

**HEDONIC CONSUMPTION:
HOW DOES SOUND PLEASE CONSUMERS IN SERVICESCAPES**

Master Dissertation in Business Administration

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The real trouble with reality is that there's no background music.

- Anonymous

Every sound alarms.

- Virgil

As soon as I hear a sound, it always suggests a mood to me.

- Brian Eno

Abstract

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Stores, more than other medium, have the challenge of providing the greatest opportunity for consumers truly experience the brand. Retailers, on their own, have the challenge of adding, systematically, value to their brands. Thus retailers have been realizing that for the more and more demanding consumer truly experiences the brand and differentiates it from competition the traditional components of the retail mix are no longer enough. Retailers have also been realizing that in the e-tailing era brand related stimuli as brand soundtrack, brand look, brand flavor, brand scent and brand texture may be the key to distinguish bricks from clicks and to enhance the brand experience and consumers' responses. Therefore, the purpose of this research was to further investigate the role that sensory stimuli, as background sound genre, volume and fit with the brand image, plays in influencing store environments, creating the retail hedonic experience and changing consumers' behavior in ways beyond consciousness. For this purpose the exploratory study was conducted in a servicescape as a trendy, mid-price apparel store such is Calzedonia. The study was based on: the review of empirical and conceptual literature, including a significant number of sound/music stimulus related variables and their effect on various dimensions of hedonic retail experience; and on the data collected from interviews and a survey conducted to store associates and consumers. Findings revealed that although consumers follow utilitarian motivations they are also influenced by hedonic feelings. However, the sound stimulus wasn't showed to interfere with the pace of shopping and only the sound fit was showed to influence positively shopping expenditure.

Key Words: Hedonic experience, sound stimulus, consumer behavior, and consumer perception

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Resumo

Titulo: Hedonic consumption: how does sound please consumers in servicescapes

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Curso: Dissertação de Mestrado em Business Administration

As lojas, mais do que qualquer outro meio, têm o desafio de fazer com que os consumidores verdadeiramente experimentem a marca. Os varejistas, por seu lado, têm o desafio de adicionar, de forma sistemática, valor às suas marcas. Assim, os varejistas têm-se vindo a aperceberem que para os consumidores cada vez mais exigentes verdadeiramente experimentarem a marca e diferenciá-la da concorrência os componentes tradicionais do marketing mix já não são suficientes. Os varejistas também se têm vindo a aperceber que na era do comércio electrónico, estímulos da marca relacionados com a música, imagem, sabor, aroma e textura podem ser a chave para distinguir “bricks” de “clicks” e melhorar a experiência da marca e as respostas dos consumidores. Portanto, o objetivo desta pesquisa foi investigar o papel que estímulos sensoriais, como o género, o volume e a congruência da música com a imagem da marca, têm em influenciar o ambiente da loja, em criar experiências hedónicas e em moldar o comportamento dos consumidores sem que estes se apercebam de tal. O estudo exploratório foi realizado na Calzedonia, uma loja de roupa interior, acessível e moderna. O estudo foi baseado: na revisão da literatura empírica e conceitual, incluindo um número significativo de variáveis relacionadas com a música e seus efeitos sobre as várias dimensões da experiência de varejo hedónica; e em dados recolhidos a partir de entrevistas e questionários aplicados a varejistas e consumidores. Os resultados revelaram que, embora os consumidores sigam motivações utilitárias eles também são influenciados por sentimentos hedónicos. No entanto, o estímulo sonoro não se mostrou capaz de interferir com o ritmo de compras e apenas a congruência do som com a imagem da marca teve um impacto positivo nas despesas dos consumidores.

Palavras-Chave: Experiência hedónica, estímulo sonoro, comportamento do consumidor, e percepção do consumidor

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Table of Contents

Abstract	iii
Resumo	iv
Acknowledgements	v
Table of Contents	vi
List of Exhibits	viii
1. Introduction	10
1.2 Problem Statement	12
1.3 Research Purpose	12
1.4 Research Questions	12
1.5 Research Relevance	12
1.6 Research Structure	14
2. Literature Review	15
2.1 Effects of Sound Stimulus on Consumer Responses	16
2.1.1 Consumer Behavior	16
2.1.2 Consumer Motivation	17
2.1.3 Consumer Perceptions	21
2.2 Retail Environment	25
2.3 Retail Atmospheric	27
2.3.1 Examples of Effective Atmosphere	29
2.3.2 Atmospheric Cues	29
2.3.3 Theoretical Framework of Consumer Responses	32
2.3.4 Retail Atmospheric and Hedonic Consumption	34
2.3.5 Retail Atmospheric and Sensory Store	38
2.4 Music as Environment Cue	41
2.4.1 Unconscious Music Impact	43
2.4.2 Music Variables	44
3. Conceptual Model	49
3.1 Research Variables	49
3.2 Research Design	52
3.3 Research Hypothesis	50
4. Research Methodology	53
4.1 Sampling Procedures	54
4.1.2 Calzedonia	54
4.5 Data Measurement and Scales	58
4. Results	60
5.1 Interview Analysis	60
5.2 Questionnaire Participants' Analysis	64

