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The effect of music in destination marketing on tourists' attitudes and intentions to visit secondary-tier destinations in the northern part of Thailand

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Abstract

Musical encounters profoundly influence individual, societal, and formative experiences. Also frequently employed in destination marketing and advertising is music. Individual perception and mood can be influenced by the various structural components of sound in music. Consequently, this study aims to investigate the effect of music on destination marketing by examining tourist attitudes and intention to visit after being exposed to various musical structure elements. The researchers constructed 18 pieces of contemporary pop music in which time, pitch, texture, and message were intertwined. With 388 samples, the researchers conducted the experimental study. After the sample was exposed to the musical pieces, they responded to a questionnaire regarding their opinions. The results reveal that music with a higher pitch, rapid rhythms, and intricate arrangements scores the highest attitude toward the destination's image and intention to visit. Given the great importance of attitudes toward advertising music high-pitched with quick rhythms and intricate arrangements, the researchers propose that destination marketers/advertisers consider music a crucial element when developing a marketing or advertising plan.

Keywords: destination marketing; music; tourists' attitudes; intentions to visit

1. Introduction

Tourism and service sectors are Thailand's primary economic drivers, generating money and jobs (Jermsittiparsert & Chankoson, 2019; Ministry of Tourism and Sports, 2019). Various technologies, such as radio transmission and broadcasting technology, dazzle humanity with the enchantment of their capabilities amidst the

expansion of technology development in the nineteenth century. There is the widespread use of media to communicate with consumers to advertise products and services (Hanna et al., 2011). There is extensive use of media in the tourist industry to promote tourism destinations, activities, and cultures (Wong & Liu, 2011). Music has long been an integral component of promotional marketing for products and services.

Music is an advertisement element that creates a positive response from the listener (Zhu & Meyers-Levy, 2005). Tourists' perception of the destination environment may result in destination anticipations (Tribe, 2009). Once tourists travel for pleasure, they look for a location that would provide the most enjoyable experience. As aesthetic characteristics of a tourism destination influence tourist experience and satisfaction, which leads to destination loyalty (Lee et al., 2011) and intention to return (Baloglu et al., 2004), aesthetic qualities should be regarded as significant factors that influence attitude toward a destination.

Overall, this research aims to examine music's effect on Thai visitors' attitude and intention to visit a particular location. In other words, can music inspire good attitudes and intentions to visit a destination among tourists? Because aesthetic qualities of a destination, as judged by consumers, are multisensory (Kirillova et al., 2014), or so-called lived experiences, which may involve tourist expectations and perceptions, it is significant that the researchers wish to study the influence of music on destination marketing. Therefore, music is an essential element of media marketing a tourist destination. In addition, studying music psychology preferences among tourists may also benefit the creative musical realm, which can aid tourism.

2. Literature Review

2.1 The significance and the components of music

Musical experiences play significant roles in the individual's formation, socially formative experiences, and culture (Williams, 2010). According to Shannon and Weaver (1949)'s classical communication model, sound, which functions as a conduit to deliver the sender's message, can transcend language. The capacity of sound to transmit meaning and message surpasses that of written or spoken

language. Different acoustic structural components can affect individual perception and mood (Lowe & Haws, 2017). The voice-over of a spokesperson, the other sounds that accompany a retail environment, and the music in an advertisement can, directly and indirectly influence the customer's perception, attitude, and behavior. This research attempts to examine the effects of music on prospective visitors; consequently, the researchers believe that a grasp of the components and characteristics that make up music is important, as it enables readers to envision music's significance.

The elements of music

Although research has attempted to explain the mechanics behind and consequences of music's cognitive and emotional responses among people, some studies focus on a single musical aspect, while others analyze the various effects of complex music components. Numerous studies (e.g., Huang and Labroo (2020); Thoma et al. (2012); Vermeulen and Beukeboom (2016)) demonstrate that variations in musical components, such as intensity, mode, pitch, rhythm, tempo, and texture, have at least some effect on cognitive and emotional responses. Indicating the impacts and influence of these variables has never been simple, as most musical compositions are comprised of intricate mixtures of the elements mentioned above (Hevner, 1937; Rigg, 1964).

