International Journal of Business Marketing and Management (IJBMM)
Volume 6 Issue 6 June 2021, P.P. 21-30
ISSN: 2456-4559
www.ijbmm.com

The Influence of Background Music on Consumer Behaviour in Drinking Establishments in Cameroon

TAGOU KUETI Victor[1], KUATE KAMGA Sangeniss Leblanc[2]
The Dschang School of economics and management, University of Dschang Cameroon

Abstract: *more than 300,000 retail outlets play background music in Cameroon. However, the use of this atmosphere variable is still very intuitive. The objective of this study is to highlight the influence of background music on the purchasing behaviour of Cameroonian consumers in drinking establishments. To this end, a survey was conducted among 378 consumers in drinking establishments. The results show that the manipulation of musical components influences consumer reactions. Ambient music at medium volume makes consumers spend more time in the pub, and loud volume makes them spend more money. The manipulation of music style does not significantly influence the amount of time spent or the*

Keywords: *Music, Behaviour, Consumer, Atmosphere.*

I. Introduction

The factors influencing consumer behaviour, whether individual or environmental, are numerous, complex and act in concert. Despite the difficulty, marketing analysis needs to identify the nature of the main factors influencing consumer behaviour and the degree of that influence. For consumers, the business environment seems to be an interesting an dpromising alternative. For this purpose, several elements of the commercial atmosphere are available to them. These include colors, smells, background music, lights, texture, as well as
architectural elements (Eroglu and Machleit; 1993).

A plethora of empirical research (Smith & Curnow, 1966; Milliman, 1986; Rieunier, 2000; Jacob & Gueguen, 2002) has shown that music influences the behaviour of people who are exposed to it and attests that consumer behaviour is influenced by particular musical atmospheres or by the harmonic and physical characteristics of the sound background. Ambient music has indeed entered everyday life at the dawn of the 21st century. Today, silent environments in the urban world are becoming increasingly rare. According to Salvia (1997), 36,000 hairdressers, 107,000 cafés-hotels-restaurants and 120,000 shops in France
play background music. The broadcasting of background music in commercial establishments and on the streets of Cameroon has become an undeniable reality that is becoming more and more widespread. Contrary to some countries in the world, precisely those of Europe or Asia for example, Cameroon is one of the countries where it is almost impossible to find sales outlets such as drinking establishments without music. The affluence of consumers in drinking establishments has caught our attention and raises some questions. Is this affluence the result of the diffusion of background music? Or does it have a direct influence on the purchasing behaviour of consumers? Despite the development of this phenomenon, there is little research into the impact of this form of entertainment in pubs on consumer behaviour. After a presentation of the theoretical framework of the research, we will present the methodology, then our results will be presented and discussed.

II. The theoretical framework of the research

2.1- The sound environment and consumer behaviour

According to Kotler (1974), the atmosphere of the shop and in particular the background music elicits several types of conative reactions from the prospect: it increases his purchases, his spending, his unexpected purchases, his desire to stay longer.

According to Siberil, (2000) background music is generally considered to be a pleasant sequence of sounds. The use of music as an ambience factor in retail outlets has attracted the interest of marketing research since the 2000s. Although professionals have been aware since the 1990s that background music could be a profitability factor for large stores, shops or restaurants (Serraf, 1963). It can be seen that the use of background music has only really attracted research interest since the year 2000. The most important effect is the possibility of changing the atmosphere of the commercial environment in order to facilitate contact between

customers and the products offered. Music is used as a means of persuasion. It acts by suggestion beyond our consciousness and can then provoke the purchase of certain products.

Ultimately, background music can be defined as a collection of sound elements that can act on the customer in a given situation. It is called background music because it creates a material or moral atmosphere that surrounds the consumer. This atmosphere surrounds the customer on all sides and constitutes the environment in which he or she finds himself or herself. It is used in retail outlets to induce the purchase of a product.

The studies on the influence of music on customer behaviour at the point of sale have been summarised in the two tables below.