5.2 Influence of Moderator Variables in Likert Scale Answers	70
5.3 Qualitative Statements.....	79
5.5 Results Final Analysis	80
6. Conclusions, Recommendations and Limitations	86
6.1 Conclusions	86
6.2 Summary of Recommendations.....	91
6.3 Research Limitations and Future Research.....	92
Bibliography	94
Books and Publications	94
Press	102
Conventions	102
Websites.....	102
Appendixes	103
Appendix A – Atmosphere variable	104
Appendix B – Structural framework.....	105
Appendix C – Consumers’ Missions	106
Appendix D – Existing literature methods	107
Appendix E – Sample of a Letter of Informed Consent.....	115
Appendix F – Form of the Interview and Answers.....	116
Appendix G – Questionnaire in English.....	129
Appendix H – Questionnaire methodology in Portuguese.....	137
Appendix I – Interdependent relationship between questions and literature review	144
I.1 Interviews to store associates	144
I.2 Questionnaires to consumers.....	144
Appendix J – SPSS Data Collection.....	145
J0. Realibility of Likert Scale Questions	145
J1. Univariate Frequency Analysis	147
J2. Bivariate Crosstabs Analysis	151
J3. Descriptive Likert Scale Answers Part I	164
J4. Descriptives Likert Scale Answers Part II.....	168
J5. Qualitative Analysis.....	173
J6. Independent Samples T Test Part I by Gender	175
J7. Independent Samples T Test Part II by Gender.....	180
J8. Questionnaire Part I - Oneway ANOVA.....	184
J9. Questionnaire Part II – Oneway ANOVA.....	203
J10. Regression	226

List of Exhibits

Exhibit 1- Motivation process (adapted from Mittal et al. (2007)	18
Exhibit 2 - Maslow's Pyramid (Adapted from Maslow, 1943)	19
Exhibit 3 - Consumption Emotion Descriptors Model (Laros and Steenkamp, 2003)	21
Exhibit 4 - Perception Process (adapted from Mittal et., 2007)	22
Exhibit 5 - S-P-C model (adpated from Bernd, 1999)	24
Exhibit 6 - Casual chain connecting atmosphere and purchase likelihood	28
Exhibit 7 - Dimensions of atmosphere (adapted from Kotler, 1973, pp.51)	29
Exhibit 8 – Components of environment cues (Adapted from Baker, 1986)	30
Exhibit 9 – Classification of environmental cues (Adapted from Bitner, 1992)	30
Exhibit 10 - Environment variables (Adapted from Turley and Milliman, 2000)	31
Exhibit 11 - The Mehrabian-Russell S-O-R Model	32
Exhibit 12 – Framework of Consumption (Addis and Holbrook, 2001)	35
Exhibit 13 – Logical cash flow of consumer behavior framework	36
Exhibit 14 – Environmental Inputs (Adapted from Holbrook and Hirschman (1982a)	37
Exhibit 15 – Consumer Inputs (Adapted from Holbrook and Hirschman, 1982a)	37
Exhibit 16 – Conceptual Model Proposed	52
Exhibit 17 - Questions and dependent variables summary	57
Exhibit 18 - Analysis of internal consistency	59
Exhibit 19 – Participants' distribution by age	65
Exhibit 20 – Participants' distribution by gender	66
Exhibit 21 – Participants' distribution by racial/ethnic group	66
Exhibit 22 – Participants' distribution by education level	67
Exhibit 23 – Participants' distribution by current employment status	67
Exhibit 24 - Comparison between the sample profile and Calzedonia target audience	68
Exhibit 25 - Participants' favorite music genre	68
Exhibit 26 - Participants' music volume preferable	69
Exhibit 27 - Participants' music preferences	70
Exhibit 28 - Participants' shopping motivations	70
Exhibit 29 - Summary of likert scale answers	75
Exhibit 30 – Regression linear output summary	79
Exhibit 31 - Hypotheses analysis summary	85
Exhibit 32 - Conceptual model verified	85
Exhibit 33 - Comparison of atmosphere variables typologies	104
Exhibit 34 –Structural framework for relationship of music to retail environment	105
Exhibit 35 – Principal types of consumers' missions (adapted from Soars, 2009)	106
Exhibit 36 – Existing literature experimental methods' summary	114
Exhibit 37 – Interdependent relationship between variables and research hypotheses	144
Exhibit 38 - Realibility analysis to the hedonic feelings' construct	145
Exhibit 39 - Realibility analysis to the AP-AV behavior construct	146
Exhibit 40 - Realibility analysis to the music clue construct	147
Exhibit 41 - Participants' distribution by age	147
Exhibit 42 - Participants' distribution by racial/ethnic group	148
Exhibit 43 - Participants' distribution by education level	148
Exhibit 44 - Participants' distribution by current employment status	149
Exhibit 45 - Participant's favorite music genre	149
Exhibit 46 - Participants' preferable music volume	150
Exhibit 47 - Participants' shopping motivations	151
Exhibit 48 – Participants' level of agreement	151
Exhibit 49 - Participants' favorite music genre by age	153
Exhibit 50 - Participants' favorite music genre by gender	154
Exhibit 51 - Participants' favorite music genre by racial/ethnic group	156
Exhibit 52 - Participants' preferable music volume by age	157

