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Music Genre as a Marketing Communication Tool: A Study on Drinks Market in Turkey

Cigdem Sahin Basfirinci
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ABSTRACT. Although music is widely used to communicate symbolic meaning in marketing practice, few studies examined music within this context in marketing literature. Drawing on symbolic interaction, associative learning and congruency theories this paper investigates the music genre as a marketing communication tool within symbolic consumption context. Scope of the study is to explore consumers’ actual perceptions versus music genre oriented communication efforts of drink brands in Turkey, and to interpret results within theoretical framework. Using correspondence analysis and perceptual mapping, this study gives an example of how music genres can be used successfully in creating associations toward the brands.

KEYWORDS. Music genre, Symbolic interaction, Marketing communication, Drinks market, Turkey

INTRODUCTION

Since the effect of music on human psychology and behavior and the effect of music on getting favorable cognitive, affective and behavioral responses from consumers have been widely known, understanding the links between the music and consumer behavior has been an important research question in marketing literature (Jain and Bagdare, 2011). The majority of the past literature on the topic has examined the effects of music on two main domains: Service environments (as a part of store atmospherics) and advertising (Caldwell and Hibbert, 2002, Oliver, 2007, p.66). The evolution of the marketing concept has created a shift on the scope of communication efforts. Today rather than an advertising centered approach marketers employ integrated marketing communication strategy. In addition to advertising and atmospherics, music is widely used in other marketing communication activities such as event sponsorships in a consistent way to communicate symbolic meanings and obtain a differentiated position in the target audience.

Secondly, the vast majority of this research has examined only the physical characteristics of music such as tonality, tempo, and mood, fit with product (or environment that service provided). However aside from its physical attributes, music is strongly connected to the social world as a cultural element. In this context it has a rich potential to communicate symbolic meanings (Larsen, Lawson, and Todd, 2009, p. 16) by serving as a symbol of individual and collective identities (Lewis, 1992; Frith 1996), acting as a repository for human memory (De Nora 2000) and evoking strong emotions (Levis, 1992;...
Hesmondhalgh 2008). Rather than utilitarian, consumption stands out with its symbolic meanings at the present day (Levy 1959; Baudrillard, 1997; Elliot 1997; Belk, 1988; Odabaşı, 2009).

With a rich potential of cultural meanings; music has become strategically important and widely used to communicate symbolic meaning in marketing practice. This paper investigates the music genre as a marketing communication tool within symbolic consumption context. Drawing on symbolic interaction, associative learning and image congruency theories, the main proposition of this exploratory study is that music genre can be an effective marketing communication tool for companies in creating and communicating symbolic meanings about their brands. In this context, the scope of the study is to: (1) introduce and discuss music genre oriented marketing communication efforts of drink brands in Turkey; (2) explore music genres typically recalled when consumers process information about drink brands (versus current efforts of companies), and interpret the results within theoretical framework. Using correspondence analysis and perceptual mapping, the study explored which music genres were typically remembered when consumers processed information about drink brands. Dealing with the current marketing communication efforts of drink brands in Turkey that exhibits a highly competitive nature as one of the strongest growing markets in the world, this study illustrates how music genres can be used successfully in creating brand associations.

LITERATURE REVIEW AND CONCEPTUAL BACKGROUND

Music received increased attention in marketing literature after Kotler’s introducing music as an element of store atmospherics which affects consumers’ purchase behaviors by generating some emotional effects on them (1973/74, p. 50). As a result, the amount of literature on the effects of music on consumer behavior has steadily grown since the 1980s within the store atmospherics frame. Since services can be con-


Although some findings of these studies are conflicting, general findings supports that as an element of store atmospherics music can influence consumers’ store and time perceptions in a desired way (Kellaris and Kent 1992; Milliman 1982, 1986; Wirtz, Mattila, and Tan 2000; Yalch and Spangenberg 1990, 2000) music can influence purchase intentions (Baker, Levy, and Grewal 1992; North and Hargreaves 1998) and increase sales (Areni and Kim 1993; Milliman 1982; Wirtz, Mattila, and Tan 2000; Yalch and Spangenberg 1990, 2000).

The second area in which the effects of music have been explored is advertising. Music in advertising is so pervasive that, “the advertising industry and its corporate clients spend billions of dollars annually on royalty payments for the use of music in television advertisements” and the commercial use of music in advertising “constitutes one of the principal sources of our everyday exposure to music” (Bullerjahn 2006, p. 208). Several studies contribute to marketing literature with theoretical and empirical insights about the effect of music in advertising on a variety of consumer responses. In this context, we see that not only the presence of music but also the different elements of it such as tempo (Brooker and Wheatley 1994; Caldwell and Hibbert 2002; Kellaris and Kent 1991, 1994; Kellaris and Rice 1993; Oakes 2003; Oakes and North 2006; Zander 2006), mood (Alpert and
Alpert 1990; Alpert, Alpert, and Maltz 2005; North, Mackenzie, and Law 2004; Ritossa and Rickard 2004), and fit with product (MacInnis and Park 1991; North, Mackenzie, and Law 2004) were explored as a part of music used in advertising.