Table 1: Main findings of studies on the influence of music on customer behaviour at the point of sale

Authors and year	Place of experimentation	Main results
Milliman (1986)	Restaurant	Music with a slow tempo has a positive influence on the time spent in restaurants
Areni et Kim (1993)	Wine cellar	Customers spend more on classical music
Caldwell et Hibert, (1999)	Clothing shop	Customers adapt the speed of traffic to the tempo of the music
Rieunier (2000)	Clothing shop	Customers buy more and spend more with classical music
Jacob & Gueguen (2002)	Urban and rural bar	High volume increases customer consumption
Morrisson (2002)	Library - bookshop up range	The playing of classical music increases the time spent and sales
Ben. D & Choura. A (2006)	Perfume and cosmetics shop	Classical music and well-known music have a greater effect on customers
Joanne .P et Adrian C, (2009)	Bookshop	Customers buy more with Malaysian than Indian music
Nicolas Guéguen & Céline Jacob (2010)	Flower shop	Customers spend more with romantic music (especially men)

Source: Author's summary

Table 2: Main findings of studies on the influence of music on customer behaviour in the supermarket

Authors and years	Main results
Smith & Curnow(1966)	The consumer adopts the way he walks to the tempo of the music being played..
Milliman, (1982)	The consumer adopts his way of walking to the beat of the music broadcast
Sibéril, (1994)	Customers buy more items and would spend more with variety music
North & Hargreaves (1996).	Music with low or congruent volume increases taste customers and increases the time spent in the supermarket.
Ben.D & Choura. A (2006)	Variety music and unknown music are more suitable
Elbachir (2016)	Music influences consumer behaviour

Source: Author's summary

III. The research hypotheses

The presence of background music versus the absence of background music is thought to have an effect on consumer behaviour. The results of the various research studies carried out on the direct link between the music played and the behaviour of individuals are characterised by their divergence and/or insignificance. Also that the studies are not conducted in the same types of outlets (flower, clothing and beauty shops; rural and urban bars; restaurants). This allows us to formulate hypotheses on the relationship between music and consumer behavior in a drinks outlet.

3.1 -The relationship between music volume and consumer drinking behaviour in pubs.

Volume means the strength and intensity of sound (Le Petit Larousse illustré, 1999), and is measured in decibels. A volume of 72 decibels is considered medium and 88 decibels is high. Generally speaking, the volume of music has a definite impact on the time spent in the shop, the number of orders and the amount of the bill. The high volume would encourage people to stay less time in the sales outlet (Smith, al., 1966), but also to order a greater number of drinks

per table in a bar frequented by young people (Gueguen, al., 2004). Among all the components of the musical stimulus, volume appeared to be a particularly interesting variable to study. In fact, despite the numerous studies carried out on the influence of music on the reactions of customers in sales outlets, divergent or non-significant results were always observed. The majority of authors (Smith, al., 1966 ; North & Hargreaves, 1996 ; Gueguen, al., 2004) who have worked on the volume variable have neglected the average volume aspect which we wish to highlight.

Thus North & Hargreaves, (1996) showed that customers spend more time in the supermarket with low volume music. Subsequently Jacob & Gueguen, (2002) in the urban bar and rural bar showed that a high volume increases the consumption of customers. The low significance of the results concerning the influence of music on the purchasing behaviour of customers underlines the possibility that background music is able to directly influence purchases. In view of this controversy of opinions on the influence of background music we formulate the following hypotheses:

H1 - The volume of music has a significant influence on the purchasing behaviour of consumers inside a pub.

H1-a The volume of music has a significant influence on the time spent by consumers inside a pub.

H1-b The volume of music has a significant influence on the amount spent by consumers

inside a pub.

3.2-Link between music style and consumer purchasing behaviour in pubs.

As the style of music has been studied in a number of studies, both for convenience products and for 'luxury' products such as clothing shops, restaurants and wine cellars, it can be assumed that the style of music that will enable retailers to achieve the desired customer behaviour will differ between outlets and products. For example, according to Yalch and Spangenberg (1993), the playing of classical music gives the shop a more upmarket positioning than in the case of variety music.

