DISSERTATION

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THE OVERLAP BETWEEN THE CUSTOMERS' OPINION ON THE IN-STORE BACKGROUND MUSIC AND THE AUDIO BRAND BUILDING OF THE COMPANIES

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I declare that the dissertation herby submitted in partial fulfilment of the requirements for the degree of Bachelor of Arts in Commerce and Marketing at the Budapest Business School has not previously been submitted by me for a degree at this or any other institution. This thesis and the work presented in it are my own and have been elaborated by me as the result of my own original research; it is my work in design and in execution, and that all material contained therein, has been truly acknowledged. I understand that my thesis may be made available to the public.

Budapest, 30.11.2018

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Signature of the Author

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1. INTRODUCTION

Why did I choose this topic and what do I want to introduce with it?

When my education at Budapest Business School began, at the same time I also got a job at a multinational background music provider company, thus I had the chance to get know this industry for two years. During this period, I have learnt how the background music market works both in Hungary and Europe-wide.

Getting and losing customers at the company taught me that there are no constant trends in this industry. The music provider might have the best reputation, the fanciest quote, or possesses every know-how, the customer might choose the competitor, just based on the price, because their goal is to have background music in the stores, without any further brand building intention. Vica versa, bigger brand might choose only based on reputation and references, so it may occurs, that if strong brand became a client of the music provider 20 years ago and is satisfied with it, another brand will be attracted by that, even if its service would not be the cheapest offer.

In any case one thing is constant; the music supply. The providers have to continuously respond to the latest trends, update their music compositions, and efficiently measure the satisfaction of their clients from time to time. Working in this market always made me to ask myself, do we create the best value for the clients, do their customers perceives the store atmosphere as it was intended?

Music creates an atmosphere that affects our spirit. In a study by Phillip Kotler (Kotler, 1973), this emphasizes that the atmosphere between humans' attention and emotions is the connecting element that affects the customer's experience. Kotler claims that creating the right atmosphere is a significant marketing tool, especially in an environment where the competition is high and price differences are low, because it affects the buyer's attention and characterizes the business and its products. Atmosphere can also be created through visual and scent marketing, but in this thesis focuses only on the musical solutions. Kotler's study shows the relationship between the atmosphere and the desire to buy on following table:

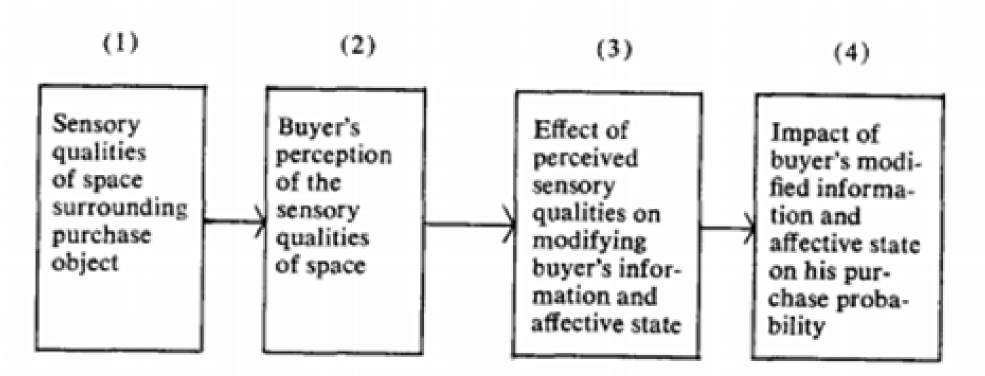


Figure 1: The casual chain connecting atmosphere and purchase probability
Source: Kotler (1973): Atmospherics as a Marketing Tool, p. 50-54.

Emphasizing only on the background music of the stores, the model looks like:

1. Musical surrounding of a purchase object during the shopping
2. Buyer's perception of the background music
3. Buyer's information and effective state is affected by the music
4. The changed information and affective state modifies the purchase probability

David Hargreaves, professor of Roehampton University and acknowledged expert in music psychology, started his speech at TED^{X}Warwick in 2011 with the following words: "Music is incredibly powerful stuff. It has very strong effects on our lives, we all have strong views about it, we all have strong likes and dislikes. I think I can only ever remember one person who said they didn't like music. "(Hargreaves, 2011)

A music track has the same impact on human emotions when it is played in retail space, and can be used to manipulate the mood of the shopper (Yalch & Spangenberg, 1990). In-store background music (hereafter simplified as "background music") is a marketing tool that is applied to increase customer experience. As nowadays it is trending almost for every store to use music, in my research I want to show where the industry comes from, how the service works, and how they apply the background music properly in general. Also it will be discussed how important is the in-store background music is for a brand when it wants to connect to its customers. Based on my experiences I would like to introduce the basics of how background music is provided and how does it work, what could be its main problems and my hypothetical options how the service could be improved. Personally I emphasize on this last aspect, because even if I am not allowed to detail any old case from my previous workplace that contains company secret, it may be conceivable that the lack of the right communication between the provider and its client can lead to contract termination.

Let it be supposed, that a clothing brand, with the main profile of denim jeans suitable for nightclub dance parties, plays massive electronic music - like EDM or techno - in its stores. In addition the music volume is turned up so much that it makes the shoppers flee without any purchase, creating a terrible store image and customer experience. Imagine an international brand that has stores in two neighbor countries, orders the music from a third country's provider, and wants to have songs from local performers of both countries. What can possibly happen if the brand starts to play the mixed playlist in the stores of (A) country and (B) country, not paying attention that not so long ago these countries could have been at war, so many shoppers would feel offended by hearing the other county's performer, singing in the opposite language? Hopefully, none of this cases will ever happen.

In my scientific overview my main literature sources are from the field of marketing and psychology, starting from studies about atmospherics (Kotler, 1973, Mehrabian & Russell, 1974,), about brand identity (Martineau, 1958, Kapferer, 1986, Rossiter, Percy, 1987, 1991) to consumer habits. The core issues will be drawn based on the studies about customers (North et al, 2012, Yalch, Spangenberg, 1990, 2000, Milliman et al, 1982, 1986, 2000). As 'sound branding' or 'audio branding' is relatively a new and modern expression, thus it has less literature source (Gustafsson, 2015) but more online sources that are based on music providers' experience.

After clarifying the definitions and the core issues, I would like to outline the operation of four Hungarian background music service providers, Mood Media Hungary, CloudCasting, 3G Multimedia and KittoMedia, what are their characteristics and what the main servicing differences are between the companies. I have talked to all of their leaders (country managers) in person, then asked them to describe themselves on the market. My thesis focuses mainly on the Hungarian market, and tangentially deals with the global industry concerning international brands. Some background music examples will be highlighted to show how brands try to identify themselves through their music. In addition, I asked the above mentioned music providers to send me background music service offers, as if I represented different business models. This part of the research is meant to show, how providers communicate, plan, calculate and cooperate with their future clients. The providers will remain anonymous. The section will not contain representative trends, just examples from the Hungarian market to illustrate, what brands can expect when they wish to find background music service.

My methodology has two parts. In the first one I will present my survey that includes a non-representative online questionnaire I used during the research, what are the shoppers' feedback on the background music - after all, they're the recipients or „victims" of the service. The questionnaire was launched at the end of October 2017, during the Glamour days, through social media. The objective was to gather at least 100 customer opinions. By analyzing the results I would like to find answers - solution or refutation - for my research questions and assumptions.
In the second part, a questionnaire will be found, sent to different brands. This questionnaire was launched in October 2018, with the intention to find out, how the brand wants to communicate its characteristics through its music. I have to admit that this survey failed. I will detail, what the concept was, what the research problems were, and how it should have been proceeded.

Finally, the paper will summarize the results of the two surveys, how did they reflect on the literature and the online sources, what research questions they answered, and where the research could lead in the development of the industry.

2. AIM OF THE RESEARCH

Background music is not a simple a tool that influences the buyer's mood. A well composed music program strengthen the brand’s characteristics and attributes (https://www.melodypods.com/music-branding/sound-branding-background-foreground-music.html). It is called sound branding or audio branding (Gustafsson, 2015), a form of communication about the brand's personality and values through music. (https://hbr.org/2014/02/what-does-your-brand-sound-like). According to the Audio Branding Society, "audio branding describes the process of brand development and brand management by use of audible elements within the framework of brand communication" (https://audio-branding-academy.org/knowledge/what-is-audio-branding/). As it is demonstrated through Boumedil's case with Peugeot, when the brand wanted a playlist that can be recognized in three seconds (https://www.liberation.fr/futurs/2013/04/28/michael-boumendil-la-boite-a-musiques_899641), it leads to "a trademark where sound is used to perform the trademark function of uniquely identifying the commercial origin of products or services" (https://en.wikipedia.org/wiki/Sound_trademark).

For example, it is hard to match together a fast-food restaurant with slow jazz music, an elegant clothing store that uses two completely different styles, such as country and R&B, or a hotel lobby with medium-fast songs in rock and EDM style. The music program of a store has to fit into the store's nature. During my research I wanted to examine the customers' opinion if there are brands that improve or spoil the customer's experience with their music background. An additional question is how the style and/or the volume of the music program leads to this improvement or deterioration. In addition, I wanted to measure and analyze the customers' ability to distinguish between the music programs and what kind of music would they connect to different store type. My further questions focus on different background music providers in Hungary, how they improve the customer experience for their clients. From the client side, I wanted to ask the brands about their music; what character do they want to communicate towards their customers through the in-store music. All in all, the research goal is to find out if there is overlap between how shoppers perceive the music, what the brands want to show to the customers, and what can providers offer for both sides to make their relationship stronger.

3. HOW DOES BACKGROUND MUSIC AFFECT CUSTOMERS?

3.1. Scientific overview

- What do we call ‘background music’?

By definition, background music is a set of various music tracks, intended to be passively listened to while other activity is going on (https://www.collinsdictionary.com/dictionary/english/background-music), at a low volume, not disturbing the main focus of its audience. Background music can be embedded into media channels, like movies, video games, blogs (https://www.merriam-webster.com/dictionary/background%20music), or applied at social gatherings or in retail venues (https://en.wikipedia.org/wiki/Background_music). The reasons of the application is providing soothing background and heighten the mood of the audience (https://www.dictionary.com/browse/background-music). Sound branding also includes examples like the McDonald’s “I’m loving it” tune or the different and significant ringtones of cellphone brands (http://www.labbrand.com/brandsource/issue-article/sound-branding-building-sound-identity)

- The PAD model

A framework by James A. Russel and Albert Mehrabian (1974) was developed to analyze the effects of the environments on people. These stimuli affect humans on 3 scales. The pleasure scale measures if the impact is positive (happiness) or negative (anger). The arousal scale shows the intensity of the emotional state (e.g. anger has a high, bored feeling has a low score). Finally, the dominance scale represents the state of controlling or submissive state of the individual that will result their response.

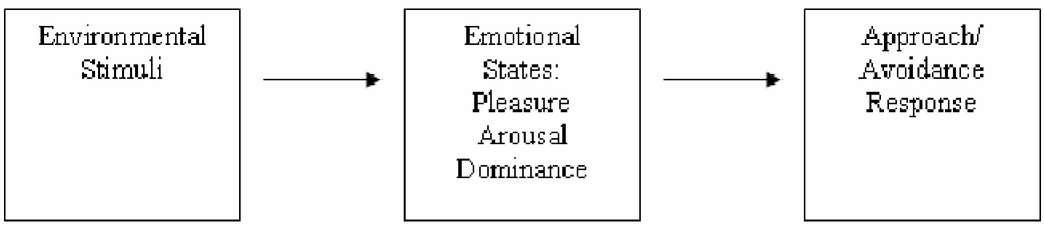


Figure 2. The M-R model

Source: Porat & Tractinsky, 2008, Affect as a Mediator between Web-Store Design and Consumers’ Attitudes toward the Store

- How does it work?

When it comes to store environment, the stimuli can be sorted according to perceiving, with more detailed customer behavior responses. Playing popular and matching music should enhance customer experience, while unpopular or nonmatching music might repel them. It was also found that playing slower-than-average songs in a supermarkets leads to slower shopper movement, in contrast to fast music or no music at all (Milliman 1982). In a research (Donovan & Rossiter, 1982), the shoppers' ratings with special PAD machines could predict approach-avoidance responses, like exploring the shop, enjoyment of the shopping, spending more money than planned, liking and/or recommending the store, and willingness to return. In the results, pleasure and arousal were significant predicators, but dominance was not. The dominance scale is rather related with visual elements, like the association of color red with exciting mood, or color blue with tranquility (Aaronson, 1970). Later, Donovan et al (1994) developed their previous study (1982) about the M-R model (1974), confirming the predictability of purchases by customers during shopping, not just the intentions before or after the time spent in a store. The modernized version the PAD model is on Figure 3.

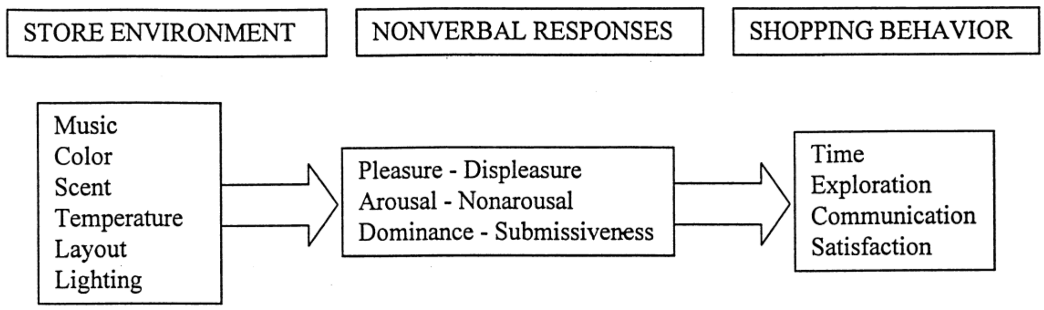


Figure 3. A framework integrating store environmental factors, nonverbal responses, and shopping behaviors

Source: Donovan et al, 1994, Store atmosphere and purchasing behavior. Journal of Retailing 70. p. 283-294. DOI: 10.1016/0022-4359(94)90037-X.

- Neuromarketing

The term was introduced by Ale Smidts in 2002, and study about Coca-Cola vs. Pepsi (McClure et al, 2004) spread it throughout the world, confirming that the perception of the brand and its image has a great influence on emotional, and situational and informal decision-making. In 2009, Budweiser analyzed the brain responses (https://www.youtube.com/watch?v=SCEl6LXR_Xk) throughout an advertisement about horses. There was a consistent response in the right temporal lobe to the music. Neuromarketing is a form of marketing communication in commerce, applying neuropsychology and marketing stimuli in researches, in order to study the cognitive and affective responses of the consumers (Lee et al, 2006). It is confirmed by Vlasceanu (2014), complemented that neuromarketing is emerging with neuroeconomics, which rather tries to understand that how decision making processes work. Another study (Nyoni & Bonga, 2017) finds that this field of marketing should be considered as another way of understanding the customers, adding that it will not replace the traditional marketing techniques, rather complement them.

In order to support the power of background music for emotions, I would like to quote a renowned study by Adrian North UK psychology professor (North, 2012), in which he analyzes the effects of music on wine tasting. North is trying to find an answer to whether emotions invoked by music are able to enhance other perceptions. He specified four perceptions, which were matched to four pieces of music. These perceptions were the following:

- heavy/ powerful - Carmina Burana – Orff
- subtle and refined - Waltz of the Flowers – Tchaikovsky
- zingy and refreshing - Just Can't Get Enough – Nouvelle Vague
- mellow/ soft - Slow Breakdown – Michael Brook

North prepared five different rooms. In one of them there was no sound at all, and in the other four rooms he played the above pieces of music. He used a sample of 250 persons, who were distributed into 25 person groups. They were all asked to take one glass of red (cabernet sauvignon) or one glass of white wine (chardonnay). After having spent some time in the room, tasting the wine, they were asked to report to what extent – on a scale of 1-10 - they would think their wine matched the four dimensions investigated, namely powerful and heavy, subtle and refined, zingy and refreshing, and mellow and soft. It was revealed that the character of the musical environment they were given vastly influenced their judgement of the character of the wine.

The most famous study by North, Hargreaves and McKendrick (North et al, 1999) examines how music affects the wine purchases. In their experiment, French and German traditional music was played on alternate days, at a wine shelf with French and German wines in a store display, over a 2-week period. The goal was to measure the changes in the sales of wine. 77% of the wine sold was French on days with French music, 73% of the sold wine was German on days with German music. The customers were asked, if they felt like affected by the music during the purchase, but 86% of the said they did not notice the music or did not feel affected, which demonstrates, that the decision-making often happens on a subconscious level.

Heartbeats International, a Swedish strategic brand consultancy provides public company surveys on their website (http://heartbeats.fm) about background music trends. An article about the impact of music in public spaces (http://www.soundslikebranding.com/myth/Uncovering_a_musical_myth.pdf) inspected how consumers are affected by in-store music, as a differentiating factor between shopping experiences. Their sample of 1000 Swedish shoppers was between the ages of 16-64. In their results it turned out that music is the third among 10 things (mobile phone, internet, TV, newspaper, music, literature, sports, radio, movies, and arts) that is difficult to live without for people in their daily lives. In a store, if they hear music they like, 35% of the sample admitted they would stay longer, 31% would re-visit the store, 21% would recommend the place to others, and 14% would definitely buy more. When the survey measure the different attributes of the broadcasted background music, the most important for the people was the right volume. The importance was significantly lower at the other options (does the music matches the brand’s profile, or the consumers’ taste, is the music popular or not).