Exhibit 53 - Participants' preferable music volume by gender.....	158
Exhibit 54 – Participants' preferable music volume by ethnic/racial group	159
Exhibit 55 - Participants' shopping motivations by age	161
Exhibit 56 - Participants' shopping motivations by gender.....	162
Exhibit 57 - Participants' shopping motivations by racial/ethnic group	164
Exhibit 58 – Descriptives analysis part I by participants' age	165
Exhibit 59 - Descriptives analysis part I by participants' gender.....	166
Exhibit 60 - Descriptives analysis part I by racial/ethnic group	168
Exhibit 61 - Descriptives analysis part II by participants' age	170
Exhibit 62 - Descriptives analysis part II by participants' gender	171
Exhibit 63 - Descriptives analysis part II by participants' racial/ethnic group	173
Exhibit 64 - Independent t-test to gender group	178
Exhibit 65 - Analysis t-test summary to gender group	179
Exhibit 66 - Non parametric test to gender group.....	182
Exhibit 67 - Analysis summary mann-whitney to gender group.....	183
Exhibit 68 –Kruskal walis part I to age group	191
Exhibit 69 - Analysis kruskal wallis summary to age group.....	195
Exhibit 70 - Kruskal wallis part I to racial/ethnic group.....	199
Exhibit 71 - Analysis kruskal wallis summary to racial/ethnic group.....	202
Exhibit 72 - Distribution of participants regarding noticing the in-store music	203
Exhibit 73 - Kruskal-wallis part II to age group	209
Exhibit 74 - Analysis kruskal-wallis summary to age group	214
Exhibit 75 - Kruskal wallis part II to racial/ethnic group	220
Exhibit 76 - Analysis Kruskal Wallis summary to racial/ethnic group	225
Exhibit 77 - Normality of erros to hypothesis 2	226
Exhibit 78 - Normality of errors to hypothesis 3	226
Exhibit 79 - Normality of errors to hypothesis 5	226
Exhibit 80 - Normality of errors to hypothesis 6	227
Exhibit 81 - Normality of errors to hypothesis 7 a,b,c respectively	227
Exhibit 82 – Independency and Homoscedastity to hypothesis 2	228
Exhibit 83 – Independency and Homoscedastity to hypothesis 3	228
Exhibit 84 - Independency and Homoscedastity to hypothesis 5.....	228
Exhibit 85 - Independency and Homoscedastity to hypothesis 6.....	229
Exhibit 86 - Independency and Homoscedastity to hypothesis 7 a,b,c respectively	229
Exhibit 87 - Regression linear output to hypothesis 2	231
Exhibit 88 - Regression linear output to hypothesis 3	231
Exhibit 89 - Regression linear output to hypothesis 5	232
Exhibit 90 - Regression linear output to hypothesis 3	233
Exhibit 91 - Regression linear output to hypothesis 7a	234
Exhibit 92 - Regression linear output to hypothesis 7b	235
Exhibit 93 – Regression linear output to hypothesis 7.....	236
Exhibit 94 - Regression output interpretation.....	236

1. Introduction

Do consumers choose retail stores randomly or do they choose carefully where to shop? According to a recent study carried out by IBM Institute for Business Value (2010), it is more likely that consumers choose carefully what and where to buy. This happens because consumers are getting smarter and more demanding. Technology seems to be the culprit. Technology has enabled instant access to information and limitless choice. Today's consumers do not only search for products' functionalities (Kotler, 2010); they search beyond it, they search for pleasure and entertainment in every contact with a brand. In other words they seek hedonic brand experiences.

Facing this and in a period of tougher competition retailers recognize the need of finding new marketing strategies to develop unique positioning, a clear differentiation, and a brand image enhancement in order to remain competitive (Morrison and Beverland, 2003). However, differentiation solely based upon the product, place, people, price and promotion seems to be no longer enough (Paul Fulberg, 2003). The atmosphere of the retail environment may be the key to influence consumer attitudes and their perceptions of the overall quality of the brand, products and services levels (Baker, Grewal and Parasraman, 1994; Oakes, 2000), purchase price (Areni and Kim, 1993) and purchase volume (Milliman, 1982).

Research concerning the effects of physical store environments on consumer behavior was introduced by Kotler (1974). The author coined the term *atmospherics* which refers to the intentional strategic planning of the store's environment to produce specific emotional reactions in the consumers, thereby enhancing their purchasing propensity. However, only in 1982 due to a study prepared by Donovan and Rossiter, based on the Mehrabian and Russell (M-R) (1974) framework, this research gained dimension. The study of Donovan and Rossiter (1982) served as launching pad for other authors to explore how separating and distinguishing atmospheric variables such as music (Milliman, 1982; Morin et al., 2007; Yalch and Spangenberg, 2000), color (Bellizzi and Hite, 1992), scent (Hirsch, 1995; Michon et al., 2005; Spangenberg et al., 1996), lighting (Areni and Kim, 1994) and crowding (Machleit et al., 2000) might influence consumers' behavior in retail store environments.