2.2 Effect of advertising music on tourist attitude and intention to visit

Through promotions, marketing, or advertising, marketing teams for worldwide product lines seek to appeal to the customer (Ratanapongtra & Techakana, 2019; Srimee et al., 2020). Currently, music and advertising are inseparable (Vermeulen & Beukeboom, 2016). Data analysis indicates that 94 percent of commercial airtime is accompanied by music, and the usage of music in advertising during prime time remains on the rise (Allan, 2008).

To comprehend listener perceptions of travel destinations following exposure to advertising music, the researchers divided the literature on attitude and intention to visit into three sections: 1) attitude toward advertising, 2) effect of advertising music on tourist attitude, and 3) effect of advertising music on tourists' intention to visit.

2.2.1 Attitude toward advertising music

Attitude toward advertising (Aad) is the propensity to respond consistently to a given stimulus because a consistent attitude will sustain cognitive, affective, and behavioral components. Therefore, attitude is a technique for predicting behavioral intention. A consumer's purchase decision guide is advertising, influencing the consumer's attitude about the brand (Craton & Lantos, 2011).

Cognitive and affective factors influence attitude toward commercial music. Below are the definitions of these two constituents: (French et al., 2005).

Cognitive components are boundaries tourists use to evaluate the results of the advertising music, providing them benefits.

(1) Affective components are emotions and drivers that result from instances of exposure to advertising music.

Craton and Lantos (2011) studied both components of attitude toward advertising music, as shown in Table 1

Table 1: Components of attitude toward advertising music and corresponding advertising objectives

Attitude toward advertising music	Objectives
Cognitive component	**Desired cognitive response**
1) Level and persistence of attention to music	1) Attract attention
2) Depth of processing music	2) Enhance memory of ad content
3) Perceived features of music available for association	3) Create new music-brand associations
4) Remembered features of music available for association	4) Tap prior associations with familiar music
5) Image suggested by the music	5) Create a brand image
6) Music perceived as distinctive or not	6) Differentiate the brand
7) Perceived music-message fit	7) Reinforce ad message with music-message fit

Affective component	Desired effective response
1) Emotions (feelings) evoked by music	1) Evoke emotions (feelings)
2) Mood induced by music	2) Create a mood
3) Emotional memories activated by music	3) Tap into emotion-laden memories
4) Emotional arousal response to music	4) Alter emotional arousal level
5) Hedonic response to music	5) Provide a positive hedonic experience

Source: Craton and Lantos (2011)

2.3 Effect of advertising music on tourists' attitude to destination

Attitudes regarding destination are comprised of cognitive and emotive components (Khan et al., 2018; H. Kim & Richardson, 2003), just as attitudes toward advertising music are comprised of two variables. But the notion of destination attitude stresses both affective and cognitive responses to the destination and attraction features, as well as physical attributes (H. Kim & Richardson, 2003). Music transmits meaning. It builds customer attitudes and experiences (Petruzzellis et al., 2018). It is widely believed that music increases consumer preference for a product or service (Vermeulen & Beukeboom, 2016). Music is also a mediator of customers' emotional and cognitive responses (Petruzzellis et al., 2018).

The study by Lantos and Craton (2012) proposes a conceptual model of consumer response to advertising music, as depicted in Figure 1. This model illustrates the musical stimulus that promotes a favorable attitude and intention to visit a destination. Lantos and Craton (2012)'s model of consumer response to advertising music demonstrates that listening setting, musical stimulation, and listener characteristics influence attitude toward Ad music, which in turn influences attitude toward destination and intention to visit.