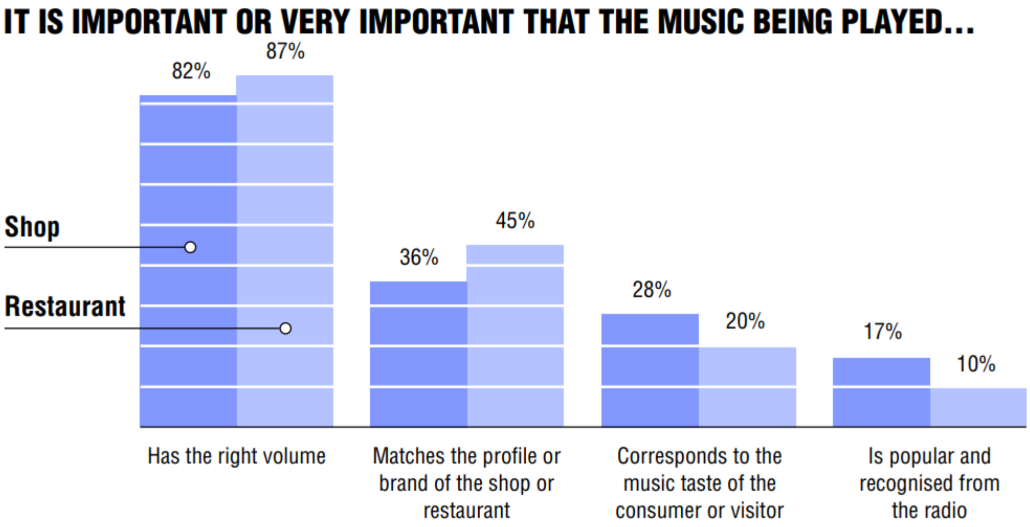


Figure 4. The importance of the right store music volume for customers

Source: Heartbeats International, 2011, uncovering a musical myth - A survey on music's impact in public spaces (http://www.soundslikebranding.com – Importance of different store music attributes)

Another result of the survey, when the music is wrong according to the customers, 44% would leave the shop, 38% would not come back, 36% would buy less, and 25% would recommend to others not to visit the business.

3.2. The origin of the service

In-store background music appeared in the 1920's, merely playing melodies in public halls. Later, with the development of the radio, complete programs could be played for the buyers. The first background music company, the American Muzak was founded in the 1930s, broadcasted jazz music in the livelihoods and lobbies of giant office buildings. The so-called 'elevator music' had a positive impact on both consumers and employees.

Muzak developed a concept called Stimulus Progression in the 1950s, in which the pace of the elevator music was ranked on a scale of 6. Quarter-hour long music blocks were created of 6 songs, that had a various tempo, and blocks were followed by a quarter-hour silence. In addition, the full-day music program was set like, at 11 am and 3 pm when people were lethargic, the pace was cheerful, but slower and quieter after lunch and the end of the day.

The market demands were developed further; people wanted more interesting music programs. Thus he was able to take over the market leadership also by the American AEI Music Network, later known as DMX Music, which was the first to use a satellite system for broadcasting background music on a multifaceted service scale. Today, both companies, likewise one of their European competitors, the BIS Group, are part of the American market leader Mood Media Corporation, after they have bought them.

Mood Media's wider range of services beyond the background music includes installation of audio and video systems, voice message programming, and distribution of visual and perfume marketing items. Today, the company's services reach more than 150 million consumers a day, more than half a million locations and 40 countries (https://moodmedia.hu).

3.3. Technological overview

Playing the music requires a platform. As it was mentioned above, Muzak installed its own player, the so-called "little black box", to several US and Canadian retail stores through which background music was provided. Initially the music content was updated thought satellite connection. Later it was replaced by a more popular and competitive method for decades; update discs contained the new content.

With the digitalization, technology became more advanced, more universal and more manageable. The modern music players are connected to Internet, which enables to download the new content from the server of the music provider. The connection also makes easier to check, what tracks were played and at what time, which has a great significance at the royalty fees (see below in 3.4).

With the digitization, technology became more advanced, more universal and more manageable. The modern music players are connected to the Internet, which enables us to download the new content from the server of the music provider. The connection also makes it easier to check what tracks were played and at what time, which has a great significance when it comes to the royalty fees (see below in 3.4).

After a certain time, if the players were not updated, the content will be locked and the instrument will not play anything. The main reasons of it are not having a broadband internet connection in the store, unplugged network cable, or not paying the service fees.

3.4. The copyright and the Artisjus

Whenever an artist creates an intellectual product, for example a song, that is protected by copyright if it has the proper individual and original attributes. The so-called ’neighboring rights’ or ’related rights’ are also protected, such as performances by musicians, actors, sound recordings and radio and television organizations. The copyright always belongs to the author (http://www.sztnh.gov.hu/hu/mit-jelent/mit-ved-a-szerzoi-jog). This protection lasts for 70 years after the death of the author. There is no specified international law in Europe, but copyright laws are also being taken into account in the context of international guidelines (https://www.artisjus.hu/). The music consumption is extremely evolved in the 21st century with the spread of streaming services and smartphones and with the internet in general (comparing to the previous trends and eras), which makes very hard to track down the use of every written music. When neither the authors can check individually the uses of their intellectual products, nor the users are unable to locate individually the authors in order to ask for permission to use the songs, collective rights management is applied.

The Artisjus Hungarian Bureau for Copyright Protection (in Hungarian: Magyar Szerzői Jogvédő Iroda Egyesület, hereafter ’Artisjus’) is an organization that exercises the principle of collective rights management in Hungary. The Artisjus provides legal protection for the intellectual products of the registered authors, and in exchange the organization pays royalties for them, when these products are used. Regarding the music industry this includes all radio and television broadcasts, and live performance of a music track. The Artisjus has the right, to collect money from the streaming webpages, public places and venues, where the music track was played.
Based on guidelines of the Hungarian legislation, the European Parliament and the European Council, a legal protection organization from any EU member country

can operate in the whole territory of the EU, thus there is free competition in the European market. In Hungary, Artisjus is in monopole position.

After using background music publicly, the user/subscriber will be charged for each play. By subscribing to legally protected music at the service providers, the can offer a custom discount from the royalty fee, based on an agreement with Artisjus. This solution pushes the brands toward the providers, and not to use illegal music sources, like a smartphone with personal music content.

3.5. Store image and in-store music

The expression ’store image’ was introduced by Martineau (1958), as an essential marketing component for retail companies. Though the definition evolved through the latest decades (Kunkel & Berry, 1968, Oxenfeldt, 1974, Berman & Evans, 1995), in this paper it will be considered that store image is the store is defined in the shopper’s mind. As Dunne & Lusch found (2005, p. 457.) that 70% of the purchases in retail shops is impulse buying or unplanned purchase, so they define it (2005, p. 449), it is the “good overall impression of this nature in terms of products available in the store, the store itself and the experience they expect when shopping at the store”.

Store image combines functional and psychological attributes through the brand identity prism (Kapferer, 1986). According to a study (Lessig 1973) the store image, which is measured by product, price, promotion and store atmosphere, is correlated with store loyalty. Also it was measured (Yoo & Chang, 2005, Trinh & Huynh, 2016) that atmosphere has the largest influence on the store loyalty and the retail patronage (Ertekin, 2010). Image also influences brand knowledge and brand equity according to the perception about the brand (Keller, 1993). As discussed in the scientify review in this paper, the background music has a huge impact on the store atmosphere, and the more impressive is the store image, the more customers are willing to come in and their walk-out volume drops, so the average customer will spend more time in the store. In addition, it is suggested for international brands that their franchise stores in foreign market should have the same atmospherics as the stores in the domestic market (Burt & Carralero-Encina, 2000).

As neuromarketing and store environment affect the customers' decision making, the dissertation must mention the RPG-model, that helps to define the involvement and the motivation of the customer (Rossiter & Percy, 1987), which helps to identify the brand attitude strategy. Brand awareness and brand recall rely on how the customer feels, what impulses do they experience (Rossiter et al, 1991), from the store image as well. The involvement equals the risk level of the purchase for the customer. Low involvement means the risk is low, like cheap goods, high involvement suggests that the purchase includes high risk, like expensive goods.

	Low Involvement	High Involvement
Informational	**Shampoo:** • *Dove* • **Head & Shoulder** • **Sanex** **Detergents:** • *Ariel* • **BioTex** • **Neutral** • **Persil** **Pain killers:** • *Panodil* • **Magnyl** • **Aspirin** **Gasoline:** • *Shell* • **Hydro Texaco** • **OK Benzin** • **Q8**	**Cell phone companies** *Computers* **Banks** **Newspapers**
Transformational	**Coffee** *Cereal* *Bread* *Cosmetics*	**Perfume** *Cars* *Airlines* *Amusement parks* *TV-Sets*

Figure 5. The Rossiter-Percy Grid

Source: Caroline Boutroux (2013) The Rossiter-Percy grid, Market Gazette https://marketgazette.wordpress.com/2013/09/29/the-rossiter-percy-grid/

If the customer made a mistake at the purchase with low involvement, their loss will not be as high as when purchasing for example a car, which has high involvement. The motivation of the purchase shows whether it was a pleasant or an unpleasant decision. As a basic example, eating is almost always linked with positive (transformational) motives, while taking a loan or waiting in a line is linked to negative (informational) motives.

Based on the above mentioned aspects we can declare that brands that exploit the advantages of background music affecting the consumers, can create a deeper relationship with them. The question is whether a brand creates the right atmospherics through music or not. It is possible that a brand in this area makes mistakes, not spending enough resources (capital, time and energy) on it. I believe it is not enough to know how store image and in-store music works, but also what mistakes are made at its application. In this subsection, I would like to present the two most common occurrences.

3.5.1. Inadequate music volume

I, personally oftentimes come across the fact that in a specific outlet the volume of background music is far beyond or below its ideal scope. Either it is too loud or too low; the first case is a lot more frequent. If it is low, the customers are not irritated, as it is not really perceived. The too loud music might be appealing for many. The question is: On what basis can we determine the customers' need in this respect?

A) When the loud music is part of the image

I found an interesting 2012 article on the online platform of Forbes Magazine (https://www.forbes.com/sites/nextavenue/2012/12/27/are-you-as-sick-of-loud-music-in-stores-as-i-am/), which was written by an elderly lady, Caroline Mayer in connection with loud music in stores she said loud music was repulsive for her, so she preferred shopping on the Internet. She had wanted to buy clothes in an Ann Taylor store, but for the above she left soon, and another two, without any purchases whatsoever. So, we can say the background music was appealing for her, so she ended up in a Chico store, where – as she put it in her article – there was a pleasant and soft music, even though she preferred the Ann Taylor style. The lady approached shopping anthropoids Paco Underhill, to find out why it is so "trendy" to have so loud, some music in retail outlets. Underhill pointed out that Ann Taylor's target audience is the age-group 25-40, which does not include Miss Mayer's 60 year plus age group. So, she just has to accept it. He also stated that the retail outlets massively rely on the elements of background music, scent and visual effects.

B) when the volume is too loud out of negligence

Even though the stores of the same brand are the similar in size (floor area), layout (acoustical buildup), or even position (flagship, normal, not franchise), there is a significant difference in the background music with no significant reason.

Based on my two-year experience, I can say that it is caused by the negligence of the employees. The better case is when the management does not pay enough attention to the information of the staff, therefore they cannot handle the platforms. This can be fixed by a tutorial. The worse and fortunately not so frequent case is when an employee deliberately puts up the volume, just because they are “bored.” The outcome is that the customer flees, the turnover decreases.

3.5.2. Music styles

There’s no universal musical playlist applied, thus all brands should create their own store music image. A study of Yalch and Spangenberg (2000) measured the manipulation of shopping behavior, with two kind of music playlist. One contained top 40 radio hits (familiar music), the other contained older classics in instrumental form (unfamiliar music). Although there was no difference in liking the music in general, but top 40 was more popular among the shoppers. On the other hand, when familiar music was played, the customers spent less time in the shop.

"Background music cannot be ignored." (Http://www.vmsd.com/content/how-background-music-can-make-your-customers-spend-more-money) - says Cecilia Zhang, senior marketing and sales manager of 5 Star Plus Retail Design. The Austrian firm operates from Shanghai, Beijing, Paris, Vienna and Urumqi, as an interior store design company in the retail and the horeca sector, focusing on high-end brands. Zhang’s 2016 article perfectly summarizes the use of this neuromarketing tool. In her and the company’s experience, classical music creates the air of luxury; the customers subconsciously perceive the store’s image and so its products as made with better quality that belongs to high-end brands. In contrast, in stores that are marketed as cost-friendly or casual (especially valid for fast fashion and fast food brands), the classical music would be repulsive the shoppers in opposition a upbeat, vibrating pop songs, which fits better to those products. The business woman also mentions that the age of the customers in an important factor, when they perceive the background music. One difference is that youngsters and young adults prefer a slightly louder music, while middle age and older people prefer music that is played with softer volume.

3.5.3. World Wide Web discussions

What happens if a store owner of any music did not dug into the details, and have not contacted company? In the following, I would like to give some examples from the internet, where people discusses about in-store background music. These examples are non-representative and only observe the word-of-mouth from the people who does not worked in the background music industry, therefore there will not be any exact conclusion.

A) UK Business Forums

In a thread started in 2005 about the background music and the royalty fees (https://www.ukbusinessforums.co.uk/threads/playing-music-in-a-shop.51555/page-3) by UKBF member 'Blush' got the idea to subscribe for background music as a store owner, but there was no further clue where to start.

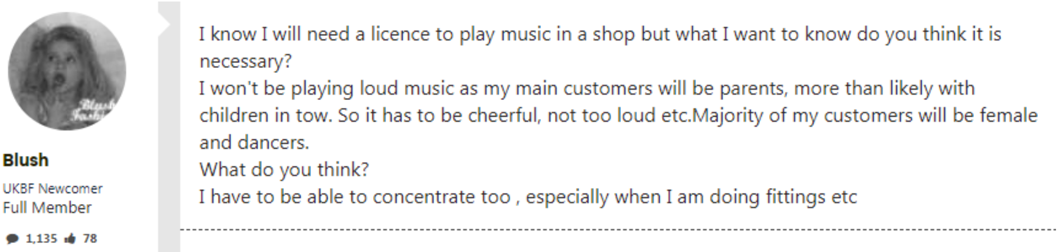


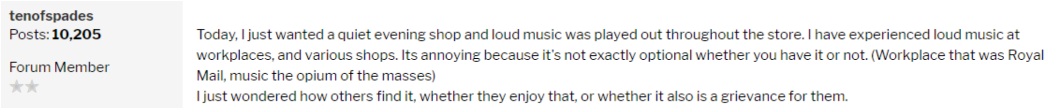
Figure 6. Screenshot of UK Business Forums

Source: UK Business Forums, https://www.ukbusinessforums.co.uk/threads/playing-music-in-a-shop.51555/

The royalty fees, or the 'license' as they call it in the UK, is not always clarified for the commenters. Some commenters were furious by the fact that a store owner has to pay for public music, others were thankful for the information that was totally new for them.

B) DigitalSpy Forums

From a 2017 thread a survey was published, that measured if the shoppers like the loud in-store music or not. The topic focused on the music volume from the customer side (https://forums.digitalspy.com/discussion/2207717/does-loud-music-in-a-store-bother-you)


tenofspades
Posts: 10,205
Forum Member

Today, I just wanted a quiet evening shop and loud music was played out throughout the store. I have experienced loud music at workplaces, and various shops. Its annoying because it's not exactly optional whether you have it or not. (Workplace that was Royal Mail, music the opium of the masses)
I just wondered how others find it, whether they enjoy that, or whether it also is a grievance for them.

Figure 7. Screenshot of DigitalSpy Forums

Source: DigitalSpy Forums,
https://forums.digitalspy.com/discussion/2207717/does-loud-music-in-a-store-bother-you

The results said, that 58 of 81 voters (71%) does not like loud store music. The commenters had mixed arguments: some commented that they like silent shops, some commented that as long as the music is familiar and they like, they do not care about the volume.

C) Ars Technica Open Forum

A thread discusses if playing music in a coffee shop is free/cheap (https://arstechnica.com/civis/viewtopic.php?f=25&t=1253061).


Jonno
Ars Scholae Palatinae
Tribus: Yorkshire, England
Registered: Feb 25, 2002
Posts: 892

Posted: Wed Aug 20, 2014 4:48 am

Thanks for all the further input guys.

Yes, in the grand scheme, £700 is not a huge business expense, he's paid a lot more for things that I would've undoubtedly cheaped out on. I guess it stems from a perception of value. £2k+ for a coffee machine seems huge to me but he's sold on the benefits so to him it's not.

But to both of us £700 per year to just have some background music playing, that no-one is really listening to, seems extortionate. Plus I think the way the PPL/PRS people approached him and have been bugging him since has really made him dig his heels in.

So far he's told them he will not be playing music to his customers or even a radio in the kitchen for his staff. If I get him some nice PPL/PRS free CDs then he can tell them to take a hike as he doesn't need any license from them. And it seems like I can do this for him in my spare time for a small one-off cost (or even for free).

Regards provision of PPL/PRS free broadcasting as a business it seems there is at least one, imsradio.net provides 'net broadcasts or podcasts on a USB drive if you've no internet. They are currently targeting charity shops (thrift stores) mostly but do have offerings for other retail outlets.

As for wifi, he may offer this going forward, but it's down his list of priorities right now, although I can see it could be a good differentiator, so maybe we'll see if he wants to move it up some.

