

HOCHSCHULE  
DER MEDIEN

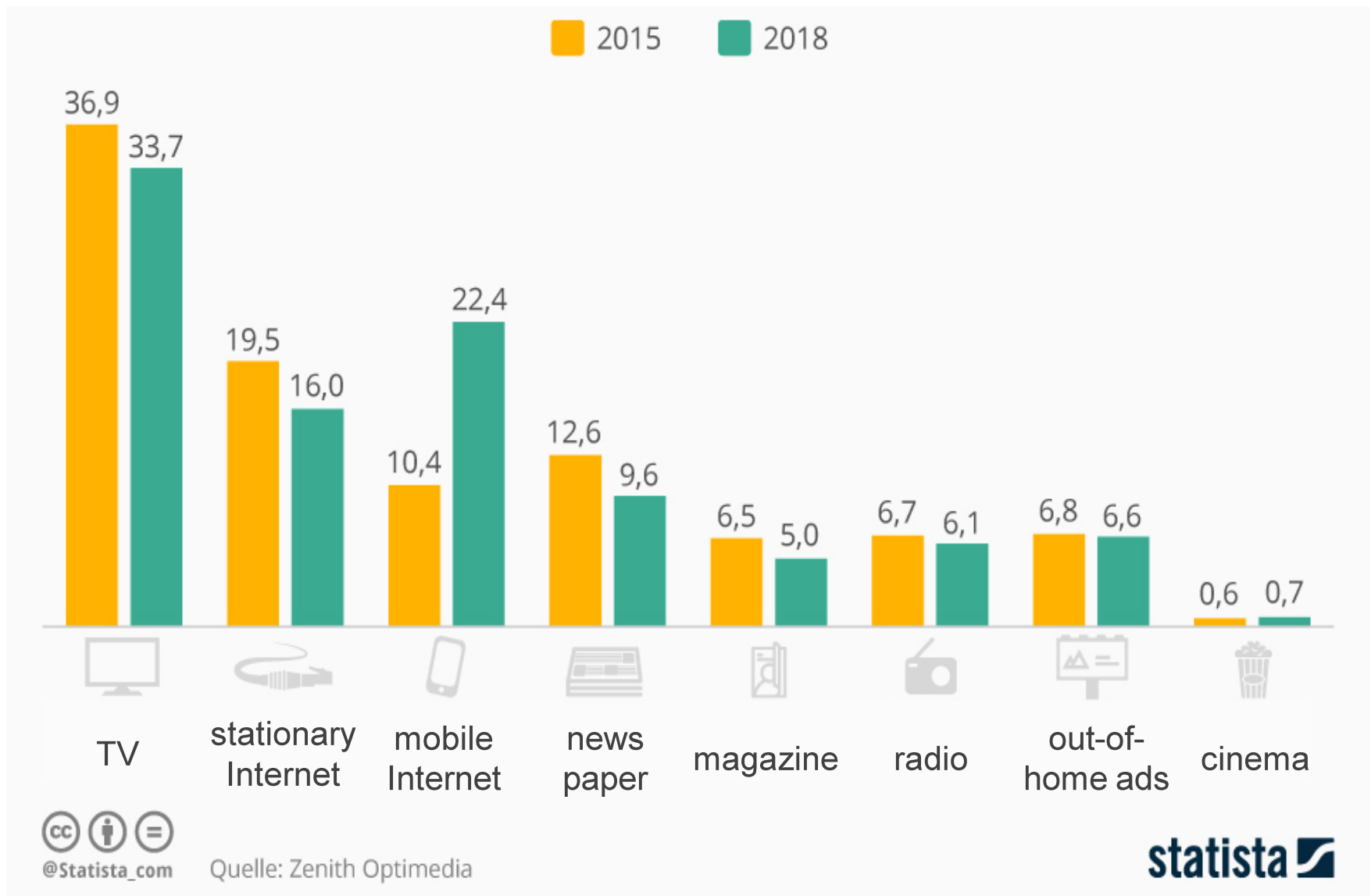
University of  
applied sciences

Oliver Wiesener  
Trendelina Kryeziu