Sound Sensory and Hedonic Consumption

Hedonic consumption is defined primarily by Holbrook and Hirschman (1982) as “the multi-sensory, fantasy and emotive aspects of one’s experience with products, including tastes, sounds, scents, tactile impressions and visual images”. Hedonic consumption differs from utilitarian consumption in that utilitarianism is usually related to the objective functionalities of the product and hedonism to subjective responses, e.g. various feelings, beliefs etc. (Addis and Holbrook, 2001). A consumer influenced by the utilitarian motive might seek function but a new and experimental oriented consumer seeks fun, enjoyment and pleasure. For this reason, retailers need to focus on the concept of “retailtainment” (Paul Fulberg, 2003) which refers to entertaining the consumer and thereby promoting hedonic experience by appealing to the five senses (Kim, 2001).

In a consumers’ perspective, the senses of sound, sight, taste, smell and touch have a powerful effect on them by influencing retail store environments, prompting consumer experience and changing the nature of behavior in ways beyond consciousness (Soars, 2009). Nevertheless according to the same author (Soars, 2009) psychological research is just beginning to explain some of the physical, cognitive, social and emotional effects of the senses.

Concerning in-store sound stimulus or music in particular - the main focus of this paper – it is known that everyday most people face some sort of sound stimulus. Sound stimulus includes background music and background sound. Both are normally connected with marketing strategies to hold consumers’ attention. Music in advertising may set a mood, invoke particular brand perceptions, or influence the favorableness of attitudes and consumption. In retail environments, music may be used to prompt hedonic retail experience – pleasant experiences - or even modify the pace of consumers’ behavior (Krishna, 2010).

Considerable research on the effects of in-store background music/sound has been done since 1990 when Bruner decided to review some published and unpublished relevant literature. However, those effects on consumers’ behavior responses are complex and often misunderstood. This is the reason, according to Beverland (2006), for such little attention given to sound sensory as an inherent part of an integrated marketing communication strategy. Nevertheless, a more recent study conducted by Rajagopal

(2009) has confirmed the key role that in-store music plays on increasing sales. In addition, the author argues that “satisfaction in a pleasant retail ambience where music, hands-on experience services, playing areas and recreation are integrated maximizes consumer arousal and pleasure”. Moreover, other authors have suggested that music do influence consumers into staying longer and affect their mood and purchase likelihood. Nonetheless, obviously it all depends on individual consumer attributes (emotions and moods) and responses.

1.2 Problem Statement

More attention should be given to the potentialities of playing music in retail stores.

1.3 Research Purpose

The purpose of this research is to further determine the role that sensory stimuli such as background music in a Portuguese market plays in influencing consumer responses, influencing environments, in appealing to demanding consumers, in creating the hedonic experience and in changing consumers’ behavior and perceptions in ways beyond consciousness.

1.4 Research Questions

This paper will attempt to answer the following questions:

1. How do sound genre, volume and fit influence consumers’ perceptions of retailers brand experience?
2. How do sound genre, volume and fit influence consumer responses?
3. What strategies can retailers come up with to appeal to the more and more demanding consumer?

1.5 Research Relevance

In a world where the impact of traditional advertising is diminishing by the minute, brands need to start looking for a new form of communicating which consists of more than just sight senses. Facing this, surprisingly retailers still give little attention to atmospherics.

This, along with the fact that most of the existing literature on atmospherics effects, particularly on sound effects, has been conducted in mature retail markets (mostly in the

USA, where the researcher was studying when she started writing this paper), come up as an opportunity to examine the impact of sound stimulus on consumer responses in a smaller market as it is the case of the Portuguese market (where the researcher is currently graduating).

Little research has been done on consumer responses to retail environmental stimuli. Besides, the existing research seems to have conflicting and inconclusive theories on the particular effect of music within retail environment.

Even though recent research highpoints the important impact that sound stimulus can have over the human brain and, consequently, on purchasing behavior through its powerful influence on consumers' emotions, (Konecni et al., 2009; Levitin, 2007; and Gabrielsson and Juslin, 2003) it is still lacking what clearly explains the effects of sound/music on consumer behavior. Besides, the studies of sound in marketing have often been linked to the musical appeals in advertising, which results have showed that sound increases its persuasiveness and the retention of visual attention, or with music being played in limited variety of field locations: supermarkets (Gullas & Schewe, 1994; Herrington & Capella, 1996; Milliam, 1982; Smith & Capella, 1966), restaurants/cafeterias/bars (Caldwell & Hibbert, 2002; Milliman, 1986; North & Hargreaves, 1996a, 1996b, 1998; North et al., 2000; North, 2003); malls/department stores (Babin et al., 2004; Dube & Mortin, 2001; Eroglu et al., 2005; Mattila & Wirtz, 2001; Yalch & Spangenberg, 1988, 1990, 1993); banks (Chebat et al., 1993; Dube et al., 1995; Hui, 1997; North et al., 2000) and wine shops (Areni & Kim, 1993; North et al., 1999). So there is still a variety of field locations to explore as for example women's lingerie retail stores. Furthermore, all the experimental studies have been done using mainly student samples and some gender manipulations. There is little reference to ethnicity or other demographic variables. The musical genres have been also a limitation since it has only been considered two genres, classical versus top 40 which prevented a wider range of demographics and subcultures. Regarding the music fit, it has received a considerable importance especially in workplace (Grayston, 1974) and advertising (MacInnis & Park, 1991), but it still lacks enough studies in the retail environment.