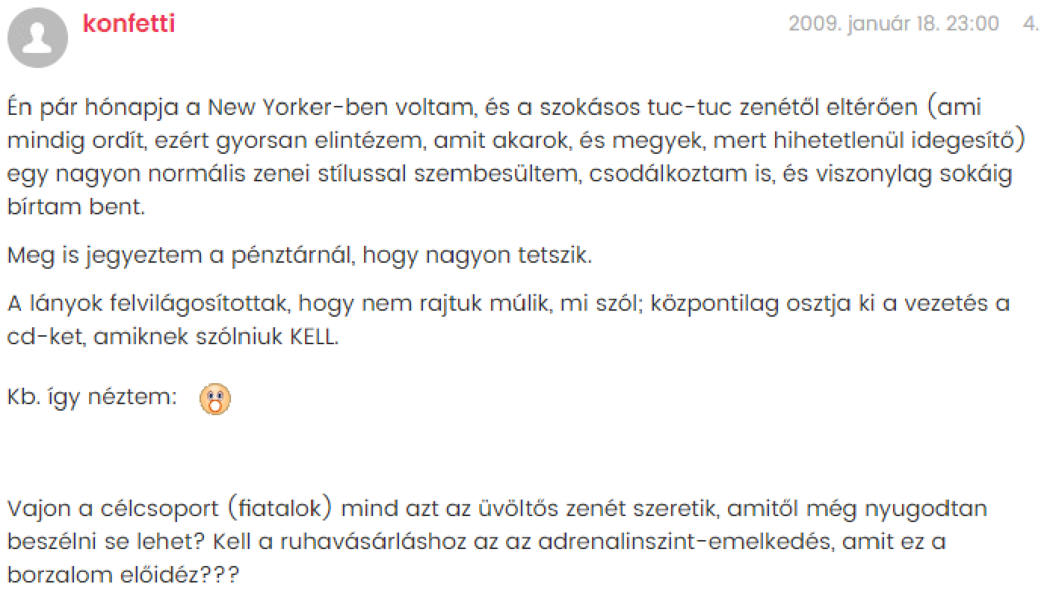
Figure 8. Screenshot of Ars Technica Open Forum

Source: Ars Technica Open Forum,
https://arstechnica.com/civis/viewtopic.php?f=25&t=1253061

Those commenters, who mostly worked in an industry that subscribed for in-store music, highlight that the royalty fee as an inevitable expense if the owner want to have legal music service in the stores, and most of the agreed that if a business cannot afford this amount of money - 700Ł per year in the UK – it will out of the market soon.

D) Nők Lapja Café (Women's Journal Café) Forum

The women, targeted on a wide range by the magazine, were trying to discuss the origin of the service in this thread, based on their shopping experiences.



konfetti 2009. január 18. 23:00 4.

Én pár hónapja a New Yorker-ben voltam, és a szokásos tuc-tuc zenétől eltérően (ami mindig ordít, ezért gyorsan elintézem, amit akarok, és megyek, mert hihetetlenül idegesítő) egy nagyon normális zenei stílussal szembesültem, csodálkoztam is, és viszonylag sokáig bírtam bent.

Meg is jegyeztem a pénztárnál, hogy nagyon tetszik.

A lányok felvilágosítottak, hogy nem rajtuk múlik, mi szól; központilag osztja ki a vezetés a cd-ket, amiknek szólniuk KELL.

Kb. így néztem:

Vajon a célcsoport (fiatalok) mind azt az üvöltős zenét szeretik, amitől még nyugodtan beszélni se lehet? Kell a ruhavásárláshoz az az adrenalinszint-emelkedés, amit ez a borzalom előidéz???

Figure 9. Screenshot of Nők Lapja Café Forum

Source: Nők Lapja Café (Women's Journal Café) Forum

https://www.nlcafe.hu/forum/?fid=441&csatid=&topicid=217584

They present the most various opinions. Some of them turned out to be irritated by the loud and electronic music, admitting in addition that they might not belong to the target audience. Others likes their favorite song as background music, so they decide to stay and spend some more time in the shop.

3.5.4. Christmas music

In this paper, Christmas music is the playlist or music program that is played at the year-end holiday season in malls, stores and other public places, using the regular effects of background music in order to manipulate the customer behavior.

If we think that there is no research about this holiday music, we will be wrong. A study describes (Spangenberg et al, 2005), that the main sensory attributes if this holiday are the different scents, like cinnamon and pine, accompanied by well-known tunes, like carols, traditional hymns and holiday pop songs, creating even more pleasant atmosphere in the stores, than in other seasons of the year.

Christmas music nowadays starts in November in the retail spaces, at least in Budapest, Hungary. This means more time when the store environments are pleasing and inviting, affecting the customers, which increases the sales. Current trend is advertising the more expensive goods, like game consoles for children or electronic product like television, sooner than the holiday season starts – e.g. at the end of October or beginning of November - as their price is considerable, and the right mood of the parents more likely leads to purchase, described by the article of Ágnes Göcző (https://www.marketingjam.eu/egyre-korabban-van-karacsonyi-domping-az-uzletekben/).

What could be the problem with it?
An article (https://www.independent.co.uk/life-style/christmas-music-listening-too-much-health-bad-effects-pyschology-a8040336.html) refers to Linda Blair, Chartered clinical psychologist, and an associate fellow of the British Psychological Society, who argues on the benefits of starting the holiday music too soon. She says, if the music is pumped into the people's brain too much, they will try to tune it out, otherwise they will not be able to focus on anything else.

3.6. Classic sound branding solutions

Reading through the 4 providers' webpage, only Mood Media uploaded some sample solutions (or 'case studies' as they call them) at different brands, in order to illustrate their background music models. These will be summarized in the following.

- MARKS & SPENCER

Marks & Spencer is one of the UK's leading brand stores, and as many customers are returning customers for decades, Marks & Spencer takes care of attracting younger customers while retaining their attractiveness and increasing their customer base. Their music program include both modern and classic songs. They have a playlists for an adult group that buys on weekdays and typically devotes more time to their purchasing decisions. These buyers are nostalgically thinking of Marks & Spencer, so the music program has been compiled to create a similar feeling with the selection of artists from the 60s, 70s and 80s. Weekend playlists include more modern music performers. This program is more likely to attract a younger generation who quickly jump into the weekend. The music as a whole represents Marks & Spencer's: quality, value, innovation and trust.

- COSTA COFFEE

The chain is well known for its warm welcome and ethical standards (like being the first UK coffee chain to source its beans from Rainforest Alliance Certified farms). In order to match the atmosphere to its main product, the flavor-rich coffee, the music program features up-and-coming singer-songwriters, and acoustic songs mostly. By supporting new artists, Costa adds a cool feeling to their pleasing in-store environment letting their customers to be the first to hear new music, while enjoying a cup of coffee. Chill-out tracks with light tunes were added to the program in addition to create a liberated mood for Costa Coffee consumers.

- BODY SHOP

Since 1976, the Body Shop has collected natural ingredients from all over the world to develop vibrant and ethical products, which promise to enhance natural beauty. Thus the in-store music had to feel genuine, wholesome, with a global feeling to match with the Body Shop's brand values. Their music program features world beat rhythms, acoustic melodies and soulful tunes. In addition, to match their core female demographic, strong female artists are heavily included in the playlist, aligning with the brand's key principles of boosting self-esteem and raising awareness of human rights.

- TRUCCO

Trucco is a Spanish brand of women's clothing. The brand has a very personal concept of lifestyle that moves to the garments and their designs, which interpret the trends in a relaxed way. This is the reason why their music mostly ambient playlists, moving the atmosphere to tranquility and security in the stores.

- MONTBLANC

Montblanc, German specialist in luxury writing instruments, watches, leather goods, jewelry and perfumes, has the ability to offer its customers a dynamic environment, creating a balance between contemporary design and classic elegance. Their music program is intended to demonstrate luxury and modernity, combining 1) jazz and current music for men, 2) soft and acoustic tracks for women, 3) retro music for collectors, and 4) deep house and chill house for young adults. Also, Montblanc changed every second vocal song to instrumental that enables better communication between customers and store staff.

3.7. In-store music providers in Hungary

The 4 main background music providers in Hungary are the following in alphabetical order. 3G Multimedia, CloudCasting, KittoMedia and Mood Media. I have managed to talk with all of them, discussing their general activities and how they see their market recently.
I would like to introduce them according their descriptions. Due to the anonymity request of the providers, I will call them „A”, „B”, „C” and „D”.

„A” company
The Hungarian subsidiary of a multinational American firm. Leading background music provider in Hungary. Beside their main profile (background music) they also offer digital signage, audio-visual installations, scent and mobile marketing. Their hardwares and softwares are self-developed. It segments itself into the entire market, from the smallest confectionery to the largest chains of restaurants.

„B” company
International company, led by Hungarian management, operating in three countries. Its uniqueness is they started as a technology company with its own developed applications. Their services were running with white labeling within the service packs of telecommunication companies, but as the streaming services slowly changed the market, they switched to the background music service. To date, the company develops its software and hardware for itself (e.g. a call-hold button). They do not deal with scent marketing, which is a development opportunity for them. The broadcasted songs are connected with their unique crossfade technology. Dedicated music editors creates the playlists for their clients.

„C” company
An international company founded and managed by a Hungarian management, with its customers in more than 20 countries, specializing in digital media services. One

of their greatest strengths is besides the traditional collectively licensed music (after which Artisjus receives the royalties) have their own music catalog directly handled by them. In the list, therefore, this company is basically not as a partner of Artisjus, a common collector, but as a newcomer as a service provider, as a licensed lawyer recognized by the Intellectual Property Office. Thus, their customers can legitimately decrease royalty fees for the copyrights, previously paid to Artisjus. Their devices are predominantly proprietary, their uniqueness is a unique, patent-pending and brand-protected digital signage technology.

„D" company

The company does not have prepared music channels and categories, instead they put together the playlist for each client separately from their music catalog with 50 million track. This way they intend to create the best matching music program to the brand's image, customer base and needs. According to their own statement, they focuses on the premium segment, which includes special events and events besides shops. For cost-effectiveness, they do not really support clients with 10 or fewer sites. Their devices are self-developed.

3.8. The Spotify phenomenon

Speaking of the competition of the music providers, the essay must include a section about the music streaming service companies, like Deezer, SoundCloud, Pandora, Apple Music, and one of the most popular of them, Spotify.

Due to the smartphone applications are still considered as modern inventions in the digital era, it leads to the lack of scientific researches about streaming services, to have an academic definition, despite that music is transmitted for almost a hundred years through the services of Muzak.

The definition from Wikipedia (https://en.wikipedia.org/wiki/Streaming_media) and an article on Lifewire (https://www.lifewire.com/internet-streaming-how-it-works-1999513) should be enough to understand, how streaming works, the

- 'The term refers to the delivery method of the medium, rather than the medium itself, and is an alternative to file downloading, a process in which the end-user obtains the entire file for the content before watching or listening to it” – Wikipedia

- “Streaming is a technology used to deliver content to computers and mobile devices over the internet. Streaming transmits data – usually audio and video, but increasingly other kinds as well – as a continuous flow, which allows the recipients to begin to watch or listen almost immediately” – Sam Costello (2018): Internet Streaming: What It Is and How It Works, Lifewire

Why are the music streaming applications relevant these days?
The Swedish music streaming platform shortly became a threat to Apple Music (https://www.theguardian.com/technology/2014/may/21/spotify-five-big-challenges-streaming-music) by having an incredibly fast growth (https://www.businessinsider.com/spotify-subscriber-growth-2016-1). However, their constant competition (https://slate.com/technology/2018/07/spotify-vs-apple-music-how-spotify-can-regain-top-music-streaming-spot.html) also has an unpleasant impact on the traditional background music services (https://www.musicbusinessworldwide.com/spotifys-direct-distribution-deals-are-only-a-threat-to-those-aggregators-stuck-in-the-past/)
Ola Sars, CEO of Swedish startup Soundtrack Your Brand, one-third owned by Spotify, offers the Spotify Business streaming service with licensed music, which is must more cost-effective for companies - like McDonald’s – that especially tries to cut expenses. Shops could use the application for a while almost for free, but as it written on Spotify’s website (https://community.spotify.com/t5/Spotify-Answers/Can-I-use-my-Spotify-at-my-pub-restaurant-school-or-commercial/ta-p/1671227) the basic streaming service platform may not allowed to be used in public, only for non-commercial. Spotify recently announced that they can directly-distributed music (https://www.musicbusinessworldwide.com/spotifys-direct-distribution-deals-are-only-a-threat-to-those-aggregators-stuck-in-the-past/) which enables independent artist to upload their music directly to the database of Spotify, which can distribute their music with direct licensing. This is a threat to traditional music providers and music aggregators, as they can be omitable in the future and pushed out of the market.

4. METHODOLOGY I. – CUSTOMERS’ OPINION

To analyze the service and its features outlined in the dissertation, I compiled an online questionnaire consisting of 13 questions, in order to observe the customer's opinion on the in-store background music, and which I distributed through email and social media. Online quantitative, non-random sampling.
N = 117
The questionnaire was deliberately scheduled for this time of autumn, as the regular Glamour Days of 2017 that were held from 12 to 15 October. The Glamour Days are a trendy and massive shopping season for many years in Hungary, when Glamour Magazine's current issue includes a special voucher book, with discount coupons for nearly 300 brands, and these can be redeemed in about 3,000 domestic stores. After the extraordinary shopping fever, it seemed more ideal to start spreading out the questionnaire because participants are more likely to have a fresh customer experience.

4.1. Aim of the survey

I tried to get answers to the following research questions:
- Q1: Does an average customer has knowledge about whether the in-store music is a marketing tool that can have an impact on sales volume?
- Q2: What style of music does a buyer associate with a store profile?
- Q3: According to the buyer, does the background music played in a store fits the brand, so does the brand succeed in delivering through its own attributes with its musical image in its stores?
- Q4: How does the lack of music in a shop feel for the shopper?
- Q5: Does the shopper expect from the store to have background music in it?
- Q6: Does the background have disturbing effects on the shopper's attention?

The first eight questions in the questionnaire are answered, supported or denied by them, with the next five questions after them I wanted to study demographic data. I made the replying mandatory at most questions, with some exceptions, where free response was available. Finally, 117 valid responses were received. Online distribution is considered a barrier to research, as the questionnaire started with my own Facebook profile, so my acquaintances were the first to get the request to complete and share. In addition, I also sent email invitations to a circle of friends who I knew were inactive on Facebook or not registered.

Therefore, the sample cannot be generalized as the potential access to the questionnaire was relatively low. Despite the limitation, the results of the sample are acceptable.

4.2. Presenting the results

1.) Your gender: female / male.

Majority of the respondents, 74.4% were women, and 25.6% were men.

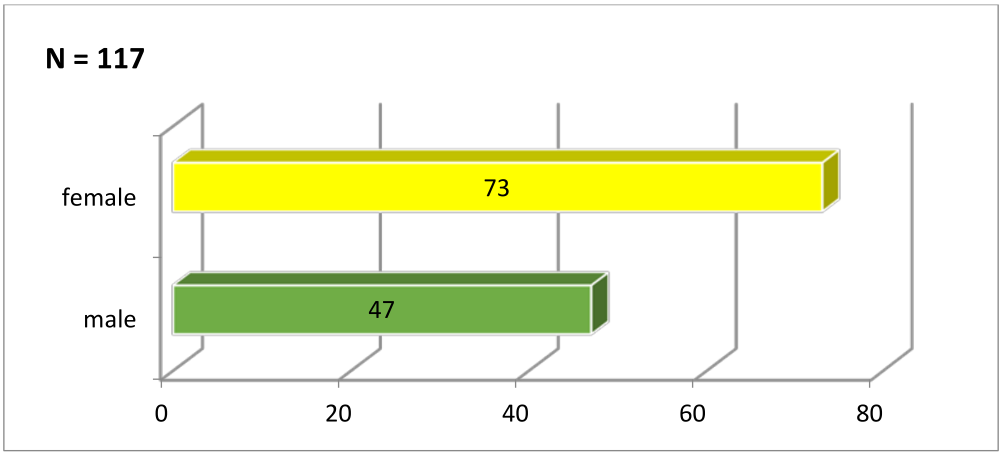


Figure 10. Diversity of genders (own edition)

2.) Please enter your age.

116 responses were received, which I divided into the following ages:

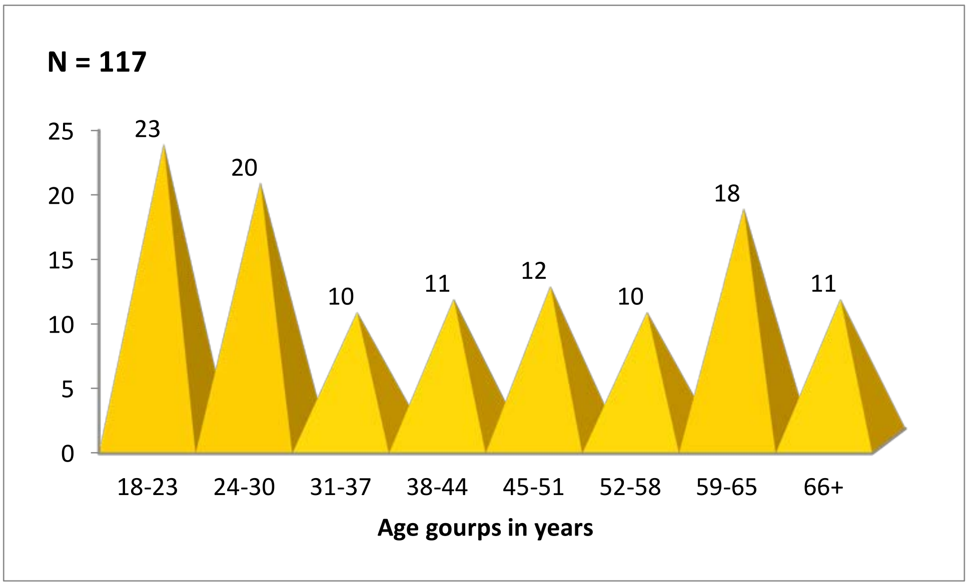


Figure 11. Age groups (own edition)

3.) **Please enter your job. If you are currently a tertiary student, please specify enter the field of education.**

The answers received were grouped as shown on the chart. Professionals or occupations, occurring less than 3 time, were not of relevance to the research and were not included in the other categories, they were included in the 'Others'.

