1 using his ability within music as an effective badge as outlined by Lantos and Cranton (2012), as he is using capital to transmit identity and effectively control the impression of himself that he is transmitting to others (Schäfer and Sedlmeier, 2009; Brown, 2012; Zapata and , 2017). The skill on the musical

instrument is then a capital that endorses an educated language as suggested by Sullivan (2002) that has provided FSJF1 with a high level agency within his group.

FSNC1 can be seen to be accessing new social groups from playing a musical instrument with groups of people he admires as he fluidly transcends from different social groups from non-musical groupings to South African Jazz musicians which he terms people 'from this world' (*Appendix 3b*). Essentially it can be evidenced that FSNC1 is using his level of skill on his instrument to fluidly move between social groups and sub-cultures. In this sense there is clear evidence of using music as capital to provide access to fluid sub-cultures (or neo-tribes (Patterson 1998; Mitchell and Imrie, 2011)) where the capital is being deployed to gain shared emotional experiences (Goulding et al, 2013; Goulding and Saren, 2016). The notion of accessing different tribes is not exclusive to musicians; FSGT1 can clearly be seen to move between musical tribes and commitment as he states he is now firmly in the '*hip-hop category*' as opposed to being a '*metal-head*' but however still has an allegiance to his old style of music as he cites it 'almost like a guilty pleasure' (*Appendix 269*). It should be noted that this is more of a level of capital based around disposition rather than any skill set but it is important to underline that tribal fluidity is not something based solely for musicians.

It can therefore be outlined that there is a degree of separation between the high interest group in terms of how the concept of skill as a degree of capital is deployed but it could be argued that this is an obvious degree of separation in some respects and was to be expected. When contrasting this with the lower interest group however, there is a clear degree of separation in that there was very little to really illustrate any level of actual skill. The one exception to this is FSMC1 who could be seen to be a very unique individual in that

she is a Grade 8 (professional) pianist, but she cites that she is not particularly interested in music. This could be due to the fact she states she was forced into music lessons by her mother and it was not a free choice which has subsequently derived a skill without an intrinsic interest in music. It could be stated that there was a lot of reference to lyrics within the lower interest group and thus could be comparable to FSMM1's skill but there is very little evidence of lyrical analysis more just a literal interpretation of lyrics applied to create a desired emotional response as per the desired-self element of the Habitus in *Section 5.2.3.2*. This does demonstrate quite a significant difference from the two groups as all other concepts up until this point have been interpretable and therefore can create questions that warrant further research. For the purpose of this research it can be suggested that a lack of capital within the skills base is a notable difference as it cannot be seen as a resource to be deployed within Field.

- *Key Outtakes and Relevance to Unit of Analysis*

As suggested from the outset, the skills element represents a very large disparity between the two groups, only one of the lower engagement subjects really represented skills as explained above and this is contrasted with the higher group who again have a lot of skills which range from analytics to professional musicianship for those subjects who are not musicians. Again, this highlights the exceptionally polarised amount of options that the higher interest group have at their Musical Habitus' disposal over their counterparts. When relating this to the unit of analysis it again demarcates a more intrinsic ability (or skill) for subjects to be able to interpret messages from a musical domain. If a consumer does not have such an ability to translate music then again, the question can be asked how can it necessarily be expected to be used as a more effective tool in advertising?

5.3.4 - Assessment of differences within Cultural Capital

As per the outline of the Musical Habitus, the Cultural Capital split can be seen to be working in an applied manner effectively. This is not necessarily a contribution to knowledge as the conceptualisation of Cultural Capital was derived from Holt's (1998) definition so from that respect it is not new knowledge. When the idea of Cultural Capital is applied to looking at differences between subjects with a high and low engagement (in relation to their Musical Habitus score in *Table 23 (pp279)*) then the research can be seen to start breaking some new ground as to what counts as Cultural Capital and in some cases how it is generally deployed.

It is perhaps fairly predictable, but the higher interest group do have greater and more sophisticated levels of Cultural Capital at their disposal than the lower interest group. It is also clear that subjects do not have to be musicians to have higher capital as where subjects are not musical, they can be seen to deploy other elements to almost compensate for it as long as they have a high engagement with music. Non-musicians with a higher interest can be seen to demonstrate intricate knowledge of other areas of music such as band history, in-depth analysis of music and personal links with artists (as seen in FSPF1, FSPW1, FSMM1) to legitimise their connection to a greater extent.

Cultural capital for the purposes of this research was split into three key areas being practical knowledge, skills and dispositions as per the definition from Holt (1998). All three areas demonstrated a much more varied application in the higher engagement group but key themes were evident to help classify different values of capital of which there were distinct differences. Firstly, practical knowledge for a higher engagement

group was based around three key propositions which were a structural understanding of the musical composition and an understanding, a lyrical appreciation with an in depth analysis and a more in-depth understanding of artists. These three points did vary depending on if the subjects were musicians or not but all elements can be seen to some degree. The lower engagement group can be seen to have a much more reduced level of knowledge which centred on the knowledge of lyrics from their favourite songs as per *Figure 34*. This knowledge may be classed as a lower level of assessment from the group but however it was a strong consistent theme which the subjects were applying to their own circumstances in a very literal way.

When looking at dispositions (or taste) what is evident is that there is a clear difference in the degree of importance or level of taste which is deployed by the subjects. With the higher interest group it can be noted that the capital is more likely to be deployed in a direct and pro-active way by the Musical Habitus where it was evidently creating very strong effects on the subjects which ranged from completing ultra-marathons with their toe coming off to the bone, creating increased levels of confidence or transposing between desired social groups. The lower engagement groups are not evidenced to so much deploy their capital (as per the Musical Habitus), but, link their taste to their cultural background and nostalgic events (or both). This suggests from the outset that the higher engagement group are more likely to actually act on their taste as opposed to the lower engagement group who seem to use it to link their taste to their culture and to frame previous events.

Finally, the application of skills as a level of Cultural Capital can also be seen to be a significant area of differentiation. The higher engagement group demonstrate a much

higher level of analytical ability throughout the group regardless of musical ability. As suggested earlier, where subjects were not musicians they would analyse the music in different ways such as splitting the music into layers or analysing the messages within lyrics. The lower engagement group (with one exception) do not really demonstrate this capability. They do demonstrate a knowledge of lyrics but not so much a critique of them, more a commentary of how they have been made relevant in their lives and thus a direct application over an analysis.

- *Key Outtakes and Relevance to Units of Analysis*

When directly assessing these outputs to the units of analysis, it is evident that the higher interest group command a far more diverse and intricate level of Cultural Capital which the Musical Habitus can then deploy in order to relate to, and interpret music with. It could then be suggested at this stage that access to this capital will play a part in how subjects interact with music in the context of advertising. The lower interest group on the other hand can be seen to be limited in their capital so therefore their actual ability to engage with the music within marketing may be limited due to this fact.

For the final chapter of findings and discussion, the research will now turn to the Field element where the Musical Habitus and Cultural Capital can be seen to be combining to create practice in a defined space of interpretation. Although it might be assumed that based on the data that subjects with a lower musical interest simply may not care about music in advertising, the results do uncover some interesting and unexpected interpretations overall

5.4 - Part 3 – Findings and Discussion for the Impact of Music Brand Evaluation in Advertising (Consumer Field)

Unit of Analysis 3 – Assess the social requirement for culturally relevant music and how it can impact on attitude formation and consumer brand evaluations in advertising - (The Consumer Field)

5.4.1 - Introduction and Relevance

The concept of Field in this context is essentially the response to music in advertising. The interviews utilised the concept of projective methods in order to try to facilitate a more natural response where subjects were shown a selection of adverts with different styles of music layered over them to try and incite a more natural psychological impact. The subjects were also asked how they would feel if their particular style (or favourite artists) were used in marketing and to a great extent there is evidence of demand, effective attitudes being created and brand engagement but only under certain conditions and with certain levels of musical congruency.

In *Section 3.1.5* of the literature review, one of the key themes to emerge from a consumer perspective was the possibility for a need of musical congruency. The notion of musical congruency was noted to be an area where more academic research was needed (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014) and this research will seek to address this within this section. Congruency will be examined from a wider perspective to start with, in terms of how more positively valued music influences elements such as attitudes and brand engagement, the last section however will explore what can actually be seen to create a congruency and how that element links with the other elements of

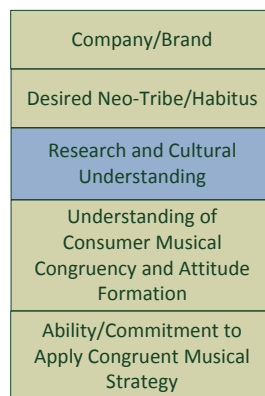
the research such as the Musical Habitus and Cultural Capital. To explore these points effectively, Field will be split into three separate sections:

1. The underlying demand for a consumer centred approach to music in advertising.
2. Contrasting values of music in the social Field
3. The viability of creating attitudes using music as a point of focus within the advert.
4. Brand evaluations of music in relation to musical congruency.
5. Applying the Musical Habitus, Cultural Capital and Field in order to explain musical congruency.
6. Summary

5.4.2 - Investigating demand for Companies to Understand Consumers' Musical Habitus

To examine this final unit of analysis, this section will explore two different areas that will include firstly evidence for the need for companies to be consumer centred and understand their target audience as well as the impact of congruent music on consumer brand evaluations. The starting point of emphasising the need to understand consumers can be said to be a theme throughout the higher interest group but there is however some evidence from the lower interest group as well as direct references for a demand of understanding and consumer centricity.

Figure 39 - Underlying need for Companies to Understand Consumers Musical Needs²⁵



The company itself must choose its desired neo tribe or Habitus type that it would like to target, but, the sections relating to a need to understand consumer is very evident at points from the subjects as illustrated in *Figure 40* below.

²⁵ Please see Section 3.2 and 3.3. for further detail.

Figure 40 - Initial Evidence to Show Demand for Companies to Understand Consumer's Musical Habitus in High Interest Group

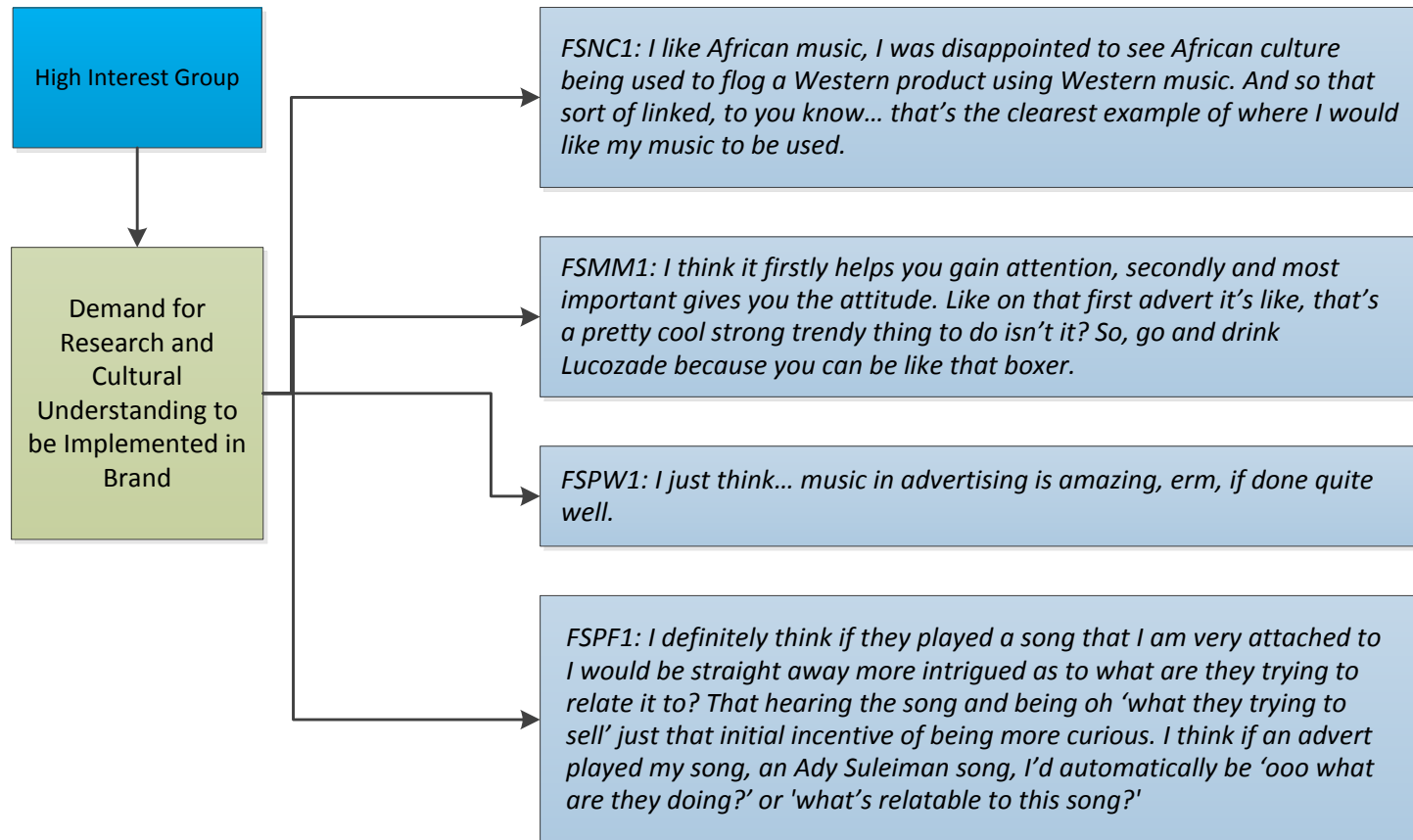
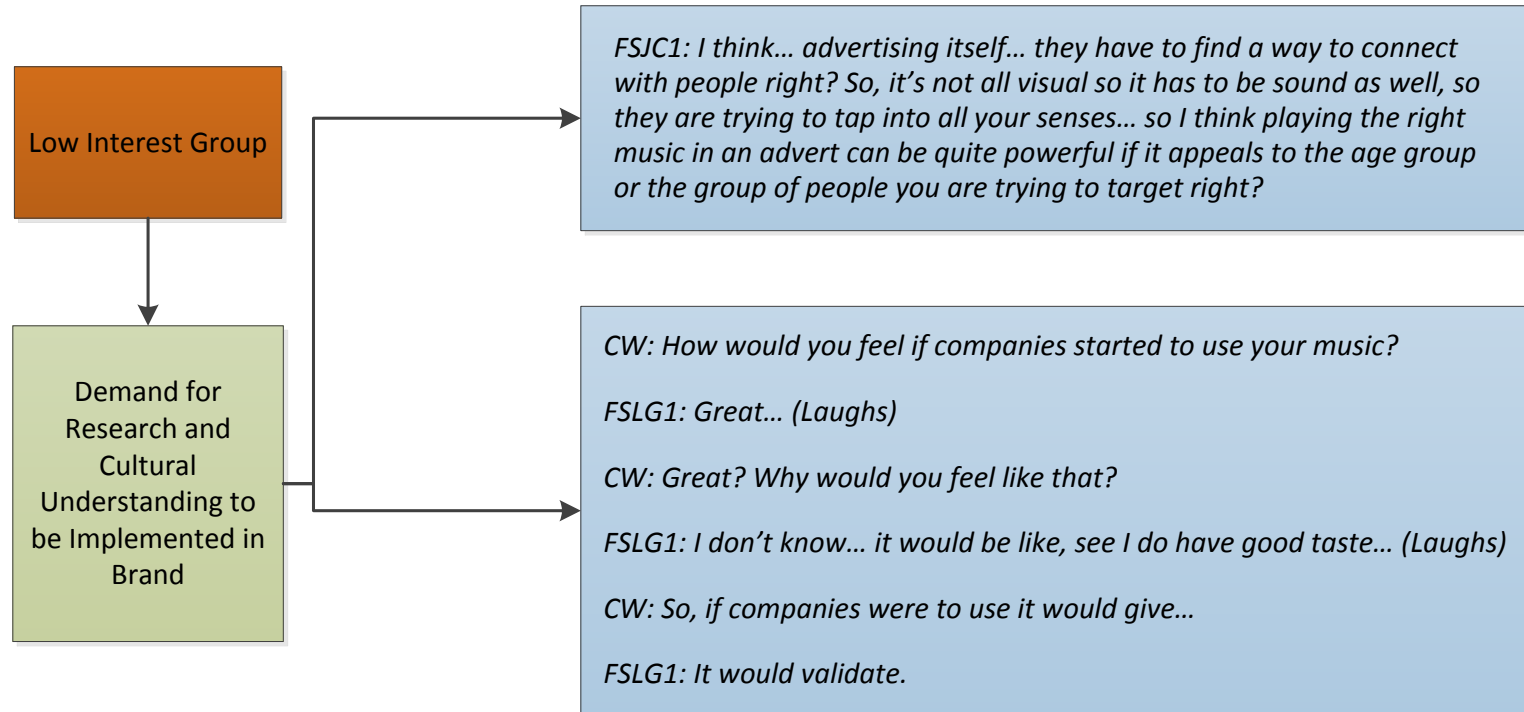


Figure 41 - Initial Evidence to Show Demand for Companies to Understand Consumer's Musical Habitus in Low Interest Group



- Initial Implications for Demand for a Consumer Centred Approach

From the outset, a clear demand can be seen from the higher level of interest subjects that understanding their tastes and needs is a positive step from companies. Even the more cynical of subjects (FSPW1) who initially considered themselves immune to the effects of music was a keen advocate of the use of congruent music to create an engaging proposition to consumers as long as the music was hitting their needs. FSNC1 expresses disappointment at where the companies have not been able to meet his musical needs from his point of view about personal taste and the content of the advert providing evidence that congruency must account for both individual consumer needs and that of the advertisement content/subject matter being displayed.