However, as mentioned before, uses of music on marketing communication practices are not limited to advertising and store atmospheres as the marketing concept has created a shift on the scope of communication efforts from advertising centered to an integrated marketing communication centered approach. Marketers widely use marketing communication activities, such as, event sponsorships that focus music in order to create a differentiated position in the minds of target audience. In the parallel with these developments the number of academic research about this area has increased. For example, investigating importance of musical improvisation through an analysis of jazz music, Dennis and Macaulay (2007) showed that improvisation techniques found in a jazz band could be directly applied to marketing organizations in order to enhance and advance market orientation. Exploring event sponsorships in Fang, Yin and Pfitzenmaier (2002) found that music events are particularly effective for several marketing communication goals such as reaching the opinion leaders, creating marketing intelligence and establishing favorable links between the audience and the sponsor’s brand image. Analyzing the Kool sponsorship of musical events in 1975 with Kool Jazz concerts, Hafez and Ling examined the role of music in the promotion of brands. Results showed that “music was considered to be an effective marketing tool” by helping consumers to make emotional connections with the brand, tying together an integrated marketing campaign, carrying a rich potential for creating wide awareness to a young audience through concerts (2006 p. 359). Offering a case study about a new leisure product combining cruise tourism and music festival, Henderson (2009) presents a good example of applying musical elements to different products in practice. Similarly, using a case study about the promotion of a series of live music events, Moor (2003) offered critical reflections about recent developments in marketing practice that expanded the space of marketing and made the consumer a potential branded space. She claims that marketing can create unpredictable results by changing the work and the production of value (Moor 2003). Klein (2008) discussed some critical issues involving interactions between culture and commerce with reference to provided evidences of how Coca Cola and Pepsi Cola have reached their branding goals by creating “a genuine connection to music culture” (2008 p. 1). (Rowley and Williams 2008) Discussed the impact of music festival sponsorships on brand awareness and findings suggest that “brand sponsorship of music festivals has an impact on brand recall, awareness and attitude to the brand”. Larsen, Lawson, and Todd evaluate the consumption of music as a self-representation in social interactions and illustrated the role of self-conception identities in the symbolic consumption of music (2009). Stanton et al. (2010) emphasized that because of promotion restrictions for tobacco companies, tobacco sector has recognized the potential of
music as a powerful marketing communication tool in generating brand recognition.

Despite the existence of these studies, music is still relatively under researched in the marketing context (Bruner 1990) when compared the acknowledged significance of its social context in the world of consumption (Giesler and Schroeder 2006). As a cultural element that strongly connected to social world, it is equally clear that meaning of music; both musical and symbolic, is socially constructed (Larsen, Lawson, and Todd, 2009, p. 16). As consumption is used as a major way of expression in today’s consumption society (Bocock 1993; Giddens 1991), music forms an important link for modern relations between consumption and identity (Hesmondhalgh 2008, p. 329) by offering opportunities to create new forms of individual and collective identities (Frith 1996). By providing a set of cultural practices that have come to be intricately bound up with the realm of the personal and the subjective (Martin 1995, p. 2) music often feels intensely and emotionally linked to the private self (Hesmondhalgh 2008, p. 329). Music also has an important function in the social domain such as establishing and maintaining collective identities (North, Hargreaves and O’Neill 2000; Tekman and Hortacsu 2002) and enriching a shared sense of community by providing a sense of group membership (Whiteley, Bennet, and Hawkins 2004). According to Hesmondhalgh, self (this is who I am; this is who I’m not) and collective (this is who we are; this is who we’re not) identities are “two contrasting but coexisting dimensions of musical experience in modern societies” (2008, p. 329).

By acting as a badge of identity- “a means of showing others (and ourselves) to what cultural group, or groups, we belong” (Lewis 1992, p. 135) music can be used as a tool to communicate symbolic meaning (Larsen, Labsen, and Todd, 2009, p. 16).

As well as being a cultural product, music is also an important tool for marketing communication. We live in a society that private self has never been so publicly performed (Illoz 2007, p. 4) and the role of consumption on constructing selves becomes more important than ever. As a meeting point of the private and public realms: (Hesmondhalgh 2008, p. 329) music becomes a key variable in creating an associative link between consumption and identity. Moreover, music is more strongly connected to the emotions than other cultural forms (Hesmondhalgh 2008, p. 330) and also acts as a repository for human memory (De Nora 2000, p. 47). So music can contribute to the meaning consumers derive about the brand (Spangenberg, Grohmann, and Sprott, 2005). Music preference is a significant indicator of consumers’ life style providing an insight for marketers to understand different music tastes of adolescents and thus to create proper communication approaches. Nuttall suggested that popular music preferences of teenagers “may allow a more meaningful segmentation” (2008 p. 109). Rentfrow and Gosling (2007 p. 317) found that “whereas rock and rap fans are believed to drink more beer than wine or cocktails, classical music fans are believed to drink more wine and cocktails than beer”. Tekman and Hortacsu (2003) shows that inferences made about the listeners of a musical genre are closely related to motivational factors for maintaining a positive identity and distinguishing personal social identities from rejected groups (Tekman 2009). As such, consumer segments can differ significantly with respect to their music preferences. These characteristics make music an especially powerful tool for marketing communication goals. Advertising and sponsorship contracts between the Pepsi Cola and pop stars -Madonna, Michael Jackson, Britney Spears, Ricky Martin, and Spice Girls- are the good examples of this situation for a soft drink company targeting to be a “choice for a new generation”. The effect of music as a communication tool has long been recognized by marketers and while widely used in various marketing communication activities few studies have examined effects of music within this context.
people may allow a more meaningful segmentation; this research investigated how companies actively use music genres in transforming symbolic and cultural meanings. That is how they serve to the identity and cultural ideals of their target markets to their products as parallel to their positioning and segmentation goals. Symbolic interactionism; congruity theory and associative learning were used as the underlying theoretical basis of this research.