Moreover, concerning the hedonic consumption, most studies have focused on how consumers can predict hedonic consumption rather than how products can evoke

hedonic consumption. The sound stimulus is presented in this paper as a good marketing technique to prompt hedonic experiences with the brand. Although, several studies have showed that sight stimulus is the most used and that sometimes retailers forget the other senses, studies also have proved that images are more powerful when paired with a given sound.

Having said that, this research aims to clarify the effects of the sound stimulus that reaches consumers in their brick and mortar experiences by identifying its right tools and methods, and exploring facts such as consumers like a given music genre and think that it doesn't fit with the store image, or even think that the music genre fits but it is too loud or too low for them.

1.6 Research Structure

The report that supports the dissertation is structured in seven parts. The first (Chapter 1) identifies the problem and its purpose, the second (Chapters 2) contains a review of the sound stimulus, hedonic experience and consumer responses existing literature over the last 40 years, and the third (Chapter 3) describes the conceptual model. The fourth (Chapters 4) explains the research methodology and the fifth (Chapter 5) describes the results. The last and sixth (Chapter 6) describes the evaluation of the obtained results, the validity of the research hypotheses, the recommended strategies, and the research limitations considered helpful for future research.

2. Literature Review

This chapter consists of a comprehensive review of the existing literature of the Library of Florida Atlantic University (where the researcher studied for one semester) and ISCTE Lisbon University Institute (where the researcher is currently graduating). This review will expose a wide variety of definitions and models in order to understand the consumer behavior and consumer perception, and their connection with the hedonic consumption and sound stimulus. Readers should note that some terms will be used indiscriminately in this paper. Once some terms have been used and explained in most of the relevant existing literature, detailed definitions won't be provided but only summarized in the following list:

Atmospherics – “the conscious designing of space to create certain effects in buyers.” (Kotler, 1974, pp. 50)

Environmental Cue – “a characteristic, event, quality, or object, external to a person that can be encoded and used to categorize a stimulus object” (Schellinck, 1982)

Servicescape - the conscious design of the ambience and physical environment in which a service process takes place (Booms and Bitner, 1981)

Sensory Marketing - marketing that engages the consumers senses and affects their behaviors (Krishna, 2009)

Brick and Mortar Experience – “relating to or being a traditional business serving customers in a building as contrasted to an online business” (Merriam-Webster Dictionary, 2012)

Hedonic consumption – “the multi-sensory, fantasy and emotive aspects of one's experience with products, including tastes, sounds, scents, tactile impressions and visual images” (Holbrook and Hirschman, 1982)

Consumers – Purchaser of a good or service in retail (BusinessDictionary.com, 2011)

Background Music – quieter music that plays in a public space (Milliman, 1982)

Foreground music – louder music that plays in a public space (Miliman, 1982)

2.1 Effects of Sound Stimulus on Consumer Responses

"People don't buy plastic and paper, they buy emotions."

- Scott Young, Wherehouse Entertainment

Research has showed that sound stimulus, music in particular, has an influence over consumers' responses, namely over consumers' behavior, emotions motivation and perception. Research has explained the sound influences advertising (Alpert & Alpert, 1990; Gorn, 1982; Kellaris & Cox 1989; MacInnis & Park, 1991) and as well as the retail environment (Dube, Chebat, & Morin, 1995; Milliman, 1982; 1986; Yalch & Spangenberg, 1990). But, what are really consumer behavior, motivation and perception and how are they related with marketing? What drive consumers into the stores? How does perception influence stores selection? The following points offer a more psychological academic approach considered helpful to then proceed with the research of the effects of music within the retail environment to prompt hedonic experiences.

2.1.1 Consumer Behavior

Consumer behavior refers to the mental and physical activities undertaken by consumers that involve the satisfaction of their needs and wants (Sheth, Mittal, and Newman, 1999). It studies when, why, how and where consumers buy or do not buy a given product or service.

There are three indispensable elements in all consumer behavior (Mittal et al., 2007). They are exchange, resources and value. The three are interdependent. In a marketing perspective, exchange refers to any interchange between a marketer and a consumer in which the consumer receives something of more value (product) in return of something of less value (money). Resources are something consumers have or value. Resources comprise money, time, knowledge, physical energy and social capital. Money is the main resource used for market exchanges. Value is the sum of benefits divided by total costs. Consumers seek value in all exchanges. Value can be divided in utilitarian, social, ego/identity, and recreational. Utilitarian value refers to all the tangible outcomes of a product activity. Social value refers to the people's ability to control their social worlds. Ego/identity value refers to consumer's necessity to build identities and self-concepts of who they are. Recreation value refers to the objects and activities that recreate moods and mental ability.