The lower interest group did too display some evidence of a need for congruence in advertising music where FSJC1 offers a very direct and targeted message to demonstrate that if music is considered in more detail then it should be more effective for the company but interestingly FSLG1 also states that she would feel that her taste would be validated if it were to be used by advertisers in a more appropriate manner. Although as evidenced in *Figure 48* (pp376) that music would not be able to create a positive attitude for the lower engagement group, there is still a need to have relevant music to essentially avoid the potential threat of total disengagement overall.

This section of evidence complements that of the ability to create positive attitudes as it provides proof that there is actual demand from subjects for companies to invest in music as a way of effectively communicating. Subjects do not see it as invasive or potentially manipulative but almost as a pre-requisite for any type of engagement in some cases.

5.4.2.1 - Demand for Consumer Centred Approach: Discussion

In *Chapter 2* of the thesis, the literature demonstrated the need for a more consumer centred approach to marketing by demonstrating a need to understand consumers from a more sophisticated and comprehensive level and to start think about them in new ways by disregarding traditional marketing approaches and examining new typologies (Firat, 1992; Firat and Shultz, 1997; Firat, 2014; D'Urso et al, 2016). From the outset there is demand in the consumer Field for this to take place from both high and low interest groups but, as seems to be the trend, there are differences in the level of demand but also the way music is delivered within the advert.

The higher engagement group clearly display much more demand for a more focused approach utilising music (as demonstrated in *Figures 44* and *45*), but, as noted there is a present theme that this demand comes with some conditions of acceptance. The lower engagement group do have some examples for evidence for demand for their musical needs to be met but it is not as widely expressed as per the higher interest group.

It is evident that the higher interest group want music to be used in relation to their own values and therefore in line with their Musical Habitus and Cultural Capital. For example, FSNC1 wants his specific taste of African Jazz music to be aligned with one of the adverts he was shown that used African culture but not African Music and thus causing a level of offence to the subject, FSPF1 would like to see his favourite artists who he idolises within adverts but he would instantly want to see how his artist is being made relevant outlining the need for a congruent message with the music. From the outset of

the notion of Field the research has started to hint at one of the key themes of the literature review which is the need for musical congruency which was a key consideration in the production of more positive attitudes (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014). It is evident that the higher interest group seem to have demands on the music but also relate that demand to the contextualisation of the advert which they base around their particular needs. This point then leads to the need to look at how music can (or cannot) create attitudes within the subjects for more clarity on how the concept of congruency can work.

5.4.3 - Contrasting Values of Music in the Social Field

One of the most obvious factors that was evident in the literature was the discussion that centred on music as a social entity, which in turn has far reaching effects that included providing identity, group regulation, consumption and direct practice (Martin and McCracken, 2001; Schäfer et al, 2013; Zapta and , 2017). For the purpose of this research, it is important to examine this element as it can potentially be seen to validate the current dispositions for the Habitus, making music a more desirable proposition in advertising. As suggested previously, consumers do not live in a social vacuum and a self-concept (which is what the Habitus is being viewed as a derivative of) is nothing without a group to validate its existence in the first place (Cova and Cova, 2002). This implies that if music is as powerful as literature suggests, then it should have a universal effect of being able to create groups, control behaviour and thus be a key influencing factor. It is worth noting that current literature seems to suggest that music is a powerful entity in its entirety and never seems to suggest that some people do not find it important or that it has little to no impact on the way people behave in previous studies that look at music in advertising (as seen in Gorn, 1984; North and Hargreives, 2006; Llawani et al, 2009; Vermeulan and Beukeboom, 2016). For the purposes of this research element, the researcher utilised Hogg and Vaughan's (2015) Social Identity Theory as a tool to understand how subjects use music in social situations and to what extent it might influence them by looking at how it categorises them as an individual, how they may use it as a level of social comparison and how it may create a common ground via application of a shared meaning.

For the purpose of the literary model outlined below, the social element is where different groups (or neo-tribes) can be seen to approve taste in order to give a sense of validation as outline below. The different neo-tribes can be seen as different layers of taste or interest that the subject may wish to belong to. Whilst there are three layers in the model, this is more of a suggestive element to point out that consumers can belong to more than one group; it might be more or less depending on the nature of the Musical Habitus and where a subject can finds validation for their taste.

Figure 42 - The Social Verification of Taste Element

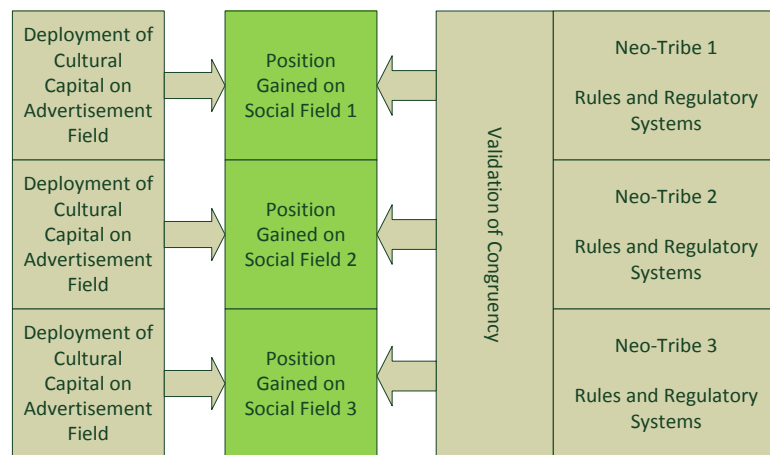
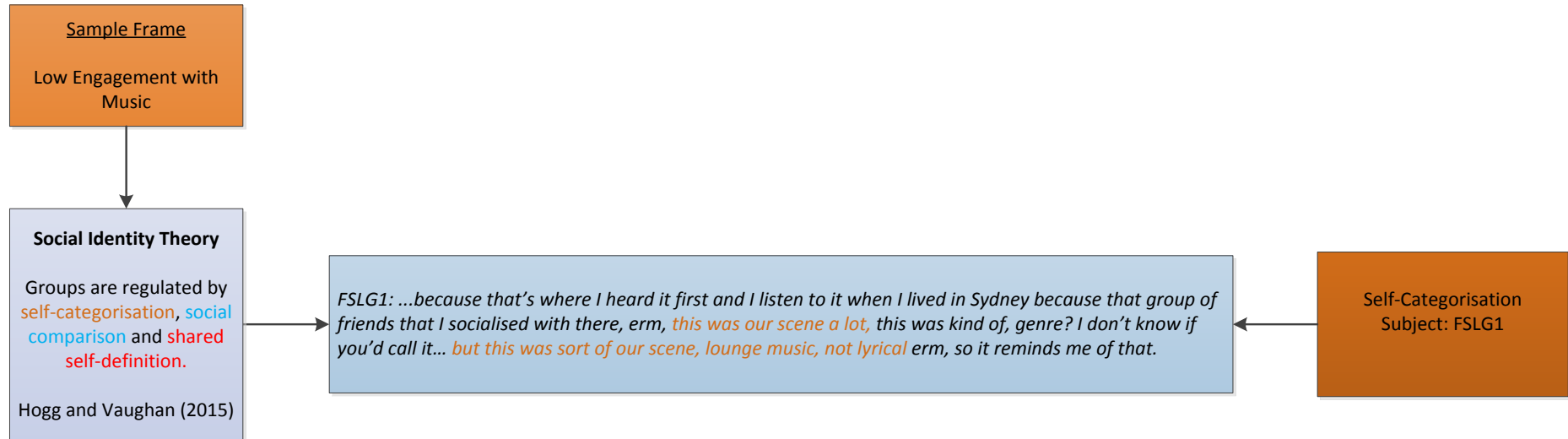


Figure 43 - Evidence for Social Identity Theory in High Interest Subject Group



Figure 44 - Evidence for Social Identity Theory in Low Interest Subject Group



- Outline of Implications for Social Identity Theory

As illustrated in *Figures 43 and 44*, there is a lot more evidence for subjects to be regulated with the higher interest groups in relation to being part of a group and having their identity regulated to any extent by music. As noted in *Figure 44*, there is some evidence of self-categorisation from FSLG1 where social spaces are demarcated by the music that they play to become a relevant scene for the subject to socialise within. However, in some incidents, even when directly asked music does not necessarily play a part in any group regulation as evidenced by FSVP1 from the lower interest group.

CW - Do a lot of your friends and family listen to the same type of music?

FSVP1 - No. I have not seen it because a lot of the times when we have discussions around sometimes for example my friends err there are incidents where I can count on my fingers where I cannot match their needs and they can't mine.

When contrasting this with the higher interest group a number of factors can be easily evidenced to demonstrate how music can play a part in social regulation to illustrate how music can play a part in setting rules, standards and comparatives for subjects to both integrate and segregate themselves simultaneously. This level of sophistication in social identity is much more prevalent in the high interest group and thus music can be seen to play a more important role in their daily lives.

5.4.3.2 - *Contrasting Values of Music in the Social Field: Discussion*

The value of music as a social form of regulation can be seen to again be a point of difference between the high and low engagement groups. As outlined in *Figures 43 and 48*, music in a social Field is a much more complex proposition for the higher engagement group than the lower group and evidence of how music is used is very diverse and intricate. The higher engagement group displays clear evidence that validates the suggested elements of literature which can be seen to include direct musical identities, contrast of social groups and shared self-definitions.

When looking at the high engagement group, various complex behaviours which outline the need for social validation and exclusion as a part of their everyday lives are evident. FSNC1 can be seen to discriminate amongst others who do not share their values (North and , 2008). FSNC1 admits actively looking down on people who are involved in music that he considers inferior to his own form of music that he considers superior in technicality. This evidences that any person outside of his zone of musical taste is destined to be seen as inferior alongside it. If then FSNC1 was to watch adverts with music that supports that social group, he could potentially simply disengage from it as the meanings could transfer. FSGT1 can be seen to acknowledge that musical taste forms a set of regulations which he states are important to him evidencing that his taste in music provides him with an identity he is keen to maintain in order to stay a part of the group (Schäfer and Sedlmeier, 2009; Zapta and Hargreives, 2017).

Shared self-definitions are evident through consumption of relevant artists and can be seen by FSSK1 using vinyl records as appropriate badges of the definition (North and

Hargrives, 1999; 2007; 2008; Lantos and Cranton, 2012) or shared tastes in genres of music which demonstrates in a more modern virtual sense where subjects share, follow and like music and artists they appreciate on social media where different groups of friends are represented by different forms of music (FSPF1) and act as a touchstone for groups to flock towards (Shankar, 2006; Lanton and Crantos, 2012).

It is clear then that the higher engagement group use music in much more of a detailed and intricate way than that of the lower engagement group. The lower engagement group are evidenced to utilise music as a potential 'scene' for their social group, which does indicate music acts as a background to social experience which does suggest then in some sense music is acting as regulator for venues that a group likes to attend as it falls in the groups social norm (Lantos and Cranton, 2012). It could be then suggested, that what is not said by the lower interest group is an indicator that music is a much less important factor in how it influences behaviour. Whilst there is a sense of groups forming around music there is no real essence of identity being formed by music i.e. musical tribes, no evidence of discrimination or music as a key demarcation for how people want to be perceived, this then suggests that music will not play a key role for identity as it is not a valued commodity. It can be argued that the lower interest group stands against everything that the literature suggests.

Whilst this evidence on its own does not prove that music needs to be linked to a social group to validate it, in order for it to then be relevant in an advertising context (this would be quite a long stretch), it does provide evidence that music is more important for some subjects over others and acts as a crucial point of social differentiation and regulation. This can be seen to be part of the holistic impact of music in terms of how

people relate to it on a wider scale. If subjects use music as a regulator for social interactions then it could be said to be more influential when acting as a point of communication from a marketing perspective. In addition to this, the validation process is important as social groups need to agree on what makes a valid artist, form or style of music as consumers do not live in a vacuum (Cranton and Lantos, 2012).

There is also another perspective to this conversation which is that the evidence for the lower engagement group illustrates that music does not necessarily provide all the contextual identity and span of control that is suggested. If subjects do not use music as a form of social regulation then the question is why should it then be effective as a tool for making decisions with when the subjects don't value it as a collective proposition? If subjects do not have to adhere to any social regulations and can listen to music without any fear of negative collective consequences then this could in turn mean that it may be less likely to have an impact when creating a relevant attitude towards a product in advertising.

- *Key Outtakes and Relevance to Unit of Analysis*

The initial conclusion of this section can be seen to mirror the discussion of the transposable social-self element of the Musical Habitus. From the perspective of creating a social identity in Field, the findings can again be echoed that the lower interest group do not place importance on music as a tool for social demarcation. This in itself could limit its potential usage as there are not necessarily any social implications for taste that is out of line with their social groupings. The higher interest group clearly do care about the rules and regulations of the groups they appertain to and thus, music will have more relevance in an advertising environment if it is socially congruent.

5.4.4 - The Viability of Creating Attitudes Using Music in Advertisements

Attitude formation was a key part of the literature review and was analysed using the ABC model (Affective, Behavioural and Cognitive) from Szmigin and Piacentini (2015). For this section, there is quite a significant amount of data that supports attitude formation in both high and low interest groups but with significant differences in the type of attitude that was formed. For the purpose of this study as outlined in the literature review, it was also outlined that the cognitive element was to be utilised for the purpose of looking at the ability to process the message in relation to the music played. There was evidence that cognition was blocked at points by music if it was out of a subject's potential level of congruence which will also play a part in this section as it will form a key part of the discussion chapter. However, as this is a very noteworthy point, the cognitive element of the model will be looked at in separate terms in relation to its effective and behavioural counterparts as displayed in *Figures 46 – 47* on the proceeding pages. This split in analysis will ensure that differences in types of attitude are illustrated effectively and highlight important themes that will illustrate one of the most important findings of the study, that music can potentially be seen as a hygiene factor in advertising.

Figure 45 - Attitude Formation and Conditioned Responses

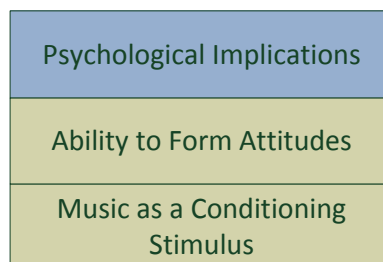


Figure 46 - Evidence for Attitude Formation in High Interest Participants (Affective and Behavioural elements only)

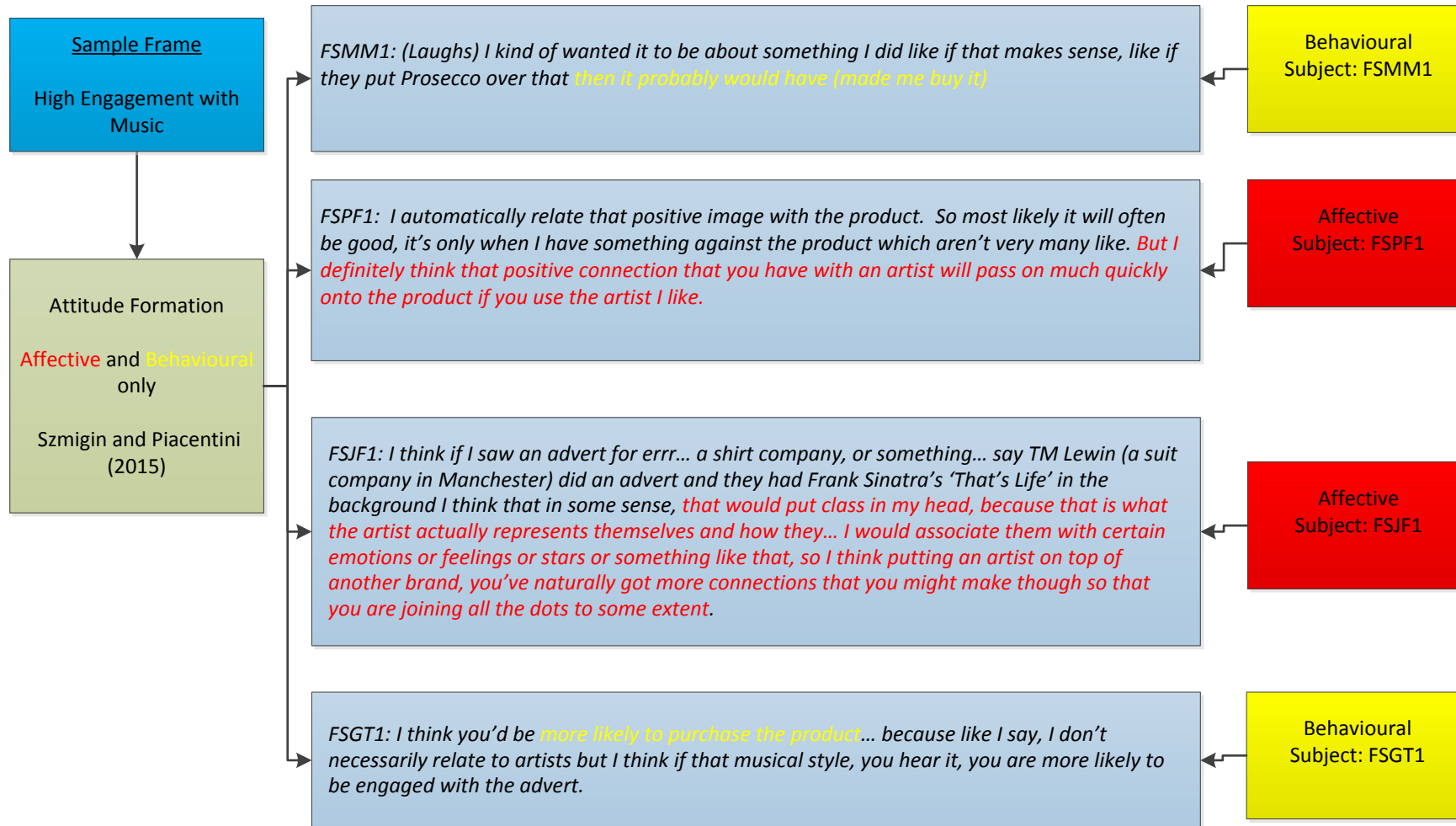


Figure 47 - Evidence for Attitude Formation in High Interest Participants (Cognitive element only)