# GENDER-SPECIFIC MUSIC SELECTION

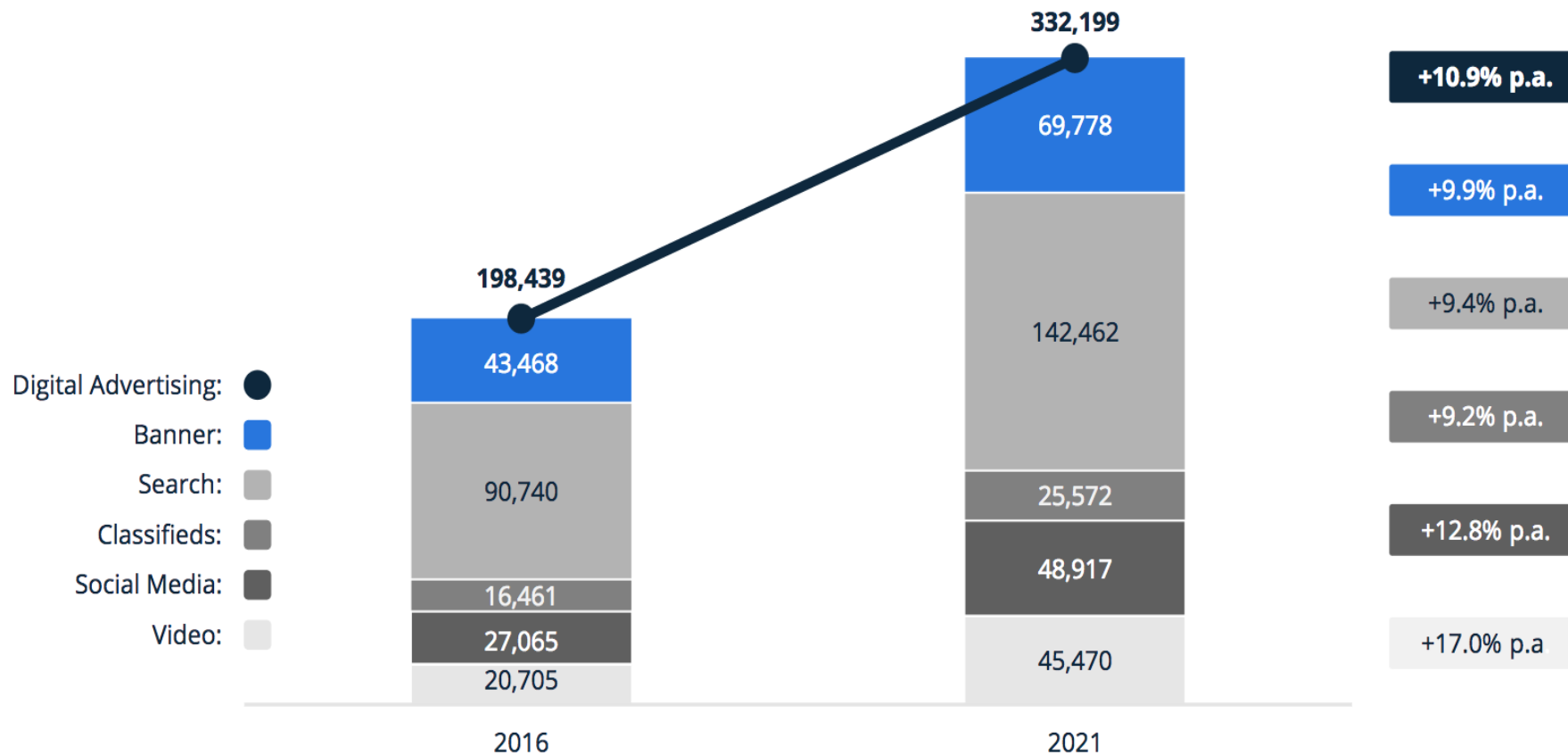
at video ads

# Global ad expenses: media share



# Global digital advertising revenue

in million US\$ by segment