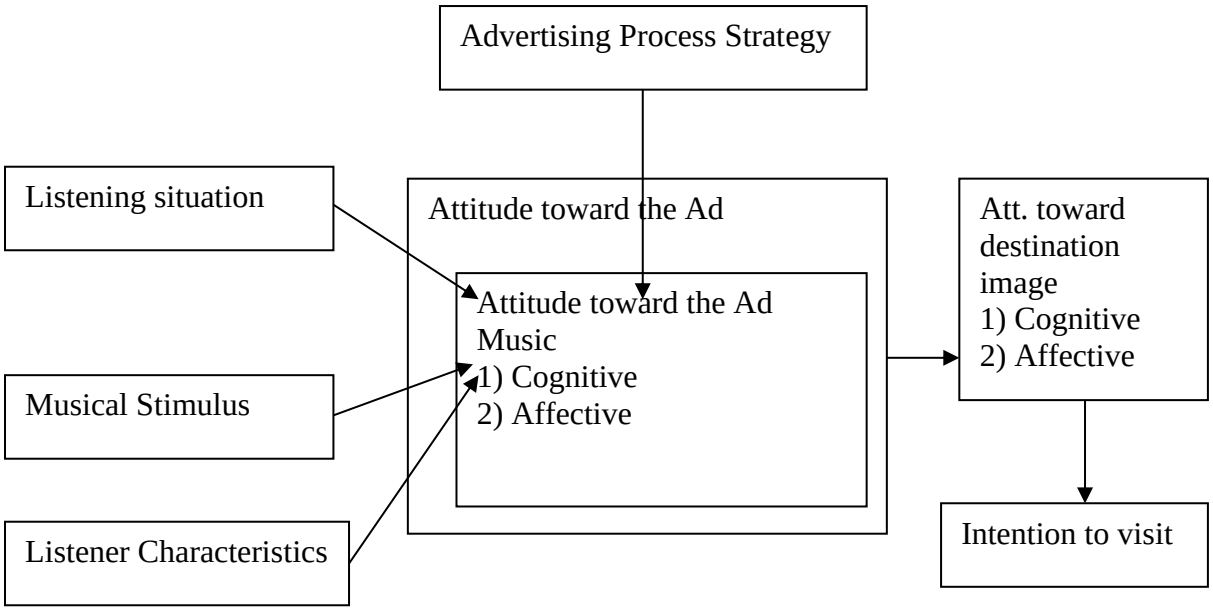

Fig 1: A model of consumer response to advertising music

Lantos & Craton (2012)

2.4 Effect of music on tourists' intention to visit

Intention to visit denotes a traveler's desire to participate in tourism shortly, with the tourist typically indicating an interest in purchasing tourism activities (Hultman et al., 2015). The combination of various materials, such as photographs, movies, music, stage acts, advertising, and animation, could influence the visitor's disposition (Arpornpisal, 2018; Di Persio et al., 2008; S. Kim & Jun, 2016; Naushin & Yuwanond, 2016).

The cognitive and emotive intentions of the listener are influenced by music. Previous research indicates that sound influences the subconscious behavior of the customer. For instance, the time consumers spend in a shopping mall is substantially longer when listening to music they enjoy. The research conducted by Petruzzellis et al. (2018) demonstrates that familiar and unfamiliar music has cognitive and emotional effects on the listener.

There is additional research on the effects of liked and disliked music on consumers. Gorn (1982) first determined what constituted "liked" and "disliked" music among the sample, who were then shown slides of two different-colored pens while "liked" and "disliked" music was played. The sample was then asked to select a pen as

a gift of appreciation. 79 percent of the sample selected the pen color connected with the music they liked, whereas 30 percent selected the color linked with the music they despised. However, there may be other explanations for why the sample chose the hue connected with liked music: they may have acquired a good association with the color they had previously been exposed to. As a result, Gorn (1982) conducted a second experiment in which he presented the sample with two different-colored pens. Other variables with critical impacts on choosing behavior might have been present. First, a beige pen with music that the sample 'liked' was displayed, followed by a blue pen without music but with information about the pen. After one hour and ten minutes, the sample was asked to choose a pen pack to show appreciation. 71% of the sample selected the blue pens accompanied by product information, whereas 29% of the sample selected the beige pens for which no product information was provided. Therefore, the experiment suggested that a person's decision-making is influenced by the information provided in a commercial when exposed to it.

3. Research Methods

3.1 Configuring music used in the experiment.

3.1.1 Choosing the destination model

This investigation seeks to determine the impact of music on destination marketing. Therefore, the researchers began by picking the location for this case study. As this research was funded by the Ministry of Higher Education, Science, Research, and Innovation's Office of the Permanent Secretary, its primary objective is to advance knowledge and benefit society. Since tourism is one of the country's major revenue sources (Bangkok Post, 2019) and second-tier destinations are of great interest to both policymakers and tourists (Tourism Authority of Thailand, 2018), many countries, such as China and some European countries, interested in developing their second-tier destinations, it contributes to the development of the region and helps generate income for the locals (European Institute for Urban Affairs, 2012; Jin et al., 2010). According to data from the Department of Tourism (Prachachat, 2018), 60,1 million tourists visited Thailand's second-tier sites between January and September of 2018,

generating nearly USD 5.5 billion in income. Popular second-tier attractions are located in Thailand's central and northeastern provinces (Ministry of Tourism and Sports, 2019). While certain second-tier regions are popular, others, such as second-tier locations in northern Thailand, seem to be neglected. As this research aims to contribute to society, the researchers chose second-tier locations in northern Thailand as a case study.