As an approach to understanding social behavior symbolic interaction theory was developed by Mead (1934) and extended by Blumer (1969). Symbolic interactionism is based on the assumption that meaning of objects or events arise from social interactions. These meanings are produced by society through using a language of shared symbols. So in understanding their world people perceive objects and events based on their symbolic meanings given by society. Hirschman (1980) discussed the processes how symbolic meanings can be transferred to consumer goods. McCracken (1986) showed as a cultural element how symbolic meaning is drawn from a culturally constituted world to good (products and brands) and good to individual with meaning transfer model. Solomon (1983) interpreted symbolic interaction theory within consumer behavior context in the form of symbolic consumption. Symbolic consumption refers to buying products for the symbolic (or cultural) meanings they carry and communicate, rather than their utilitarian characteristics (Bannister and Hogg 2004; Hirschman and Holbrook 1982). Within this context; products and brands can act as social tools in that they serve to communicate symbolically between the consumer and her/his significant referents (Leigh and Gabel 1992, p. 5-6). Although all variables of marketing mix should coexist in an integrative way in associating symbolic meanings to brands, marketing communication plays a major role in this process (Leigh and Gabel 1992). Symbolic interaction theory stated that by serving as a repository for memory and conveying rich cultural meanings and emotional association music genre can be an effective marketing communication tool for symbolic communication. This is true not only between the company and its target market but also between the consumer and her/his significant referents.

Theoretical reasoning of how symbolic meaning is related to products and brands (and finally to customers) resides in associative learning theory. Associative learning theory is based on the assumption that when two concepts are presented together repeatedly they create a link between two concepts on the memory. In turn, when one concept is stimulated the other concept will also become active (Anderson and Bower 1980). Using a specific music genre for a specific brand we can expect that every time consumers hear the music genre, it will create associations with the brand. This kind of effort however does not always create desired results in terms of meaning transfer and positive attitude toward the brand. Strength of the association between the music genre and the brand (so meaning transfer and attitude toward the brand) is depend on relatedness, fit or similarity between the concepts (Till and Busler 2000). To get a favorable result the music genre should have some congruencies with both the consumer and the product.

Congruency of music genre to consumer has been mainly explained in consumer behavior in terms of self-image congruency theory. This theory is mainly derived from Mandler’s schema congruity theory (1982) used to predict the effect of similarity perceptions and suggesting that when a stimulus is perceived congruent with a schema it leads meaning transfer and favorable response (Meyers-Levy and Tybouts 1989). Image congruency theory claims that seeking self-consistency consumers prefer products and brands that are congruent with different elements of their self-concepts (Birdwell 1968; Gardner and Levy 1955; Graeef 1996; Grubb and Grathwohl 1967; Hong and Zinkhan 1995; Landon 1974; Onkvisit and Shaw 1987; Sirgy 1982).

To attach symbolic meanings to a brand, companies must consider not only their target
market but also the nature of the product. Congruence between marketing a communication tool and the product is often explained with match-up hypothesis. Ahn, Kim and Forney stated that (2010) although the “perception of match-up” is often used synonymously as similarity, congruity, fitness, match-up, and consistency in branding literature; “match-up implies not just similarities but harmony and combination as well because the concept of match-up perception is derived from several fundamental theories: schema theory (Lynch and Schuler, 1994), social adaptation theory (Kahle and Homer, 1985; Kamins, 1990), categorization theory (Zimmer and Bhat, 2004), and associative network theory (Pina et al., 2006).” (2010, 9). It would be expected that a music genre would be more effective when matching up with the product. It is highly possible that matching up between product and music genre can be explained in cultural context. In other words the congruence between product and music genre is determined by the cultural values they share such as customs of product usage. As an example classic music suits the wines as an attribute of comfortable living (Parakilas 1984, p. 14). Also findings of Areni and Kim’s studies (1993) verifies this idea showing that as a part of store atmospherics classical music genre can increase the amount of sales and cause more expensive wines to be purchased.

Based on the mentioned theoretical framework; main propositions of this study are:

1. Music genre can be used as a marketing communication tool for companies in creating and communicating symbolic meanings about their brands.

2. Efficiency of music genre as a marketing communication tool depends on the perceived congruency between products (and/or brands) and self-concepts of consumers.

3. Efficiency of music genre as a marketing communication tool depends on the perceived congruency between products (and/or brands) and cultural associations of music genres.

Marketing communication activities that focus music genres for creating and communicating symbolic meanings about their brands are often used to create a differentiated market position. As such investigating marketing communication efforts as they apply to drink brands in Turkey (one of the strongest growing markets in the world), is a valuable first step in linking current marketing practices to the theoretical abstractions.

**MUSIC GENRE AS A MEANS OF MARKETING COMMUNICATION AND ITS USAGE IN THE TURKISH DRINKS MARKET**

There are two main reasons for choosing Turkish drinks market for research. First, according to Euromonitor International, below only China and Mexico, Turkey has taken the third rank in among the strongest growing soft drinks market in the world last year (www.just-drinks.com/article.aspx?id=97998, 06 August 2009).

Second, to create a differentiated position in the minds of target audience, a variety of communication activities that focus on music genres have been used widely by drink companies in Turkey. In this context, it provides a suitable market for exploring the potential of music genre as a means of marketing communication.