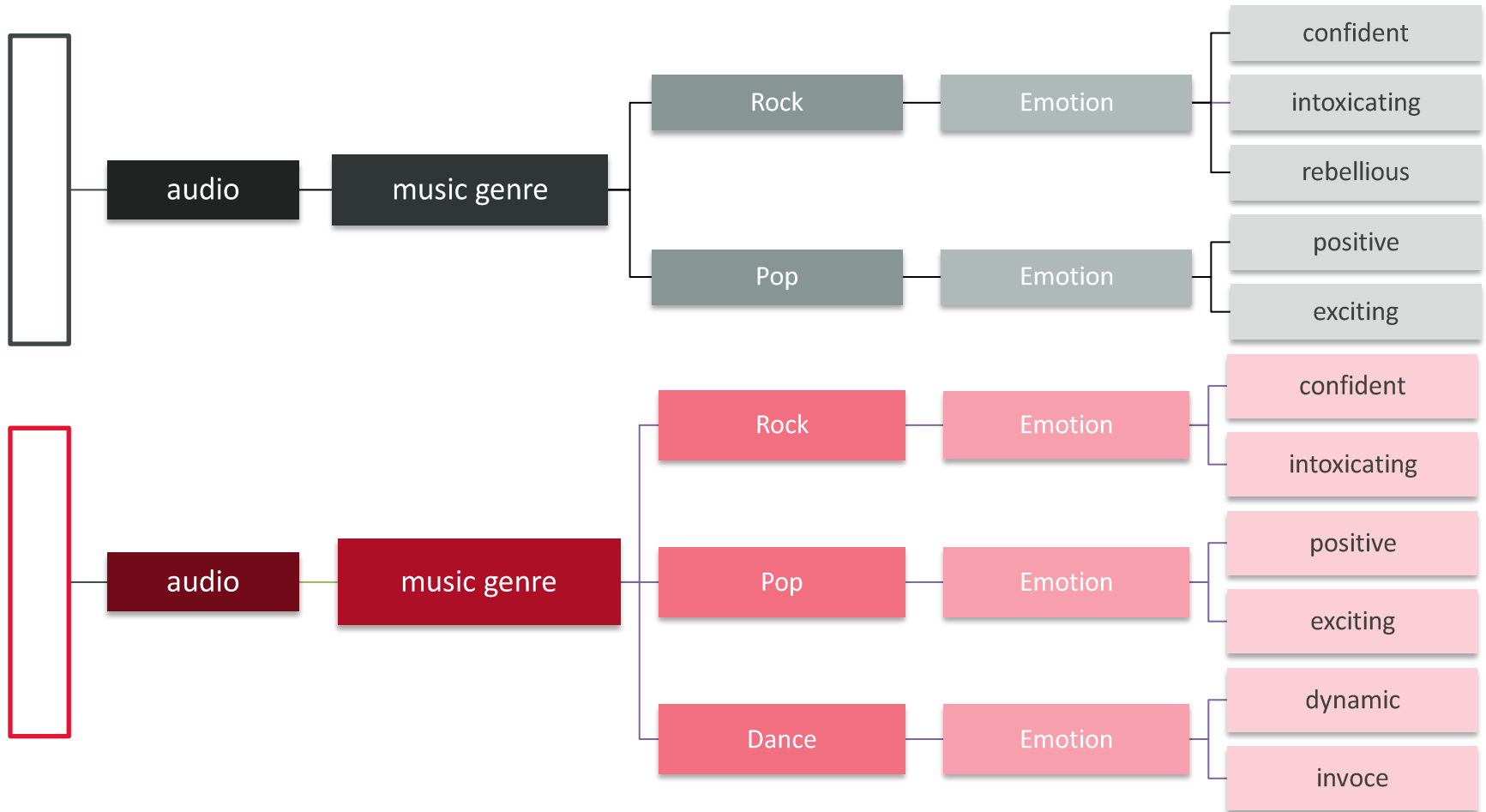
1: CAGR: Compound Annual Growth Rate/ average growth rate per year  
Source: Digital Market Outlook 2016