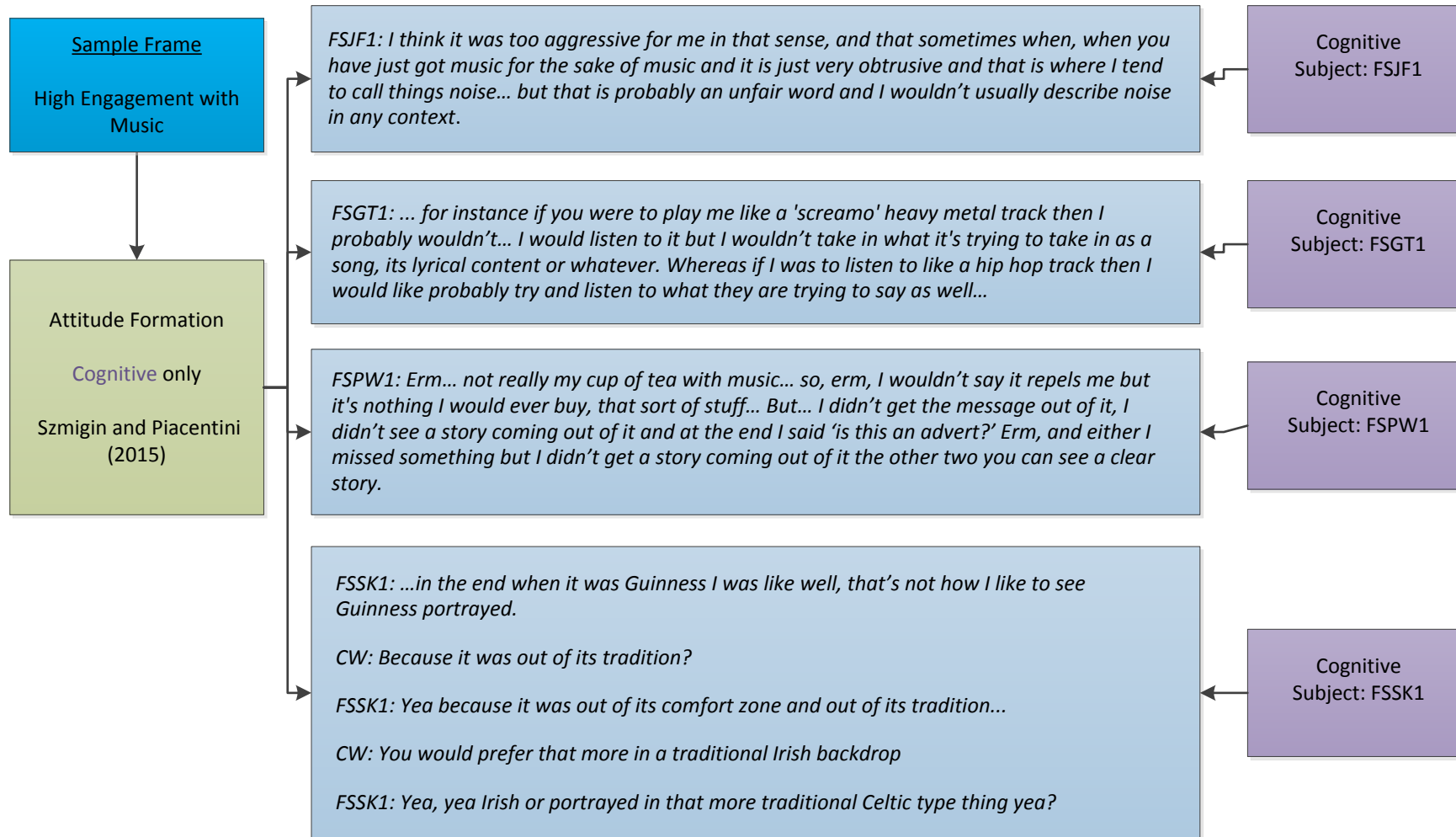


Figure 48 - Evidence for Attitude Formation in Low Interest Participants (Affective and Behavioural elements only)

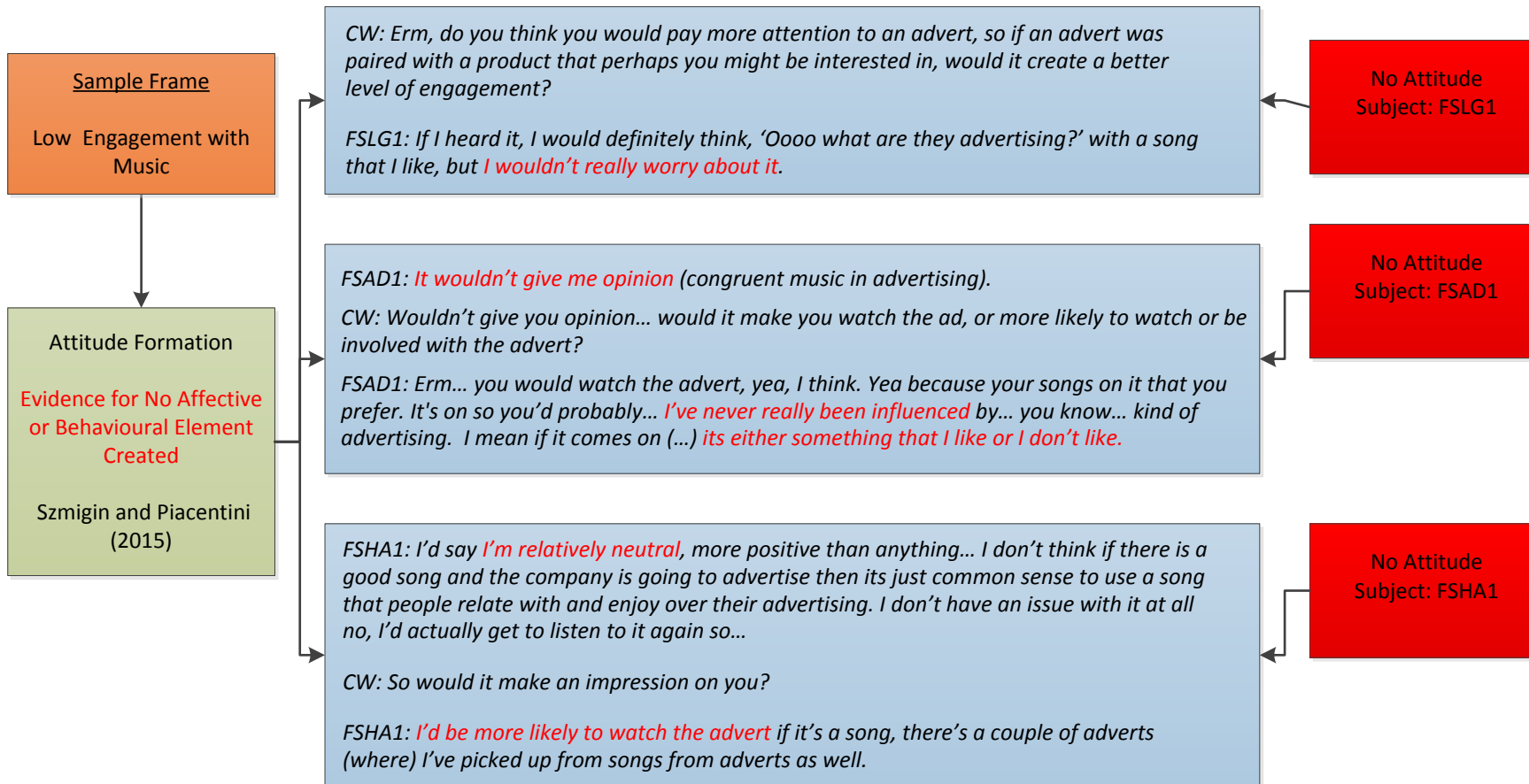
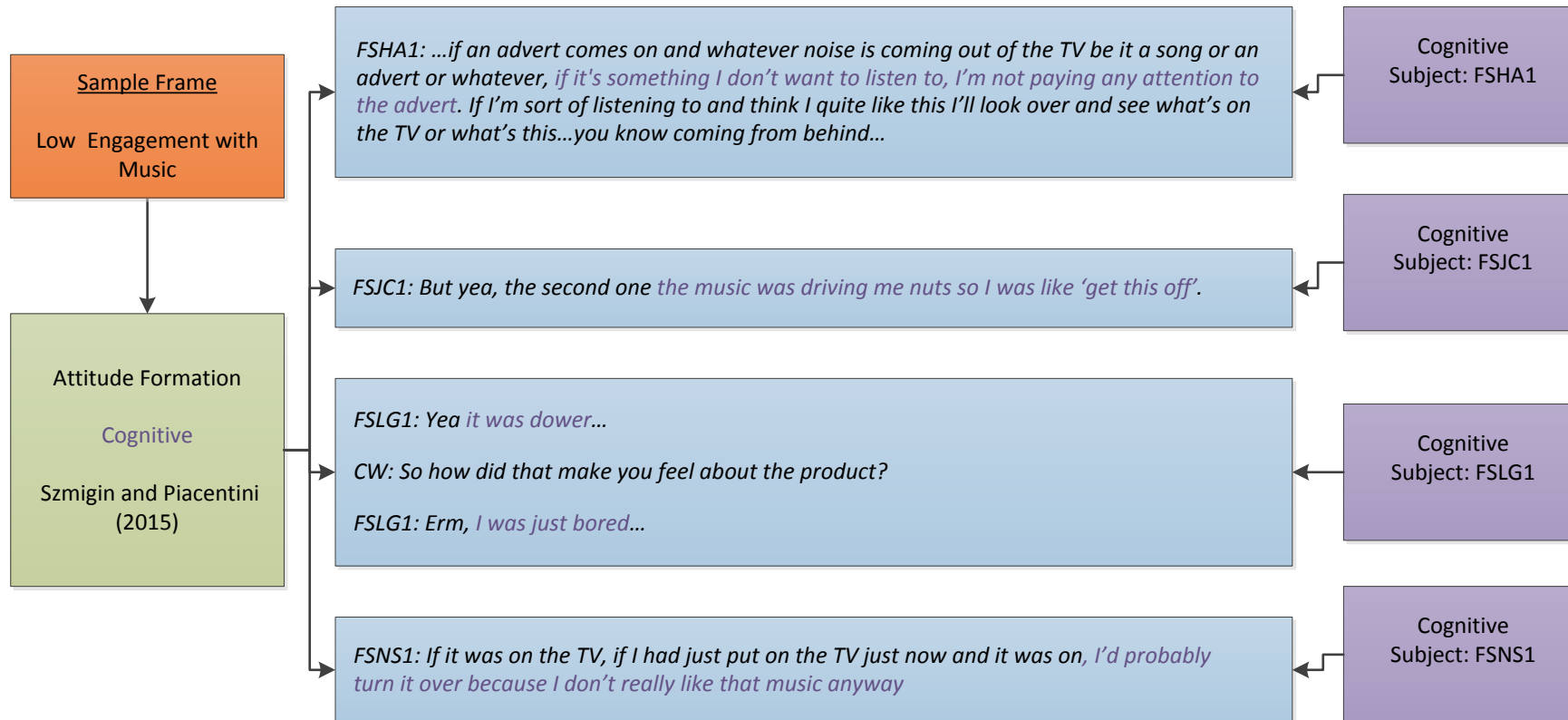


Figure 49 - Evidence for Attitude Formation in Low Interest Participants (Cognitive element only)



- *Outline of Implications for Attitude Formation*

The findings for Attitude Formation clearly outline some distinct differences in the high and low level of interest groups but also represent a theme of commonality. In the first point the higher interest group clearly demonstrate that if an advert utilised more congruent music that fitted their needs and specific taste then it has more potential to create an affective and behavioural output. This is a distinct difference to the lower interest group where music that is relevant to them would seemingly have the ability to create a level of attention towards the advert but not a higher level of engagement and therefore an attitude as seen in the opposing group.

The commonality between the two groups however, is that where the music is not congruent to the subject's needs (in many cases very much outside of their taste), the music can be seen to block the subject's ability to cognitively process the message from the company. This lack of ability to process can be either in the form of just seeing the music as 'noise' and thus not processing or in certain cases turning off the advertisement so as not to have to view the advert and subsequently therefore not cognitively processing any form of information.

5.4.4.3 - The Viability of Creating Attitudes with Music in Advertising: Discussion

The data in *Figures 46 - 49* demonstrate some of the most interesting results in the study. The prospect of creating attitudes utilising music was an area that was made very unclear within the literature from a range of perspectives. Studies by Gorn (1982) suggested it was possible to create a liking (or a possible positive attitude) by classical conditioning a response into his subjects, an experiment which has been both recreated and discredited by numerous academics (Brierly et al, 1985; Tom, 1995; Vermeulan and Beukeboom, 2016). From a different perspective, North and Hargreaves (2006) applied the Elaboration Likelihood Model to examine attitudes and found that music only really creates a lower level peripheral route of processing and does not play a large part in creating a positive attitude. What is clear from the literature review however, is that this is an exceptionally complicated topic which has nearly all been looked at with the same positivistic lens (Abolhasani et al, 2017) thus the need for a fresh approach.

When looking at attitude formation from the data presented some very explicit themes can be seen which to an extent could be seen to explain the conflicting results from literature that are illustrated above and offer new insight into when music can and cannot create attitudes. When looking at attitudes formation in the data, the ABC (Affective, Behavioural and Cognitive) model (Szmigin and Piacentini, 2015) was applied to outline potential elements of attitude creation in Field and as suggested, there were some very contrasting and unified results.

When looking at the concept of affective and behavioural attitudes, there was a marked difference where the higher level engagement group were clearly able to create and display more positive attitudes towards advertisements. *Figure 46* clearly demonstrates

affective responses from FSPF1 and FSJF1 where the way the subjects think and feel about advertisements are positively influenced by music they have a personal connection with. This therefore illustrates a more affective attitude where music is creating a pleasurable positive response in relation to advertisements which is more than just a simple liking (Morris and Boone, 1998; Krause and North, 2017). FSMM1 and FSGT1 also display distinct positive behavioural elements as they explore the possibility of purchasing products citing music as a direct influence for this which validates the possibility that music that is congruent to the consumers' needs can have a direct positive impact on creating both affective and behavioural response from the subjects. This point therefore validates that music can create positive evaluations and increased purchase intention as outlined by one camp of academics (Kelleris and Kent, 1994; Alpert et al, 2003; Deckers et al, 2015).

However, in a very noticeable dichotomy the lower interest group can be seen to concur with the other side of the academic argument where the evidence points to attitudes not being created if music played was congruent to their needs. In a sense, the music will create a level of attention, but it is attention only and no further form of engagement in relation to affective and behavioural elements. It would seem that the lower engagement group would seem to therefore verify the other side of the argument which is more evident from academics such as Tom (1985); Zander (2006) and North and Hargreives, (2007). It should be noted at this point, not all the studies cited clearly outline that music was actually liked or congruent to the subject's needs, therefore this literature supports the finding but only in the sense that music is more of homogenised concept that was not necessarily actively liked or disliked by subjects.