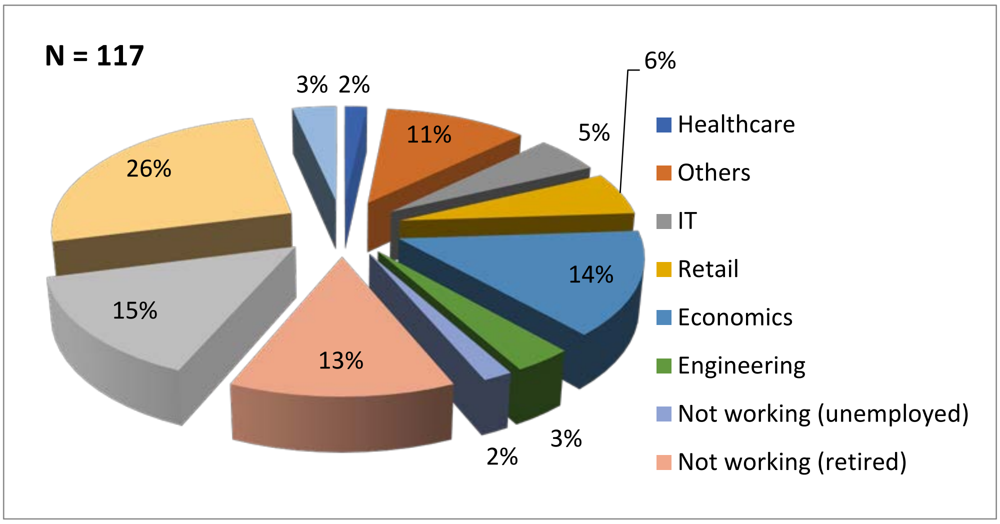


Figure 12. Working areas (own edition)

The second half of the question received 28 replies.

I have grouped the educations studied by university students as follows.

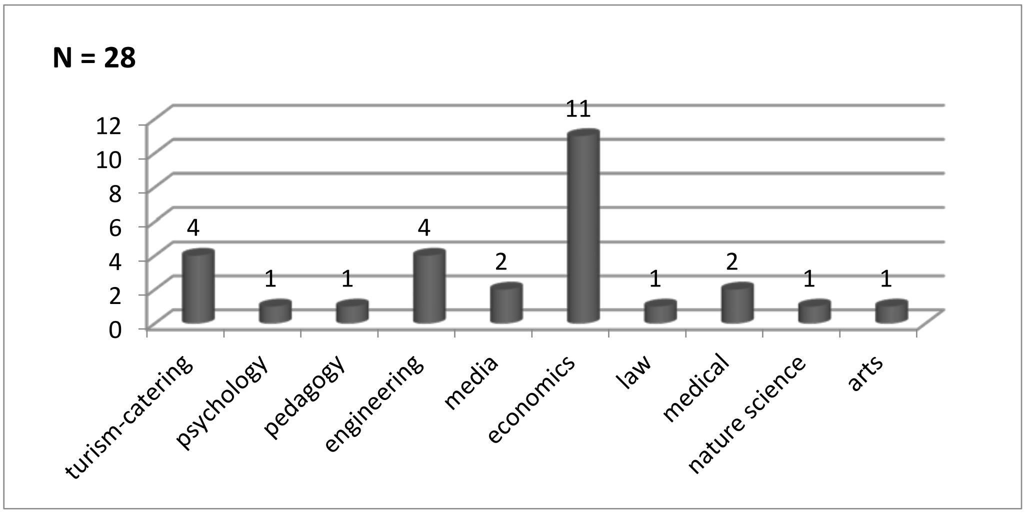


Figure 13. Educational areas (own edition)

4.) Please enter where you live.

The 117 replies received were grouped according to counties and Budapest. The number of respondents in Budapest was 72, with 61.5% of all respondents, and 30.8% (36) for respondents living outside Budapest. Data for the latter set is depicted in the chart below. The remaining 7.7% of respondents are foreign-inhabited.

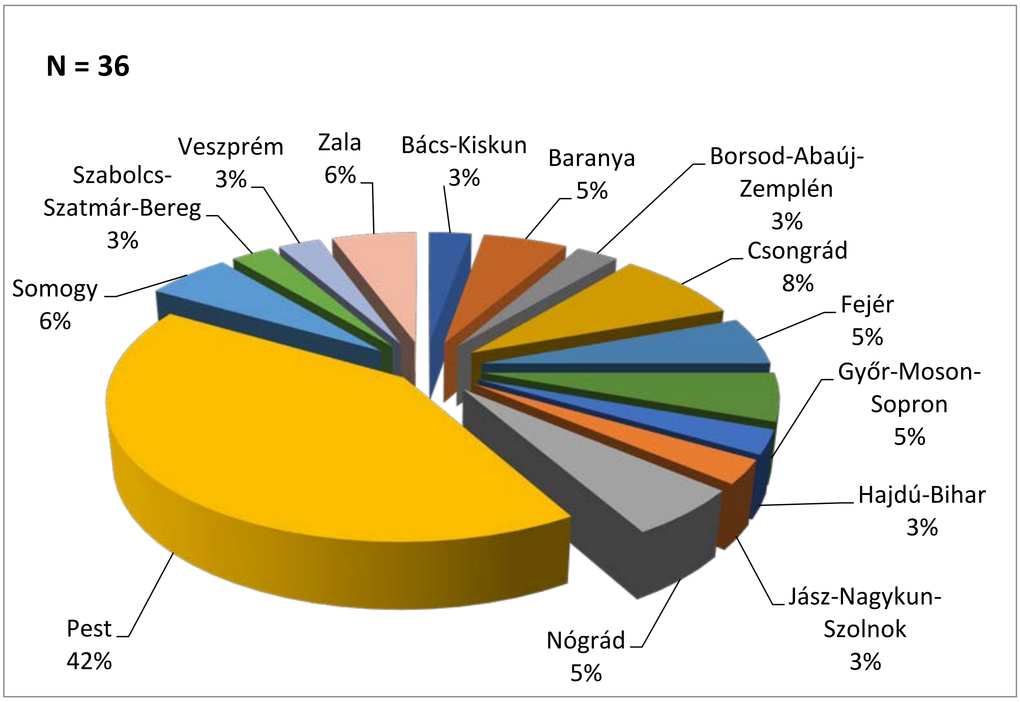


Figure 14. Places of residence (own edition)

5.) **Please specify, in which brand's stores you usually purchase the following commodities? For more options (e.g. clothing), enter only one brand name. If you do not purchase a commodity in a brand's store, please leave it empty.**

At the very end of the questionnaire, you would like to know which most frequently visited brands are for respondents. Compared to the best customer experience, the following common factors can be greatly affected:

- product range
- place / location
- price category

Below the brands with the highest values of each category are presented.

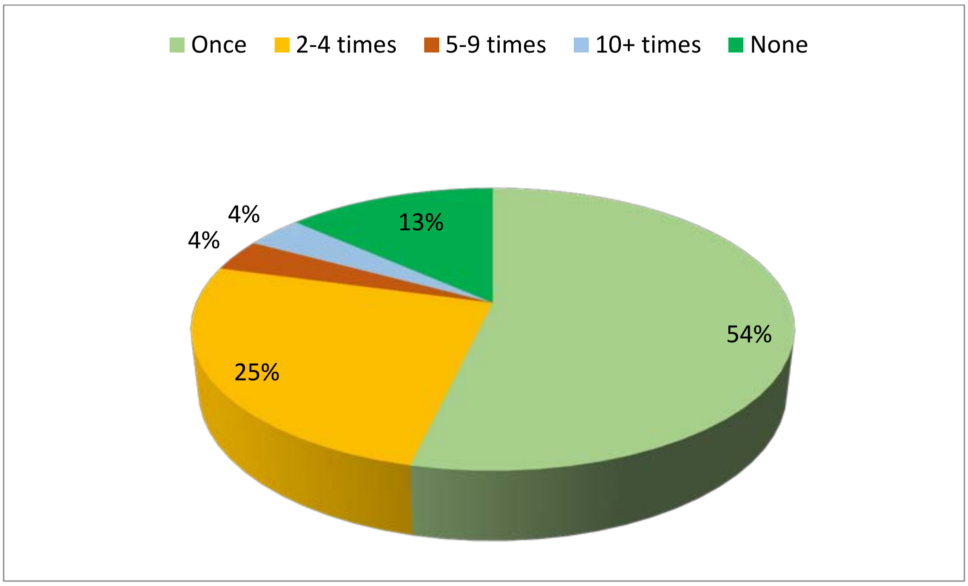


Figure 15. Positive occurrence of brands (own edition)

6.) **On a scale of ten, how do you like, if a store has background music?**

Instead of a decisive question, a scale leaves a much higher rating space for respondents, where 1 is the worst, and 10 indicates the best value. The response was compulsory.

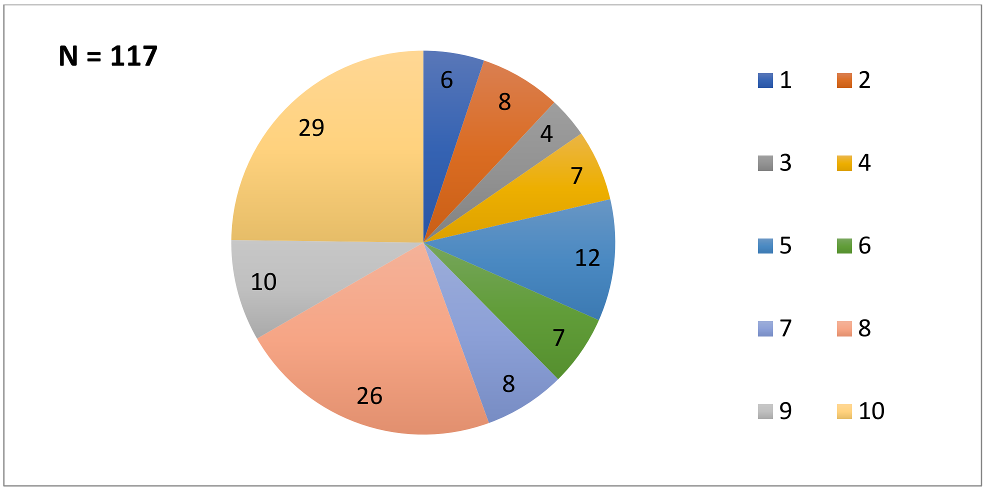


Figure 16. Popularity of in-store music (own edition)

It is clear that 68.38% of the respondents like music in the store (6 or more), 31.62% of them do not like it (score 5 or less).

7.) On a scale of ten, how important is for a brand to have background music in its stores in your opinion?

Like the purpose of my research questions, I was wondering whether people think the background music of the stores is just an insignificant extra service, or do they have anything to say that this is a function of functionality.

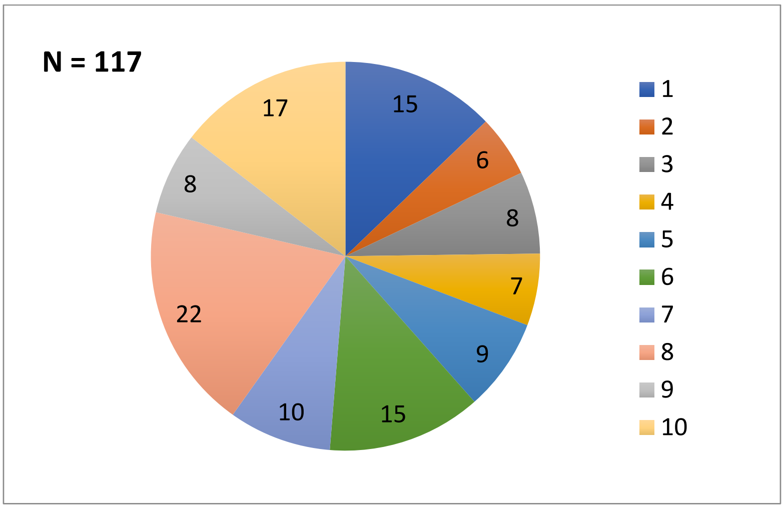


Figure 17. Importance of having in-store music (own edition)

As it can be seen on the graph, the feedback is quite varied. Although those who think that background music is more important for a brand (score of 6 or more), are still the majority (61.54%) against those who say it is less important (score of 5 or less, 38.46%). There is, however, no difference between the scales of the ratings given in the previous question. Interestingly, they have voted almost the same on the extreme value of the two scales, indicating that the sample is nearly the same as those who say that the background music for a brand is not important to those who think it is extremely important.

8.) What musical styles do you think ideal to the following retail store categories? (multiple answers can be selected)

After the previous 2 sketch solutions, a matrix response question was offered for this question. On the horizontal axis the most common categories of commercial-catering units, on the vertical axis the most commonly used music collecting styles were given. It was not mandatory to provide at least 1 answer everywhere.

Categories:

- fashion
- telecommunication
- fast food restaurant
- supermarket / mall
- department / specialty / DIY store
- gas station
- hotels

Styles / what they include

- mainstream pop / top 40 hit song
- classic pop / greatest hits
- jazz, blues / modern and classic jazz-blues hits
- country, folk / subgenre hits with pleasant tunes
- classic rock / pop-rock, soft-rock hits
- electro, house / mixture of heavy electronic styles
- hip-hop / upbeat music with beat and rap styles
- dance, R&B, soul / energetic and emotional music
- classical music / modern classical music, works of former great composers
- chill-out, ambient / relaxing music

At the catering units I have deliberately omitted the traditional restaurants because, in my experience, the greatest diversity of music can be found at these units, so it would be very difficult to attribute uniform styles to them - not to mention that most of them have live music. The given styles are virtually the one of the major music programs grouped by the background music service providers. It would not have been much advisable to enter more music styles because the replies could be very fragmented, and the goal was to fill the main music line with the category of commercial/catering units.

I will split the table result by these categories, showing the percentage of results that the choices have associated with the given style. Here, I did not want the styles to compete, but explore opportunities and dangers.

- Fashion

The more forms of fashions, the many different styles of clothing stores, each with different background music. Pop music genres dominate by a total of 29.6%, and respondents clearly do not prefer county / folk, chill-out / ambient styles and classical music so much.

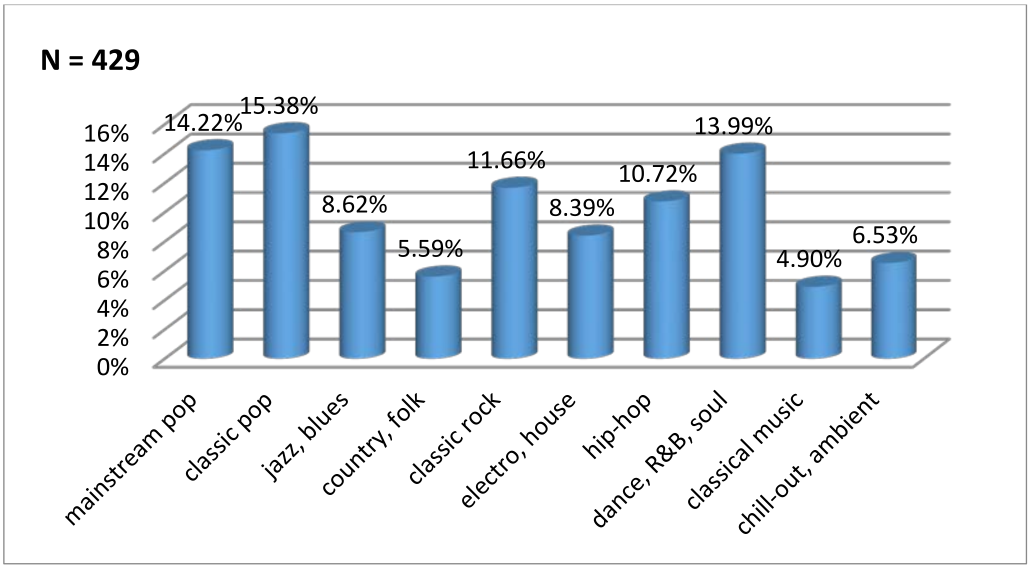


Figure 18. Music in fashion store (own edition)

- Telecommunication

An interesting result is shown in the following graph: the difference between the votes cast is very low compared to the figure of the fashion stores (except for the country / folk style with its significant unpopularity). In this category, the top 3 companies in the Hungarian market are Telenor, T-kom and Vodafone.

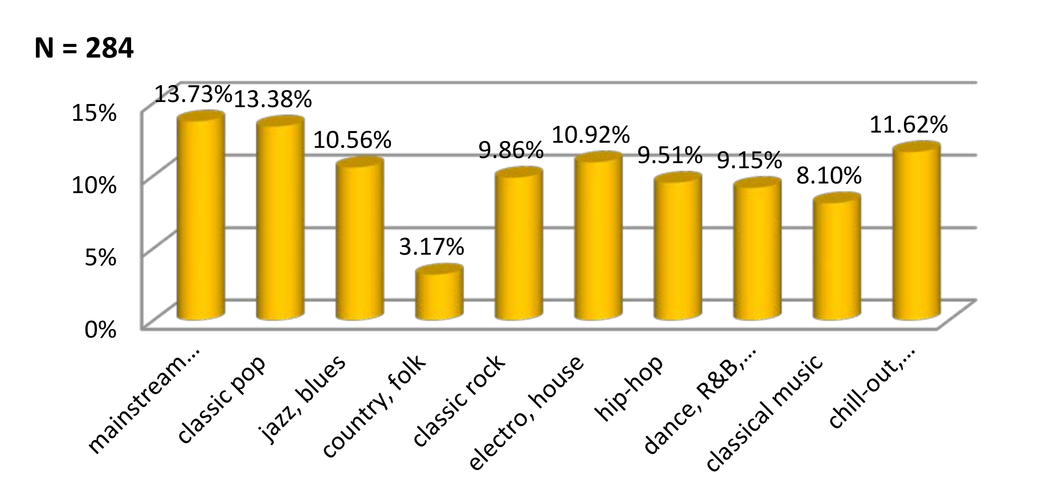


Figure 19. Music in telecom stores (own edition)

Interestingly, classical music received far more votes than expected (8.1%). The chill-out / ambient style also has a high value. Based on the two, I conclude that shoppers would like to listen to music that expresses them expressly in the context of phone purchases and phone-related administration.

◆ Fast-food restaurants

According to the respondents, fast food restaurants are equipped with music that is fast paced enough not to want the customer to spend too much time there, so they are more likely to change their guests, but not bothering them too much.