Source: [https://www.statista.com/download/outlook/whitpaper/Banner\\_Advertising\\_Outlook\\_0716.pdf](https://www.statista.com/download/outlook/whitpaper/Banner_Advertising_Outlook_0716.pdf)

*Differentiation of marketing communication via  
online advertising videos in the geographical context  
with regard to visual and acoustic features.*

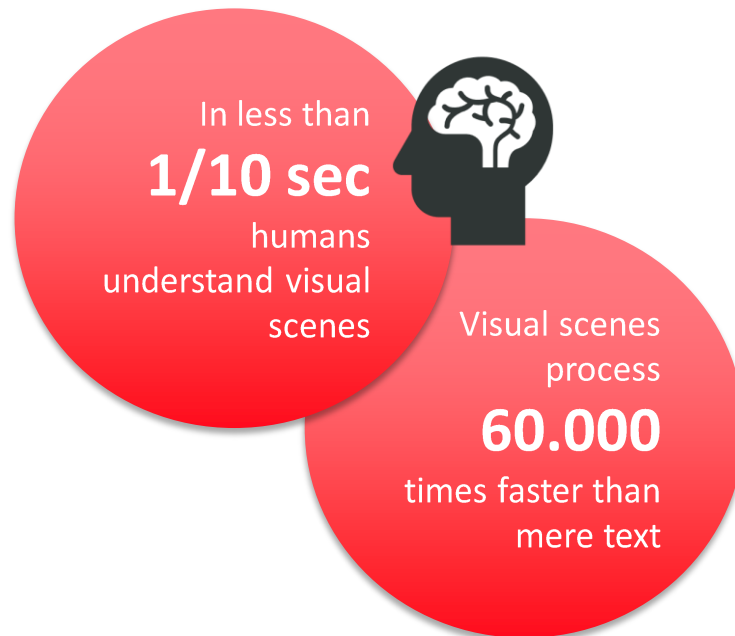
*An example using personal care products from Europe and  
Asia*

# Results of the master thesis

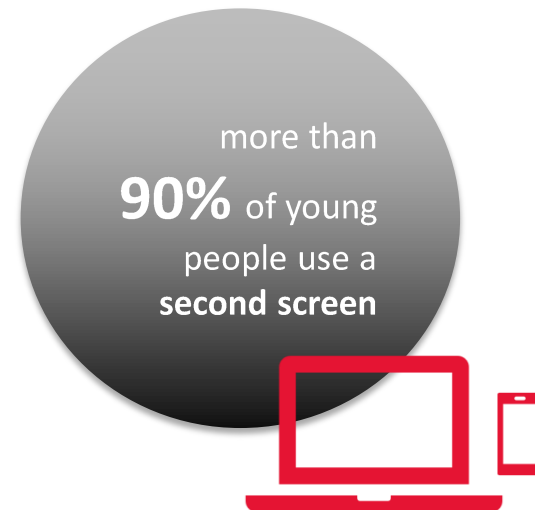


# Research Motivation

- › Video ads can be seen as a better way to increase attention of consumers compared to pure text and graphics



- › Music can be seen as the bearer of messages and feelings of all kinds because it communicates on a meta-level



**Are there gender-specific preferences of music genres at video ads?**

# Theoretical Background

---

**Christenson  
and Peterson  
(1988):**

Women and men use and respond to music in various ways. Males feel more associated with music while females use music as gratification to intensify or improve their mood.

---

**North et al.  
(2004):**

Music in video ads can improve reminding a specific product, brand or advertising message.

---

**Vorderer and  
Schramm  
(2004):**

In a melancholy mood women seem to prefer the iso principle. They prefer mood congruent music in sad moments to keep the feeling constant. In contrary, men tend to compensate a melancholy mood by using the compensation principle.

---

**Mizell et al.  
(2005):**

Gender doesn't seem to play a relevant role in genre preferences. Only in four of twenty-one cases males tend to prefer different music genres compared to females.

---

# Theoretical Background

---

**Jaffé (2005):** Gender-specific marketing considers differences in natural capabilities and related needs between women and men.