Secondly, and very interestingly however, when looking at the cognitive element of attitudes (*Figures 47 and 49*) a theme can be seen to emerge that is shared with both high

and low interest groups which is a vital consideration and a further complication to the argument. The cognitive element was taken to examine the ability to process the message and one theme was in relation to this demand. When subjects were shown music they actively did not like in both groups, this in effect clearly blocked the ability of the subjects to process the message. In essence then, music can be seen here as a universal hygiene factor as per Herzberg's et al (1959) original theory of motivation. The research then suggests that music is not a universal motivator to purchase a product but however using a piece of music that is not at all liked (and in some cases hated); will block the ability to cognitively process the advertisement for both groups. Where this point can be emphasised and suggested by certain references from literature, for example Schäfer and Sedlmeier (2009) state the better the needs of the listener are served then the higher degree of preference for that music should be evident. Fransen et al (2015) state that consumers look for information that shares their values and so it could be suggested that adverts that *don't* share values or service the needs of the listeners will have adverse effects. In essence, this can be interpreted as the consumer taking dominant control of their surroundings and changing their environment to suit their needs in line with their attitude towards the music (Fransen et al 2015; Krause and North, 2017). The concept of framing music as a functional hygiene factor however has not yet been evidenced and explored in literature and it does offer some explanation as to why previous findings in literature are very conflicted as the concept of music is not a straight forward proposition. This evidence therefore adds a further twist into gaining insight over the possibility of gaining positive valence in forming attitudes.

The theme of music being a potential hygiene factor where an active avoidance of advertising is created by music which is disliked by both sets of subjects can also be assessed in relation to the subjects' Habitus and Cultural Capital. Interestingly, there are differences in

how this can be seen to be working. The higher engagement group does in effect give a more detailed account as to why the music created a barrier and these can be linked to different parts of their Musical Habitus and capital. As seen in *Figure 47*, reasons can be seen to consist of lack of cultural appreciation between different musical groups (FSGT1), a lack of consistency with the subject's current dispositions and subsequent Cultural Capital (FSJF1, FSPW1 and FSSK1) and lack of coherence with the advertising message (FSPW1, FSSK1). When looking at the lower interest group, reactions were the same but the explanation was more down to their current dispositions than any other further explanation.

The question then left remaining is that how does this potentially relate to the subjects Musical Habitus and Cultural Capital? As noted in the previous sections (Habitus x Cultural Capital) = Field (Davey, 2009) so in theory, the reactions of both groups should therefore be explainable by looking at the Musical Habitus and subsequent Cultural Capital. For the higher group, it can be suggested that each individual in *Figure 46* (where attitudes are positively manifested) can be seen to apply their Musical Habitus and Cultural Capital in different ways. For example, FSPF1 takes his need to listen to positive music as derived from his transpositional desired self, current dispositions and the Cultural Capital of using one of his favourite artists to create an affective attitudinal response. The subject is taking who he wants to be (a positive person), his current taste in music and deploying the capital of someone he admires to create an affective attitude. When looking at other subjects, for example FSGT1, it can be evidenced to be that this is a more stripped back approach where current dispositions and the experience that evokes (or the bodily schema) are the key elements of his Musical Habitus being deployed and his Cultural Capital is more related to the dispositions element (effectively overlapping with Musical Habitus). This in turn, can be seen to create a level of potential practice where the elements are so effective that the

subject is acknowledging that they may well purchase products as a result. Each candidate is different in their approach, but, thematically their Habitus works in a way to compliment and link with the music that is being contextualised which is not often the case for the lower group.

The affective and behavioural elements of attitude formation for the lower engagement group (*Figure 48*), however demonstrate that their Musical Habitus would not in effect be strong enough to engage in anything other than simply paying attention so it would seem that those with a lower Musical Habitus score do not deploy any (or very little) Cultural Capital to relate to music or advertising.

The above points outline that when interpreting music within the advertising message to create effective attitudes, the Current Dispositions element of the Musical Habitus and the Dispositions element of the Cultural Capital appear to be a vital element in the mix, but, it is the strength of dispositions that ultimately acts as the defining factor to decide on whether or not to put actions into practice or not. It can also be seen to work in a more universal way where taste becomes distaste, and the strength for lack of appreciation of music can clearly cause a break in communications from an advert to a consumer.

The final section of this chapter will work as a final condensed synopsis of how music in advertising can work for higher interest participants, if music is congruent to their needs. Although musical congruency is a vital element here, overall congruency also plays a theme in the demands of the subjects which will now be demonstrated.

5.4.5 - The Potential Impact of Musical Congruency on Brand Engagement

As seen in the literature review, (*Section 3.2.4*), there is a high level of potential for music to impact on brands and relate to consumer demands which can then result in higher levels of credibility, consistency and clarity for the consumer. When applying the conceptual underpinning from *Section 3.2*, it can be noted that brands are exceptionally complex entities that need to relate to consumer's rational, emotional, social and cultural needs (Cooper, 1999 in O'Cass and Grace, 2004) which from the outset would seem to make Musical Habitus a very appropriate tool to attempt to co-create with and subsequently augment a company's brand effectively. The Musical Habitus can be seen to share values with the above ideology as the transposable elements of it can be clearly seen to link very well. The desired-self for example, was found to be very emotionally based, the actual-self more rational and the social-self (rather obviously) linked to socio-cultural needs so from the outset there are key similar lines of interest between brand and Musical Habitus. The following two figures will illustrate how subjects can relate to different elements of a brand using music as a basis to forge a potential relationship as per de Chernatony's (1993a; 2010) Branding typology model which was detailed in *Section 3.2.3.2*. This will essentially attempt to expose elements of a brand that can be affected by music in a meaningful way as demonstrated in the following figures.

Figure 50 - Brand Engagement in Relation to Musical Congruency of Advertisements - High Interest Group

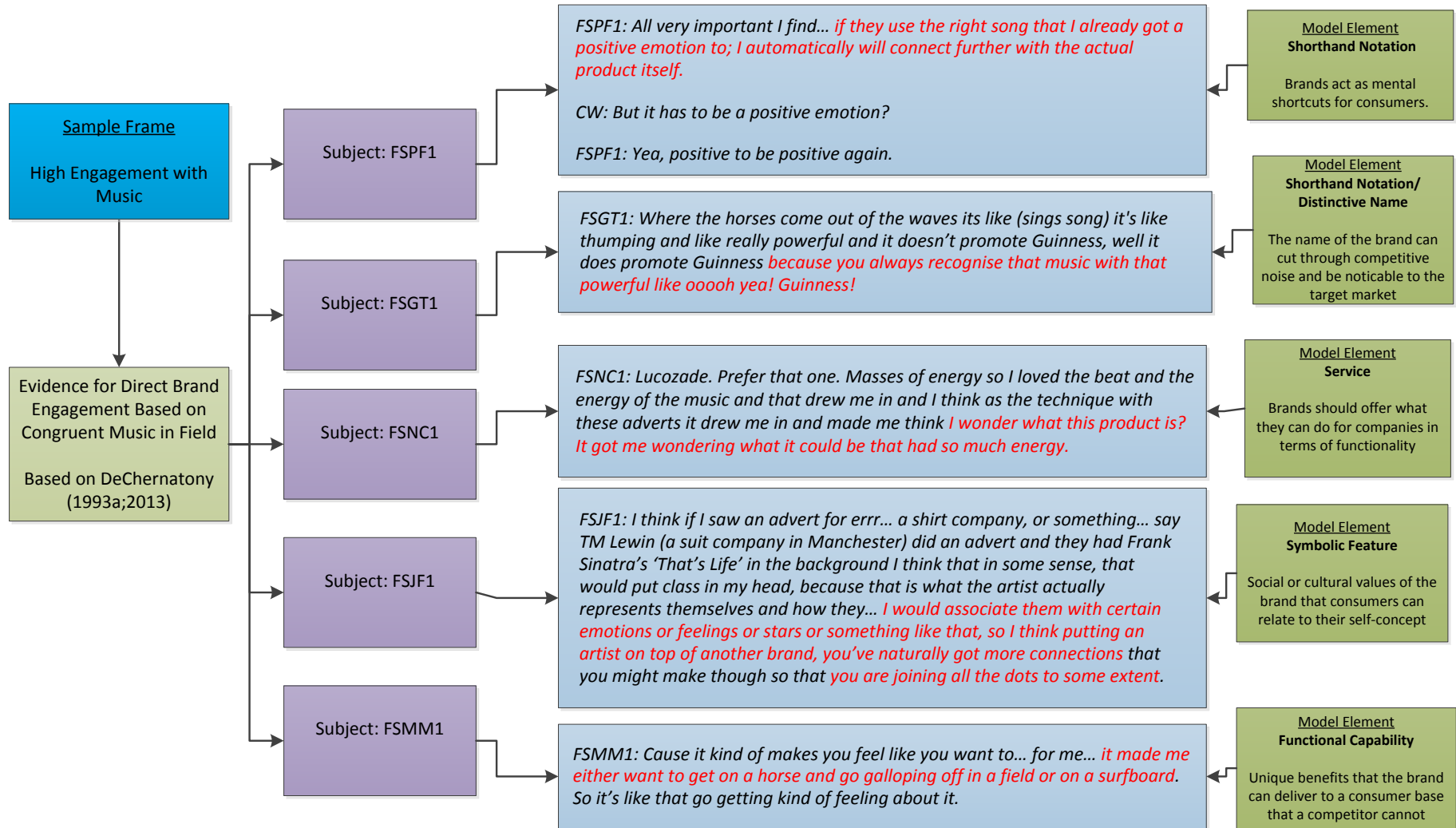
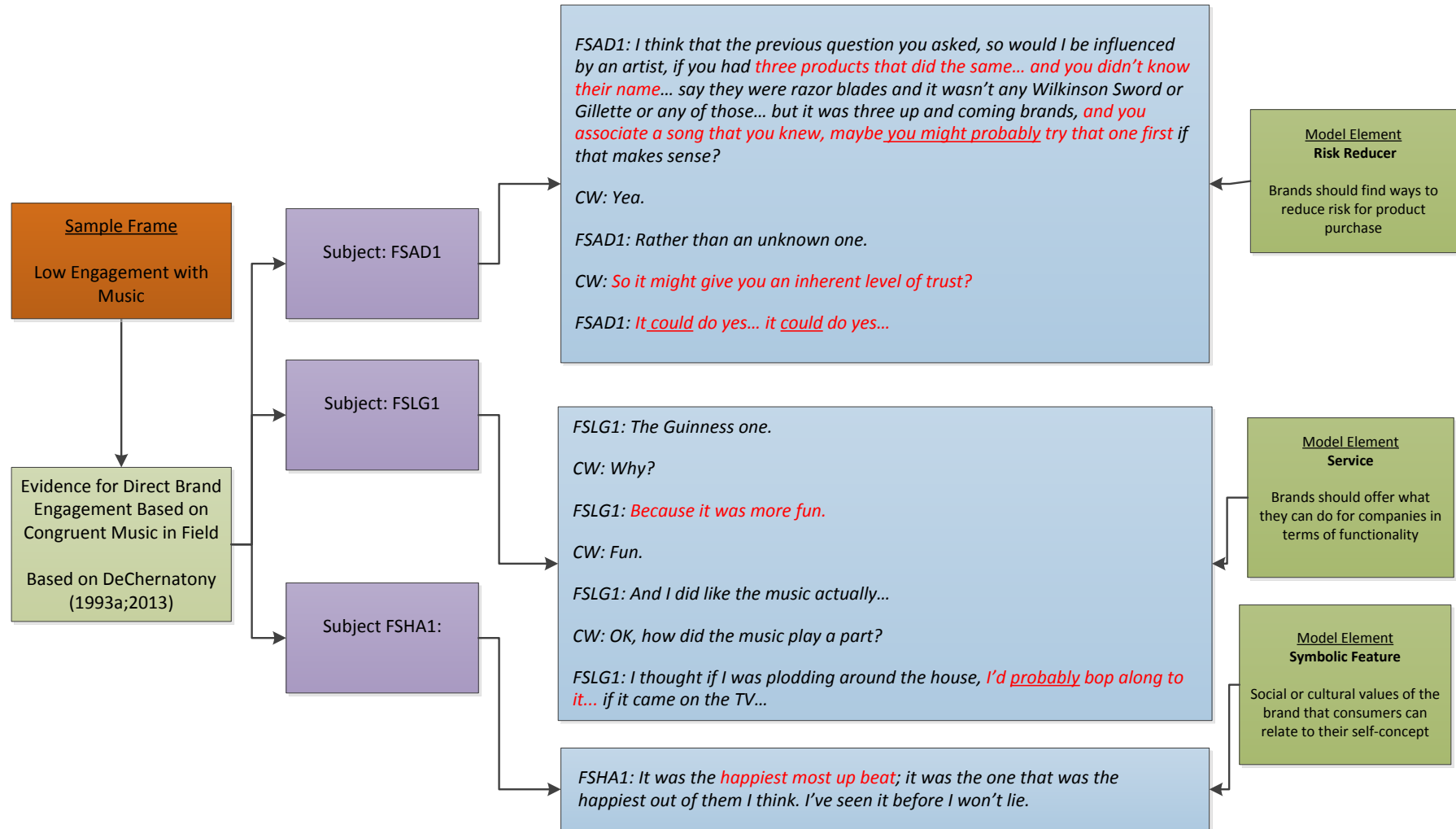


Figure 51 - Brand Engagement in Relation to Musical Congruency of Advertisements - Low Engagment Group



5.4.5.1 - The Potential Impact of Musical Congruency on Brand Engagement: Discussion

The subjects from the higher interest group can be clearly seen to use the functionality of music and apply their musical needs to that of advertising for a brand. *Figure 50* demonstrates that FSPF1 clearly has a preference for a positive emotional response to create a level of musical congruency within the advertisement. The subject then states they will automatically have a connection with the product (or brand) which is effectively what de Chernatony (1993a; 2010) would refer to as 'Shorthand Notation' where the music is creating a mental shortcut that FSPF1 views in a positive way. This point also complements viewpoints from other academics such as Fransen et al (2015) and Matzler et al (2016), who state that, consumers seek information that share their values when watching advertisements which is very clear to be the case with this subject. Other points of interest can be seen in terms of where congruent taste can accentuate the distinctive name of the product as evident in FSGT1 and FSMM1 where their very strong alignment of music and brand (interestingly both illustrated with unprompted Guinness Commercials), can be seen to create what Lusensky (2010) might call a 'fan' as opposed to a brand advocate where music can be seen to be creating a positive level of emotional engagement through music/brand association. Artist alliances are also evident in creating a congruency which can be seen as an influential 'symbolic feature' of branding (de Chernatony 1993a; 2010). Using artists with the consumer's taste in mind can be evidenced to create a positive effect for subjects (Lusensky, 2010; WARC, 2017) as evidenced in FSJF1 and FSPF1. The choice of artist and music as FSJF1 poignantly notes, can effectively be seen to be 'joining all the dots' illustrating the need for a high level of congruency for music and advertising to be aligned with consumer needs. In this sense then, music can be seen to be facilitating one of the key

functions of the brand which is to add value through creating mental connections that surround it (Brown, 1992; Ind, 2005; King, 2017).

The lower engagement group in *Figure 51* on the other hand, can be seen to have a sense of a relationship but the way this relationship can be seen is firstly much less evident as a theme but also the language used to commit to this idea is also a lot less convincing. For example, FSAD1 can be seen to use music in the sense of a potential 'Risk Reducer' (de Chernatony, 1993a; de Chernatony et al, 2010), where music can potentially incite a level of trust within the subject when viewing an advert. This statement is, however, not without terms and conditions as FSAD1 states this would only be the case if the products or brands advertised were unknown to him, then music 'could' have an influence. This form of non-committal language is also evident in terms of 'Service' (de Chernatony, 1993a; de Chernatony et al, 2010) where FSLG1 is offering a function of entertainment through music but again the linking can be seen to be fairly superficial at best. In these cases music is more fitting of an element that as suggested in *Section 3.1.3.1*, has the potential ability of creating attention to the advert, but not elicit any commitment to the brand which, again re-enforces initial suggestions from academics (Tom, 1985; Zander, 2006; North and Hargreives, 2007).

There is then a significant difference in the experiences delivered in terms of how brands are experienced between high and low level engagement groups. For the higher interest group, music can provide mental shortcuts, create brand advocacy or deliver symbolic features through artist alliances. The lower interest group on the other hand can only be seen to have a very superficial engagement and subsequent response to brand commitment even when the music is congruent to their tastes. This again highlights possible reasons as to why literary opinion is divided into the effectiveness of music in advertising, as it is unclear how subjects value music as an entity as there are clear thematic differences

between the two positions. The final question in this section is then in relation to the higher engagement group as to what can then create a level of musical congruency within advertisement? How does that congruency inter-relate to the model of practice endorsed by this research project? The next section of the findings and discussion will attempt to unite all the elements of practice to demonstrate how the subjects engage with their Musical Habitus and use it to influence potential brands of interest to them.