3.1.2 Creating music

To investigate the influence of music on destination advertising, the researchers experimented. The researchers determined that timing, pitch, texture, and message had a high potential of positively influencing attitude based on the previous study on music psychology and marketing, as well as the opinions of music professionals in Thailand. Therefore, the researchers identified the various forms of music when all of these aspects - time, pitch, texture, and message - are incorporated; as shown in Table 2, the number of possibilities is 18.

Table 2: The 18 possibilities of music combined across time, pitch, texture, and message

Pitch/Texture		The message in the music video		Without message in the music video	
		With message/ medium rhythm/ medium pitch/ complex texture		Without message/ medium rhythm/ medium pitch/ complex texture	
		Fast rhythm	Slow rhythm	Fast rhythm	Slow rhythm
High pitch	Complex texture	With message/fast rhythm/ high pitch/ complex texture	With message/slow rhythm/ high pitch/ complex texture	Without message/fast rhythm/ high pitch/ complex texture	Without message/slow rhythm/ high pitch/ complex texture

	Light texture	With message/fast rhythm/ high pitch/ light texture	With message/slow rhythm/ high pitch/ light texture	Without message/fast rhythm/ high pitch/ light texture	Without message/slow rhythm/ high pitch/ light texture
Low pitch	Complex texture	With message/ fast rhythm/ low pitch/ complex texture	With message/ slow rhythm/ low pitch/ complex texture	Without message/ fast rhythm/ low pitch/ complex texture	Without message/ slow rhythm/ low pitch/ complex texture
	Light texture	With message/ fast rhythm/ low pitch/ light texture	With message/ slow rhythm/ low pitch/ light texture	Without message/ fast rhythm/ low pitch/ light texture	Without message/ slow rhythm/ low pitch/ light texture

The researchers would like to declare that the definitions of each structural characteristic are as listed:

'Complex texture' music is a music piece fully arranged with piano, electric guitar, cinematic-sound percussion, and local musical instruments.

'Light texture' music is a music piece that is lightly arranged. The arrangement consists of piano, electric guitar, and drums.

'High pitch' music is a music piece that raises the tone 6 semitones higher than the medium tone.

'Low pitch' music is a music piece that drops the tone 4 semitones lower than the medium tone.

'Fast rhythm' music is a music piece that accelerates the rhythm by 47 BPM (Beats per minute) from the medium piece.

'Low rhythm' music is a music piece that decelerates the rhythm 47 BPM from the medium piece.

'Medium music' is a music piece composed in the Key of C and at 133 BPM.

'Music with message' is a music piece that contains a voice-over that briefly explains the destination in the video. In contrast, 'music without the message' is a music piece that contains no voice-over to describe the destination.

3.1.3 Selecting the experimental music

The investigators composed 18 pieces of modern pop music. Nont Tanont, Bowkylion, and Tilly Birds are a few well-known Thai pop musicians whose composition styles have been referenced by scholars. Five music professionals, including a music theorist, a music and entertainment business consultant, and three advertising music producers, were presented with these 18 pieces of music. After presenting all 18 pieces of music to the five music professionals, the researchers asked them to rank the top three pieces that they believed were most likely to induce a positive attitude in the audience. The researchers awarded 3 points to each expert's top-ranked music selection, 2 points to each expert's second-ranked music selection, and 1 point to each expert's third-ranked music selection. The result is that options 1, 3, and 11 received the highest scores from the experts. Therefore, the researchers chose three pieces of music: music number 1, which has a medium sound and a musical message; music number 3, which has a fast rhythm, a high pitch, a complex arrangement, and a musical message; and music number 11, which has a slow rhythm, a high pitch, a complex arrangement, and a musical message. These were utilized as instruments for measuring the impact of musical structure on the sample. In addition, the researchers assigned each piece of music a number for use in the sample: music number 1 corresponds to music version 1, music number 3 corresponds to music version 2, and music number 11 corresponds to music number 3. The fact that the experts chose music number 1, which has a medium pitch and rhythm, shows that this study should include a controlled variable. The researchers paired these three musical compositions with movies containing information about second-tier destinations and the way of life of the northern Thai people. The researchers then presented the three videos accompanied by the three pieces of music chosen by the music professionals to three documentary video specialists.