Other authors confirm that classical music denotes a sophisticated image (North and Hergreaves, 1998) and that classical style can be considered the most suitable style for a shop selling quality products (Baker et al, 1994). Moreover, it is highly likely that the style of music influences the behavioural variable in a significant way. Indeed, in the face of the homogenisation of the offer, the atmosphere of the sales outlets appears to be a discriminating variable for the choice of a drinking establishment by the consumer. In this respect, we formulate the following hypothesis:

H2 - The style of music has a significant influence on the time spent by consumers inside a pub.

H2-a The style of music has a significant influence on the amount spent by consumers inside a pub.

H2-b The style of music has a significant influence on the amount spent by consumers inside a pub

IV. Research methodology

The survey was conducted in Cameroon among drinkers in bars. The questionnaires were administered face-to-face in the bars. A convenience sample of 378 consumers was selected. The data were processed using SPSS software and correlation tests were used to test the relationship between the variables.

V. Explanatory variables

Music is a situational variable that can influence purchasing behaviour. Based on the operational definition of music and through the nature of the musical stimulus we have selected the following indicators for this study**:**

- Volume of music**:** Volume signifies the strength and intensity of sound and is measured in decibels. A volume of 72 decibels is considered medium and 88 decibels high (Smith, 1966). Thus we have adapted Smith and Curnow's (1966) measure with three volume items (low volume, medium volume and high volume)

- Music style: Music style is the combination of different elements such as: rhythm, tempo, phrasing, melody, harmony, mode, timbre, orchestration and volume. Style is measured by means of a seven-point item. We have selected some of the most popular music used by bartenders. These are makossa, makossa love bikutsi, ndombolo salsa, Nigerian music and Ivorian music.

4.2-The explained variable

In this study the main variable explained is the purchasing behaviour of consumers. This behaviour is captured through the time spent in a pub, and the amount spent. To measure the time spent, we have retained the measure generally used by authors in this field of research. This is the observation of the customer without their knowledge or participation. We observed the client and noted the time of entry and exit on a sheet of paper, while pretending to take an inventory (Milliman, 1986; Herrington, 1993; Areni and Kim, 1993; Yalch and Spangenberg, 1993). The amount spent was captured by an open-ended question: Today, how much did you spend in this bar?.....francs

VI. The results of the study

Following the presentation of the structure of the sample (Table 3), the links between the different variables will be highlighted.

Table 3 Presentation of the sample

Gender of respondent	Workforce	frequency	Cumulative frequency
Male	274	72,5	72,5
Female	104	27,5	100,0
Total	378	100,0	
Age of respondent			
Between 15 and 25 years	163	43,1	43,1
Between 26 and 35 years old	139	36,8	79,9
Between 36 and 45 years	35	9,3	89,2
Between 46 and 55 years	34	9,0	98,1
Over 55 years old	7	1,8	100,0
Total	378	100,0	
Respondent's level of education			
Primary	16	4,2	4,2
secondary	85	22,5	26,7
superior	277	73,3	100,0
Total	378	100,0	

Source: Author

This sample is male-dominated, with 72.5% men and 27.5% women. This shows that men are the majority of those who frequent drinking establishments. The sample is largely made up of young people (89.2% of respondents). This would mean that young people under forty-six years of age are more likely to frequent the drinks outlets. The table also shows that 73.3% of the respondents have a higher level of education. This would mean that the latter frequent the bars surveyed more. Following this presentation, we should specify the different styles of music played.

In Cameroon, several styles of music are played in drinking establishments. The following table describes the choice of musical style of consumers according to the genre.