As a highly visible example illustrating how music genre can become an instrument in marketing communication, Coca Cola has sponsored since 1993 Turkey’s biggest and possibly most expensive open air rock music festival named “Rock’n Coke Istanbul”. Drawing many rock music stars and fans together, this well-known music activity allowed Coca Cola to evoke rock music associations. Through this festival Coca Cola aimed to own the legacy of rock culture by reminding rock fans of the legendary “Woodstock” (Yazicioglu and Firat 2008, p. 208). The company also uses this music activity as an integrative way with other marketing
communication tools such as advertisements, web sites and sales promotion tools.

The Coca Cola Company has followed a similar marketing communication program for its favored fruit carbonated soft drink brand: Fanta with pop genre. In Turkey, Fanta created music oriented key projects such as “Young Talents among Us” contest juried by famous Turkish pop music artists. This activity was followed by a tour including a series of concerts. However, the most well known music event of Fanta is main sponsorship of Fanta Youth Festival. “Fanta Youth Festival, the largest music activity of Turkey organized by Fanta, has toured many provinces since 2002 with the participation of famous artists and groups. Fanta Youth Festival, which is the first and biggest mobile fun platform, introduced the most famous groups of Turkish pop music to more than 400,000 young people in 17 different provinces” (www.anadolugroup.com/en/markalar.asp?id=36).

In order to stimulate consumer demand through this music activity, company used bottle cans as concert tickets. In addition, we see that, Fanta Youth Festival integrated its tour activity programme into universities’ festival programs to attract attention of youths at universities in Turkey with the live performances of famous pop stars.

Pepsi has traditionally made advertising and sponsorship contracts with Turkish pop stars such as Tarkan, Sezen Aksu and Group Hepsi. While Pepsi also organized Turkey’s electronic music festival Pepsi Electronica Festival Istanbul in 2005, it could not be maintained as a tradition. As an inevitable part of pop music culture, Pepsi has also launched the first digital music platform as a sales promotion tool in Turkey. Offering passwords in cola cans Pepsi allowed downloading free and legal music into mobile phones or computers. By doing so, the company not only succeeds to integrate sales promotion efforts to communication goals but also behaving responsible emphasized an important problem of music sector: Legal rights of music producers. In order to cope with financial crisis and increasing competition, Pepsi recently decided to target the family market and launched a promotion campaign focused on housewives. Pepsi selected Seda Sayan, an opinion leader of housewives, as the new face of Pepsi and increased market share after the campaign. It appears, however, that the brand image has weakened as the images of Seda Sayan were not consistent with the image of the Pepsi “choice of the generation next”.

Another traditional music festival in Turkey has been sponsored, since 1990, by Efes Pilsen beer. As the one of the oldest music festivals, Efes Pilsen Blues Festival has attracted increasing attention over the years. Hosting legendary names of blues music in major cities of Turkey, the company has attempted to create a modern day reflection of historical heritage of beer culture characterized with listening music and daily social gatherings. Because of legal restrictions toward alcoholic products advertising in the country the company mainly uses sponsorship activities in order to create brand awareness. In this context, the company has sponsored Istanbul One Love music festival for seven year that has brought global pop stars and amateurs to Istanbul and organized a rock music contest named RocknDark in order to promote black beer of the company: Efes Dark. The most remembered musical activity of Efes is blues festival in its twentieth years.

Market leader Turkish Raki brand Yeni Raki is also among the alcoholic drink brands using music in marketing communication. Infact, the relationship between Turkish Raki and music has its roots from customs of drinking raki. Alongside close friends with long table talks and appetizers, accompanying Classical Turkish Music is so inevitably part of raki custom that there is a Turkish Raki brand on the market named “Fasil”, meaning series of musical pieces from Classical Turkish Music. After leaving state owned monopoly structure in alcoholic beverage sector the privatized brand Yeni Raki has attempted to transfer current association pairs of Classical Turkish Music with Raki’s own brand.
In this context, the company has sponsored some Classical Turkish Music album series. However, Yeni Raki has featured its goal with a cinema advertisement campaign known as “The Turkish miracle that returns the night into a dream” slogan. With accompanying Classical Turkish Music melodies, not only showing Raki with its indispensable parts, social gatherings, emotional conversations and delicious Turkish foods served with it; but also blending all these elements with other national elements such as Bosporus and Istanbul city, the company has received considerable attention and positive reaction among target audience.

Another potential alcoholic beverage carrying musical associations potentially as a way of promoting products (Charters and Pettigrew 2005, p. 122) is wine. As Parakilas stated (1984, p. 14) classic music suits the selling of wines as an attribute of comfortable living. Interestingly, having very long history on wine production and expanding market boundaries in terms of volume, variety and quality (Karabayar 2010), the concordance between the classical music and wine has not been thoroughly used by wine companies in Turkey. Despite some attempts of the Brand Kayra such as sponsoring classical music concerts, these events have not yet gained countrywide recognition.

**METHODOLOGY**

One would not find it surprising that consumer research show consumer behaviors are not always rational (Elliot 1997). Zaltman (2003) research indicated that ninety-five percent of thinking takes place in consumers’ unconsciously. Deviating from traditional data collecting methods; by investigating consumers’ actual perceptions versus music genre oriented communication efforts of drink brands in Turkey, the author examined results of current marketing communication practices. Focus groups were used to develop an understanding of consumers’ perceptions about drink categories’ music genre associations and focus group has been helpful as a suitable method for exploratory investigation (McDonald 1993), in generating new ideas for hypotheses (Neuman 2006). As recommended by Calder (1977), focus groups were structured considering not only by representation of different categories of drink consumers population and but also homogeneity in terms of participants socioeconomic characteristics. Five focus groups were conducted (two in Trabzon and three in Istanbul), consisting of eight participants in each group. Composition of each group was mainly homogeneous in terms of participants’ common characteristics and socio economic positions to maximize interaction. The general characteristics of each group were different to study subgroups of the population. Since the purpose of focus groups was to generate information rather than statistical generalization, purposive sampling method was used and participants were recruited from a sample that believed broadly to represent the population. Discussions lasted between 45 and 60 minutes.