The study of consumer behavior helps marketers and retailers to improve their marketing strategies by understanding and interpreting consumers' needs and preferences. Music has been therefore used in consumer behavior research to determine what factors influence why, how, where and when the consumer purchases.

The most widely used dependent variables in studying the influence of environmental stimuli on consumer behavior are time spending shopping, money spent, and items purchased (Yalch & Spangenberg, 2000).

2.1.2 Consumer Motivation

As important as the understanding of consumer behavior is the understanding of consumers' motivation for buying products. Motivation is said to be the human driving force to achieve a certain goal object (Atkinson, 1964). Motivation involves two concepts: extrinsic and intrinsic (Holbrook and Gardner, 1998). Extrinsic serves as a "means to the end" and intrinsic is the "end in itself". Intrinsic comes from inside the individual i.e. it comes from the pleasure one gets from the activity itself rather than from any external or outside rewards, such as money (extrinsic motivation).

Hence, motivation is a goal-directed energy and therefore in a marketing context reflects the desire for a product, service or experience. It satisfies needs and wants, both physiological and psychological, through the acquisition and use of products and services. According to Kang, J., Kim, Y., & Tuan, W. (1996) there are six major motivational factors: three utilitarian and three hedonic (see chapter 2.3.4 for a better understanding of the difference between utilitarianism and hedonism). The authors identified as utilitarian shopping motivations economic shopping, convenient store availability and meal/snack consumption. Economic shopping stands for when consumers feel motivated by special prices or by comparing the best prices. Convenient store availability stands for combining assorted tasks in shopping centers/malls as they provide several related services as pharmacies and banks and consumers may have a greatest efficiency and time saving. Atmospherics attracts consumers that are seeking to fit their personal image with the aesthetic preference like an attractive décor, for example. Diversion/browsing is the so called "just to browse" shopping. Social experience (or affiliation according to Westbrook and Black) is the motivation to affiliate with friends, other shoppers or retail merchants. Westbrook and Black (1985)

earlier on had defined other motive: stimulation – the consumers’ motivation to seek new and interesting stimuli from retail environment or in other words, shopping for fun.

2.1.2.1 Motivation Process

Consumers undergo five different stages in the marketplace: need recognition, tension, drive, and goal object. The first stage is the need recognition. This need comes from the gap between the current state and the desired state. Once the need is identified, the consumer feels tension or discomfort which drive him to go for it, i.e., to achieve the goal (something that will reduce the tension/discomfort) (Mittal et al., 2007).

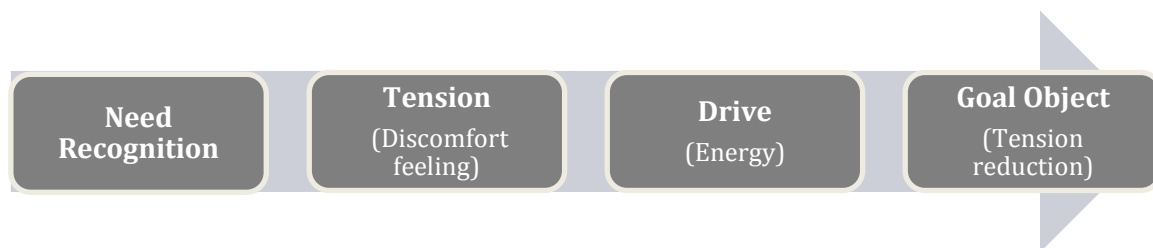


Exhibit 1- Motivation process (adapted from Mittal et al. (2007))

2.1.2.2 Maslow's Hierarchy of Needs

The famous hierarchy of needs was proposed by Maslow (1943a, 1943b, 1954, and 1970). Maslow censured traditional psychological methods. He argued that those methods were solely based on studies of deviant or dysfunctional people. So, he himself developed a theory of behavior motivation based on the concept of self-actualization. This method soon became known as Maslow's hierarchy of needs and consists of five categories of needs: physiological needs; safety and security needs; belonging and love needs; esteem and ego needs; and self-actualization needs. It is often represented in the shape of a pyramid, with the largest and most important needs at the bottom and the less important ones at the top. Maslow (1943) suggests that at the moment the bottom level is satisfied, the next levels of needs come to life (see exhibit 2). In the bottom are the physiological needs which include all human's bodily needs as breathing, food, sex and sleep. These needs must be satisfied before anything else. Safety is the need that comes right after the physiological need. It refers to the humans' need to be protected from unsafe situations. It includes one's body, employment, family, and health safety. Belonging and love come from the humans' social need to become active and to receive love and affection from others, e.g. family and friends. Ego and Esteem are the humans'

need to be respected and to have self-esteem and self-confidence. Humans work hard to be successful and to earn their own and others' esteem. Consumers buy products that they believe will help building their own image. Self-actualization is the last need, according to Maslow (1943), to be achieved. "What humans can be, they must be" (Maslow, 1954) forms the basis of the perceived need for self-actualization. This need is what drives humans to go for what they really aspire to be.