---

**Schäfer et al. (2013):** Three factors why people listen to music: achieving self-awareness, expressing identity and balancing the mood.

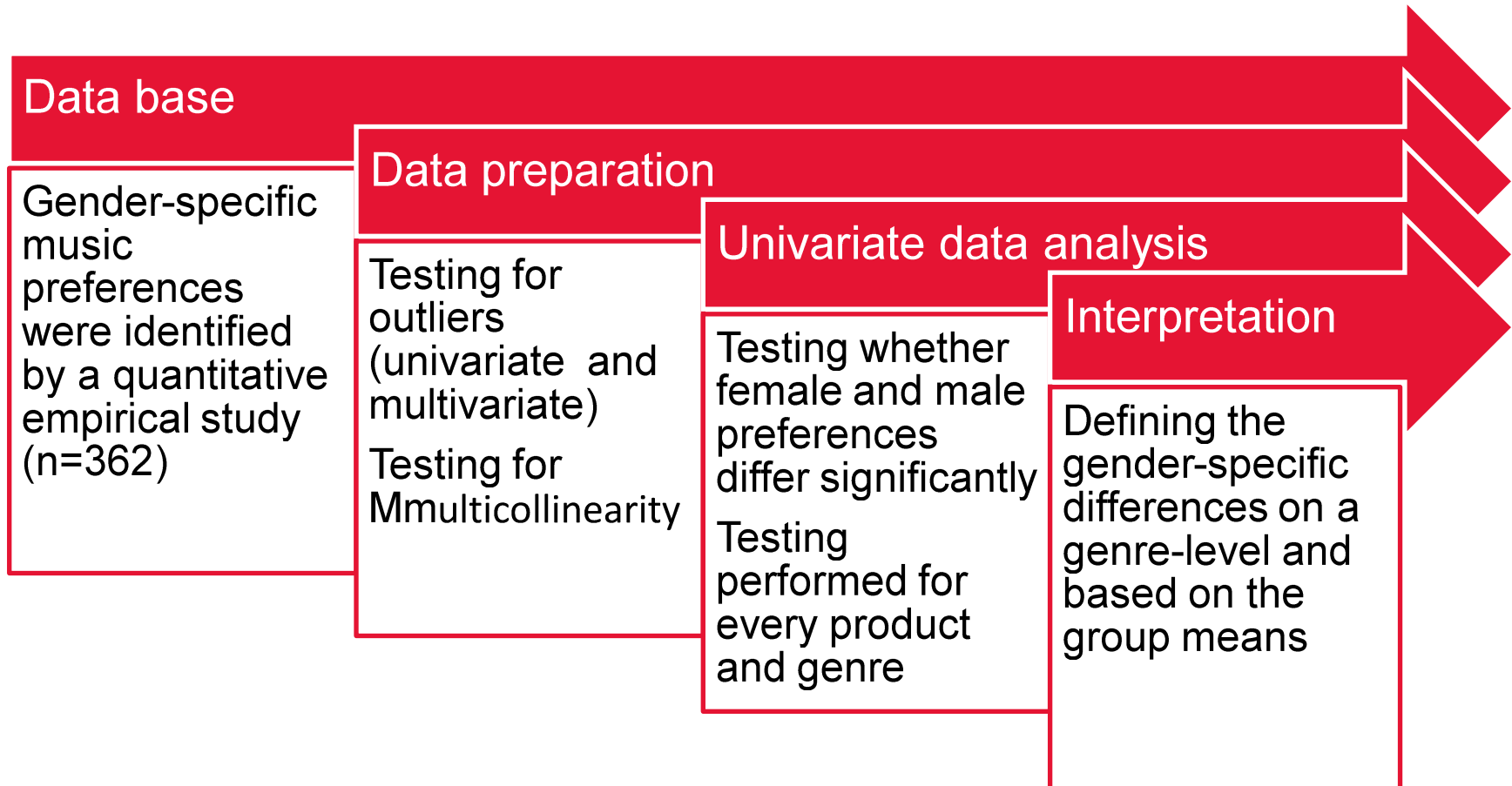
---

**Lamere (2014):** Women do not listen to the same artists as men do regardless of popularity and chart placement of the music. Men don't like 30% of the artists heard by women. The taste differs also in the selection of musical instruments.