**TABLE 1: Music Genre – Drink Category Associations of Focus Group Participants**

<table>
<thead>
<tr>
<th>Drink Categories</th>
<th>Subcategories</th>
<th>Brands</th>
<th>Music Genre Association</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non Alcoholic Beverages</td>
<td>Carbonated Drinks</td>
<td>Coca Cola</td>
<td>Rock</td>
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<td></td>
<td></td>
<td>Cola Turka</td>
<td>Arabesque</td>
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<td></td>
<td></td>
<td>Fanta</td>
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<tr>
<td>Alcoholic Drinks</td>
<td>Turkish Raki</td>
<td>Yeni Raki</td>
<td>Classical Turkish Music</td>
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<td></td>
<td>Beer</td>
<td>Efes Pilsen</td>
<td>Blues</td>
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<tr>
<td></td>
<td>Wine</td>
<td>Doluca</td>
<td>Classical Music</td>
</tr>
</tbody>
</table>

1*Arabesque is a music genre which was formerly an object of disapproval for the country’s Westernized, secularist, and urban mainstream because of its connections to Eastern and Arab culture but today it was enjoyed by the mainstream of Turkish society, including the middle classes and Westernized elite."(Ozgur 2006:175)
Table 1 provides a summary of the key drink brands and music genres that received considerable agreement amongst the focus group participants. Drink brands are categorized in the table under the relevant category and subcategory.

There are two categories, four subcategories and six brands in the table. Interestingly, as “having perhaps the longest and most consistent relationship to popular music culture of any consumer product” (Klein 2008 p. 6) together with Coca Cola, Pepsi isn’t among the six brands creating strong music genre associations.

As the underlying factors of this situation, the last advertising campaign of Pepsi trying to change its target group from youth to housewives may be mentioned. In addition, competing messages of Fanta on focusing pop music might create awareness for the communication process of Pepsi, the major competitor of Coca Cola. The results of the focus groups were used in the development of a valid measure of consumers’ associations for the quantitative study.

Ongoing efforts of sector companies using music as a marketing communication tool effectively were also explored before starting quantitative research in order to provide additional and more accurate information. Data collected through focus groups were mainly overlapped with experience surveys. And a questionnaire was constructed to assess Turkish consumers’ music genre associations toward drink brands. To confirm its content validity terminology and response time, the questionnaire was initially pretested on a convenience sample of twenty people from academicians and practitioners. Considering suitability, perceptibility and convenience, the modified questionnaire was pilot tested on 10 university students.

In quantitative research, respondents were asked to mark music genres that presented drink brands are reminiscent of, according to music genre associations. Then similarities and differences among the drink brands with respect to the music associations were tested to see the extent to which positioning goals of drink brands using music as a marketing communication tool were reached. As Hoffman and Franke stated (1986 p. 214) “correspondence analysis has been used to monitor the efficiency of advertising campaigns and also can aid in product positioning studies”. In this context, considering both the goal of the study and the type of the data, correspondence analysis was used. Although our main proposition is that music genre can be used as a marketing communication tool for companies in creating and communicating associations about their brands; the authors formulate it as a hypothesis because of the explorative nature of the analysis method.

In transforming correspondence analysis results in a multidimensional space, perceptual mapping was used. Perceptual mapping refers generally to “techniques used to graphically represent this product space” (Kohli and Leuthesser 1993 p. 10) and it is “the procedure that allows a researcher to determine the perceived image of a set of objects. The purpose of perceptual mapping is to transform consumer judgments of similarity or preference (eg. music genre for drink brands in our study) into distances represented in multidimensional space” (Hair et al. 1998, p. 522).

With the rich potential for marketing management such as showing possible market opportunities, indicating the most important attributes in consumer decision making, and the places of a firm’s own brand and competing brands in the minds of consumers with regard to each attribute (Bagozzi, Yi, and Nassen 1998), “perceptual mapping is the most widely used tool for positioning” (Aggarwal, Vaidyanathan, and Venkatesh 2009, p. 148) by different researchers (Ampuero and Vila 2006; Ghose 1994; Hibbert 1995; Javalgi, Joseph, and Gombeski , 1995; Opoku, et al. 2007; Young 1999) with the similar goals.

Because of technical and financial difficulties, the study was restricted to the most crowded metropolitan city of Turkey: Istanbul. Using the estimated population of 15 million and a 95%
confidence interval and 5% margin of error, a sample size was estimated as 384 consumers. Since every consumer is exposed to marketing communication messages of the brands in this study, and all these brands can be classified as convenience goods bought by everyone, there was no any restriction in the sample such as cola; raki or wine drinkers. A convenience sample was used because of the difficulties mentioned above. Respondents were selected from visitors who were invited to participate in the study voluntarily in Carousel Shopping Center in Bakirköy which attracts all kinds of city residents who varied sufficiently on demographic and socio economic status. Then the data was collected by co-author from 15th June to 28th June 2010 between 10:00- 22:00 on food courts of shopping mall. A total of 400 respondents participated in the survey.