Table 4 Cross-tabulation of music style and genre

Source: Author

Gender		***The style of music***							
		makossa	**bikutsi**	**ndombolo**	**salsa**	**Makossa love**	**Nigerian music**	**other**	total
male	effectif	99	83	35	10	10	15	11	274
	% ligne	36,13	30,29	12,77	3,64	3,64	5,47	4,01	100,0
	% colonne	82,6	59,2	73,9	69,2		68,8	80,0	100,0
female	effectif	18	30	16	12	16	9	3	104
	% ligne	17,30	28,84	15,38	11,53	15,38	8,65	2,88	100,0
	% colonne	17,4	40,8	36,1	30,8	31,3	20,0	21,4	26,0
total	**effectif**	**117**	**113**	**51**	**22**	**26**	**24**	**14**	**378**
	% ligne	**30,9**	**29,8**	**13,49**	**5,82**	**6,8**	**6,3**	**3,7**	**100,0**
	% colonne	**100,0**	**100,0**	**100,0**	**100,0**	**100,0**	**100,0**	**100,0**	**100,0**

Source: Author

Consumers like several styles of music but the two dominant styles are makossa and bikutsi.
As the volume of music is very important for this study, the occurrences of the degree of music as a function of the time spent at the bar will be presented next.

Table 5 Cross-tabulation of degree of volume and time spent at the bar

The degree of volume allows for more time at the bar		**I spend more time at the bar when I like the music**			**Total**
		never	**Indifférent**	**Always**	
Low	*Effectif*	15	34	4	**53**
	% Line	28,3	64,2	7,5	100,0

	% Column	24,6	39,5	1,8	14,1
Medium	*Workforce*	36	38	120	**194**
	% Line	18,6	19,6	61,9	100,0
	% Column	59,0	44,2	52,6	51,7
Fort	*Workforce*	10	14	104	**128**
	% Line	7,8	10,9	81,3	100,0
	% Column	16,4	16,3	45,6	34,1
Total	***Workforce***	**61**	**86**	**228**	**375**
	% Line	**16,3**	**22,9**	**60,8**	100,0
	% Column	**100,0**	**100,0**	**100,0**	**100,0**

This table allows us to say that customers like to spend more time in a bar when the music played is of medium volume. This is because the choice of medium volume is 51.7% versus low and loud volume respectively 14.1% and 34.1%. This second result also shows us that the volume of music influences the behaviour of consumers in bars, but does not always relate to the degree of significance.
In order to determine the significance of the results, we performed a correlation analysis. The correlation tests allowed us to analyse the direction of the associativity link between the variables. This is the link between the time spent at the bar, volume, style of music and the amount spent at the bar by associating the other variables that can influence the behaviour of consumers inside a bar. To end, the correlation table between the variables will be presented later.

Table 6: The set of correlations between time spent at the bar, volume, style of music and other variables in the model

	VOLMUSIC	STYLMUSI	MOMENT	ATMOSPH	FAMILIAR	AGE	NIVETUD	TEMPSPAS
VOLMUSIC	1,000	-,052	-,344**	-,477**	-,280**	-,297**	,144*	,055**
STYLMUSI		1,000	,068	-,055	,069	-,214**	-,115	,042
MOMENT			1,000	,284**	,209**	-,029	,015	,021
ATMOSPH				1,000	,195**	,224**	-,112	,030
FAMILIAR					1,000	-,099	-,004	-,023
AGE						1,00	-,235**	,006
NIVETUD							1,000	,001
TEMPSPAS								1,000

significant at the 5% level

At the 1% level, there is a significant correlation between the volume of music and the time spent. The link between the volume of music and the time spent is significant and positive, so there is a strong relationship

between these two variables. On the other hand, the relationship between time spent and music style is not significant. Therefore, the hypothesis (H1-a) is validated and the hypothesis (H2-a) is invalidated.

Table 7: shows all correlations between the amount spent at the bar

	VOLMUSIC	STYLMUSI	MOMENT	ATMOSPH	FAMILIAR	AGE	NIVETUD	DEPENSES
VOLMUSIC	1,000	-,052	-,344**	-,477**	-,280**	-,297**	,144*	,325**
STYLMUSI		1,000	,068	-,055	,069	-,214**	-,115	,041
MOMENT			1,000	,284**	,209**	-,029	,015	-,379**
ATMOSPH				1,000	,195**	,224**	-,112	-,261**
FAMILIAR					1,000	-,099	-,004	-,307**
AGE						1,00	-,235**	-,161*
NIVETUD							1,000	,158*
DEPENSES								1,000

significant at the 5% level

Source: Computer outputs

From this table we can see that the link between the amount spent and the volume of music is statistically significant at the 1% level. This link is positive, so the more the volume of music is average, the more consumers spend. However, this relationship is not significant between the amount spent and the style of music. Therefore our sub-hypothesis (H1-b) is validated and H2-b is invalidated.