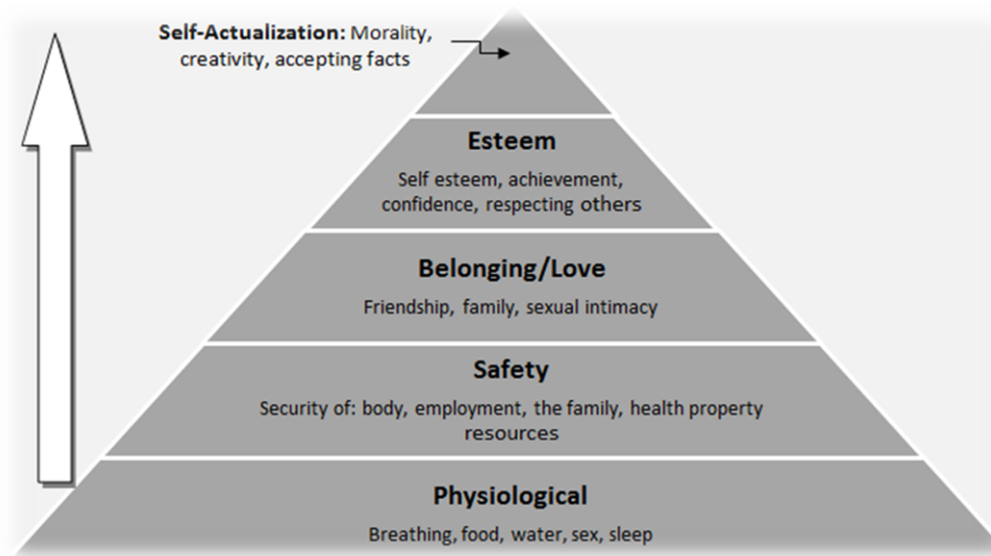


Exhibit 2 - Maslow's Pyramid (Adapted from Maslow, 1943)

2.1.2.2.1 Maslow's Hierarchy and Marketing

Maslow's hierarchy of needs model is an extremely helpful tool for retailers. The main goal of marketing is to appeal to the consumers' needs. Any product retailers want to sell it will fall into one of the needs that Maslow has defined. Therefore, this model allows retailers to understand consumers' needs at a deeper level and consequently to make a more effective appeal for them to buy their products/services. It also helps to predict buying trends and/or target specific consumers more accurately.

However, for Mittal et al. (2007), although Maslow has done a great job by proposing which needs humans experience while seeking for something, he has forgotten one core need – pleasure. The author argues that Maslow has missed the consumer's need and desire to obtain pleasure defined in chapter 2.3.4 as the hedonic motive.

Moreover, Mittal et al. (2007) advocated that Maslow's pyramid lacked some realistic application. For him, Maslow's theory gives answers in broad terms but fails in details.

He added that consumers do not always respect the order of the needs and in fact jump levels or move back, moving from physiological to esteem or from self-actualization to belonging/love, for example. This occurs because a specific need cannot be satisfied constantly. Once consumers satisfy a need, they feel desire to move to a higher-level need, but after a while, the old need arises and they feel desire to move backwards instead.

2.1.2.3 Consumer Emotion

Motivation and emotion go practically hand in hand. Emotions are the basis of consumer everyday decisions (Mittal et al., 2007). Emotional arousal is said to be the most important motivation in some products categories like movies, CD's, etc. Emotional arousal means that consumers produce feelings like joy and pleasure but also anger and fear. Positive emotions induce approach motivations and negative emotions, avoidance motivations. That is why retailers bet on emotional appeals to sell their products. They are aware of how much consumption is motivated by and immersed in emotions.

Yet measuring emotions is not as easy as it seems. For this reason, there are few helpful frameworks that provide information about consumer emotions, e.g. three-dimensional Mehrabian-Russell framework (1974) (discussed later on in 2.3.3), eight-dimensional Plutchik scheme (1980) (fear, anger, joy, sadness, disgust, acceptance, expectancy and surprise) (Havlena and Holbrook, 1986), and Consumption Emotion Set (CES) by Laros and Steenkamp (2003) based on Richins' Consumption Emotion Descriptors model (Richins, 1997). This last one (CES) seems to be the most completed one. CES or the "hierarchical consumer emotions model" comprises most emotions that can emerge in consumption situations. It was developed to differentiate the varieties of emotion that consumers feel while facing different product classes. In fact, the words included on CES (see exhibit 3) are among the most frequently found words in the psychological emotion literature. These words can be divided in four positive (contentment, happiness, love, and pride) and four negative basic emotions levels (sadness, fear, anger, and shame):