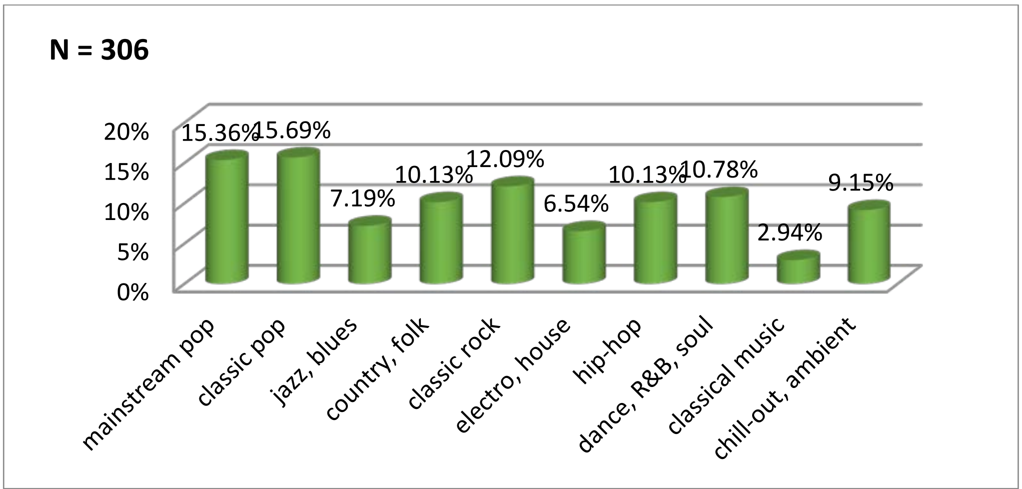


Figure 20. Music in fast-food restaurants (own edition)

Consequently, it is understandable that the slower, relaxed styles and the other extreme, the "aggressive" electro / house, received much less votes.

- Supermarket / Mall

The first striking difference can be found between the two types of pop music; mainstream and classical pop music are roughly the same in different categories, sample respondents seem to like the latter better when shopping for food.

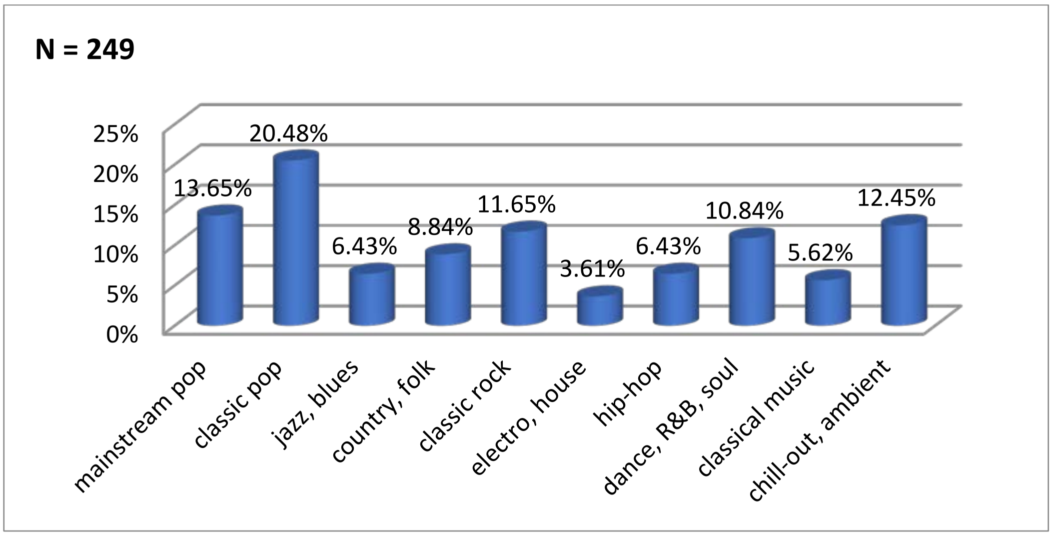


Figure 21. Music in supermarkets and malls (own edition)

Based on the values, it can believed that in these stores, customers prefer well-known and pleasant styles that do not distract their attention from shopping.

- Department / Specialty / DIY store

There is a wide variety of brands in the category, but it ideally includes all the retails stores that do not fit into the categories discussed so far. Their products are needed less the previous ones.

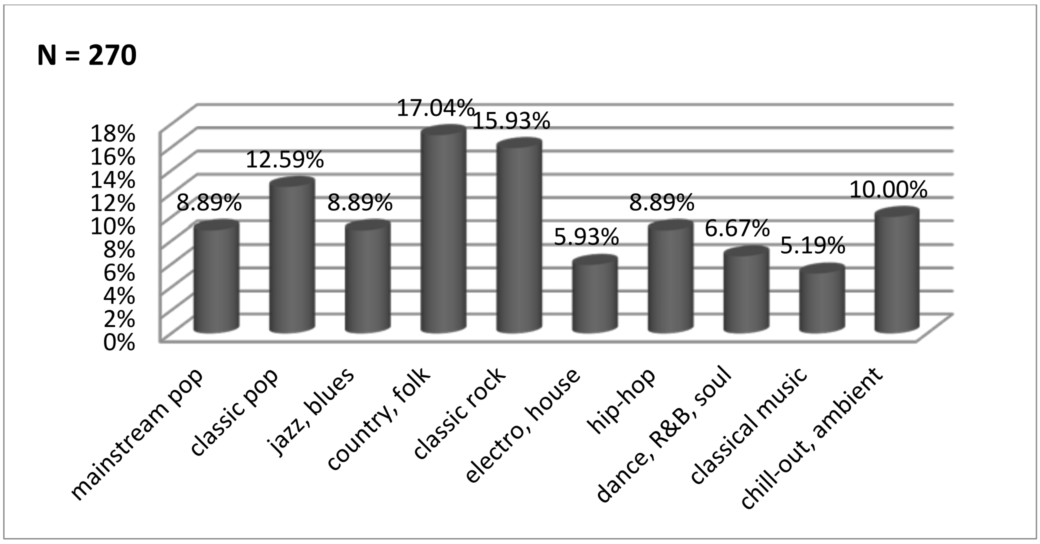


Figure 22. Music in department stores (own edition)

The result almost faces the trends of the previous categories; the styles that can be associated with thematic goods (examples: country / folk - pet shop or garden tool shop, classic rock tools, extreme sports equipment) have come to the fore.

- Gas stations

In the shops of the domestic gas stations we can hear music regularly, in fact, there are also speakers in the canopy so that the refueling customers can enjoy the background music experience.

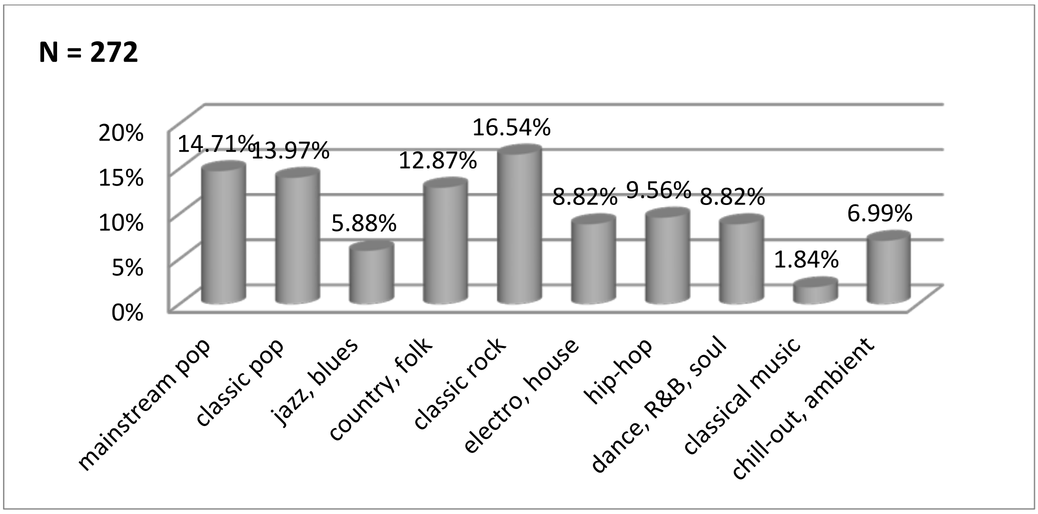


Figure 23. Music at gas stations (own edition)

The results show that in addition to well-known music, preference was given to music styles more likely linked to driving, like country and rock, not the relaxed styles (jazz, blues, classical, chill-out / ambient).

- Hotels

Places where people expect relaxing holidays, are usually have the same kind of background music that is shown on the chart. In fact, only the calm musical styles were voted. The reasons for the other upvoted styles can be explained by the fact that guests open-minded for some variety in the music program.

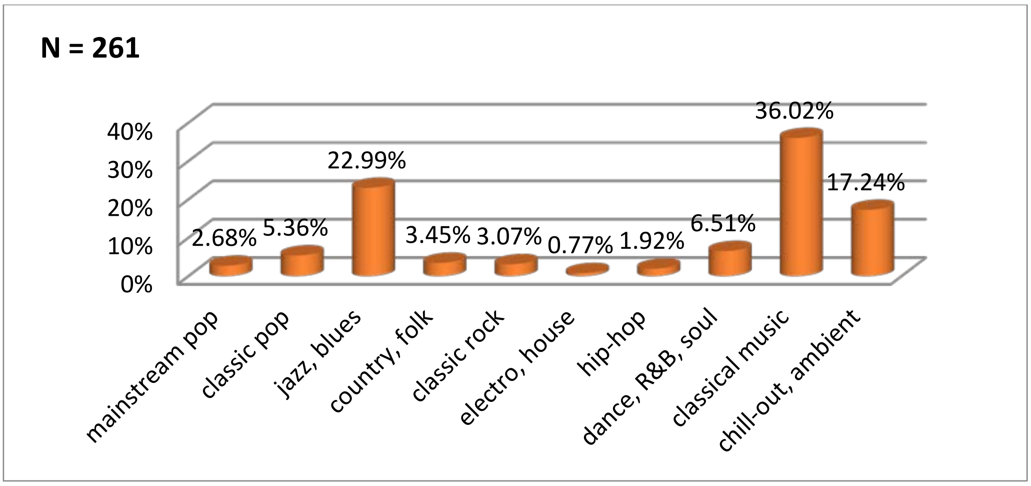


Figure 24. Music in hotels (own edition)

9.) Do you pay attention to the in-store music? Please select the most relevant option for you.

Here, I also had to create categories of responses because the right to free reply would have rendered the data unsystematically. I offered the following options in the questionnaire that seemed most universally acceptable:

I. I do not pay attention to it at all, and I would not try.
II. I do not pay attention to music because it distract me from shopping.
III. If the music is pleasant, I will pay attention to it a bit, but it is not typical.
IV. I listen to the songs I have heard in other stores.
V. I always notice those songs I usually listen to.
VI. If the music is pleasant, I like to pay more attention to it.
VII. I often listen to the background music of a store, paying attention to the song(s) currently playing.

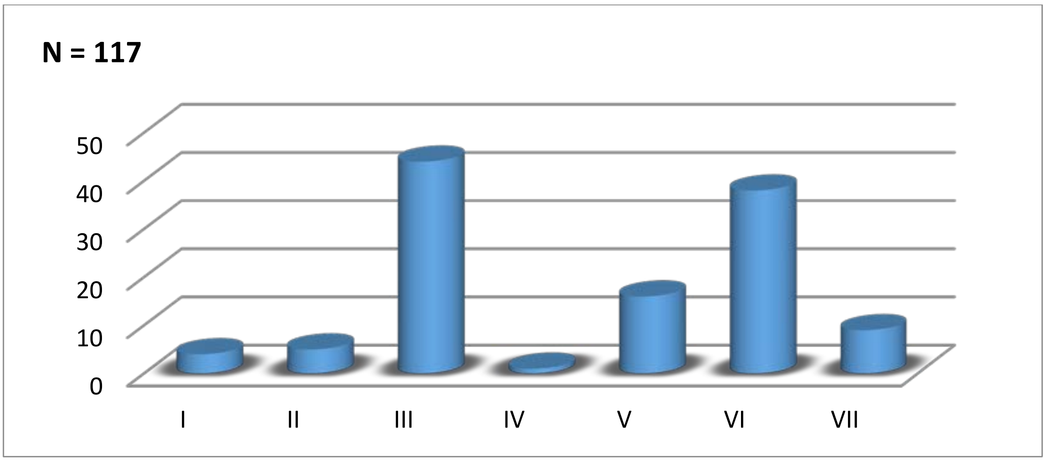


Figure 25. Paying attention to music (own edition)

Options (I), (II) and (IV) are likely to belong to the social layer for whom background music is not a significant factor, they can exclude it and thus assume that it does not have the same effect as the purpose of the service. About those who chose options (III) or (VI), we can say that they are open and affinitive to the music style of a store, and even risk that with the right musical image they can achieve the greatest success in the field of sales. Since these two have got the highest number of votes, it can be stated that it is therefore necessary to compete for the layer for the brand to increase customer experience. For those who voted for option (V), their own musical tastes could be the basis to approach the brand. Since they are emotionally inked for a song or music style, they are likely to have a stronger emotional connection with a business where they can also hear it. Voters of option (VII) become significantly affected by background music, getting an enhanced customer experience, with which they develop a deeper emotional connection with the brand that leads to the creation of customer loyalty.

10.) Which ones of the below listed attributes of a brand do you think can be delivered through the background music played in its stores?

After the subsequent recognition, it is stated that the question was not exactly provided, because I was looking for answers to the most common features of respondents that associate a brand's image and its products. Although I have not received specific feedback, I think it is unclear to many of the respondents.

Answering options: youthful, energetic, serious, elegant, exclusive, comfortable, wild-partying, trendy, oldschool, relaxed, alternative, sporty, artistic, exotic, family friendly, pet friendly, environmentally friendly, reliable.

Charity-related attributes are missing, which I do not consider a marginal mistake because it involves a more complex problem such as equal rights and salaries, social responsibility, animal protection (not compatible with the "animal friendly" label on the list) or environmental protection. Such and similar social issues are not included in this dissertation. It is compulsory to have at least one attribute on the question.

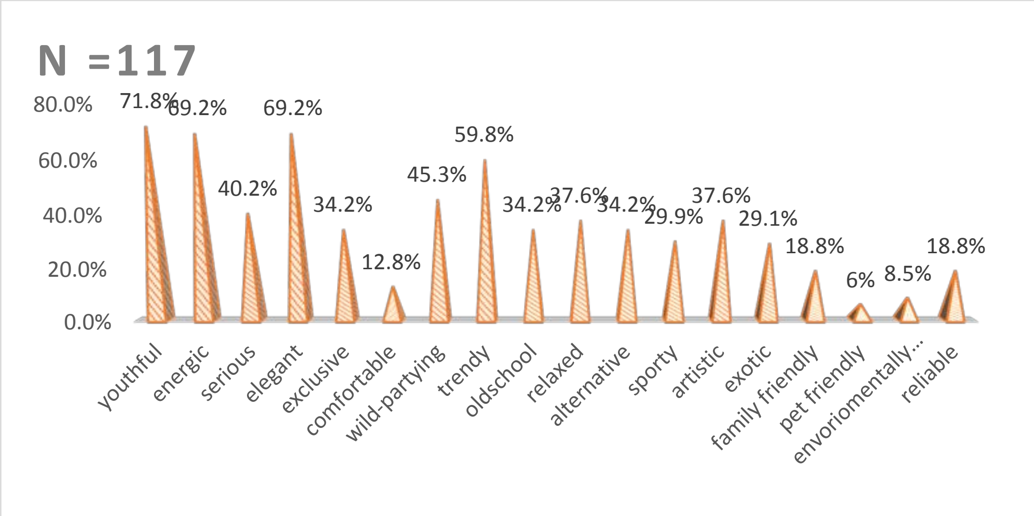


Figure 26. Attributes of in-store music (own edition)

Based on the figure, I divided the attributes into 3 categories according to the respondents' ability to represent / pass on a brand with their background music:

I. Over 50% - successfully delivered attribute
- youthful
- energetic
- elegant
- trendy

II. Between 25-50% - mostly delivered attribute
- serious
- exclusive
- wild-partying
- oldschool
- relaxed
- alternative
- sporty
- artistic
- exotic

III. 0-25% - hardly delivered attribute
- comfortable
- family friendly
- pet friendly
- reliable

11.) Which of the following do you usually feel, when you go in and spend time in a store where there is no music, and before that you heard background music in other stores for a long time?

It is not unique that there is no background music in a shop (or much quieter than in the previous one), so this causes the human brain a new emotional state. Respondents had to choose one of four options. I wanted to find out that the customer experience would improve or deteriorate with the new atmospherics and how it will change with the new or old environment.