The study found that the volume of music and the style of music in relation to time, age of the consumer, atmosphere, education and familiarity had a significant influence on the purchasing behaviour of consumers. With regard to the volume of music, the results show that it has a positive influence on the purchasing behaviour of drinkers in pubs. This influence is significant at the 1% level if consumer behaviour is measured by the time spent or the amount spent. Thus, consumers spend more time at the bar when the music played is of medium volume. These results in reference to previous studies confirm the results of Jacob & Gueguen (2002), Smith and Curnow (1966) and North & Hargreaves (1996).

It can be seen that the style of music, although very varied in the Cameroonian context, has a non-significant influence on purchasing behaviour. However, we can note the positive nature of the type of relationship that could have existed between these two variables. This result contradicts those of Areni & Kim (1993); Morrisson, (2002) and Jacob & Gueguen, (2010). The discrepancy of this result with previous research can be explained by the fact that the style of music differs from one continent to another or from one region to another. Similarly,

bartenders play different styles of music. It should also be noted that the investigations are not conducted in the same types of outlets. In addition, there is a difference in terms of the place of collection: customers are in contact with background music for longer in a drinking establishment than in a clothing shop or restaurant.

However, the studies of these authors were mainly conducted in these places: wine cellar, library and flower shop.

VII. Conclusion

The purpose of this study was to investigate whether background music influences the purchasing behaviour of drinkers in a public house. Based on the background music variables and a review of the literature, two hypotheses were formulated.

In order to test the hypotheses of this research, data were collected through a questionnaire from a convenience sample of 378 drinkers in pubs. Pearson correlation tests were used to test the relationship between the variables. The research found that the volume of music significantly influences the purchasing behaviour of pub drinkers. The research also revealed that the style of music does not have a significant influence on the amount of time spent and the amount spent by consumers in a public house. In other words, the style of music does not help pub managers to build customer loyalty.

As a result of this research, the bartenders have to play makossa when the consumers are predominantly men and bikutsi when the women are predominant. This is music sung in local languages. This shows that consumers have a clear preference for local music, especially for headline songs or old hits

It is important to take certain precautions when considering the results of the present research, given the complexity of the notion of music. It is indeed delicate to control the sources of variance when several pieces are broadcast (Rieunier, 1998; Jacob and Guéguen, 2002).

These results should be taken with caution as the sample for this study is a convenience sample that is not representative of the Cameroonian population.

In the literature there are several variables of consumer behaviour and background music. Given the relevance of this study, we have selected some of them (volume, style of music, amount spent and time spent). The empirical scope of this study was limited to bars, but it would be desirable to carry out a study in hotels, snack bars and nightclubs by highlighting other variables likely to influence consumer behaviour.

REFERENCES

[1]. **Areni C. and Kim D. (1993)**, "The Influence of Background Music on Shopping Behavior: Classical Versus Top Forty, Music in a Wine Store, Advances", in Consumer Research, No.20, pp.336-340.

[2]. **Baker J., Grewal D. and Parasuraman A., (1994)**, "The Influence of the Store Environment on Quality Inferences and Store Image", Journal of Academy of Marketing Science, No. 6, pp.221-339.

[3]. **Ben D. and Choura** A. **(2006), "** La contextualité de la musique d'ambiance : faut-il diffuser la même musique dans des magasins différents ",ISGTunis/ Unité de Recherche en Marketing, pp.4-8

[4]. **Caldwell C., Hibbert S.A. (1999)**, "The effect of music tempo on consumer behavior in a

[5]. restaurant", Association of Consumer Research, pp.58-62.