3.2 Sample recruitment

From June to July 2021, the researchers collected the pilot group and samples utilizing snowball and convenience sampling. The researchers distributed invitations through chat programs and social media platforms, and those interested in joining the program were urged to invite others. Those interested in participating in the study were invited to provide contact information via an open-source online survey form so that the researchers may schedule the experiment according to the convenience of the participants. After arranging the timetable according to the participants' preferences, the researchers required the participants to create a specific setting before undergoing the experiment, which would allow them to concentrate on the music. The experimental prerequisites were a video-capable gadget and a microphone so that participants could view the film and provide feedback afterward. The experiment was undertaken in August and September of 2021. After collecting invitation acceptances from participants, the researchers exposed 25 pilot samples to the three music videos as part of a pilot study. The researchers then inquired about any challenges posed by the questionnaire or the experimental procedure. After modifying some phrasing in the questionnaire based on comments from the pilot sample, the researchers began conducting trials with the sample by exposing them to the three movies with the three accompanying music pieces and then asking them to complete a questionnaire. Before experimenting, the researchers explain this research's objectives, methods, and anticipated contribution to the participants. In addition, the consent form is received from participants before the experiment begins, and all participants reserve the right to withdraw from the study whenever they so want. However, none of the participants left during the data collection period, and consent documents were received from everyone.

3.3 Data collection

There were a total of 400 samples of Thai listeners. However, 12 replies were deleted owing to incompleteness. Consequently, 388 replies were utilized for analysis. Approximately 64 percent of the sample responses were female, 25 percent were male,

and 11 percent did not specify their gender. 44.07 percent of those aged 18-20 and 55.92 percent of those aged 21-30 were comparable. The majority of respondents were students (41.49 percent), followed by employees in the private sector (29.639 percent) and officials of the public sector (27.06 percent). The sample comprised individuals from Bangkok (57.47 percent) and other locations (42.52 percent).

4. Results

After exposing the Thai listener sample to three experimental music pieces, the researchers administered a questionnaire consisting of demographic questions, questions about their opinions toward advertising music and destination, and questions about their intention to visit the location. The answers to the questions about attitude and intent are graded on a scale from 1 to 5, with 5 indicating strong agreement and 1 indicating significant disagreement. According to the statistics collected, 40.7% of Thai listener respondents chose version 2 of the three pieces of music as their favorite, while versions 1 and 3 garnered 27.1% and 32.2% of the votes, respectively. The researchers examined the structural properties of music version 2, which most respondents selected as their favorite. Table 4.1 displays the data about their attitude toward music version 2. The overall cognitive and dynamic response to version 2 of the music is high (x = 4.13, SD = 0.76). The most prevalent cognitive response is that music is relevant to the commercial material (x = 4.16, SD. = 0.86). In contrast, the most prevalent affective attitude response is that the music helped respondents feel positive about the advertisement (x = 4.196). Table 3.1 compares the sentiments of the study population regarding all three musical compositions.

Table 3.1: Cognitive and affective attitudes toward advertising music

Attitude toward advertising music	Cognitive		Affective		Overall	
	$\bar{x}$	S.D.	$\bar{x}$	S.D.	$\bar{x}$	S.D.
Music version 1	4.10	0.74	4.16	0.78	4.13	0.74
Music version 2	4.11	0.78	4.15	0.79	4.13	0.76
Music version 3	4.00	0.83	4.01	0.87	4.01	0.83

When looking at the attitude toward the destination image that all three pieces of music created, music version 2 gains the highest score from the sample. The researchers then looked at the attitude created toward the destination image by music version 2, and the result shows that overall cognitive and affective responses toward music version 2 are high ($\bar{x}$ = 4.21, SD. = 0.72). The most common cognitive response from music version 2 is that "the destination has beautiful scenery" ($\bar{x}$ = 4.28, SD. = 0.85). In contrast, "the destination has the mantra that can attract tourists to visit" gains the highest affective response ($\bar{x}$ = 4.23, SD. = 0.86).