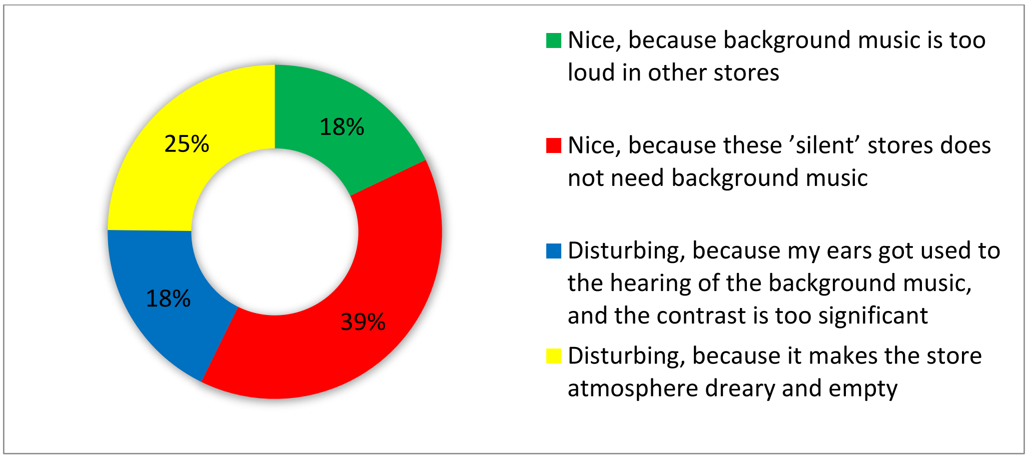


Figure 27. Approach of new environment (own edition)

I. It is nice, because background music is too loud in other stores.
   - ➔ Positive feedback, respondents compared the new musical atmosphere to the old environment

II. It is nice, because these 'silent' stores does not need background music.
   - ➔ Positive feedback, respondents compared the new musical atmosphere to the new venue

III. It is disturbing, because my ears got used to the hearing of the background music, and the contrast is too significant.
   - ➔ Negative feedback, respondents compared the new musical atmosphere to the old environment

IV. It is disturbing, because it makes the store atmosphere dreary and empty.
   - ➔ Negative feedback, the respondent compared the new musical atmosphere to the new venue

57% of respondents felt comfortable when there was no background music in the new store, 46 of them (39%) said that this fits with the new business image, and 21 (18%) started out from other stores. On the other hand, 43% of the respondents had a negative turn: 21 people (18%) had the difference between the two shops, and 29 others (25%) said that the atmosphere was newer than the previous stores.

Questions (7) and (8) could be answered freely in the questionnaire, no exact options were given. I was curious about what brand's stores do the participant. At this question it was not possible to specify them to make their decision based on the background music of the stores, since a customer usually does not identify a business on the basis of music (which is somehow supported by the results of question 4) or they cannot remember what music in their favorite store. As the subject of the questionnaire and its questions were built around the background music, respondents are likely to have a greater chance of experiencing their customer experience (including background music) than based on price sensitivity or business location.

12.) In which brand's stores do you feel most comfortable? Please list at least one, at most three.

The open response option yielded 163 results. 44 brands had only one vote among the responses (54%), but 21 occurred from 2 to 4 times (25%). There were 3 brands that occurred 5 to 9 times (4%) and the same number more at those with 10 times (4%). The remaining 11 respondents (13%) had no business preference.

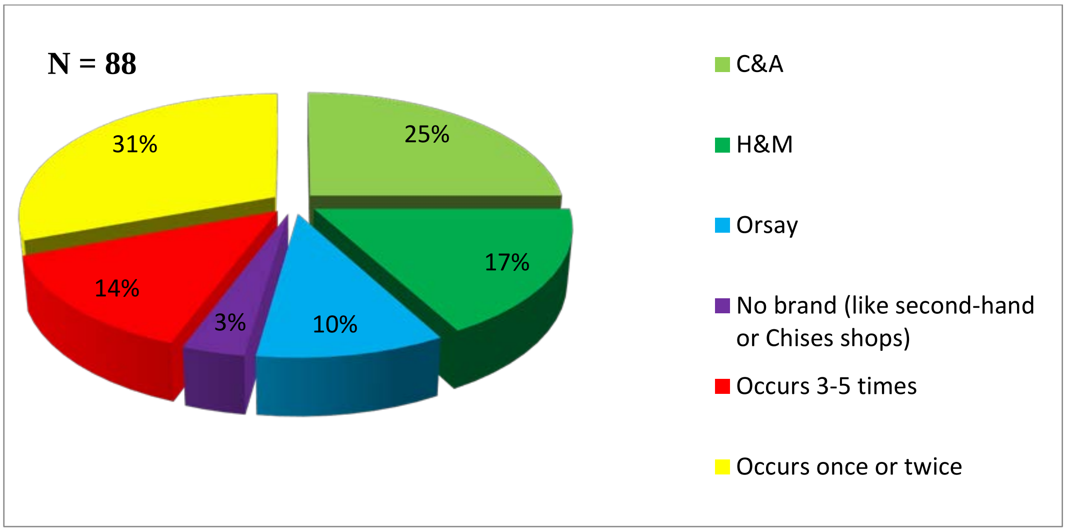


Figure 28. Brands with the best store atmospherics (own edition)

The three brands received the most votes from 163, H&M (16 - 9.82%), C&A (12 - 7.38%) and Zara (11 - 6.75%). Consequently, they provide the best store atmospherics for most people. As a refutation of this statement, people in Hungary would be price-sensitive, but this would be true for the C&A and H&M with low prices, while Zara's prices are higher.

13.) In which brand's stores do you NOT like be, or even avoid them? Please list at least one, at most three.

By reversing the previous question, I was looking at the brands of the respondents who have a negative customer experience. There were 24 brands only once (35%) and 18 were only 2-4 times (22%). 6 brands do not have 5-8 respondents, but 24 respondents (35%) do not have a shop where they would feel badly.

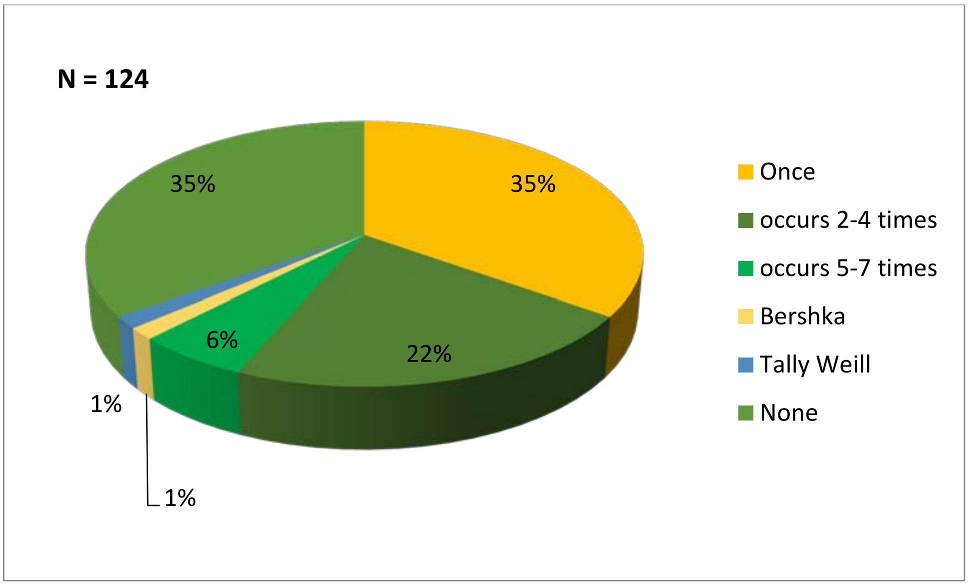


Figure 29. Brands with the worst store atmospherics (own edition)

At the highest values, Tesco and Retro Jeans received 7-7 votes, and in the 8-8 rounds people mentioned the shops of Tally Weijl and Bershka.

Interestingly, I would like to compare the results of brands with the highest number of votes at question (7) and (8) on the opposite. Answers to question (8) listed H&M with 3, C&A with 2, and Zara with 6 negative votes. In the answer to Question 7, Tesco, Retro Jeans and Tally Weil received 1, and Bershka received 2 positive votes. Due to the size of the survey sample and the wide range of responses, it is not possible to make clear statements, but in the future with a special research on clothing, it is possible to find out why the H&M, C&A and Zara are preferred, and why Retro Jeans, Tally Weijl, Tesco and Bershka are not. From my professional experience, I would like to share this as an example that H&M, for example, devotes a lot of attention to other brands to its carefully crafted background music program, but Retro Jeans tries to create the more partying music image without personalized music lists, and often using it on an unpleasant volume.

4.3. Conclusion

The results of the questionnaire remain valid only for the sample and are nonpresentative, but acceptable for answering my research questions. Although the average customers is not exactly aware of what the psychological and economic function of the background music are they heard (Q1), but based on their emotions, they can differentiate between musical features, having the ability to adjust preference based on brand-based customer experience (Q2). Consequently they can recognize and identify the characteristics of a musical image consciously or subconsciously how much it fits into that brand's business (Q3). Therefore it can be stated that there is not general expectation from the consumer side for the stores to have the same music volume (Q4 and Q6) or to have background music at all (Q5).

5. METHODOLOGY II. – BRANDS' MUSIC IMAGE

In order to measure the overlap between the customer's opinions on the in-store background music and the brands' sound branding, I put together a short questionnaire that was sent to several brands. The following chapter will detail the aim of the survey, the research problems and difficulties, and the results.

5.1. Aim of the survey

The questionnaire focused on the brand's brand building intentions through their background music. My four research questions were the following:

Q1. How does the company relate to the application of background music?

Q2. How big investment does it mean for the brand, and what is the expected sales increase by using in-store music?

Q3. What is the goal of applying background music?

Q4. How does the brand put together its in-store music program?

The questionnaire contained 5 main questions and 10 subquestions. It was intended to deliver to a person responsible for managing the sound branding of the given brand. The main targets were those brands who were mentioned by the participants in the above detailed customers' opinion questionnaire.

5.2. Research problems

Mistakes were made during the research. On one hand, the survey was put together later than it should have been, so the time frame was too short for proceeding a bigger sample and deliver the message to the right persons, which would have require a stronger relationship with the brands, and their ability to provide company information. Not having a direct contact to the brands, I have looked up their publicly available email addresses. Due to lack of stronger connection channels to the brands, my option to deliver the questionnaire to the brands was through email. The available email addresses were central inboxes, which carried the threat it will not be read at all. Moreover, even if my message was read, it would not be forwarded to the right person (e.g. at the marketing department). On the other hand, the number of the brands who received a request for research support for me was too low. Emails in Hungarian was sent to 12 brands, emails in English was sent 6 brands in total.

Finally, the questionnaire could have been drafted wrongly or not 100% clearly, miscommunicating the research goals and the request to participate in the survey. The emails contained the 4 four research questions, and below that the 5+10 point questionnaire for the brands. There were replies, where only research questions were answered, or the 5 main questions of the questionnaire.

5.3. Presenting the results

In the following, I will summarize the responses of the brands separately, as some of reply emails answered differently for the questions. Some words or partial sentences will be written in *Italic* in the following, if it is an important detail about the in-store music image of the brand.

- H&M

No answers, just response. The questionnaire was forwarded to the marketing department by a customer service colleague, but there was no further reply from their site.

At this point I would like to mention, that I've contacted a previous Mood Media colleague, Jamie Davies, a creative director and brand consultant in London. His LinkedIn profile mentions that during that time, he was responsible for leading all pitches and securing new clients including: Primark, O2, Levis, Guess, Gucci, Sports Direct, Arcadia Group, Marks & Spencer, SpaceNK, Nike – and H&M. Despite he would have been an excellent source for this research, unfortunately he was unable to provide help due to his work flow.

- KFC

The research questions were answered (together with an apology), probably those seemed to be easier to reply for. KFC has background music in order to strengthen the *friendly and kind* atmosphere in its stores. No financial details could be provided due to bargaining position protection towards the service providers. They admitted, that ROIC (return on investment capital) cannot be calculated, however they believe that having background music in KFC restaurant has a continuous improvement in the customer experience, and through this, on the company's growth. As a rule, their music is not too intrusive, non-polarizing or aggressive. Its style adjusted to the different times of the day.

- C&A

Both the research questions and the questionnaire for brands were clearly answered. It turned out, that C&A considers the background music essential, as they are aware that the music enhances the better customer experience. Nevertheless they entrust the music provider to put together their playlist. There are no detailed guidelines from the company side, only to *connect to the widest range* of customers. No financial details could be provided, like what are the main aspects investing in background music or service development, but it turned out, that the music provider is chosen *based on an international tender*. This means the subsidiaries cannot be targeted by a local service providers. If there any feedback from employee or customer side, it is acknowledged by C&A and forwarded to its music provider, discussing the issue and change the playlist if needed.

- SUBWAY

They responded they cannot provide information about the brand building with music, because they „do not keep the data in such detail".

- DANUBIUS HOTELS

The research questions were answered instead of the questionnaire, but it turned out that Danubius feels a need for background music, because they consider it *Indispensable for a good mood* in community spaces. In the brand's opinion, this investment does not correlate with the increase in the revenues, the expenditure is considered as a must, but the background music does not generates customers on its own. The music is meant to create a *pleasant* atmosphere in the community spaces or even in the restaurant parts, preferring the *classics* of the last 10-15 years. In some cases, custom music is required for certain rooms or departments. The Advent period has a huge impact on their background music.

- NEWYORKER

The short reply contained that they cannot help with the questionnaire, kindly asking to „refrain from further inquiries”.

- INDITEX GROUP

The questionnaire was sent to the central Inditex email address and to 4 Inditex brands separately (Zara, Massimo Dutti, Bershka, Pull&Bear). From a central Inditex email address I was directed to a Hungarian colleague, who turned out to be working on HR department and thus cannot answer the questions. At least, she confirmed that the in-store music is handled and put together *in the Spanish Inditex headquarters*.
Additionally, a reply from Bershka took the effort to clarify it to me; due to the large number of such requests, they cannot send personalized answers. The available corporate information can be found on the website of Inditex, and no further information regarding business strategy, business organization or other corporate areas can be provided. The website has a section about the Inditex stores, but that contains no relevant information about the in-store music image, only about their sustainability and visual solutions.
There was no reply from Zara, Massimo Dutti and Pull&Bear at all.

Further brands without any response: OMV Hungary, Shell Hungary, Hunguest Hotels, AccorHotels, Fusion Zrt (Burger King).

5.4. Conclusions

First, the sample size was negligible. The second survey should have had at least 100 responses, to answer the research questions, namely how brands build their store image with sound. Due to the small size of the sample size and the number of the replies, the results are not representative and adds only a small amount of knowledge to the research.
Second, the quality of the questionnaire could have been more worked out. The questions can be misunderstandable or do not always points clearly on the necessary and relevant information. The reason of this was the rapid completion of the questionnaire, which was not checked enough times and developed further. In

addition, translating the questionnaire from English and Hungarian to the local language of a given brand, especially in case of Spanish brands, could have been another step to make communication more successful.

Third, the timing might not have been ideal. In October, brand are getting ready for Glamour Days, Joy Days, preparing in advance their concepts for the Black Friday and the holiday season. Although many employees are usually on holiday in the summertime, based on my working experience in commerce that would have been a more relaxed period, when the appropriate persons can be contacted with and they can pay extra attention to side tasks, like a request from a university student.

Finally, the method of contacting the brands happened on the basic level. As mentioned above, the publicly available email addresses were proven weak contacts in a survey like this. It could have been achieved to contact the company I worked for, or even the other three competitors, and ask for their help, if they are already participating in this research. It would still carry the threat that a provider or a brand thinks that they would lose their competitiveness by uncovering some details or at least some general information, but I believe that much more relevant responses could have been received from brands.

6. METHODOLOGY III. – OFFERS FROM MUSIC PROVIDERS

6.1. Aim of the research

I have contacted 4 music providers too, asking them to support my research with background music service offers for 3 different business models. These models were the following. I will summarize their response from the music providers, who were discussed in this dissertation. I will list their offer in the order how fast they sent it to me, without calling them on their name or marking them with 'A', 'B', 'C' or 'D'. These results do not represent any trends and will not define how background music providers work specifically, rather intended to show some examples, what brands may expect from the service providers. The goal of the section is to present, what and how providers communicate with their future clients. The requests were sent to the companies at the end of November 2018.

6.2. Business models

(I) family business - small brand

A married couple is a home-business, located in the capital, with 1 venue. The place of sale is 80 square meters and, if it counts, there is also a 26 square meter warehouse in a separate room, which opens from the store. Since the business has just opened up, there have never been any service providers before. They have no sound system, they would have a clear claim for that. They are open for 8 and a half hours a day, Monday through Friday.

In the music profile, they would like to suggest some kind of reassuring feeling that their customers feel comfortable in the business space, but have no concrete idea. They try to be cost-effective, so they are also open to Hungarian songs if it brings some discount from the monthly price. Their internet access is stable, thinking about online devices, they would like their music content to be updated monthly. They might be open to scent marketing with background music if a package price offers more discounts than if they would order the scent service from another company.

(II) Expanding restaurant chain - medium brand

It is an expanding burger restaurant chain that has six locations in the capital city, 4 sites in the countryside, and 3 locations across the border. The shop area's sales area is between 100 and 200 square meters. They have been on the market for about 5 to 6 years, and when their business started, first they used your background music service, but after two years they change to another service provider because of cheaper monthly fee construction. Their popularity is still unbroken, standing financially on solid feet, and in the next few years, they will open 5 to 7 sites. The new management now wants to renew the image, and financially devote much more to it, giving you the opportunity to recover your old customers. There is a stable and fully compatible sound system in all their previously opened businesses, most of them have been installed by former service providers, but in the opened restaurants will require your sound system. They are also planning to introduce digital signage in the restaurants. Opening hours are 12 hours / day.

They are not picky in a music profile; they are open for local and international music alike, also for well-known performers or even instrumental songs. Although they want a complex program: 'trendy', 'sparkling' and 'fancy' characters in mainstream (between 12 am and 3 pm), and in the morning and in the evening they want a degree more temperate character.

(III) Supermarket – large brand

A large international company that started in the middle of the 20th century. It is present in 24 countries, with 140 stores in Hungary, each with an average of 2-3000 square meters. There is no business space divided into zones, so everywhere the same music is played. The Hungarian subsidiary issues tenders for background music services every two or three years. Only background music would be interested in them, because they try to solve all other marketing tools in-house (e.g. adverts, digital signage, scent). Sound system is available in every store, although most of them may be obsolete, and even not the same type of devices everywhere, and cannot be confirmed with 100% certainty that they are compatible with the new player. The company may be willing to renovate the sound systems, but only with those devices they specify. Opening hours are Monday to Saturday 12 hours / day and 6 hours on Sundays.

There is no idea in the music profile, the providers are given free hands. They are at their current service provider for 5 years now, as it has offered the lowest price and the company has saved millions of dollars. Now they are rumored to be dissatisfied with their current music program and service provider too, so they are likely to change them - this time it will not necessarily fall into the cheapest bid.