5.5 – Part 4 – Evidence for Music within Practice

5.5.1 - Applying the Musical Habitus, Cultural Capital and Field to Explain Musical Congruency

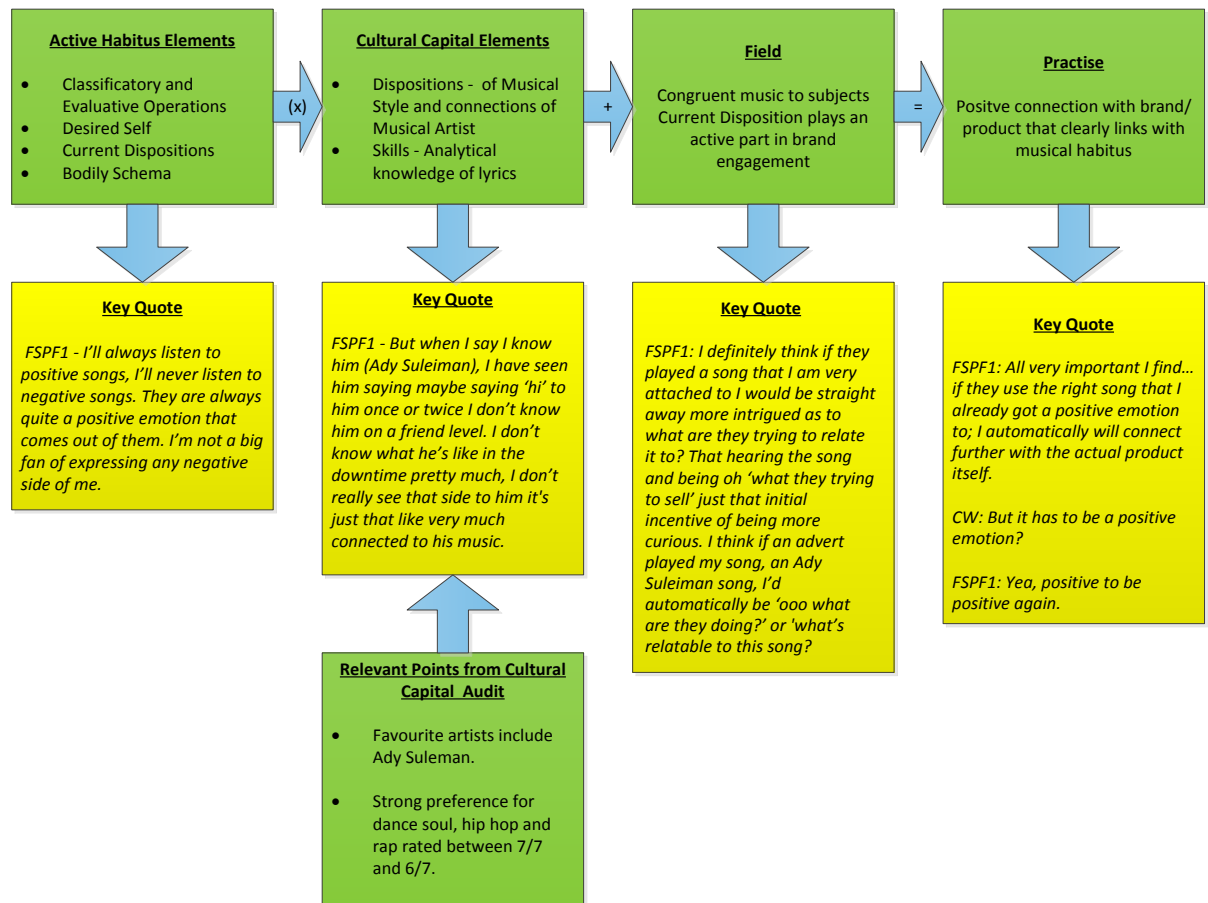
The final element in the findings and discussion chapters will in essence tie in all of the three key elements discussed from *Sections 5.2 – 5.4* to provide working examples of how the literary model can work in full. This will in effect tie the three main elements together to demonstrate how congruent music can play a role and can be seen to relate to both the subject's Musical Habitus and Cultural Capital to be deployed in Field.

As stated in the literature review, musical congruency is a subject matter that needs to have a greater academic debate (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014) and in essence this section will help this point by demonstrating how it can relate to a subject's Musical Habitus and Cultural Capital. To achieve this, the research combined the applied model of Practice as outlined by the research in a series of 'snapshots'. Each snapshot outlined an example of how the subjects used music to engage with the advert and to explore how their Musical Habitus effectively created a level of congruency and what the key influences are. The participants are all part of the higher engagement group as their Musical Habitus can be illustrated to influence their involvement beyond simply watching the advert and can be proven to be influential in brand engagement. It is also worth noting, the snapshots illustrate one way that a Musical Habitus can work, it is not a concrete rule and the subjects could just as easily create an engagement using other routes as displayed by other participants which will now be demonstrated.

In the first instance demonstrated in *Figure 52*, FSPF1 can be seen to have used his Musical Habitus and Cultural Capital to create a desired level of congruency. This congruency can then be seen to have created a positive brand connection when it comes to Practice.

5.5.1.1 - Illustration of Practice for FSPF1

Figure 52 - Snapshot 1: Example of (Musical Habitus x Cultural Capital) + Field = Practice for FSPF1²⁶



As can be seen in the figure above, FSPF1 is keen to create positive self-image (relating to the desired-self element) and he has a very strong connection to his favourite artist Ady Suleman. As illustrated in *Appendix 3n*, FSPF1 takes very positive messages from the lyrics that his idol sings and has a such a strong attachment, that at times, he disengaged from the interview to start singing back the lyrics of the song that was being played in the background. From the outset, the subject can be seen to have a very strong interest in music and possess the capability to attain a higher level of engagement in an advert if music is favourable to his needs. FSPF1 explicitly states that this can cause a deeper connection to

²⁶ Adapted from Bourdieu (1984; 1992) Davey (2009) and Rimmer (2010; 2012)

product/brand if this is the case and considers it an important element to the advertisement. If a company was then able to take these demands into account and convey a positive message (perhaps the most essential pre-requisite of FSPF1's Musical Habitus), they would then be able to create a more effective message for the subject and subsequently create a positive attitude. The company would effectively be utilising the subject's current dispositions (taste), classificatory and evaluative operation (listening to and assessing the lyrics) and bodily schema (creating the positive emotion). Finally, linking it with positively valued artists (Cultural Capital) can be seen to create a very positive synergy for the subject, which could be worth investing in.

It can consequently be evidenced that positively valued music can then create a positive mood (very literally) (Kelleris and Kent, 1994; Alpert et al, 2003; Deckers et al, 2015), and there is evidence of a need for congruency controlled by the Musical Habitus is needed in order for a deep level of engagement with the advert. In this instance, musical congruency can therefore be seen as the need for a positive emotional response combined with the Cultural Capital of the subject's favourite artist. From this perspective various academic thoughts can be brought into context to create a level of congruency for FSPF1. Positive messages can refer to a need for positive lyrics (Mori and Iwanga, 2014; Ziv, 2016) which are then linked with a need for a preferred artist to create a preference as outlined by Lusensky (2010) and O'Reilly et al (2013). These two key elements then are essentially the listener's needs that need to be recognised in order to make music more congruent to them as suggested by Schäfer and Sedlmeier (2009). The subject's Musical Habitus then can be seen to be using these factors to create positive emotional responses which create a pleasurable attitude as defined by Krause and North (2017).

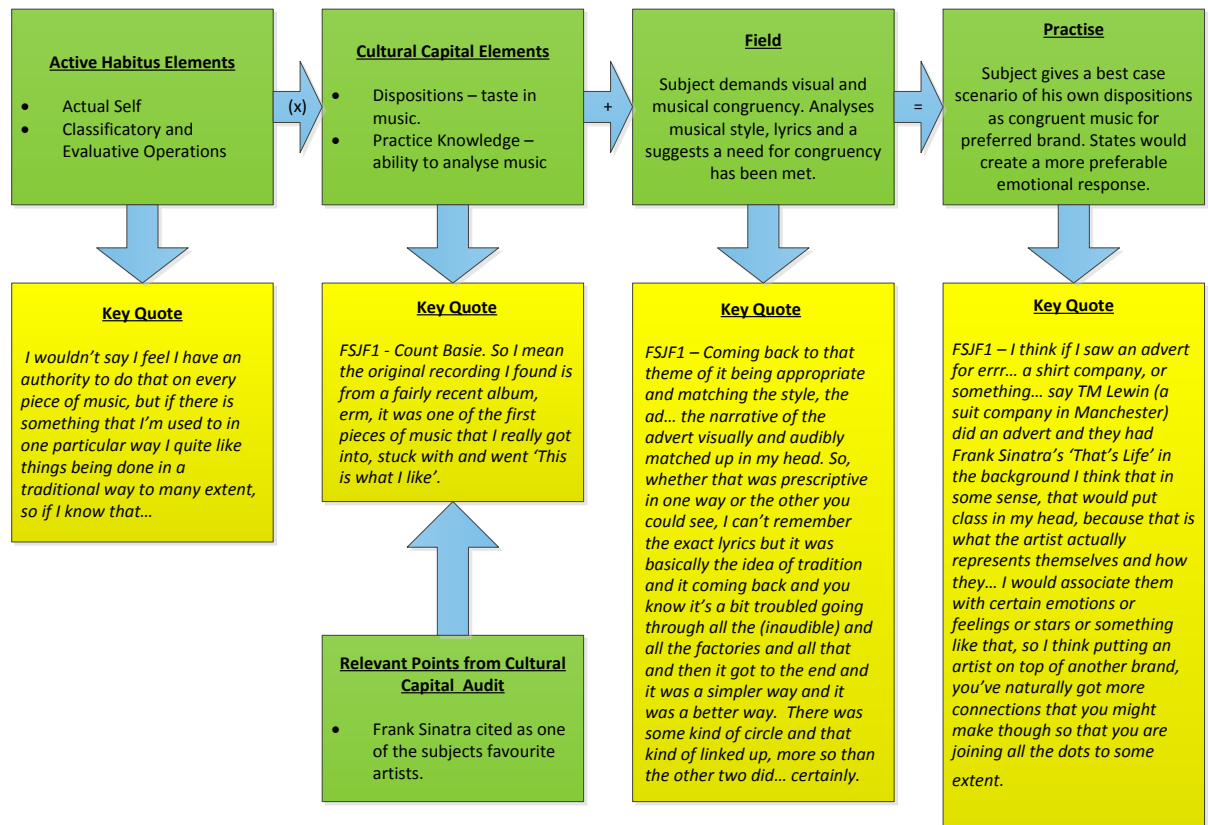
It should be noted however, that this level of approval can also be seen to be as FSPF1 terms it 'high risk, high reward'. FSPF1 states that he would not like to see Ady Suleiman's music used by companies that go against his own personal values as he states:

*I very much read about the Volkswagen scandal, if they did an advert with an Ady Suleiman song I'd be very much against it...
Just for the fact I don't want an Ady Suleiman song to be related with someone that is a bad brand in my eyes.*

This then provides evidence that the brand in question must also be in line with other values which are not linked to music, which are in this case, ethics and subsequent taste in desired brands. It would seem evident that music does play a role in creating an impression but musical congruency is only a part of the story and there are other overriding factors which can illustrate the limitations of music as a tool for re-enforcing brand commitment.

5.5.1.2 - Illustration of Practice for FSJF1

Figure 53 - Snapshot 2: Example of (Musical Habitus x Cultural Capital) + Field = Practice for FSJF1²⁷



When looking at FSJF1, there are some similar themes evident, as with FSPF1, but there is a difference in the composition of the Musical Habitus and therefore a difference in what creates musical congruency for him.

FSJF1 is a professional musician which provides a sense of very much who he feels he is and he takes pride in this part of his actual- self, his Habitus has a very active classificatory and evaluative operation, where the impact of music seems to create a need to consistently assess and analyse music. His Cultural Capital can be seen to be in the form of music which is Swing/Jazz music along with certain very reputable artists within the genres (in this case Count Basie and Frank Sinatra). The subject can then be seen to be analysing and breaking

²⁷ Adapted from Bourdieu (1984; 1992) Davey (2009) and Rimmer (2010; 2012)

down the key messages in the music and relating it to the key messages from the advert.

FSJF1 can be seen to arrive at the conclusion, that if the artist (and their values) are congruent with a preferred company and message, then more favourable connections will be made and a stronger positive attitude created.

This is less elegant than FSPF1 as the Field element and Practice element are based around different references to artists, songs and adverts as opposed to a more consistent approach, but, this does not mean that the points are invalid. FSJF1 is evidenced to use his Musical Habitus to assess music on a very anatomical level and he can be seen to look for it to make sense in a wider narrative. In the case of *Figure 53*, FSJF1 is looking for the music within the advert to be aligned with what was shown on the screen to help make sense of the message being put forward. This in turn outlines that the subject is looking for a musical congruency not only with their taste in music and artist, but within the context of the advertisement as well.

FSJF1 presents evidence for the need for musical congruency in his review of the advert by again reinforcing how structural elements of the song work together. He particularly highlights a need for the relevance of lyrics underpinning a requirement for their consideration in adverts (Mori and Iwanga, 2014; Ziv, 2016), as well as the need to pay attention to the style of music (or genre) which the subject is evidentially looking to link together. This however is not necessarily to provide a positive message more so that they contribute to the narrative of the advert which is not completely in-line with what Mori and Iwanga (2014) are suggesting.

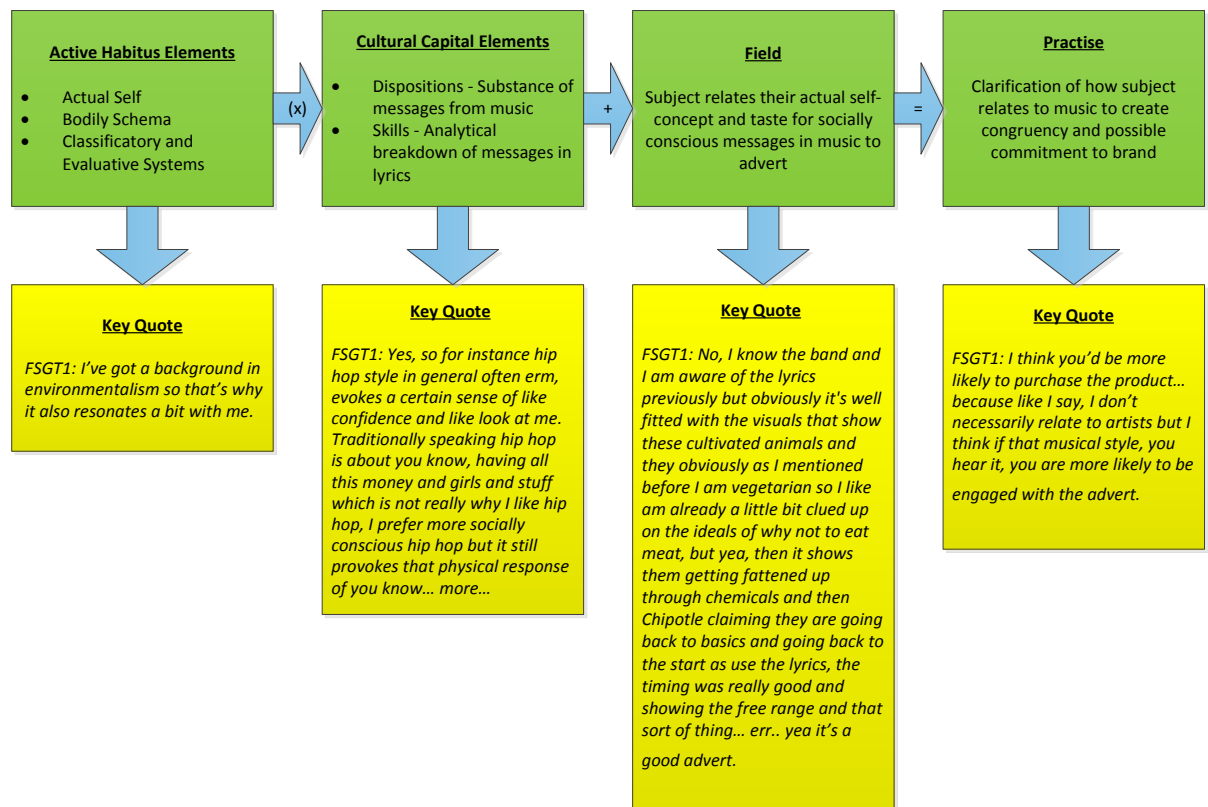
There is again a very obvious demand to link adverts with musical artists to re-enforce the ideology of the subject seeing themselves in the brand (O'Reilly et al, 2013), FSJF1 is clearly using the values of his favourite musicians to link to his preferred brands to create a

congruent meaning in the overall message. This level of congruency is then evidenced to create an emotional response which can be seen to be an important demand to be able to identify with brands (O'Cass and Grace, 2004) which then subsequently develops the positive attitude of putting 'class' into FSJF1's head which provides the brand with desirable credibility (Zander, 2006; Ballouli and Heere, 2015).

FSJF1 then does contain some similarities to FSPF1 in terms of how their Musical Habitus creates a level of congruency (or what elements go into it), but there are other examples which are very different and outline a slightly polarised view of how a Musical Habitus can base a congruency on personal values, as opposed to structural elements or a reliance on artists as demonstrated in the next example.

5.5.1.3 - Illustration of Practice for FSGT1

Figure 54 - Snapshot 3: Example of (Musical Habitus x Cultural Capital) + Field = Practice for FSGT1²⁸



FSGT1 can be seen to have a different position on how their Musical Habitus can create a congruency for an advert based on a preference for personal values as opposed to perhaps a more traditional approach as seen in the previous two applications. FSGT1 does have a preference for some musical artists but he also suggests in the Cultural Capital element of *Figure 54* that he doesn't always relate to the people that he listens to. Instead the subject can be seen to apply his own values of environmentalism and sustainability to adverts that he finds relevant instead of looking for artists to support his congruence.