---



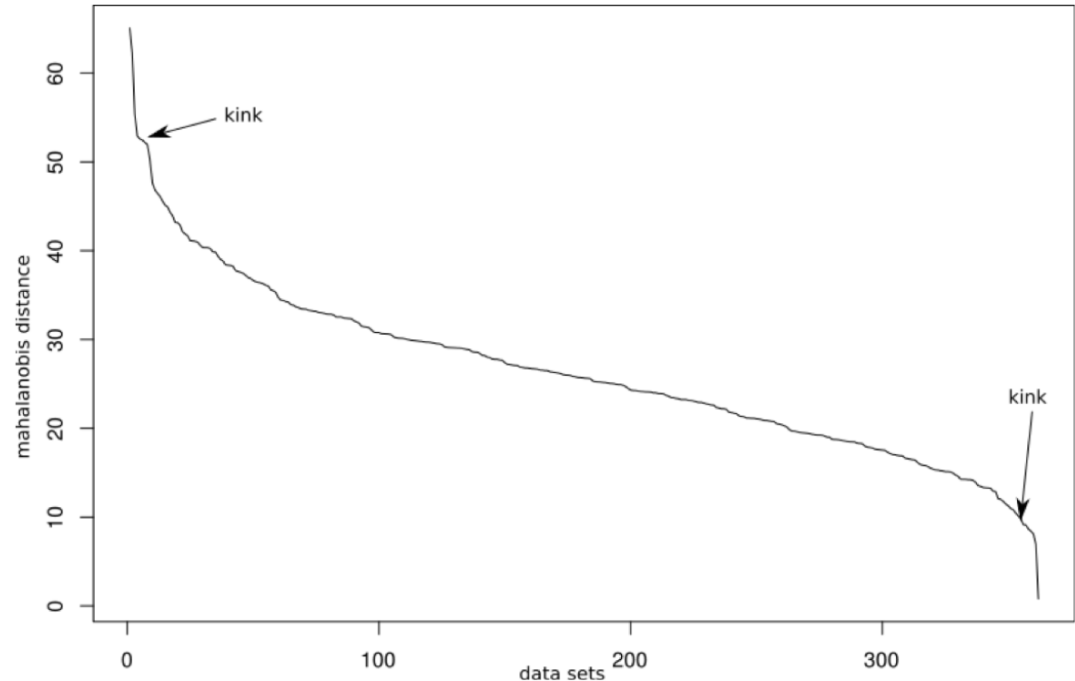
# Research Method



# Data preparation

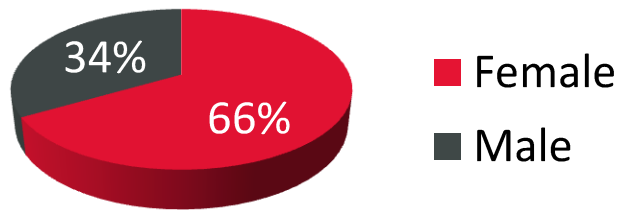
- 1) Boxplots for a univariate outlier analysis
- 2) Mahalanobis distances for a multivariate outlier analysis
- 3) Multicollinearity