[6]. **-Elbachir .S., (2016),**The impact of ambient factors within a point of sale on consumer behaviour. Doctoral thesis University Mustapha Stambouli Mascara

[7]. Eroglu S. and Machleit K. (1993), "Atmospheric Factors in the Retail Environment: Sights, Sounds and Smells, Advances", in Consumer Research, pp.20-34.

[8]. **Gueguen N., Jacob C. and Legoherel P.,(2002)** , " L'effet d'une musique d'ambiance Sur le comportement du consommateur: une illustration extérieure ", Décision marketing, N°25, (jan-mars), pp.53-59.

[9]. **-Gueguen N., H. Le Guelle, C. Jacob (2004)**, "Sound level of background music and consumer behavior: An empirical evaluation", Perceptual and Motor Skills, vol. 99.

[10]. **-Gueguen N. and Jacob C., (2010)**, "Music congruency and consumer behavior: an experimental field study", Euro journal inc 2010.

[11]. **Joanne P.S. and Adrian , (2009)** "the effect of musical fit on choice between competing Pairs of cultural products", Empirical musicology review

[12]. **Kotler P., (1973-1974)**, "Atmospherics as a Marketing Tool", Journal of Retailing, vol 49, N°4,

pp.48-64.

[13]. **Milliman R.E., (1982)**, "Using Background Music to Affect the Behavior of Supermarket Shoppers", Journal of Marketing, N°46, pp.86-91.

[14]. **-Morrisson M.,(2002), "** L'influence de la musique et son impact sur la gestion des marques et du point de vente ", Revue Française du Marketing ,vol.3,N°188, pp.69-78

[15]. **North A.C and Hargreaves D.J.,(1996)**, "The Effects of Music on Responses to a Dining

[16]. -**Sibéril P., (1994)**, L'influence de la musique sur les comportements des acheteurs en grande

[17]. Area", Journal of Environmental Psychology, N°16, pp. 55-64.

[18]. **North A.C. and Hargreaves D.J. (1997)**, "The Musical Milieu: Studies of Listening in Everyday Life", the Psychologist, N°10, pp.309-312.

[19]. **North A.C. and Hargreaves D.J.,(1998)**, "The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria", Journal of Applied Social Psychology, vol 28, N°24, pp.2254-2273

[20]. **Rieunier S., (1998)**, " L'influence de la musique d'ambiance sur le comportement du client: revue de la littérature, défis méthodologiques et voies de recherche ", Recherche et Applications en Marketing, vol 13, N° 3, pp.57-77

[21]. **Rieunier S., (2000),** L'influence de la musique sur le comportement du consommateur, Doctoral thesis in management sciences, University of Paris-Dauphine, Paris.

[22]. **Salvia T. (1997)**, "Défense et illustration de la Muzak, Emission Grand Angle", France Culture, 8 November, 11am-12pm

[23]. **Serraf G., (1963)**, "Les effets psychologiques de la sonorisation dans les ambiances de travail et sur les lieux de vente", Bulletin de l'A.D.E.T.E.M. N° 9, pp.31-42.

[24]. surface, PhD thesis in Management Sciences, University of Rennes 1, February.

[25]. **Sibéril P., (1994)**, L'influence de la musique sur les comportements des acheteurs en grande surface, PhD thesis in Management Sciences, University of Rennes 1, February.

[26]. **-Sibéril. P. (2000)**, "Effet de la musique sur le comportement des acheteurs en supermarché", Actes du 16ème congrès de l'Association Française du Marketing, Montréal, 18-20 mai, pp.773 -789.

[27]. **Smith C.P. and Curnow R., (1966)**, "Arousal Hypothesis' and the Effects of Music on Purchasing Behavior", Journal of Applied Psychology, Vol 50, No 3, pp.255-256.

[28]. **-Yalch R. and Spangenberg E., (1993)**, "Using Store Music for Retail Zoning: a Field Experiment", Advances in Consumer Research, N°20, pp.632-636.