FSGT1 can be seen to use his Musical Habitus to align values that match with his actual-self and his classificatory and evaluative operations to look for messages of social responsibility that link with his own needs. His Cultural Capital then consists of the analytical

²⁸ Adapted from Bourdieu (1984; 1992) Davey (2009) and Rimmer (2010; 2012)

skill of assessing lyrics for their content and messages which firstly must match with his own dispositions to relate to Field to create his composition of congruency with the advert.

The evidence in *Figure 54* can clearly be seen to again highlight the need for lyrics that support the message of the advert and FSGT1's personal taste in music, but, what is also evident is the need for consistency between music, brand message and the subject's own values as outlined by Lavack et al (2008) and Martin-Santana et al (2015). FSGT1 can be seen to be actively looking to match his personal beliefs concerning environmentalism to adverts, and in a literal sense, could be looking to see himself in the brand (Kaufmann et al, 2012). Music is then effectively being used as a facilitator to align these elements together to create a more accentuated message to reflect these combined values. Music can therefore also be seen to be able to act as a potential shorthand notation to the brand or a mental shortcut that reinforces brand messages to make them more relevant to the subject (Allan, 2007; de Chernatony, 1993a; de Chernatony et al, 2010).

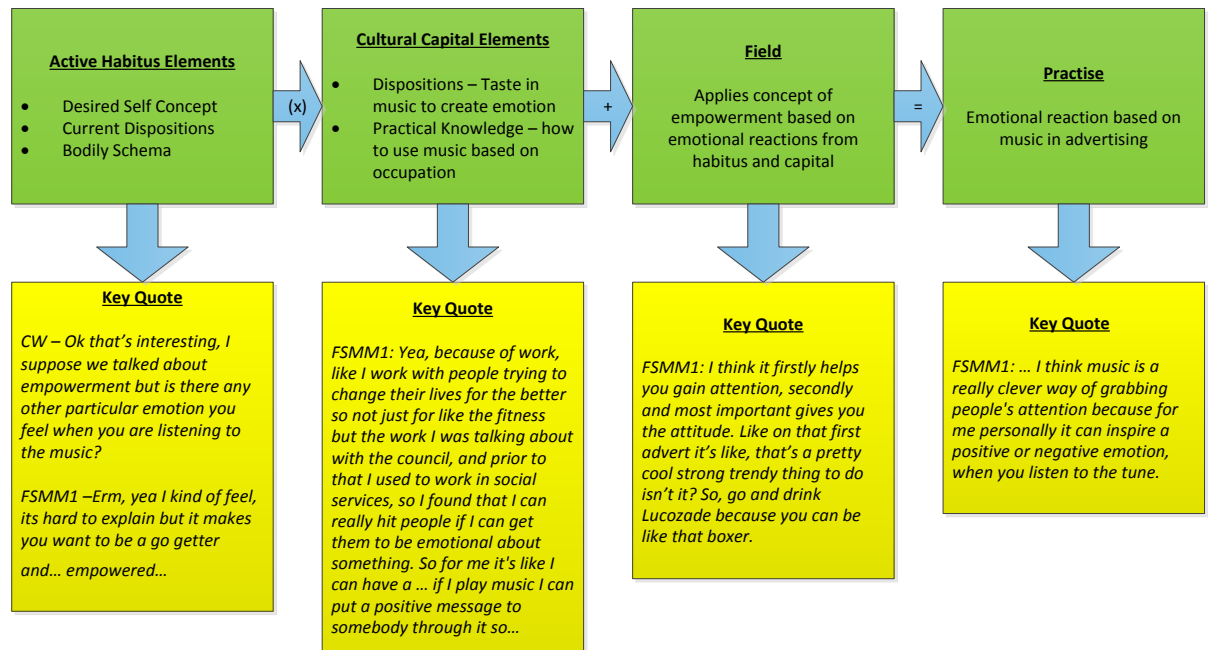
Finally, the theme for the relevance of positive lyrics to reinforce the brand message of the advert can be seen to be evident in FSGT1 as put forward by Mori and Iwanga, 2014 and Ziv, 2016. Relevant lyrics are an evident need for FSGT1, but, it could be suggested the desired lyrical message is more about the link of supporting a desired theme of environmentalism within the advert that represents the subject's actual-self element of the Musical Habitus, rather than the notion of 'are the lyrics sad or happy' for the subject. This indicates initial ideas about positive and negative lyrics are perhaps oversimplified as FSGT1 is looking for messages that relate to his needs and personal belief system which he values in a positive way.

FSGT1 can be seen to be much more accepting and evidenced to display a very strong behavioural level of attitude (Szmigin and Piacentini, 2015) when he considers music

more congruent to his needs as he outlines he is more likely to be engaged and purchase a product based on the value of the music being played. FSGT1 can then be seen to share some themes in terms of looking for key messages from the music to link with the advert, but, the main theme of the congruency for subject is most likely his actual-self-element of the Musical Habitus of being environmentalist which is the most important element in this case.

5.5.1.4 - Illustration of Practice for FSMM1

Figure 55 - Snapshot 4: Example of (Musical Habitus x Cultural Capital) + Field = Practice for FSMM1²⁹



When analysing FSMM1's approach to practice, there are again yet more variables which are evident into how the subject's Musical Habitus looks for and creates a congruency. *Appendix 3a* illustrates FSMM1 to a subject who values the concept of empowerment. She sees herself as an empowered female business owner, which as the data in the appendix shows, relates strongly to her taste in music of empowered female artists. This specific taste in artists is never really brought into relevance in terms of musical congruency in advertising, but the overarching theme of taking control and achieving a level of empowerment, is one that is consistent through their Musical Habitus and evident when creating an alignment with the advert. This then is a fairly unique idea in terms of how the Musical Habitus is using music in the study but it is still easy to apply when using the model. The Musical Habitus is going through the desired-self concept to create desired emotional states of positivity and a feeling of empowerment by employing the subject's current dispositions (taste) and bodily

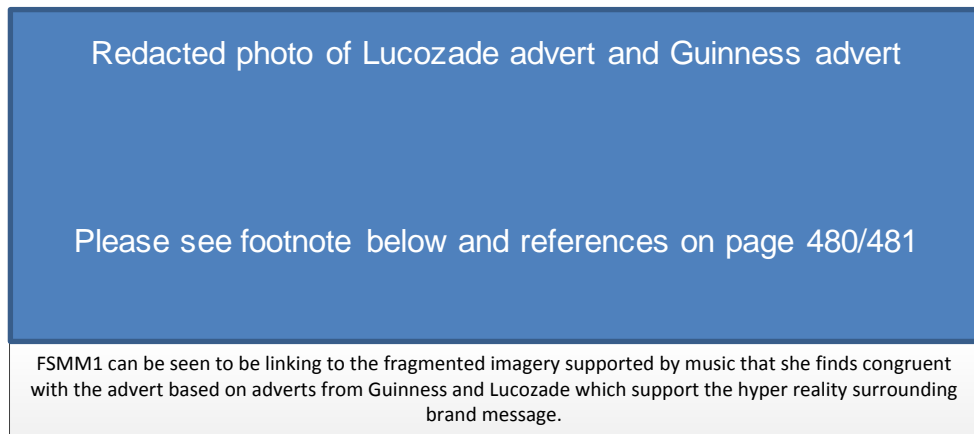
²⁹ Adapted from Bourdieu (1984; 1992), Davey (2009) and Rimmer (2010; 2012)

schema (to provide the emotional response). The subject interestingly then brings in their occupation of being a personal trainer and facilitating self-empowerment to others as part of their overall Cultural Capital. The overall result is then one of grabbing attention, inspiration and creating desired emotional states which the subject then seems to relate to their occupation of using music as a tool to empower themselves as demonstrated in the Field element in *Figure 55*.

When relating this back to theory FSMM1 is clearly acknowledging a very strong emotional response to congruent music which again clearly depicts attitude formation based on musical preference (Kelleris and Kent, 1994; Alpert et al 2003, Deckers et al, 2015), but the other elements of congruency, can be seen to be based on a need for empowerment based on a more experiential perspective which was demonstrated in *Chapter 2*, where consumers are incited by the need for experience and consume to provide themselves with identity which music can be seen to be doing here (Martin, 2006; Krause and North, 2017).

FSMM1's need for empowerment as outlined, was an overarching theme throughout the interview, but it also illustrates a complex set of demands based on a potentially fragmented production of the decentralised-self (Firat and Shultz, 1997; Brown, 2003; D'Urso et al, 2016). *Figure 55* can be seen to show FSMM1 adopting the proposition of the advert of 'drink Lucozade and be like that boxer', whilst elsewhere in the interview FSMM1 states that a Guinness advert that shows people surfing with horses imaged in the waves (as displayed below) where she states the advert (and music) made her want to go horse riding or surfing.

Figure 56 - Illustration of Relevant Adverts for FSMM1³⁰

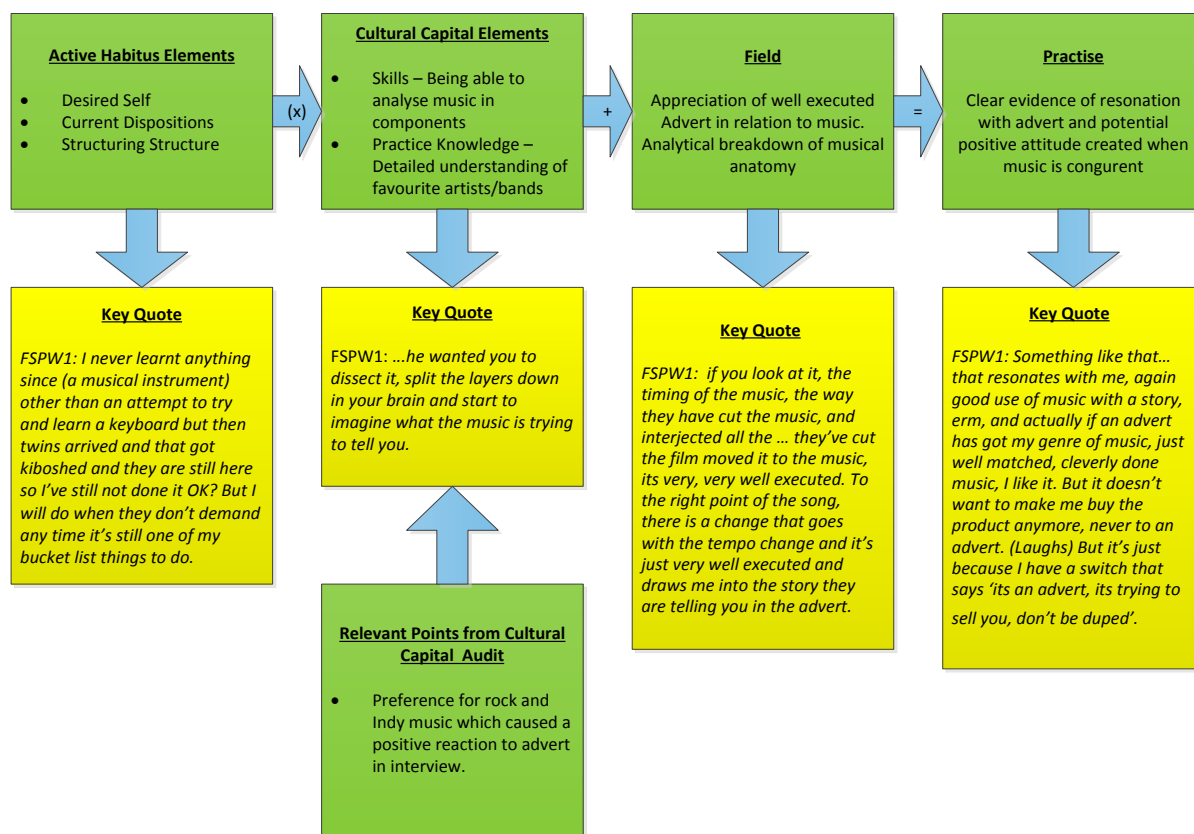


This then in essence, can be seen to re-enforce a different side of the literary argument than seen in other subjects where FSMM1 is using the overall narrative of sport as a form of empowerment and essentially constructing her own self- image through the consumption of adverts that link with identity. She is in essence then being produced into a more collective identity (Frith, 1996; Martin, 2006) that is effectively creating a congruence based on the image that is being presented. The music is then re-enforcing this image as it produces strong emotional responses as it supports a symbolic feature in the advert for the subject (de Chernatony, 1993a; de Chernatony et al, 2010) i.e. the notion that '*I see myself in that brand and that brand in myself*' (Kaufmann et al, 2012:405). The theme of empowerment, taking control and having an inspirational effect are all themes that are present in music which seem to add to what is a complex and intricate form of musical congruency for FSMM1. These themes can be related to the desired-self element of the Habitus where emotional responses were clearly a key factor in creating a desired state of mind (as illustrated in *Section 5.2.3.1*). These emotional response in the subject allow her to create both affective and behavioural attitudes to the extent she would possibly be willing to go and actually purchase the product based on this effect as seen in *Appendix 3a*.

³⁰ Pictures taken from Campaign (2011) and Guinness (2018)

5.5.1.5 - Illustration of Practice for FSPW1

Figure 57 - Snapshot 5 - Example of (Musical Habitus x Cultural Capital) + Field = Practice for FSPW1³¹



FSPW1 is a subject who has a very high interest in music but is not a musician. His Musical Habitus from a desired self-perspective would love to be able to play a musical instrument but, however, an important part of their Cultural Capital is they believe they have the ability to analyse and assess music on a deeper more engaged level. FSPW1 does acknowledge that he may not be correct in what he is saying and he 'may be talking rubbish', but the idea that he believes he possesses that particular skill is valued capital which he legitimises throughout the interview by talking about his school education, where he was taught by a music teacher of some note.

³¹ Adapted from Bourdieu (1984; 1992) Davey (2009) and Rimmer (2010; 2012)

FSPW1 can then be seen to apply his capital using his Musical Habitus as a structuring structure and current dispositions to create a direct engagement about the advertisement utilising the music. The congruency in this case could be seen to be a mixture of the need to match the subjects current dispositions, as FSPW1 states in the Practice element, that he likes adverts with 'his genre of music', but also outlines that it needs to be part of the bigger picture for him as it needs to match with the story. The key elements of the experience here could well be emotional for the subject, however, he does not specifically state that they are, instead FSPW1 applies his Cultural Capital to the situation where he analyses and assesses the music and the advert at a structural level.

When examining the notion of a music and congruency, it can be seen to be split on two separate levels, firstly, the taste of FSPW1 must be adhered to so in a sense the current dispositions criteria needs to be fulfilled. The advert is also allowing him to demonstrate his Cultural Capital of his ability to split down the layers of music in order to apply them to the advert in question to demonstrate this ability.

Secondly, the music itself can be seen to be providing the brand with a level of clarity for the subject (Zander, 2006; Ballouli and Heere, 2015) as FSPW1 can evidenced seen to focus on how the music is intensifying the message adding to the experience. Music is then, as suggested by Llawani et al (2009:140), '*augmenting words, colours, pictures and adding energy*' for the subject which is creating a congruency for him as the music is in synchronisation with the advert. It could also be seen to be adding to the brands functional capability (de Chernatony, 1993a; de Chernatony et al, 2010) by highlighting the theme of the promotion in a very congruent position against the story of the advert (Lavack et al, 1998), which is then providing more credibility for him to relate to the brand.

FSPW1 is perhaps a little different in terms of the attitude formation that he was seen to adopt, he can clearly be seen to have a very engaged and analytical approach to adverts where music is congruent for him as displayed in *Figure 57*. FSPW1 can clearly be seen to have a strong affective response to adverts which creates high levels of arousal when music is congruent to their needs (Krause and North, 2017) but states that 'he won't be duped' and views all advertising with a level of cynicism. This is however a very drastic change from the start of the interview, where he stated music wouldn't make a 'jot of difference' to his opinion, to then saying 'music in advertising is amazing, if done well' (*Appendix 3c*) after he was shown a set of adverts that were very much in line with his Current Disposition and Cultural Capital. This is illustrative of the nature of the social reality that the research is examining and as suggested at the start of the chapter, this is not a fixed concrete structure, but one based on the messy reality of the social world.

5.5.2 - What is Musical Congruency?

The snapshots of the higher engagement group provide a detailed account of how each individual subject can view musical congruency and how it can work for them in advertising. Essentially, it can be seen that congruency is regulated by the functions of the Musical Habitus itself but is also relative to how potential Cultural Capital is utilised as a form of empowerment which in turn provides agency within Field as demonstrated in the snapshots in the previous section.

The higher engagement group clearly demonstrated a very diverse set of needs when looking to thematically understand their needs within an advertising context but key elements were evident. These elements can be seen to link with one key overarching umbrella theme that requires initial attention from marketers to consider before the more incremental elements can be looked at.