STUDY RESULTS

The profile of respondents is shown in Table 2. Gender of the respondents had almost equal proportions with 53% female and 47% male.

<table>
<thead>
<tr>
<th>TABLE 2: Profile of Respondents (N=400)</th>
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<td>Gender</td>
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<td>Marital Status</td>
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<td>Single</td>
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<td>Total</td>
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<tr>
<td>Education</td>
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<tr>
<td>Primary School (1-8 grades)</td>
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<td>Secondary School (9-12 grades)</td>
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<td>University (12-16 grades)</td>
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<tr>
<td>Post graduate (above grade 17)</td>
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<td>Total</td>
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<td>Age</td>
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<td>Between 18 - 25 years</td>
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<td>Between 26 - 33 years</td>
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<td>Between 34 - 41 years</td>
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<td>Between 42 - 49 years</td>
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<td>50 years or older</td>
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<td>Total</td>
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2. One US Dollar was approximately 1.58 Turkish Lira at the time of the study (June 2010) (Indicative Exchange Rates Announced at 15:30 on 06/01/2010 by the Central Bank of Turkey; http://www.tcmb.gov.tr/yenil/eng/)

<table>
<thead>
<tr>
<th>TABLE 3: Correspondence Table</th>
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<tr>
<td>Drink Brands</td>
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<tr>
<td>Coca-Cola</td>
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<td>Fanta</td>
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<td>Efes Pilsen</td>
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<td>Cola-Turka</td>
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<td>Yeni Raki</td>
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In addition, that the majority of respondents had average income levels and 42% of respondents were highly educated. In terms of age distribution, respondents exhibited a balanced structure.

Table 3 presents the music genre associations of consumers for drink brands from different categories. With a general evaluation, the distributions of frequencies show that drink brands are well separated at each music genre implying that music genres can be distinctive enough to differentiate the drink brands in Turkey. Table 3 depicts that this well-separated characteristic is especially salient for Doluca Wine, Coca Cola and Efes Pilsen Beer.

Table 4 represents the correspondence analysis summary statistics. The chi-square value (1772, 250) is significant at 0.001 meaning that the relation between drink brand and music genre association is significant.

Since only the first and second dimensions have an inertia value greater than 0.2 and two dimensions can provide accurate explanation for our research objectives (Hair et al. 1998), data summarized into two dimensional solution. The cumulative proportion of inertia (variance) with respect to the first two dimensions is 0.871. The first dimension accounted for 51.7 percent of total inertia, while the second accounted for 35.5 percent. These values indicate that a two dimensional solution is appropriate in terms of both effectively interpretation of data and minimizing data loss.

Figure 1 shows that the perceptual map based on correspondence analysis results. We can make the following observations from Figure 1:

First, there are three segments in the market. Interestingly these segments are based on the music genres rather than drink brands or drink categories. According to clusters of music genres in each segment, these segments can be named as “Classical Music Segment”, “Turkish Music Segment” and “Other Music Segment”. There is only one genre -Classical Music- in the first segment, while Turkish Music segment includes both Classical Turkish Music and arabesque genres. On the other hand, there are three genres in other music segment: Pop, rock, and blues.

Second, the only brand plotted around classical music genre is Doluca, market leader wine brand in Turkey. Doluca Wine (or may be the wine as a whole subcategory) presents such a strong association of classical music genre that there is almost no distance between the music genre and the drink brand on the map.

Third, Turkish Music segment includes Classical Turkish Music and arabesques genres which were nearly plotted in the map. In terms of drink subcategories and brands that present strong genre associations within this segment, we see two different subcategories (Turkish Raki and Carbonated drinks) and two Turkish brands (Yeni Raki and ColaTurka) for each subcategory respectively. Results indicate that Yeni Raki was mostly matched with Classical Turkish Music while it also represents some associations for
FIGURE 1: Perceptual Map for Drink Brands and Music Genre Association

**Row and Column Points**

**Symmetrical Normalization**

On the other hand, associations of ColaTurka were dominantly matched with the arabesque genre.

Finally, the other music segment characterized by three music genres: Pop, rock, and blues. While pop and rock genres are grouped closely within the map, blues has a relatively distant position indicating that blues genre could not create its own segment and has been articulated to this one. In this segment, we identify two subcategories (carbonated drinks and beer) and three brands (Coca Cola, Fanta and Efes Pilsen). The most powerful association exists between Coca Cola and rock music. In addition, market leader Turkish beer, Efes Pilsen, has a strong association with blues genre as consistent with their blues festival sponsorships. Another carbonated drink brand, Fanta, was viewed as nearer to pop music genre while it created also some associations for rock and blues genres respectively. However, the percentage of pop music association ratings of Fanta is sufficiently higher than other genres.

With a general evaluation, research results seem consistent by indicating that companies using music practices as a part of marketing communication process have significantly reached their goals.