Table 3.2: Cognitive and affective attitude toward destination image

Attitude toward destination image	Cognitive		Affective		Overall	
	$\bar{x}$	S.D.	$\bar{x}$	S.D.	$\bar{x}$	S.D.
Music version 1	4.22	0.71	4.15	0.77	4.19	0.71
Music version 2	4.24	0.73	4.17	0.77	4.21	0.72
Music version 3	4.15	0.78	4.01	0.86	4.08	0.79

After exploring the attitude toward the destination image created by music advertising, the researchers looked at the result of the intention to visit the destination after exposure to the three pieces of music. The result shows that music version 2 creates the highest intention to visit the destination among all three pieces of music, as table 3.3 shows.

Table 3.3: Intention to visit the destination after exposure to three pieces of music

Intention to visit the destination	Overall	
	$\bar{x}$	S.D.
Music version 1	4.00	0.88
Music version 2	4.06	0.86
Music version 3	3.95	0.90

5. Discussion and Conclusion

The study results indicate that most of the sample likes version 2 of the music. This preference was initially observed in questionnaire replies in which respondents were asked to select their favorite version of the three pieces of music. When examining attitude toward advertising music and attitude toward the destination among the sample after exposure to the three pieces of music, the sample appears to be most satisfied with music version 2, as the average cognitive, affective, and overall attitude scores for music version 2 is the highest of all three pieces of music.

Examination of intention to visit the place after exposure to music version 2 indicates the same result among respondents, as it is evident that intention to visit after exposure to version 2 is the highest compared to intention to visit after exposure to the other two versions of music. These findings are consistent with the study by Craton and Lantos (2011), which demonstrates that when the audience perceives advertising music to be consistent with the brand and/or product, it helps shape the audience's attitude toward the product to generate a purchase intent. Considering the structural aspects of music version 2, which contains a high pitch, the sample members highlighted why it is the preferred version: they find it related to the video and aids in generating a favorable attitude toward the destination.

Huang and Labroo (2020) concluded that high-pitched music promotes audiences to choose low-calorie foods and engage in health-promoting activities, which are considered positive behaviors. The results of this study and those of Huang and Labroo (2020) demonstrate that high-pitched music stimulates audiences to have a positive attitude and behavioral intention toward the advertised products. In addition to a high pitch, version 2 of the music has a rapid rhythm. Since the sample prefers this version the most and the feedback from this version scores the highest in terms of attitude to advertising, attitude to the destination image, and intention to visit, these findings appear to be consistent with Eroglu et al. (2005) research indicates that shoppers are more likely to make purchases when the music played in stores is fast-paced and has a low-density environment. Therefore, a quick pace or rhythm will likely persuade listeners to develop a favorable attitude toward the product.

In addition to pitch and rhythm, music version 2 also includes a message; research by Kronrod and Danziger (2013) demonstrates that the presence of a message in advertising is preferred and advantageous in terms of attitude formation and purchasing intent compared to advertising without a visible or audible message. Version 2 of the music, which is the most popular and has a message, adheres to similar findings as Kronrod and Danziger (2013), as it carries a message about the destination and may make the audience feel informed. The conclusion is that the public favors music with a message. This study concludes that using music in advertising will likely generate favorable opinions toward the destination's image and a desire to travel there. Even though version 2 of the music receives the highest score, the scores for attitude toward the destination and intention to visit are also high for versions 1 and 3, indicating that music is likely to have a positive effect on tourists' attitudes and behavioral intentions as long as attitude toward the advertising music is high. The audience considers the music to be relevant to the advertising. Due to the pandemic, the sample collection technique is a drawback of this study. This study was conducted during the COVID-19 pandemic; consequently, the researchers avoided crowded settings by conducting experiments online and forcing subjects to be exposed to the music simultaneously. This may be seen as a shortcoming of the study. In the absence of a pandemic threat, the researchers would invite every attendee to the meeting conference room, in which case they would have perfect environmental control.

6. Acknowledgment

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