The overall message of the advert and music being played must be congruent to and supportive of the advert being played in the first place, this then allows elements to synergise with each other to create a bigger impact. This is seen as an overarching theme which was directly stated from subjects (as evident in FSNC1, FSJC1, FSPF1, FSPW1, FSSK1) where advertisers must link the music and visual together in a supportive manner to create a well thought out and intelligent brand strategy. What this umbrella theme can consist of is then outlined below:

- *Link to current dispositions (taste) of the subject:* Subjects were very supportive of their direct taste in the genre of music being utilised in advertising and actively supported use of their favourite artists reinforcing brands that were in line with

their musical tastes to create a higher level of engagement and impact (as evident in FSJF1, FSPF1, FSNC1, FSPW1)

- *Positive messages that create positive emotions:* The desired-self of the Musical Habitus outlined that subjects classificatory and evaluative operations use music for desired emotional responses that then go on to create positive emotions which is then reflected in advertising. This has been evidenced to be through lyrics of songs carrying messages (as evident in FSGT1, FSPF1, FSMM1, FSPW1). Knowledge of lyrics has been seen to be a relevant form of Cultural Capital that can be deployed by the subjects as messages that carry importance and relevance.
- *Reflective of the subject's personal beliefs:* Subjects illustrated some complex personal belief systems that were clearly reflected in their taste for music and subsequent interpretation of the advert. This, in a sense, can be seen as the subject's need for the actual-self element of transposable Habitus looking for similarity between themselves and the messages contained within the advert. For example, FSMM1 has been evidenced to look for messages of empowerment and reflects that need within the music of the advert. FSGT1 on the other hand looks for adverts to match his beliefs within environmentalism. The music must help act as a structuring structure to help reinforce these required points of view by acting as a synergy through current dispositions and congruency to overall message. This theme was also found to be evident in FSPF1 and FSNC1 to the extent that FSNC1 felt genuinely upset that his belief systems were not taken into account in the advert.

- *Alignment with artists:* Use of artists valued by the subjects was evident (as seen in FSPF1, FSJF1, FSSK1) but not perhaps as strongly as other factors, in a sense it can be seen to depend on the amount of Cultural Capital and the desire to deploy it effectively which dictates how important artists are. For example, where FSPF1 bases the majority of his interview around an extreme endorsement of one particular artist, FSGT1 does not look for artists so much and instead looks for congruent messages. This suggests that although musical artists are relevant they are not necessarily an overriding factor in musical congruency.

As was evident in the research, the lower engagement group were not able to create positive attitudes to brands using music as a basis to do so, but, there was evidence that music can create negative attitudes and a subsequent avoidance. This then illustrates a need to explore what can help create a music congruency for this group in order to avoid this potential effect. The data clearly outlines a much less active Musical Habitus with lower amounts of Cultural Capital but there were some elements that were clearly thematic productions of taste as discussed below.

- *The need for positive emotions:* The subjects in the lower interest group still use music in their desired-self element of their Habitus as illustrated in *Section 5.2.3.1*. It could therefore be suggested that music needs to look to create a similar experience for the lower engagement group which was quite notably the most relevant part of their Musical Habitus.
- *A focus on bands that match with the cultural background of the consumer:* One clear theme that the data found is that the lower interest group can be seen to have an appreciation of culturally relevant brands that are familiar to them. A

number of cultural references to preferred music were evident where subjects seem to find preference in familiarity (as seen in FSJC1, FSNS1 and FSLG1) This level of musical taste does not transfer to create a musical preference but may however again help to avoid negative consequences of not hitting consumer needs in the Field.

5.5.3 - Summary of Findings and Discussion

To conclude this final section, the researcher hopes to have put forward an effective narrative of how subjects can relate to music within advertising when it is more culturally relevant (or congruent) to their needs. As suggested by the philosophy, this research looks at what can happen in particular cases and not to say it will happen on each occasion. The polarising views between high and low interest groups and the vastly different levels and layers of Habitus and Cultural Capital involved, on its own illustrate the complexity of the issues. To therefore state that it is possible to accurately predict that advertising music will be effective at all points is not a plausible outcome based on this research project.

The final chapter in this thesis will then act as a summary for the key findings throughout this chapter and outline the contributions to knowledge that this research has developed against previous literature from other academics.

Chapter 6 – Conclusions, Reflections and Contributions to Knowledge

6.1 - Introduction

This section will serve to highlight the most important findings from the research which will serve as contributions to knowledge. Some findings of the research that were discovered are not summarised here due to the fact that although they were interesting and prevalent to knowledge, it would be outside of the key aims and objectives of the research project and will thus be recommended as a source of further research at the end of the conclusion. For convenience and to act as a reminder, the objectives of the research are restated below.

Table 25 - Aims and Objectives of Research

Main Research Aim
<i>To investigate the impact of culturally relevant music on contemporary consumers within the context of advertising.</i>
Objectives
<i>Classify the concept of a Musical Habitus and look for themes of initial relationships with music. Look for key differences between high and low levels of engagement.</i>
<i>Define the subject's levels of Cultural Capital and themes between high and low interest groups.</i>
<i>Assess how culturally relevant music can impact attitude formation and consumer brand evaluations in advertising - (The Consumer Field)</i>

The conclusions section will also look to explore the methodology for its strengths and weaknesses with hindsight of having performed the research to highlight where the

strengths of the data lie as well as any possible causes for improvement where reliability may be a cause for concern. In this vein the philosophical position will also be examined to highlight where the contributions sit in relation to what could be considered valid knowledge by reviewing the ontological and epistemological position to see how it links to the nature of the data and the position of the researcher.

6.1.1 - Review of Data Collection Tactics

The methodology seemed to work well in general, but, it did have its stronger and weaker elements. The strongest part of the methodology in practice was the use of projective methods to elicit in-depth responses within the interviews. This was particularly relevant for the higher interest group where examples of extreme emotional responses can be seen to take place to illustrate how potent music can be within their lives. In some cases the researcher did little to intervene with the subject as they recalled stories of their journeys through music to effectively, as Koenigstorfer and Groeppel-Klein (2010) suggest, interview themselves. Within the study, the researcher had three people who had started to cry on them when talking about their emotional links to music, two subjects that were dancing and various incidences of excitement, annoyance and anger which can all be linked to the more realistic exposure to music rather than having a regular interview. This seems to reflect well with initial justification in the methodology from Videll et al (2013) who state that projective techniques can help to overcome communication barriers as subjects were able to express themselves in a very direct and concise manner.

The Habitus questionnaire which was given to subjects at the start of the interview was also a successful idea as it allowed the researcher a more objective level of access as to what degree of involvement the subjects felt that they had as opposed to being categorised by the researcher on the depth of their qualitative data alone, which in this case strengthened the fit of subjects within the high and low interest groups. There was perhaps only one candidate which the researcher did not feel fitted within their estimation of their amount of taste against their level of Habitus and capital from the interview and to this end, the subject (FSVM1) was not referred to in the findings and discussion section.

The weakest point of the research was essentially the audit of the Cultural Capital (DiMaggio, 1983) (as suggested in *Section 5.3.2*) where the findings did not reveal much conclusive data due to musical Cultural Capital being a much more complicated proposition than originally thought as illustrated from *Sections 5.3.3.1 – 5.3.3.6* where it is broken down into much more detail and depth than the audit could deliver. That being said, the audit has helped to re-enforce the findings at various points but this finding in itself can be seen as a contribution to knowledge which will be discussed later in this chapter.

6.2 - Contributions to Knowledge

6.2.1 - The Musical Habitus, Cultural Capital and Subsequent Practice

One of the most important contributions of this research project is to claim that from an Interpretivistic perspective, the model derived from the literature review (*Figure 58 pp420*) which utilises the concept of a Musical Habitus as a mechanism to engage and deploy Cultural Capital within Field can be seen to function as a platform to explain how and why consumers engage with adverts when music which they find culturally relevant (or congruent).

Habitus has received much criticism as an academic proposition (Sullivan, 2002; Mutch, 2003; Ingatow, 2009), but, Bourdieu's (1984; 1992) original concept and the subsequent concept of Musical Habitus (Rimmer, 2010; 2012) have been demonstrated to be both an opportunity to examine practice and a valuable tool to explain consumer's behaviour when examined in detail in this research.

The key to the Musical Habitus being so effective within this research can be seen to be the approach of taking all the key elements from the broad definitions and being clear about what they mean and stand for to provide clarity. The notion of a Musical Habitus as suggested, was not a new concept in itself, but, the notion of looking at the Musical Habitus as a pro-active self-concept with clear operationalised elements has shown that it can offer a structural explanation of consumers personal consumption of music in advertising when looking at it within the wider picture of musical taste, and its subsequent influence on attitudes and behaviours towards adverts and brands.

6.2.2 - Trajectory from Initial Literary Model

From its initial conception on *Page 171*, one of the key points of trajectory can be said to be that the model has ultimately shifted from being a theoretical proposition to empirically validated through the findings. This has led to some areas being expanded upon since the first literary draft, but, these are relatively minor and it can be seen that the model can be applied within an interpretive framework where each element of the Musical Habitus can be seen to be interacting with a person's cultural capital on some level. However, there are some deviations to the initial model and areas of note that need to be highlighted when looking how the model of the Musical Habitus has been shaped from theoretical to empirical.

6.2.2.1 - The Augmentation of the Musical Habitus

The Habitus model was initially conceptualised around the works of Bourdieu (1984; 1992) but with input whilst acknowledging a wider body of work that has looked to expand and explain how the key elements within a Habitus can work. The study initially took Bourdieu's (1992) original definition of Habitus and elaborated on the key elements (Transposability, A Structuring Structure and Current Dispositions) in order deliver a level of clarity on what was being presented. This provided a foundation for how people relate to music based around their own taste, non-commitment to one genre of music and how it can play a part in structuring their understanding. This theory does provide a good level of scope to explain practice but it could be suggested that without the additional augmentation of the Musical Habitus taken from Rimmer (2010; 2012) the model would be lacking in sophistication and unable to assert some of the key findings of the study. Rimmer's concepts

add a more specifically tailored approach to put music at the heart of practice to elucidate specific music based implications for a Habitus. For example, the concept of Musical Bodily Schemas and Classificatory Evaluations allow the model to recognise that a Musical Habitus will generate a different practice based on subjective experiences that consumers go through directly linked to musical experience. This in turn helped uncover the elements such as music being a Hygiene Factor (see *Page 432*) where music can motivate some participants to engage where music is viewed positively but where all subjects disconnect and circumvent advertising when music is disliked which has become one of the key findings of the thesis that would not have been possible without this additional element of understanding. This is a theme that could be said to be seen throughout the other key contributions to the model as although Bourdieu's initial concept is the founding concept, a specific musical context provides an elaboration that facilitates a focus on the impact of music and the subjective nature of how a person can interpret it based on their own needs on an individual basis.

6.2.2.2 - The Need to Augment Cultural Capital

The initial model of Cultural Capital was limited to suggesting that the Musical Habitus reacts with its 'Access to Cultural Capital' (See *Figure 4 pp163*). However, it was clear from the research that Cultural Capital needs to be separated from the Habitus element and given more defined levels of capital to provide a fair and representative level of its importance in the process. The final model has therefore split Cultural Capital away from the Musical Habitus and with the guidance of Holt's (1998) definition; it has been split into Practical Knowledge, Skills and Dispositions. This update provides more clarity and focuses on how Cultural Capital can be viewed and applied within the sequence of Practice and give more

definition to the model and give greater insight into how consumers can view capital on different levels.

This has however created somewhat of an overlap as the initial interpretation of the Musical Habitus already contains the term of 'Current Disposition' and to this effect, it should be noted that the Cultural Capital part of Disposition was used to refer to a given social position that the subject feels is important to them whereas the Musical Habitus' Current Disposition was used to refer to personal taste. For example, FSPF1 has a Current Disposition (taste) for Rap Music but his Disposition for his Cultural Capital (social position) clearly stems from the fact that he feels he has a personal relationship with a high profile artist within that genre of music. It is an important differentiation which has been made clear throughout the data section which does challenge Bourdieu's (1984; 1992) Theory of Practice. As outlined in the literature review, Bourdieu's theories were criticised by some to be unclear and incoherent (Sullivan, 2002; Mutch, 2003; Inगतow, 2009) and this translation of Bourdieu seeks to extend clarity of what is meant by being careful and specific with terminology that is applied throughout the model.

6.2.2.3 - A Key Focus on Attitude Formation

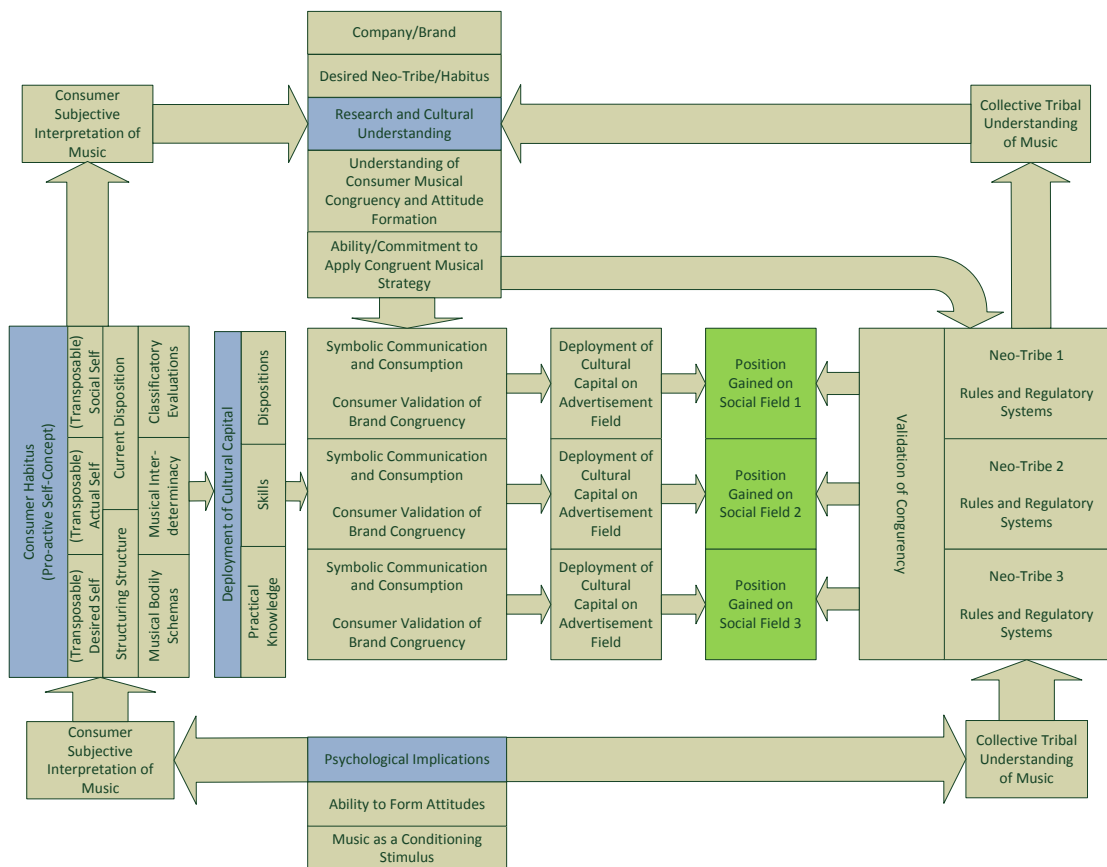
When looking at psychology in advertising, academic literature can be seen to have an element of focus on how music can facilitate the ability to cognitively process advertisements (see Lavack et al, 2008; Marchegiani and Phau, 2012; Park et al, 2014). The data however challenges the term of 'Cognitive Ability to Process' from the previous iteration of the model as it was never evident in the data that music increased or decreased actual cognitive ability, it was more evident that people formed a positive or negative attitude towards the advert which caused a response towards it but not that ability to process it cognitively. It could

therefore be suggested that 'Ability to Form Attitudes' should be one of the key areas of model over the cognitive element as the subjects still process the message, they just come to a negative conclusion if they do not like the music within the advertisement creating an avoidance response.

6.2.3 - The Final Model for Musical Habitus

Each element of the transposable Musical Habitus can be seen to utilise music in thematic ways (as per Section 5.2) which link to the other elements of the model in order to attempt to generate more favourable responses that relate to such elements as a desirable emotional self, structure social outputs and deliver representations of who the subject feels that they actually are from a musical standpoint. This then can be seen to relate to any deployment of Cultural Capital when relating to adverts to create positive attitudes when the subject encounters musical congruency as discussed in Section 5.5 and illustrated below.

Figure 58 - The Musical Habitus and Cultural Capital in Practice



The model does have limitations as suggested by the philosophical perspective as it does not seek to legislate or predict behaviour, but, it does explain how consumers with a

higher level of engagement within music can use it to establish positive attitudes and relate to brands in advertisements. The model is also limited when applying it to subjects with a lower engagement and interest in music as their Habitus is not strong enough to create positive attitudes or brand endorsement but, however, this does not mean it is inapplicable.

Congruent music was still seen to provide an advert with a level of attention from the lower engagement group which is arguably better than no attention at all. It is then essential that music is still invested in as a tool for enhancing communication when targeting the lower engagement group as well as the failure to pay attention to the needs of viewers can have much stronger negative effects as outlined in *Section 6.2.5* where music is seen as a hygiene factor for both groups of interest.