## Mahalanobis distances

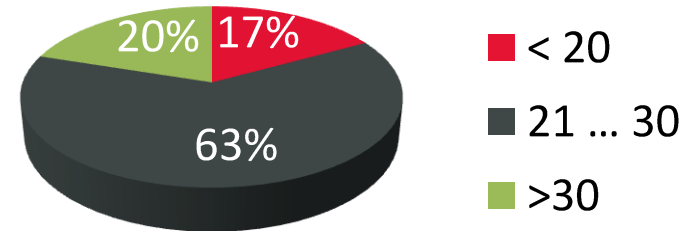


# Descriptive results of the survey (I)

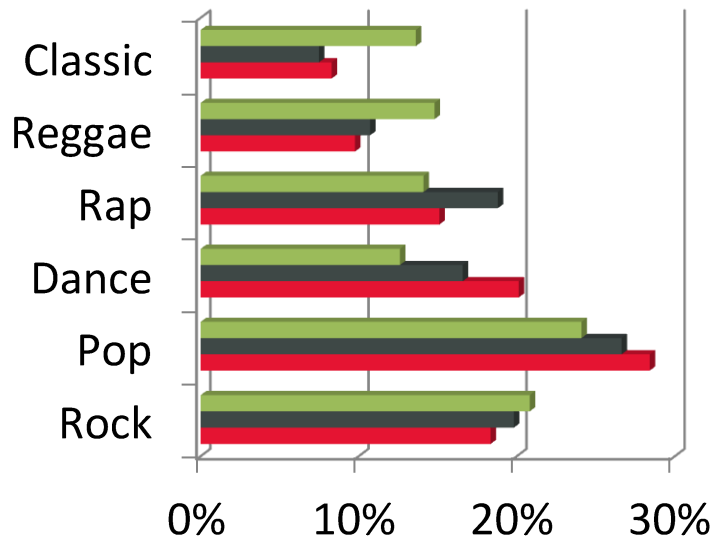
## gender share



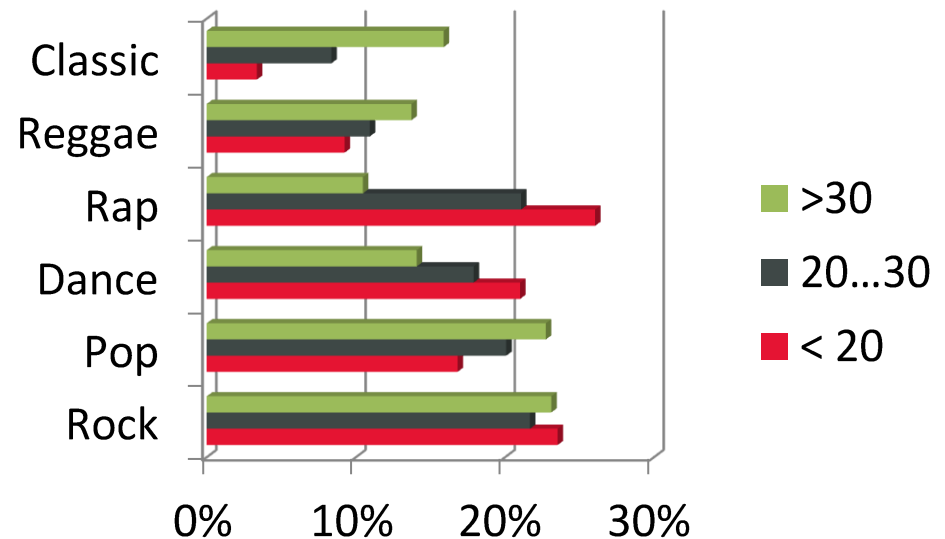
## age



## female genre preferences



## male genre preferences



# Descriptive results of the survey (II)

<b>Product</b>	<b>Rock [%]</b>	<b>Pop [%]</b>	<b>Dance [%]</b>	<b>Rap [%]</b>	<b>Reggea [%]</b>	<b>Classic [%]</b>
Champagne	8.8 / 8.4 8.7	21.0 / 23.2 21.8	15.3 / 15.3 15,4	4.5 / 6.0 4.9	5.3 / 4.3 / 5.0	45.1 / 42.8 44,2
Nespresso Coffee	15.4 / 13.7 14.8	27.3 / 28.1 27.5	17.2 / 16.8 17.1	6.0 / 6.4 6,1	9.4 / 10.3 9.7	24.7 / 24.7 24.8
Pure Detox	10.9 / 13.5 11,7	30.1 / 28.5 29,5	21.4 / 18.9 20,6	6.6 / 7.2 6.8	15.7 / 15.6 15.7	15.3 / 16.3 15.7
Nutella	19.4 / 18.5 19.1	31.2 / 29.5 30.5	19.7 / 18.6 19.4	10.5 / 10.8 10.6	11.6 / 12.2 11.9	7.6 / 10.4 8.5
True Fruits Smoothie	15.2 / 16.1 15.5	28.1 / 27.1 27.7	21.0 / 19.9 20.7	10.1 / 11.0 10.4	16.8 / 16.5 16.7	8.8 / 9.4 9.0
Water Vio Bio	13.7 / 16.0 14.5	26.2 / 24.5 25.6	18.2 / 18.1 18.2	7.1 / 7.4 7.2	11.6 / 11.6 11.6	23.2 / 22.4 22.9