6.3. Response from the providers

Company I.

In the concepts they would start with identifying the best atmospherics matching to the store. To get know the technical requirements at the locations, the recommend a visit of a technician in the first place, which helps to put together the bundle offer more efficiently. They would match soft, relaxed, elegant and sophisticated playlist to the family business, also inviting them to the office to test some fresh, pure and aromatic scents in person. After launching the service, the relationship with the client would be in the main focus. At the medium brand, the customization depends on only on the attributes of the restaurant, but the music program should contain well-known tracks to maintain the popularity among the customers. I think it is important to highlight that they mentioned adding the personal training for the employees in case of ordering digital visual solutions. At the large brand, their offer did not mentioned any special aspects or strategy how to win a large client like this, only that they would examine the previous music program to find out what could have been the problem with it.

Company II.

According them the small business needs slow and medium slow playlist that is not necessarily contains popular music at all. Their offer would focus on highlighting the discounts at all optional services. They mention that one of their account- or project manager should pay dedicated extra attention only for this business to strengthen the connection and loyalty. At the medium business they believe that the client did not changed them to a new provider because of the lower prices, rather the marketing strategy of the restaurant chain went into a different direction that turned out a wrong choice. This would give the provider enough self-confidence to win back the business. Important to highlight an aspect in the offer that it is optional, after all the guest left, to play a drastically different music for the restaurant employees (e.g. in the nightshift) to maintain their positive mood, which is the same as playing music on a streaming application from a cellphone, which is officially illegal. At the large business the provider highlights the need for installing quality sound systems which should be maintained from time to time. The

Company III.

They did not detail how they would approach the business models, saying they do not have general solutions, only customized ones. They do not make a difference if a client has hundreds of sites or only 1 location. Their flexibility enables to apply the best strategy at every client. Being aware of what the competitors might offer to these businesses, this company relies only on the discussion with them in person to create their best solution.

Company IV.

Unfortunately, due to the small company size and the huge workflow, finally they could not support the research. Their frame prizes are actually available on the website. As they do not really seek for clients with under 10 sites, they would not be the partners of the small business.

7. SUMMARY

Now we have learned how a group of customers, who participated in the questionnaire, approaches the in-store background music of the store, what style do they match to store categories and what stores or brands do they like or dislike. As I got answers for my research questions, it turned out that there are brands that either improve or spoil the customer experience with the background music they use. Based on the research it can be declared that the consumers are able to recognize and distinguish between different musical features based on the customer experience. In addition, there is part of the customers who rather avoids the stores with too loud music, or on the contrary, another part of them considers the too low volume or silence disappointing.

The literature together with the survey results confirm that a brand has to pay more attention and resources to its background music profile to successfully increase customer experience in its stores.
Further results could be achieved in the industry with a 360 degree comprehensive research. With a larger sample, it could assess the sound image of individual brands (single or few store), brand groups (specialty stores, e.g. for pets), or even brand categories (fashion stores). The results could be compared the measurement of how customers can connect a brand's characteristics with music programs, just like in this dissertation. Based in my second methodology, the sound branding of the stores should be examined on a large scale, observing the development of the sound image, including which provider is the brand contracted with now and also who were their previous providers. The third methodology enabled for the reader to have some knowledge, based on what aspects the music providers communicate and create their offers.

As any used literature or this dissertation describes, the industry of the background music still relies on empirical studies, and to be honest, personally I hope that the exact effectiveness of the background music will never be measurable mathematically. Despite how great it sounds for the first time, we must admit that it would wipe out the competition in this industry, stopping the development of the service, as every music profile could be calculated without any creativity, until humanity would listen to the same 10 songs all day long, in every store.

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ANNEXES

Appendix I: Questionnaire about the customer's opinion on the in-store background music

Questions:

1. On a scale of ten, how do you like, if a store has background music?

2. On a scale of ten, how important is for a brand to have background music in its stores in your opinion?

3. What musical styles do you think ideal to the following retail store categories? (multiple answers can be selected)
   Categories: fashion, telecommunication, fast food restaurant, mall, gas station, hotel, department/specialty store
   Musical styles: mainstream pop, classic pop, jazz-blues, country-folk, classic rock, electro-house, hip-hop, dance-R&B-soul, classical music, chillout-ambient
   Answering option: matrix (multiple possible answers per line)

4. Do you pay attention to the in-store music? Please select the most relevant option for you.

- I do not pay attention to it at all, and I would not try.
- I do not pay attention to music because it distract me from shopping.
- If the music is pleasant, I will pay attention to it a bit, but it is not typical.
- I listen to the songs I have heard in other stores.
- I always notice those songs I usually listen to.
- If the music is pleasant, I like to pay more attention to it.
- I often listen to the background music of a store, paying attention to the song(s) currently playing.

5. Which ones of the below listed attributes of a brand do you think can be delivered through the background music played in its stores? (multiple answers can be selected)

Options: youthful, energetic, serious, elegant, exclusive, comfortable, wild-partying, trendy, old-school, relaxed, alternative, sporty, artistic, exotic, family friendly, pet friendly, environmentally friendly, reliable

6. Which of the following do you usually feel, when you go in and spend time in a store where there is no music, and before that you heard background music in other stores for a long time?
   - It is nice, because background music is too loud in other stores.
   - It is nice, because these ’silent’ stores does not need background music.
   - It is disturbing, because my ears got used to the hearing of the background music, and the contrast is too significant.
   - It is disturbing, because it makes the store atmosphere dreary and empty.

7. In which brand’s stores do you feel most comfortable? Please list at least one, at most three.

8. In which brand’s stores do you NOT like be, or even avoid them? Please list at least one, at most three.

9. Your gender: female / male

10. Please enter your age.

11. Please enter your job. If you are currently a tertiary student, please specify enter the field of education.

12. Please enter where you live. (city, county)

13. Please specify, in which brand’s stores you usually purchase the following commodities? For more options (e.g. clothing), enter only one brand name. If you do not purchase a commodity in a brand’s store, please leave it empty.
    Commodities: clothing, groceries, fuel, fast food, tools, pet food & supplements

Appendix II: Survey for the brands about their sound branding intentions

Dear Marketing Department,

I'm a student at the commerce and marketing department of Budapest Business School (Budapest, Hungary), doing a marketing research for my thesis about how brands use in-store background music. Inditex brands are one of my main aspects.

May I ask you to support my research by answering these 5 questions? It would take like 10 minutes. I could extend the deadline until 14th November.

Thesis Research – Daniel Fekete-Szucs

Research goals for the student:

1. How does the brand apply the background music?
2. How big investment does it mean, and what is the expected sales increase by using in-store music?
3. What is the goal of applying background music?
4. How does the brand put together its in-store music program?

Research questions for the companies:

1. What are the main motivational factors for the company to use background music in its stores?
2. How does the company define the background music for the brand?
   a. How do the company choose music programs?
   b. What kind of character and attributions does the brand want to communicate in general?
   c. What kind of character and attributions does the brand want to communicate with the music applied in the stores?
3. How big investment does this mean for the company?
   a. What are the aspects of the expenditure (the decision-making points to invest in it)
   b. Based on what does the company chooses the music provider?
   c. Is the company willing to develop its background music service, and why or why not?

4. How worthy is for the brand to use in-store music?
    a. Approximately how big is the role of the in-store music in the sales increase?
    b. Does the company monitor the feedbacks about music program from the customers' side? (if yes, then how, if not, then why not?)
    c. Does the company monitor the feedbacks about music program from the shop assistants' side? (if yes, then how, if not, then why not?)
5. How does the company know if they use the fitting music program?
    a. Based on what aspects are they willing to change the music program?

Appendix III: Survey for the music providers about different business models

Tisztelt Szolgáltató,

Fekete-Szűcs Dániel vagyok, a Budapesti Gazdasági Egyetem végzős tanulója kereskedelem és marketing szakon. Egy egyetemi kutatás miatt kerestem fel Önöket, amelyben azt vizsgálom, hogy az egyes márkaüzletek milyen szempontok szerint alakítják ki a háttérzenei arculatukat. Ennek részeként szeretném bemutatni többek között az Önöknél elérhető megoldásokat, természetesen név nélkül.

Ehhez abban szeretnék segítséget kérni Önöktől, hogy három fiktív vállalati modell számára tegyenek ajánlatot az alábbi szempontok szerint:

A) Milyen további információkra van Önöknek szüksége a leendő ügyféltől? (Bár igyekeztem a legáltalánosabb kritériumokat feltüntetni, lehet az Önök számára további tényezők is vannak).
B) Milyen zenei programot ajánlanának az adott márkaüzletekbe? Mi alapján terveznék meg a zenei arculatot a brand számára?
C) Milyen díjakkal kell számolni a szolgáltatás előfizetésével (pl. telepítés, kiszállás, jogdíjak, stb.)? Ezeket elég listázni, de előnyt jelent, ha megadható az Önök részéről egy számszerűsíthető értéktartomány, hogy milyen árkategóriába tartozna az ajánlat, pl. 150 és 250 ezer forint közé, 4 és 5 millió közé, vagy 100 és 200 millió közé tehető.
D) Milyen egyéb szolgáltatásokat ajánlanának még az adott vállalat számára? Milyen eszközökkel tennék az adott vállalatot tartós ügyféllé?

A vállalati modellek:

1.) Családi vállalkozás, kis márka.

Egy házaspár otthondizájn üzlete, amely a fővárosban található, 1 db helyszínnel. Az eladási hely 80 nm, illetve amennyiben ez számít, ehhez hozzájön még 26 nm raktár külön helységben, amely az eladáshelyből nyílik. Mivel nemrég nyílt meg az üzlet, nem voltak korábban semmilyen szolgáltatónál. Hangrendszerük nincs, erre egyértelmű igényt tartanának. Nyitvatartásuk 8 és fél óra/nap, hétfőtől péntekig.

Zenei profil terén valamilyen megnyugtató érzetet szeretnének sugallani, hogy vásárlóik otthonosan érezzék magukat az üzlethelyiségben, de nincsen konkrét elképzelésük. Fontos számukra a költséghatékonyság, ezért nyitottak a magyar nyelvű dalokra is, ha az kedvezménnyel jár. Az internetelérésük stabil, így online készülékben gondolkodnak, amelyre havonta szeretnének tartalom-frissítést. Nyitottak lehetnek az illatmarketingre a háttérzene mellett, amennyiben egy csomagár több kedvezményt biztosít, mintha egy másik cégtől rendelnének illatgépet.

2.) Terjeszkedő étteremlánc, közepes márka

Egy felfutó hamburgerező lánc, amely a fővárosban 6 helyszínen, vidéken 4 helyszínen és határon túl pedig 3 helyszínen van jelen. Az üzletek eladáshelyi alapterülete 100 és 200 nm között van. Körülbelül 5-6 éve vannak jelen a piacon, és amikor elindult a vállalkozás, akkor először az Önök háttérzenei szolgáltatását vették igénybe (!), azonban két év után más szolgáltatóhoz mentek át, az olcsóbb havidíj-konstrukció miatt. Népszerűségük töretlen, anyagilag szilárd lábakon állnak, sőt, a következő pár évben 5-7 új üzletet fognak nyitni. Az új vezetőség most meg szeretné újítani az arculatot, anyagilag pedig jóval többet fordítana rá, ezért adott a lehetőség a régi ügyfél visszaszerzésére. Stabilan működő és teljesen kompatibilis hangrendszer van minden eddig megnyitott üzletükben, amelyek nagy részét korábbi szolgáltató/szolgáltatók telepítették, de az újonnan nyíló éttermeket meg lehet pályázni. Tervezik a digital signage bevezetését. Nyitvatartásuk 12 óra/nap.

Zenei profil terén nem válogatósak; jöhet számukra a magyar és külföldi toplista egyaránt, jöhet kevésbé ismert előadó, vagy akár instrumentális dalok is. Ugyanakkor komplex programot szeretnének: a főidőben (12 és 3 óra között) ’trendi’, ’pezsgő’ és ’divatos’ karaktert, reggel és este pedig egy fokkal higgadtabb karaktert szeretnének.

3.) Bevásárlóközpont, nagy márka

Egy nemzetközi mammutcég, amely az 20. század közepén indult. 24 országban van jelen, hazánkban 140 üzlettel, amelyek mindegyike átlagosan 2-3000 négyzetméter alapterületű. Nincs zónákra osztva az üzlethelyiség, így mindenhol ugyanaz a zene szól. A magyarországi leányvállalat két-három évente ír ki tendert háttérzene-szolgáltatásra. Csakis háttérzene érdekelné őket, ugyanis minden más marketing eszközt igyekeznek házon belül megoldani (pl. reklámszpotok, digital signage, illat). Hangrendszer minden üzletben található, bár nagy részük elavult lehet, sőt, nem is mindenhol ugyanaz a típusú eszközök vannak, és nem jelenthető ki 100%-os bizonyossággal, hogy kompatibilis lenne az új lejátszóval. A vállalat hajlandó lehet a hangrendszereket felújítani, de csak az általa megszabott márkájú eszközökkel. Nyitvatartásuk hétfőtől szombatig 12 óra/nap, vasárnap pedig 6 óra.

Zenei profil terén nincs elképzelésük, szabad kezet kapnak a pályázó szolgáltatók. Jelenlegi szolgáltatójánál 5 éve van, mivel az ajánlotta számára a legolcsóbb árat, és a vállalat így milliókat spórolt. Most úgy hírlik, hogy elégedetlen a zenei programjával és a szolgáltatóval, így nagy valószínűséggel le fogja váltani – ezúttal azonban nem feltétlenül a legolcsóbb ajánlatra fog lecsapni.

Ezek lennének a képzeletbeli vállalataim. Előre is köszönöm a segítségüket a kutatásban.

Üdvözlettel,
Fekete-Szűcs Dániel

Appendix IV: Research support from Mood Media Hungary

1) Családi vállalkozás, kis márka.

A hangrendszer felméréshez, kialakításhoz technikusi kiszállást egyeztetnénk velük a helyszín megismerése, feltérképezése céljából, majd árajánlatot adunk rá. Preferáltan saját gyártású hangrendszerünket ajánljuk ki nekik, de igény esetén két szintezésű árajánlatot is tudunk készíteni, más márkájú eszközökkel, ha erre is nyitottak.

Illatgép és illatmintáink bemutatásához az irodánkba invitálnánk őket tesztelés céljából, de ha elfoglaltak vagy nehezen elérhetőek, telefonos egyeztetés után szűkített szortimentű illatminta csomagot is szívesen küldünk a választáshoz.

Illatban bátran ajánlanánk nekik friss, tiszta és aromás illatokat, amelyek a jelenlévő bútorillat mellett is jól működnek és azt erősítik. A lakberendezési üzletben lévő alapillatot semmiképp nem változtatnánk meg az illat által.

Az otthondizájn üzlet jelleg miatt mindenképpen olyan zenei atmoszférát alakítanánk ki a boltban a zene által, amely kellemes, marasztaló, pihentető közeget teremt a vásárláshoz, nézelődéshez. Az otthonunk kialakításakor az ember megfontoltabban dönt és több időt szán erre, így több időt tölt a boltban is, ezért fontos, hogy ott hogyan érzi magát, amihez a zene is nagyban hozzájárul.

Első körben semmiképp nem ajánlunk nekik csak ma slágereket vagy top 40-es dalokat, hanem közepes és nyugodt tempójú, kifinomult, akár instrumentális zenei csatornák felé terelnénk őket a választás során. Lágy, lazító, elegáns és kifinomult dallamokat tartalmazó zenei programot hoznánk nekik létre.

Nem feltétlenül, de amennyiben tetszik neki a magyar zenei válogatásunk, azt is belefűznénk a programba, mely kedvezményesebb jogdíjat jelent számukra. Ez mérlegelés kérdése, hogy az üzlet és a vásárlói közönséghez biztosan illik-e a magyar popzene csomagunk.

A szerződéskötés után is élénk kapcsolatot ápolnánk velük, szezonális illatainkról, új zenei csatornáinkról időre-időre tájákoztatnánk, hogy ezen elemekkel a legtöbbet hozhassa ki vállalkozásából.

2) Terjeszkedő étteremlánc, közepes márka

Egységes zenei programot alakítanánk ki, amely mindenhol, minden egységükben szólna, elérve azt, hogy a vendégek betérve az étterembe a zene alapján egyből tudhassák, hogy hol vannak.

A döntés és ajánlat kialakításhoz kérnénk be adatokat, képeket a helyről, vásárlói profilról és szokásokról, hogy minél jobban megismerjük a márkát és a vendégeket. Mit szeretnek ott a vendégek, miért, mikor és mennyit tartózkodnak ott átlagosan. Szeretnénk az egyeztetések során feltérképezni és megérteni azt is, hogy ők (vezetőség) milyen képet szeretnénk kialakítani magukról a zene által, mi a „brand" üzenete. A közízlésé eltalálása előtt, jó, ha minél többet árulnak el az étteremlánc filozófiájáról, hogy minél jobban megértsük őket és ahhoz ajánljunk nekik, hozzájuk illeszkedő zenei csatornákat. Mivel átlagosan 30 perc vagy akár 1 órát töltenek az étteremben, ennyi időnk van megnyerni a vendégeket a zenén keresztül, hogy máskor is szívesen visszatérjenek.

A (gyors)éttermeknek oda kell figyelni minden apró eseményre és részletre. Kiszolgálás másodperceken belül, egy ismerős menü és egy személyre szabott élmény adja meg a vevőnek azt, amiért sóvárog. A kellemes zenét ugyanúgy észreveszik és értékelik, mint a finom hozzávalókat, azonban ugyanúgy emlékeznek a rossz, oda nem illő zenére, mint az elégtelen felszolgálásra.

A Digital Signage-ra való nyitottság miatt mindenképpen egyeztetnénk személyes találkozót a helyszínen az igények pontosabb felméréséhez. Ez különösen fontos, hiszen az árakat a konkrét eszközökön kívül nagyban befolyásolja az is hogy hova, milyen módon kell felszerelnünk azokat, továbbá sok éves tapasztalatunknak köszönhetően a helyszínt látva hasznos tanácsokat tudunk adni egy hatékony rendszer kialakításához.