In summary then, the concept of the Musical Habitus, as outlined, is a valid approach to understanding of how and why consumers can engage with music in advertising when the music played is congruent to their needs. This then highlights the next contribution to knowledge of what can consumers use to create musical congruency to lead to the potential positive attitude in the first place?

6.2.3.1 - Researcher's Reflections on the Musical Habitus

Before the researcher became engaged with the literature and primary research, it was assumed that most people had similar experiences with music and that music had the potential to create a universal engagement with consumers in advertising. In some senses, this initial expectation was not completely diminished by the literature, in fact, music was highlighted to have great potential from a number of academic papers (Gorn, 1982; Park et al, 2014; Vermeulen and Beukeboom, 2016; Ziv, 2016) which to some extent re-enforced the belief that music could be made more effective if it was made more relevant to consumers.

What was fascinating and completely unexpected, however, was the difference in individual levels of the adoption of music by each subject and how this translated into the genre of advertising. All of the subjects interviewed had some level of relationship with music in some form, so in this sense music was seen to be engaging without exception, but, how it was engaged with and the impact music had on people was almost like an individual fingerprint. The complexity of these relationships varied greatly and ranged from a relative social backdrop to form background music at social events to a way of life that provided identity and significant meaning to individuals. When undertaking the research, the researcher experienced fifty year old men moved to tears when recalling their experiences, people dancing and singing (which was a touch strange when you are alone in a room with a person you don't know), as well as more negative responses such as anger and frustration presented through negative verbal responses and angered body language. This level of unpredictability in emotional response would be very difficult to uncover through quantitative data alone because of the lack of ability to explore individual experience.

This lack of consistency is where the model of Musical Habitus was exceptionally effective, as it allowed individual experiences to be themed by providing a set of options for what people *could be* experiencing without the researcher assuming that subjects experience the same thing in the same way. These are represented by broad factors in the Musical Habitus model that account for various levels of personal identity, consumer taste, emotional responses and social relevance which in essence allow music to be categorised from a consumer centred viewpoint and then translated into the model. As a direct result of this, the adaption of Bourdieu's (1984; 1992) theory of Practice was a vital element of providing insight into the subjects' relationships with music and advertising as it was so malleable that it provided both the opportunity and flexibility to engage with participants experiences. This then, in effect, provided a gateway to understand the practical repercussions that are developed as a result of the subjects' relationship and experience of music, to in essence create a level of behaviour. The next question could then be asked 'why is this important and why should marketers think about adopting this approach?'

As demonstrated in the introduction, the advertising world has been said to pay little attention to music as a message or symbol of brand, but, when music is culturally relevant and contextualised with an appropriate audience with a strong and engaged Musical Habitus, it is possible to create '*fans*' (Lusensky, 2010) and not just customers. The notion of creating a customer that acts as an ambassador for a company's brand should be at the forefront of marketers ambitions, but, the previous understandings illustrated in the literature review do not seek to understand the consumer, more just the variables that can be changed in order to create a specific scientific response (Oakes, 2007; Abolhasani et al, 2017). This point really highlights the importance of the findings of this research as an interpretive piece of work as per Abolhasani et al's (2017) call. A different philosophical

lense can offer a different set of opinions which have a dramatic impact on implications for music within the advertising context.

To summarise this reflective element, perhaps one of the most prudent questions is then how does this impact modern marketing practice and what are the implications for practitioner? From the outset, music should be looked at as a vital opportunity to engage with consumers, especially those with a high involvement in music and the evidence from the findings clearly outlines it is what consumers want. During the research project, the researcher asked himself 'is this perhaps opening a gateway to unethical manipulative behaviour?' but the evidence clearly suggests that understanding the musical needs of consumers is a demand, and people want to see their music involved with products they support. Understanding what elements are in need of attention for both levels of musical engagement will now be assessed in the next contribution to knowledge where the concept of creating musical congruency will be examined in order to define the key elements.

6.2.4 - From Musical Congruency to Attitude Formation

As per the introduction to this thesis, the lack of understanding of musical congruency in advertising (Lavack et al, 1998; Lalwani et al, 2009; Park et al, 2014) was one of the essential elements that illustrated the need for undertaking this research in the first place. Many questions were seen to relate to the concept of musical congruency as an under researched phenomena that needs to be more understood to make it effective and this is where this research can create an impact. The data collected has helped to create insight into what some of the necessary elements are within an advertising context which provides insight into how to potentially engage positive attitude formation. This was split between the higher and lower interest groups but themes are very clear and helpful in understanding congruency as a subjective projection from the subject's Musical Habitus.

When looking at the higher interest group, the first element that was evident was that the music must be supportive and in-tune (no pun intended) with the advert it is supporting. This point was so very clear from a number of subjects that it can be seen to act as a pre-condition before other elements of congruency can be met. If this condition is applied in an effective way, a marketer can then meet the subject's needs for musical congruency by paying attention to the following aspects of the consumer.

- Applying the individuals taste in music (favoured genres/songs)
- Utilisation of positive messages to create positive emotions
- Use of positive lyrics
- A reflection of the subject's personal belief systems
- Alignment with favourite artists

When looking at the nature of musical congruency as illustrated in *Section 5.5.2*, it can be noted that subjects thematically outlined these points as elements that defined what made music in advertising more effective for them at that instance. If marketers then take these points into account when making decisions on what music to use to create more effective experiences for consumers with a higher interest in music, then it should be more impactful when generating positive attitudes, brand engagement or even purchase intent for these types of consumers.

As demonstrated in *Section 5.4.4.3*, the lower interest group were not able to attain positive attitudes using music as a founding factor, but as recognised in the next section, it can have an adverse effect if music is disliked. Understanding their needs is then also an important point, to avoid negative repercussions that might become evident. These ideas should be taken as more of lower level engagement factor than perhaps musical congruency as they were not that evident from the element of relating music to Field, but they are themes that were derived from the subject's Musical Habitus as to how the lower engagement group appreciate and use music.

- A stronger link was evident with culturally relevant bands.
- The subject's Musical Habitus uses music to create positive emotions.
- Use of positive lyrics.

These three points can be seen as highlight factors that demarcate and link to the subject's taste as deducted from the Musical Habitus and Cultural Capital elements where they are evident, but, they lack the strength of applied interest or any level of musical autonomy that was evident in the higher engagement group who were able to demonstrate positive attitude formation. The fact that the lower interest group was not able to form positive attitudes with music in advertising but could, however, form negative perceptions

also leads the research to another important addition to knowledge that this thesis can deliver, that music in advertising can potentially be seen as a vital hygiene factor.

6.2.4.2 - Researchers Reflections on Musical Congruency

From an early stage in the research, musical congruency was both implied and specifically asked for in the literature (Lavack et al, 2008; Llawani et al, 2008; Ballouli and Heere, 2014; Park et al, 2014) but never really defined or underpinned by the academic research. What this research offers is a set of options that can appertain to music becoming congruent and thus centred on consumer needs. It is worth noting here that as Zander (2006) implied, congruency is not about playing some beautiful music to make people buy your products, it is about creating a personal relevance that link to an individuals needs. As illustrated, these needs are complex and not necessarily stable but can pay strong dividends if they are adopted with due diligence being paid. The question could then be asked, is it actually possible to pay the level of attention needed to effectively satiate these needs? In essence how this could be operationalized effectively is cause for another research project, but, from the outset there are a number of opportunities to really help understand a consumer's musical discourse when looking at the power of elements such as 'big data'. For example, Spotify has managed to accumulate over 100 million users (Murgia, 2016), Facebook is said to have 2.19 billion active users and YouTube 1.8 billion (Statista, 2018). Simmons (2008) postulated that the internet is the only tool that is capable of keeping up to date with contemporary consumption patterns and all of the social media channels mentioned have some links to data that provide direct links to taste in music.

Is it so far-fetched to suggest that companies start to think about providing more individually tailored music based on taste-based profiles that link to consumer's musical congruency? Different styles of music could be selected to adapt for different consumer groups based on an appreciation of musical genres, artists or even shared beliefs and then

changed for each user. As more content is available digitally where companies have an idea of who specifically is watching the content then more targeted approaches could feasibly be taken to adhere to their musical needs.

6.2.5 - Music is a Potential Hygiene Factor for Both High and Low Engagement Groups

Possibly the most interesting and unexpected find of the research project is demonstrated in *Section 5.4.4.4* where music was clearly outlined to be a hygiene factor within advertisements (Hertzberg, 1959) in both the high and low engagement group.

Whilst it has been demonstrated that congruent music is an important motivator to engage with a brand for the higher interest group, it is not evident in the lower interest group and will not help them engage with a product or brand in terms of creating a positive attitude. However, what was noticeable was the fact that if music went against the subject's level of congruency to create a level of distaste, music can subsequently create a blockage of the advertising message leading to a very clear avoidance in *both groups* of engagement, thus illustrating music in this case as a hygiene factor. Therefore, congruent music does not always engage a subject to create a positive attitude towards a brand within advertising, but without it, it will create negative perceptions in both cases.

This concept is a new finding that has thus far not been recognised in literature but could start to explain why results have been so mixed and contradictory in previous studies as it was not suggested that the studies were examining musical congruency in any meaningful depth (Gorn, 1982; Tom, 1995; North and , 2007; Vermeulen and Beukeboom, 2015). Music then could either be seen as creating a cognitive dislike of the promotion where subjects automatically switch off from processing the message, or, create a negative behavioural aspect which was also demonstrated where the behavioural attitude is to simply turn off the advert.

6.2.5.1 - Researchers Reflection on Music as Potential Hygiene Factor

Literature was very consistent on its position of music as an emotional stimulus and the prospect that was almost a universal proposition. The research can be said to support this as all the participants agreed they felt some form of emotion towards music even if it was not translated into more physical sensations like the tingling feeling that is often reported amongst listeners. What the researcher was not prepared for, however, was the strength of the emotions that were displayed even by the lower engagement group. FSJC1 for example, was seen to be actively scowling at an advert where music was very out of congruence with her Musical Habitus which led to her actively calling for the advert to *'just end'*. FSJC1 was not the only lower engagement subject to express discontent with adverts with music being the root cause (also seen in FSNS1, FSAD1, FSHA1), and, in a sense this really epitomises that consumer needs in relation to music are ignored at the risk of the company. Music then is not just a consideration, but, a necessity as it has been demonstrated to have the power to exclude consumers as it does involve them in a very pronounced way. On reflection, it is perhaps almost common sense that music needs to be in line with the taste of the people listening to it as FSHA1 states, if he doesn't like listening to something, he will just turn it off. It is perhaps surprising that this nuance has gone unnoticed in marketing literature when one of the founding points of marketing is to focus on the consumer but this element emphasises that regardless of what level consumers engage with music, it must be considered to be a vital element to the advertisement to avoid disengagement.

6.2.6 - Cultural Capital is a More Sophisticated Proposition than Previous Studies Suggest

The final contribution to knowledge can be seen as a result of what may be seen as a failure of the study's methodology, the idea that Cultural Capital needs to be assessed and understood from an in-depth qualitative perspective in order to be clear about what it is and how it is regulated by the Habitus. This is particularly true in this case where the point in hand illustrates a small scale research projects where the aim of the study is not to produce concrete generalisations but to examine what is happening and why.

As discussed in *Section 4.5* and *5.3.2*, the Cultural Capital audit that was utilised in the study from DiMaggio (1983) was more of a traditional way to examine Cultural Capital (DiMaggio, 1983, Bourdieu, 1984; 1992). The questionnaire was updated and expanded to fit a more modern approach to taste in regards to artists and songs but, however, the audit could not deliver much depth in terms of gaining insight. This is perhaps because of the fact that this is a much smaller study so it would be unrealistic to find any statistical significance in the research. This addition to knowledge highlights that Cultural Capital in regards to music is a very complicated and diverse proposition and thus to really understand it a positivist paradigm is not comprehensive enough to understand the complexities and value of it in a meaningful way. As this was not a key aim of the study, this contribution could also be seen to create an opportunity for further study as the question can then be asked 'What can make up a comprehensive view of Cultural Capital in small scale research in order to understand it more effectively?'

6.2.6.1 - Researchers Reflection on the Sophistication of Cultural Capital

Cultural capital is, in effect, just like any other form of currency, it has to be demanded to be valued, and the level of demand provides its subsequent value. When thinking about music as a form of capital, there are so many nuances that are held as valuable to individuals that a disconnected Cultural Capital audit simply did not seem to be able to do it justice.

When considering this in relation to the research, instead of relying on previous quantitative studies it would have perhaps been a more effective approach to put more effort in to examine what elements of music contain the most cultural significance for the subjects. This would then define music as capital on the terms of the subjects and gain a deeper insight instead of pre-empting what they value in an audit. The definition by Holt (1998) that was applied in the research did help, but, there were elements that the researcher felt were clearly a form of valued capital which did not fit the definition and subsequently were not taken into the final research analysis. For example, two members of the research sample brought up the death of family members and discussed how music was used as a supportive mechanism which triggered welcome nostalgic memories. The subjects clearly valued but this was not possible to fit into the interpretation as nostalgia simply didn't fit into the definition. Researching what the participants viewed as capital rather than undertaking a more superficial general approach would have been beneficial to the study and helped develop a better understanding of how that capital then could play a part in advertising would.

6.3 - Final Reflection on Initial Aims and Objectives with Closing Statement

The key aim of this research was to examine how the use of culturally relevant music could impact on a consumer Habitus. This research has demonstrated how music chosen with the consumer at the centre of the decision, can effectively help drive more desirable attitudes by offering a model of a consumer Musical Habitus to interpret responses and a potential recipe for congruent elements to create an effective response.

When reflecting on how this research has met these aims and objectives, the researcher feels confident that the steps taken help to address the initial demand for a more interpretive method of research which engages a more unpredictable social world in detail. This approach to research has also provided a level of reasoning as to why results are so contradictory in previous research when looking at the individual perspectives of how exactly consumers relate to music and brands. Holt (1998) was seemingly correct when he suggested that Bourdieu's (1984; 1992) Theory of Practice offers a comprehensive way to plumb in the social world to provide explanations for behaviour, despite the level of criticism that has been aimed at elements of the model for being vague and incoherent (Sullivan, 2002; Mutch, 2003; Inगतow, 2009). It is however, the hope of the researcher that a clear definition of the Musical Habitus and a clear and concise methodology has helped alleviate some of these critiques. Davey (2009) suggested that the lack of clear definitions actually provide opportunity for interpretation and the researcher would agree with this. The actual wider premise of the Theory of Practice has really been demonstrated to work, the opportunity to take the concept of Habitus and adapt it to the needs of the research really demonstrated a

break to understand the depth of consumer needs which formed the basis for the aims and objectives and the main driver to demonstrate human desire.

The importance of this research can be seen in that companies need to take a much deeper view of their customer, and really consider the value of understanding music taste as a form of cultural communication on an instinctive level. This has been illustrated to be largely neglected in the business world when communicating with consumers through advertising which can be both a very costly mistake and missed opportunity to gain consumer advocacy and brand loyalty.

The themes put forward in this research could be said to carry a level of consumer centred logic that is largely common sense and seek to provide insight into understanding of how people can be affected by music as an experience, if the music is relevant to them. It is evident that if the Musical Habitus is strong enough, music can play a vital role in engaging and creating positive responses. It was also evident that there is a possibility that if you ignore consumer demands then companies can alienate them and in some cases drive them into taking steps to avoid a brand. The most important message for practitioners and academics then is to highlight the consistent need to invest in and understand your customers' musical identities as it can pay dividends. To not invest and to ignore, however, is to potentially isolate and disengage with a relevant and powerful consumer need. The question for practitioners who adopt this approach would then be, 'would your competitors do the same thing?'

6.4 - Suggestions for Further Research

- *A study into what Cultural Capital can consist of in small scale research* - This study focused on creating a more effective version of the Habitus with Cultural Capital as a potential output of the demands and pressures of the nature of the Habitus. Capital was separated and studied as per a recognised definition but more work could be done to expand on this in order to deliver a more comprehensive framework.
- *An exploration of emotional responses in line with musical anatomy of music in advertising* - Emotional responses and links with music was a key feature of the research for both high and low engagement groups. A larger scale study to look for preference in what factors can create more desirable impact by taking into account more musical anatomy would be beneficial to this area of study.
- *What lyrics are most effective for creating positive advertising messages?* - Lyrics again were a very prevalent factor in the research for both groups of interest. Understanding what key factors people are listening for and how these points need to link with the brand message would add to the subject area.
- *An assessment of the Go Compare adverts in relation to brand perceptions against usage* - Songs written by companies specifically for adverts were not a focus of this study but the amount of times the Go Compare advert was mentioned in a derogatory sense was noticeable. However, when briefly asked 'do you use go compare?' the majority of the subjects said yes. Research into

how this paradox of taste and subsequent adoption could prove useful for advertisers using their own music.

- *What did Guinness get so right?* - A Guinness commercial was used in the selection of adverts that was applied for the projective methods but very often, Guinness came up in conversation before they were introduced to the advert as an example of what subjects liked (in some cases even when they disliked Guinness). An industrial account vs a consumer account could provide a possible insight into methods used by the company that evidently resonated with consumers in an effective manner.

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