**DISCUSSION**

In this study, the music genre as a means of marketing communication was investigated in Turkish drinks market that has a rich practice area for music events as a part of marketing communication efforts. In selecting the drink brands
and music genres in this study, two main sources were used: Five focus groups and current practices of drink brands in the market. Using correspondence analysis and perceptual mapping, which music genres were typically matched with drink brands when consumers have to process information about drink brands were explored. Results have highlighted the importance of music genre as one of the association (and symbolic meaning) source for marketing communication in creating and communicating meanings about brands. The results support the associative learning theory. Also as consistent with the symbolic interaction theory the results imply the potential of music genre as a source of symbolic meaning. Classical music associations reveal that if there is a current congruency perception between the product category and specific music genre; associations of this music genre can transfer into brand. This finding provides evidence of the match up hypothesis implying the congruence between the music genre and product. Further results show that if there is not a current brand that positions itself with respect to this current congruency perception between the product category and specific music, then current associations of music genre transfer to the market leader brand. This finding implies that in generally market leader brands can take possession of the music genre that fit to product category best. Results also refer to an important opportunity for brands that are not leaders of the market by showing that when there is a lack of marketing communication effort focused upon the specific music genre that has a best match up with the product category. The first brand using it can create strong brand associations and increasing brand awareness. Moreover, the findings toward ColaTurka showed that a good positioned brand can also create their own music genre association by interfering musical genre preferences of target market even if this genre does not have a congruency between product categories. Although this finding is not consistent with the match up hypothesis at the first glance, it offers important insights for new brands on the market implying another way of creating match-up between a specific music genre and specific brand (not product) as a way of differentiation from product category. Results not only support the tenants of congruency theory-image congruency theory and match up hypothesis but also reveal the interaction between them. Accordingly if the congruent association toward product category has been already used by some other brand, then a congruent association toward a specific brand can be also created by using self-image congruity theory. Supporting to underlying theoretical approaches results of the study highlight significance of music genre as a marketing communication tool for companies in relating both current and new symbolic meanings to brand.

Findings are valuable for brand managers. The major findings of this study in this context can be summarized as follows. As they show the perceived positions of all drink brands with respect to typical music genre associations in a two-dimensional space. First, possibly verifying the role of music genre as a marketing communication tool, segments are based on the music genres rather than drink brands or product categories. Depending on the clusters of music genre associations for drink brands, there are three market segments: Classical music segment (including only classical music) Turkish Music segment (including Turkish classical music and arabesque), and other music segment (including pop, rock and blues).

Second, the classical music segment indicates that this genre is extremely close to a wine brand: Doluca the market leader with regard to product category. Since the company does not have any countrywide well-known marketing communication effort directed to classical music, the current finding may be evaluated as not a result of the wine brand but a result of the whole wine subcategory. The company who was consulted to determine underlying reasons of this finding stated that their marketing communication efforts include more activity focused sponsorships rather than traditional music genre oriented events. It was further stated that the company could spon-
sor not only classical music activities but also other genres such as jazz and that their brand could easily create classical music associations as being one of the mostly remembered brands for the premium wine category and having a powerful historical heritage. This finding has three important implications. First, associations toward a category and/or subcategory can transfer the brands that are in it (verifying our main proposition). Second, which was noted by the company authorities, perceptions about the fit between classical music and the whole wine subcategory might be transferred to the market leader brand. Third, the fact that there is no countrywide well known marketing communication attempt from a wine brand to create classical music genre associations, (which already exist for the relevant category) toward their brands. These three issues indicate that there is an important opportunity to create strong brand associations and increase brand awareness in the wine market. It would seem that the first wine brand to succeed in positioning itself within the classical music genre could receive competitive advantages by transforming whole category associations toward its brand.

Third, Classical Turkish Music and arabesque genres constitute a Turkish Music segment with two different product subcategories- Turkish Raki and carbonated drinks. In this are two Turkish brands, Yeni Raki and ColaTurka. With its goal directed communication efforts and customs of drinking Raki which was paired Classical Turkish Music and sincere table talk with friends, Yeni Raki has been primarily matched to the Classical Turkish Music. This finding can also be evaluated as further evidence of the match up hypothesis. For Yeni Raki there are some matchings to arabesque genre possibly as the result of various media presentations of Turkish Raki shown on the national TV channels such as part of a popular arabesque singer’s lifestyle or music video. On the other hand, the most remembered drink brand is dominantly ColaTurka when the genre is arabesque. Through this position, ColaTurka has achieved to positioning itself in a different segment from competitors (Coca Cola and Fanta). In a period when nationalism emerged as a rising value worldwide, ColaTurka succeed in positioning their market segment in terms of life styles of consumers and then selecting and targeting proper market segment- nationalist Turkish consumers, in both Turkey and Europe, according to these life styles. Nationalistic elements emphasized in their advertisements, advertisement jingles involving both march and arabesque tones and focus on nationalistic origins in its brand name – ColaTurka-, all were factors underlying its success. The results have implications for understanding association formation toward the brands. First, arabesque associations and Yeni Raki brand demonstrated that marketing communication efforts of brands can suffer from random or purposely directed messages of others. This can be effective when the association already exists in consumers’ mind toward the whole category. In addition, analysis results show that ColaTurka carries strong arabesque genre associations although there have not been music events or other marketing communication practices directed toward this product. This finding implies that target brand associations can be created toward a brand through several factors such as brand name and typical user of the brand. Advertisements can also serve as a source of complementary associations’ formation toward the same brand regardless of whether this new association toward the brand is congruent or incongruent with the category. Despite the fact that Doluca and Efes Pilsen are also Turkish brands, they have not created associations with Turkish Music. While this would be expected for Efes Pilsen who desires to create a foreign originated genre association, the position of Doluca is a little different which would benefit the whole music genre association subcategory.