Egyedi szolgáltatásokkal, folyamatos kétirányú kommunikációval és különleges élményekkel alakíthat olyan élményt, ami megerősíti a kapcsolatot legértékesebb vásárlói és márkája között. Ebben igyekszünk akár az összes megoldási lehetőségünkkel segíteni, a látványtól az interaktív mobil megoldási lehetőségeken át a professzionálisan megtervezett és telepített hangrendszerig.

A digitális tartalommegjelenítési rendszerünkhöz betanítást is biztosítanánk, amely által könnyedén, naponta többször is tudják saját maguknak változtatni az étlapot, vagy akár akciókat, promóciókat megjeleníteni, így még többet tudnak tenni vendégeikért.

3) Bevásárlóközpont, nagy márka

Igyekeznénk megismerni a márkát, szívesen szerveznénk a helyszínre is találkozót, hogy lássuk milyen atmoszféra, bérlői mix és a vásárlóközönség jellemzi. Fontos azt is jól feltérképezni, hogy milyen zene szólt eddig, mi az, amivel nem volt elégedett és mit szeret(ett) / szerettek a korábbi zenéjében. A pontosan leírt igényekre igyekszünk válaszolni, ott és abban segíteni, amit a legfontosabbnak érez az ügyfél.

Egy ilyen kaliberű ügyfél biztosan jól ismeri a vásárlóit, tudja, hogy milyen összetételű vásárlói közönség látogat oda (például délelőtt a több idővel rendelkező kisgyermekes szülők/anyukák, délután az iskolából betérő fiatalok, míg este a fiatal felnőtt és felnőtt korosztály, ezért igény esetén napszaknak megfelelő zenei beállításra is van lehetőség. Ügyfelünkkel együtt fontos az, hogy olyan zenei programot hozzunk létre, ami által a vásárló jól érzi magát, repül az idő általunk és nem tolakodó a zene. Akár dedikált zenei csatornát is szívesen kialakítunk.

Mai, ismertebb dalokat is csempésznénk a programba, de nem kizárólag a top 40-re koncentrálnánk. Frissebb pop és soul jellegű zenei mixet alakítanánk ki vegyítve közép lassú, kellemes feldolgozású, covers jellegű dalokkal vagy instrumentális vonallal.

Egy olyan „étlap szerű" ajánlatot dolgoznánk ki, amiből az ügyfél a lehetőségei és a pénztárcája alapján össze tudja válogatni, hogy mire van szüksége (teljes hangrendszer, digitális tartalom kijelzők, illatmarketing, reklám spot lehetőségek), amelyekből az egyes részek könnyedén variálhatók, bővíthetők. Az általunk ajánlott dolgokból könnyen és egyszerűen állíthatja össze a számára szimpatikus elemeket a háttérzenén túl.

A bevásárlóközpont vásárlóival megoszthatja a legújabb ajánlatot, emlékeztetheti a őket a nyitvatartási időről vagy Facebook oldal megtekintésére buzdíthatja őket. Az audiospotok hatásos eszközök a vásárlói élmény fokozásában. Nyitottság esetén a liftekbe és a toalettekbe illatmarketing használatát is javasolnánk.

Appendix V: Research support from CloudCasting

Kedves Dániel,

Amint szemelyes talalkozonkon is kiderult, a CloudCasting egy „regi” uj vallalat, hiszen alapito tulajdonosai honositottak meg a hatterzenei szolgaltatok hazai piacat tobb mint ket evtizeddel ezelott. A piacra jellemzo egyfajta belterjesseg, szinte mindenki ismer minden mas szereplot, sokan dolgoztak is egyutt kozos zaszlo alatt. Ezert az altalad felajanlott anonimitas ellenere felsorolasra kerultek a kutatasodban megszolitott piaci szereplok, akiknek a jelenlete - versenytarsi statuszuk reven - az altalad kert teteles koltsegfelsorolast nem tennek uzletszeruve.

Ezert a valaszok lehet, hogy altalanosabbak, de remelhetoleg igy is hasznosak lesznek szamodra.

A CloudCasting egyedisege az alabbiakban foglalhato ossze (a teljesseg igenye nelkul):

- A piaci szereplok „veteranjakent” megszerzett, messze legtobb szakmai tapasztalat
- A kozvetlenul kepviselt es a kiterjesztett hazai kozos jogkezeles alol kivont, kozveltenul jogkezelt zenei katalogusa
- A Szellemi Tulajdon Nemzeti Hivatala altal elismert, Fugetlen Jogkezeloi statusz (ezzel egyedulallo a CloudCasting nemcsak Magyarorszagon, hanem szinte egesz Europaban)
- A nemzetkozi nagy ugyfeleket kiszolgalo kepessege es ugyfelcentrikus szolgaltatasi minosege
- Az innovativ-, akar sajat szellemi tulajdonban es globalis markavedelemben levo megoldasai a hatterzenei szolgaltatason tul

A hazai piacon a kozvetlen jogkezeloi besorolasa miatt a CloudCasting elso szamu versenyterulete a kozvetlen jogkezelesu zenei szolgaltatasa, ahol a piacon levo kozos szerzoi jogkezelohoz kepest biztosit kedvezobb (olcsobb es valoban a jogosultakat fizeto) jogkezelest. Ajanlatait ezert alapvetoen az hatarozza meg, hogy ha egy ugyfel haterzenei szolgaltatast venne igenybe, milyen megtakaritast erhet el a hagyomanyo (kiterjesztett kozos jogkezelessel jaro) szolgaltatasi koltsegekhez kepest.

Ennek merteke ugyfelenkent valtozik, de altalanossagban elmondhato, hogy a kozos jogkezelo altal alkalmazott, evente miniszteri rendelettel jovahagyott es

egyedi kedvezmenyekkel modosithato (pl. HZSZ-kedvezmenyek) jogdijak+szolgaltatasi dijakhoz kepest is garantaltan versenykepes.
Az említett vállalati modellekhez a következő elképzeléseink lennének:

1) Családi vállalkozás, kis márka.
Az ajanlat alapja a vallalat altal vegzett tevekenyseg (egy otthon design uzlet meghatarozza, hogy milyen zenei stilusok johetnek szoba illetve talan meg inkabb azt, hogy melyek nem). Budapesti elhelyezkedese, nyitvatartasa es merete alapjan relativ pontossaggal meghatarozhato, hogy ha barmilyen kozos jogkezeles ala eso zenei felhasznalasba kezdenek, akkor milyen jogdijakkal kell szamolniuk (akkor ha csak az eladasi terben illetve akkor ha a kiegeszito helysegben is tervezik a szolgaltatas bevezeteset).
Mivel uj felhasznalonak minosulnek, tobbfele kedvezmenyre jogosultak un „vilagzene" felhasznalasa eseten is (pl. husegido, hangrendszer-telepitesi koltsegek figyelembe vetele, zenei osszeallitasnal a hazai / kulfoldi tartalom aranya stb.)
A hangrendszer telepitese kapcsan mindig szempont a koltsegvetes, de figyelmukbe ajanlanank, hogy egy design-nal foglalkozo uzletben a hangsugarzok is eleget tegyenek ennek a kovetelmenynek esztetikailag is a muszaki parameterek mellett.
A vallalkozas profilja nem indokolja a slagerlistas zenei anyagok sugarzasat, inkabb a funkcionalitast, a megfelelo hangulatot kell megcelozni. Amennyiben ezt az ugyfel elfogadja, akkor akar egyedi playlist osszeallitasaval szabnank testre a zenei orarendjuket a mindenkor (lassu-kozeplassu) BPM-szam figyelembevetelevel a sajat, kozvetlen jogkezelet katalogusunkbol.
A koltseghatekonysagot hatarozott futamidore szolo, es egyeb termekek (hangrendszer, esetleg digital singage megoldaskent a sajat markas termekunk, az iFace Digital MirrorTM otthondesign-boltba remekul illo megrendelesevel, esetlegesen illatmarketinggel kigeszitve) celoznank es – nagysagrendileg a zenei felhasznalas jogdija es egyeb szolgaltatok dijanak osszkoltsegehez kepest 40%-os megtakaritast tudna az ugyfel elerni ha a CloudCasting-ot valasztja.
Az ajanlatban szereplo megoldasok mindegyiket a budapest irodankban szemelyes latogatas kereteben be is tudnank nekik mutani, esetleges opciokkal kiegeszitve (olcsobb / koltsegesebb audi-rendszer komponensek). Egy dedikalt account- illetve projektmenedzser vezenyelne le az online rendszerunk illetve rendszereink telepiteset az elozetes muszaki helyszini szemlet es felmerest kovetoen.

2) Terjeszkedő étteremlánc, közepes márka

Mivel szinte tucatnyi gyorsetterem lanccal allunk szerzodesben es van ahol az egyuttmukodes kezdete tobb mint 20 evre tekint vissza, igyekszunk kovetni az altaluk kepviselt piac sajat fejlodeset ugy muszakilag, mint a meghatarozo dietetikai trendek, nepszeru esemenyek es visszatero szezonalis- es kulturalis kalandozasok sorat, hogy ezekben audio-vizualis megoldasainkkal tamogatni tudjuk ezen partnereinket.

Ugy gondoljuk, hogy a par evvel ezelotti szerzodes-bontas, nem arversenyen mulott, hanem a vallalatnal akkor kialakitott uj marketing szemlelet indult el egy masik iranyba, ami azonban eddig nem bizonyult helyesnek. Ezert nagy bizalommal vagnank bele, hogy ismet megtisztelo megbizasukat elnyerve segithessuk a halozat hazai- es kulfoldi bovuleset.

Az üzletek alapterülete (100 és 200 nm között) standard a fast- / fast-casual QSR szegmensen belul. Bar felvetodik a kerdes, hogy az ezen helyszineken etkezo celcsoport zenei igenye milyen orientacioval bir, az elmult evek tapasztalata alapjan itt is kivaloan mukodhet a vilagzenei katalogus mellett sot helyett a kozvetlenul jogkezelet zenei kinalat is. (Multinacionalis halozatok tamasztjak ezt ala).

Ezert ajanlatunk elso es legfontosabb pontja annak eldontese, hogy milyen jogkezeles ala eso repertoarral dolgozhatunk.

i.) Vilagzene valasztas eseten a halozat marketingert felelos munkatarsa(i)val egyeztetnenk, hogy milyen modon igyekeznek pozicionalni brandjuket a sajat versenytarsaikhoz kepest es ehhez szerkesztenenk zenei ajanlatot. Leteznek jol bevalt zenei algoritmusok a QSR piacon, ezeket demo kereteben felajanlanak az ugyfel szamara megfontolaskent

ii.) Kozvetlen jogkezelesu valasztas eseten (hasonloan az elozo peldahoz) garantaltan nagyobb kedvezmenyekkel tudnank elinditani a szolgaltatast. A mindenkori ajanlatban figyelembe vennek, hogy milyen szempontok alapjan lehet egy komplett csomagot felkinalni, nevezetesen:

a. szerzodeses futamido

b. tervezetten nyilo uj uzletek szama

c. ezek hangrendszerrel torteno ellathatosaga es annak minosege

d. vizualis szolgaltatasok (menu-boardok, megrendelo-kiosk-ok, branded TV-k) telepithetoseges es uzemeltethetosege

e. egyeb interaktiv, fogyaszto-/fogyasztas-mero (customer engaging) megoldasok bevezethetosege.

Mindket esetben napszakonkent valtozo („dayparting”) zenei menu-valtasok kovetnek az adott idoszakokban leginkabb jellemzo demografiaju fogyasztok etterem latogatasat

A csomagkent veglegesitett ajanlat komplexitasatol fuggoen mas es mas szolgaltatas elem sulyozza a szerzodeses dijakat. A hatterzene + jogkezeles osszesitett koltsegen jo esellyel a vilagzenei + szolgaltatoi dijakhoz kepest 50%-os kedvezmenyt tudna biztositani a CloudCasting. Amennyiben a megrendeles a felsorolt elemek kozul tobbet is tartalmaz, akkor a zenei szolgaltatas kedvezmenye meg nagyobb is lehet.

Az esetleges hangrendszer felmerese es telepitese rutin feladat – sokszaz ilyen rendszert telepitettek a CloudCasting muszaki kollegai es a muszaki megbizhatosagot es a jol eltalalt ar-ertekarany viszonyt az jellemzi, hogy gyakra olyan gyorsetterem halozatok is a CloudCasting-ot kerik fel karbantartasra vagy uj rendszer telepitesere, ahol magat a szolgaltatast nem is a CloudCasting vegzi.

A nyitvatartasi idon belul / tul sugarzott, azaz a vendegeken kivul a helyszinen hosszu idot eltolto munkatarsak erdekeben jeleznenk, hogy van lehetoseg akar drasztikus stilusvaltassal egyuttjaro zenei sugarzasra akkor, amikor az ejszakai muszka a takaritast vegzi, de felhivnak arra is a figyelmet, hogy a napjainban egyre nepszerubb (B2C piaci) zenei stream szolgaltaok (pl. Spotify, Deezer) nyilvanos sugarzasa milyen tovabbi jogdijkovetelmenyekkel jar.

3) Bevásárlóközpont, nagy márka

A megnevezett tipusu es meretu vallalatok szamara kepes a kozvetlen jogkezelesu zenei szolgaltatas a legnagyobb jarulekos megtakaritast elerni, mindezt ugy, hogy a biztositott zenei tartalom semmilyen kompromisszumot nem jelent a felhasznanlo szamara.

Az ilyen jellegu felhasznalok, jellemzoen 2-3 evente palyazati uton tesztelik a piacot, melynek kapcsan legalabb az aktualis szolgaltatoi arfekves ellenorzese megtortenik. A valos hozzaadott ertek erdekeben kiemelkedoen fontos a hangrendszer minosege, mert hianyossagok eseten a legszervilisebb szolgaltatas is minosegileg kifogasolhatova valik. Kulonosen fontos ez, ha az audio szolgaltatasba integraltan mukodnek, mukodhetnek a hirdetesek is.

Az opciok egyeztetese minden reszletre kitro egyeztetest feltetelez az ugyfeloldali felelosokkel, akik rendszerint a beszerzes/penzugy, IT es marketing terulet kepviseloi. A CloudCasting feladata ezen reszlegek tehermentesitese azaltal, hogy a felho alapu tartalom szolgaltatassal („Cloud-Casting”) onjarova tegye ezt a teruletet. Ebbe az automatizmusba a muszaki felugyelet es gyors uzemzavar elharitas, rendszeres karbantartas eppugy beletartozik, mint az eppen soron kovetkezo marketing- vagy szezonalis kampanyok (nyari vakacio, iskolakezdes, Halloween, Karacsony – hogy csak a kozelmult es jelen honapok esemenyeit vegyuk sorra) szamara keszitett zenei stiluskeveresek es audio spotok gyartasa, programozasa.

A zenei profil kivalasztasanal a vasarlasra forditott tartozkodasi ido es annak kellemes de egyben hatekony eltoltese. A kiegeszitesre kinalkozo egyeb CloudCasting megoldasok fuggvenyeben egy ilyen felhasznalo eseteben evente tobb tizmillio forint koltseg takarithato meg, mely finanszirozhat egy teljes hangrendszer felujitast peldaul. Amagyar piac ugyan kicsi a nemzetkozi osszevetesben, de 150 helyszin eseten megvizsgalando egy live / as live („retail radio”) szolgaltatas opcioja is, amely bar koltsegesebb (hiszen akar elo stream formajaban dedikalt hangokkal es musor-blokkokkal) egy branded radio adast sugaroz, de ezek kereskedelmi hozadeka merheto es mert - a CloudCasting csapat tagjai mar uzemeltettek ilyet Europaban.

Appendix VI: Research support from 3G Multimedia

Kedves Dániel,

Engedje meg, hogy más megközelítésben válaszoljak a kérdéseire – épp azért, mert cégünk egyik nagy előnye, hogy nem a megszokott megoldásokat kínáljuk.

Számunkra nem jelent különbséget, hogy mekkora ügyfélről van szó, 1 helyszín vagy éppen 120 üzlet. Az ajánlatainkat soha nem sztenderdizáljuk, minden ügyfél számára olyan megoldást kínálunk amely az ő munkáját segíti legjobban, amire az ő vásárlóinak, vendégeinek szüksége van.

Ezt a megközelítést alkalmazzuk munkánk minden területén, legyen szó a zenék összeállításáról, az alkalmazott technológiáról, vagy akár az üzleti sarokszámokról.

A fenti – másoktól úgy hiszem eltérő – megközelítés a gyökereinkben keresendő: Mi egy technológiai újító cég vagyunk, a háttérzene üzletág előtt igen komoly fejlesztési tapasztalatot gyűjtöttünk össze saját zene stream architektúra és alkalmazások fejlesztésében. Ennek eredményeként Magyarországon mindenképp egyedülálló módon 100%-ban saját hardver és szoftver megoldással rendelkezünk amelyet az ügyfél igényeknek megfelelően folyamatosan tudunk alakítani és fejleszteni – és meg is tesszük.

Mindez olyan rugalmasságot tesz lehetővé amely elengedhetetlen, hogy a fenti – köztünk szólva igen munkaigényes, de az ügyfelek számára mindenképpen a legjobb - stratégiát alkalmazhassuk.

A kért három példa ügyfél mindegyikének esetében személyes konzultáció után javasolnánk bármit is mind technológiai mind pedig zenei oldalon.

Az üzleti sarokszámainkat szinte kizárólag a fenti beszéltetések eredménye határozza meg, a versenytársak árképzésével tudatosan igyekszünk nem foglalkozni. Természetesen amennyiben azt látjuk, hogy az ügyfél igényei között első helyen az ár szerepel úgy ezt vesszük leginkább figyelembe és megnézzük van-e lehetőség, hogy az ügyfél által elvárt (adott esetben a jelenleg másnak fizetett költség alatti) megoldást kínálni.