Legend: The number for each genre correspond to the female / male / total share

Source: Authors' own research.

# Results of the univariate analysis

Product	Significant genre	Df	Group mean (m/f)	Standard deviation (m/f)	Standard error (m/f)	t-value	p-value
Champagne	Pop	250	1.4836/ 1.2761	0.9112/ 0.9388	0.0825/ 0.0607	2.0252	0.0439
Pure detox	Pop	208	1.8689/ 2.1255	1.0119/ 0.8408	0.0916/ 0.0544	-2.4091	0.0169
Pure detox	Dance	246	1.2377/ 1.5105	1.0528/ 1.0646	0.0953/ 0.0689	-2.3196	0.0212
Nutella	Pop	223	2.2951/ 2.4769	0.8301/ 0.7493	0.0751/ 0.0485	-2.0341	0.0431
Nutella	Classic	240	0.8115/ 0.6025	0.8845/ 0.8678	0.0801/ 0.0561	2.1368	0.0336
True fruits Smoothie	Pop	228	2.3197/ 2.4937	0.7526/ 0.6974	0.0681/ 0.0451	-2.13	0.0342

Source: Authors' own research.

# Conclusion

- › Significant differences could be identified at four of six different products
- › The survey cannot be understood as representative (n=362), 66 per cent are female participants  
=> further surveys needed
- › There are further target-group specific differences, for instance, culture-based aspects  
=> further target-group attributes could be included
- › Analyzing further product groups to achieve a comprehensive music selection model

# References

- › Christenson, P., Peterson, J.B., (1988), “Genre and Gender in the Structure of Music Preferences”, *Communication Research* 15, no. 3, pp. 282-301.
- › Gushurst, W. (2000) *Popmusik im Radio. Musik-Programmgestaltung und Analysen des Tagesprogramms der deutschen Servicewellen 1975-1995*, Nomos, Baden-Baden.
- › Hickey, M. (2012) *Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms*, Oxford University Press, New York.
- › Jaffé, D. (2005), *Der Kunde ist weiblich: Was Frauen wünschen und wie sie bekommen, was sie wollen*, Econ Verlag, Berlin.
- › Lamere, P. (2014), *Gender Specific Listening*, available at: <https://musicmachinery.com/2014/02/10/gender-specific-listening/> (17 February 2017).
- › Mizell, L., Crawford, B., Anderson, C. (2005), *Music Preferences in the U.S.: 1982-2002*, National Endowment for the Arts, Washington, D.C.
- › North, A. C., Hargreaves, D. J., MacKenzie, L.C. & Law. R. M. (2004), “The effects of musical and voice ‘fit’ on responses to advertisements”, *Journal of Applied Social Psychology*, vol. 34, no. 8, pp. 1675–1708.
- › Schäfer, T., Sedlmeier, P., Städtler, C., Huron, D. (2013), *The psychological function of music listening*, available at: <http://journal.frontiersin.org/article/10.3389/fpsyg.2013.00511/full> (19 June 2017).
- › Vorderer, P., Schramm, H. (2004), „Musik nach Maß. Situative und personenspezifische Unterschiede bei der Selektion von Musik“, in *Musikpsychologie. Jahrbuch der Deutschen Gesellschaft für Musikpsychologie, Musikalische Begabung und Expertise*, Band 17, eds K. Behne, G. Kleinen, H. Motte-Haber, Hogrefe, Göttingen, pp. 89-108