As the most crowded one, the last segment consists of relatively different genres: Rock, pop and blues. Hence, it is named as “other music segment”. While pop and rock genres are well defined position on the perceptual map (Figure-
blues genre has a relatively distant position suggesting that pop and rock genres have absorbed the base of this segment. Blues as a music genre has not created its own segment in the mind of customers and the customers perceived as the closest to this segment have attached it to the pop and rock segment. Music genre – drink brand associations in this segment can be evaluated as desired results of current marketing communication efforts of the brands. As can be seen from the map (Figure-1), Coca Cola is perceived as having the most powerful associations toward the rock genre, while Fanta presents powerful associations for pop genre and weaker associations toward the rock genre. Since both of Coca Cola and Fanta are products of the Coca Cola Company, the image of powerful product- Coca Cola- may transfer to Fanta and thereby it reflects some associations for rock genre. Also, countrywide concert sponsorship contracts with famous Rock singers’ (Teoman and Sebnem Ferah) as a part of Fanta Youth Festival may also create these weaker associations. As the traditional sponsor of countrywide blues festival, Efes Pilsen Beer has obtained targeted position in consumers mind in terms of creating strongest associations for blues music. To sum up, in terms of music genre associations of drink brands, this segment provides us with evidence that associations between the music genre and the drink brand can be successfully created in a desired way by marketing communication efforts and that these associations can be very independent of subcategories.

When evaluating analysis results in terms of alcoholic drinks subcategories (Beer, Turkish Raki, Wine), it can be inferred that every subcategory has powerful genre associations. However, it should be considered that rather than any measurement specific to a subcategory, results reflect only one (and market leader) brands’ associations for each of the subcategories in our study. When ranking these subcategories with respect to the power of the music genre association being carried it is shown that the wine subcategory has the most powerful associations then Turkish Raki and following beer respectively. Given that, it is interesting that there is no well-known marketing communication effort to create genre associations in wine category. This is in spite of beer and Raki categories both of which include market leader brands that use music as a part of integrated marketing communication. Following an opposite order of marketing communication efforts and spending, this result may refer to the power of cultural traditions of drinking on creating genre association. In non-alcoholic beverages there is only one subcategory: Carbonated drinks and three brands: Coca Cola, ColaTurka and Fanta. With respect to this subcategory, analysis results show that the music genres are distinctive enough to differentiate the associations of each brand respectively.

With respect to segment memberships of competing brands within the same subcategory, analysis results also revealed important findings for marketers. Sharing the proximate positions in the same segment, Coca Cola and Fanta have constituted the base of a segment (other music). On the other hand, while its subcategory is primarily presented in other music segment, one of competing brands ColaTurka has succeeded in positioning itself to another segment: Turkish Music. It seems to appear that with the definition of advertising agency, “Positive nationalism” focused marketing communication efforts of ColaTurka has not only positioned company to a different segment from its competitors but also provided a rapid increase in market share. Despite the market leader position of Coca Cola, Pepsi Cola had lost its relative higher market share over ColaTurka. Although Pepsi has regained its second rank in the market today, ColaTurka has captured a substantial market share. Thereby this finding facilitates to understanding of other studies results suggesting that ColaTurka has been successful in terms of capturing substantial market share and developing a rich potential for brand loyalty (Karalar and Kiraci 2007; Ulas and Arslan 2006; Yildirim 2009).

The other three brands explored in this study (Doluca Wine, Efes Pilsen Beer and Yeni Raki)
have developed in different segments (Classical Music, Other Music, and Turkish Music). Since all of these brands were chosen from different subcategories it is not possible to determine which variable explains most of this difference: Brand itself or the relevant subcategory of it.

In conclusion, this study indicates that in the alcoholic drink categories, where the market is mainly directed by market leaders, current associations of the music genre can transfer into market leader brands without regarding whether the market leader brand has some organized communication efforts to promote it. In the coke market, where the competition is more intensive and the usage of music events is wider, the music genres are distinctive enough to differentiate the associations about each brand respectively. These findings reinforce that companies can actively use music genre as a marketing communication tool in transforming symbolic and cultural meanings to their brands positioning and segmentation goals.

As the main contribution, this study not only provides the importance of music genre as a marketing communication tool for companies in relating current symbolic and cultural meanings to their brands but also implies the ways of creating new brand meanings. The use of actual examples from a highly competitive market findings provide strong implications for brand managers in terms of understanding current associative links built between the brands and music genres. Limitations of the study must be noted. First, convenience-sampling method may limit the generalizability of the results. Also data was collected from only Istanbul and a somewhat small sample of 400 respondents. Future studies with broder data may be beneficial with respect to generalization of results. Another limitation was that only four drink subcategories were studied and for three of them (Beer, Turkish Raki and Wine) there is only one brand - which is also market leader - in each category. Thus, genre associations of consumers toward these brands may be somewhat limited to only subcategories. Findings toward these brands and thus the categories presented by them must be considered in light of this limitation. In addition, it should be highlighted that as a cultural element it is not possible to isolate associations toward a specific music genre from other cultural associations that related to this specific music genre. In this context, when interpreting results of this study, it will be better to evaluate the music genre as an abstract variable which can easily and quickly remind and present all associated cultural elements associated with this genre. This study represents a starting point in improving our understanding toward the subject and provides rationale for further investigation extending studies by using more subcategories and more brands in each subcategory. Although the impact of music on consumer behavior is universally accepted, the effects of it may vary across cultures, which may yield deeper insights in cross cultural studies. In particular studying the variations between high and low context cultures may prove interesting. Some cross national studies including other cultures which are at a similar level of development as of Turkey may also provide meaningful insights. Since there may even be variations within a particular environment situational factors such as residence (rural versus urban consumers), age (older versus younger); education (higher educated versus lower educated), and music genre preferences would be useful to test.

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