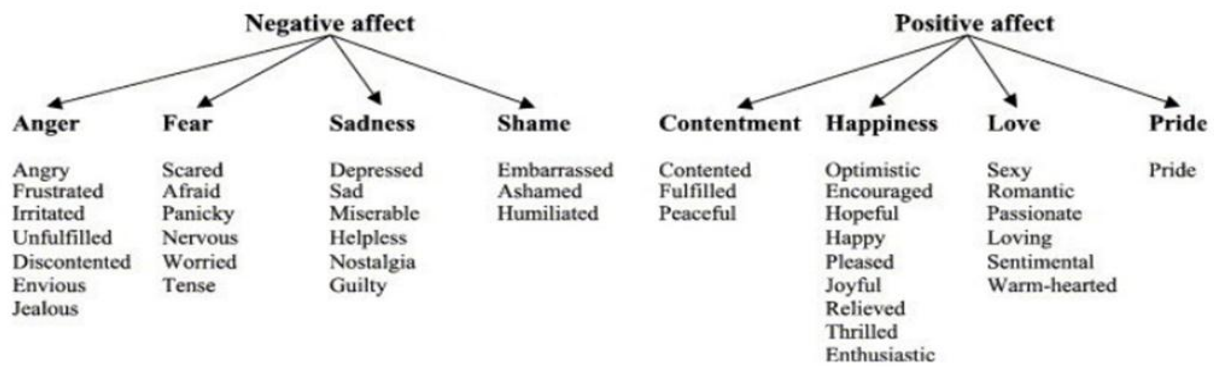


Exhibit 3 - Consumption Emotion Descriptors Model (Laros and Steenkamp, 2003)

2.1.2.4 Consumer Mood

Mood is defined as the conscious state of mind or predominant emotion. It differs from emotion as it is less intense, less specific and less likely to be activated by stimuli. Mood along with involvement influences individual's shopping experience, decision-making and responses (Gardner, 1985; Goodstein, 1994; and Mittal et al., 2007). It sets how favorable or unfavorable consumers will respond to specific retailer strategies. However, these strategies do not always reach consumers' consciousness. Research on mood has showed that consumers, when listening to music in the store, can reach a pleasant mood even if they are not conscious of the music being played (Mittal et al., 2007). In contrast, if they do are conscious of the music, they become more aware of the mood and the source, and then focus on that source. For example, when consumers listen to good music in a store they tend to present longer positive mood and respond positively to the retailer's effort.

Moods are prompted in two different ways: internal autistic thinking and exposure to external stimuli. The first refers to a past incident or some special event whereas the second refers to being in a mood to accept a certain "retailtainment" strategy as playing ambient music.

2.1.3 Consumer Perceptions

Perception is essential to humans. It defines how they see the world. It defines how they evaluate the objective characteristics of the environment (Engel, Blackwell, and Miniard, 1990). In a consumers' perspective, it is the first immediate response that they experience in the marketplace.

2.1.3.1 Perception Process

In a retailers' perspective, the perception process consist of three steps: exposure, attention and interpretation (Mittal et al., 2007).



Exhibit 4 - Perception Process (adapted from Mittal et., 2007)

a) Exposure

Exposure is the degree to which consumers notice a stimulus that is within a range of one of their sensory receptors (ears, mouth, eyes, skin and nose). Consumers in their everyday lives face a huge amount of stimuli. So obviously they have to choose what they want to expose themselves and what they want to avoid (selective exposure). Nevertheless, some stimuli are not sensed at all, because some stimuli are below the consumer differential threshold. The differential threshold refers to the minimum magnitude at which stimulus begins to be sensed or, in other words, it refers to the degree of change needed for the change to be perceived. The change to be perceived depends on the base quantity. The larger the base, the larger is the magnitude of change necessary for the change to be perceived (Weber's Law). The differential threshold depends on sensory sensitivity and stimulus change. First consumers differ in their capacity to identify and experience the various sensory stimuli. And second, what makes them detect any stimulus is the change of the stimulus itself and not its absolute intensity.

b) Attention

Attention refers to the extent to which processing activity is devoted to a particular stimulus. Consumers are exposed to far more information than they should. This information may come by voluntary attention, selective attention or involuntary attention. Voluntary attention is the attention given by choice. Selective attention refers to when consumers selectively focus on relevant information. It is correlated with voluntary attention but it is less spontaneous. Involuntary attention occurs when consumers are exposed to something surprising, unexpected or forced.

c) Interpretation

Interpretation refers to the meaning consumers assign to sensory stimuli. It is their ability to interpret the retailer's message. Consumers usually assign meaning to stimuli based on their own attitudes, beliefs, motives and experiences (selective interpretation). Retailers have in this perception process the role of making sure that consumers are exposed to their messages, that the messages reach their attention, and that the messages are clear enough and cover the desired persuasive content.

2.1.3.2 Perception's factors

There are three factors that justify all of consumers' perceptions. They are: stimulus characteristics, context, and consumer characteristics (Mittal et al., 2007)

a) Stimulus Characteristics

Stimulus characteristics can be grouped into: sensory characteristics and information content. Sensory characteristics influence perception through sensory-experience and through cultural symbolism. Sensory experience is basically how consumers feel when a stimulus connects with their senses. Therefore, the more attractive the stimulus, the better the perceived quality (Baker, Grewal, and Parasuraman, 1994). Cultural symbolism accounts for the meaning that any characteristic have in a particular culture. While sensory experience helps consumers to sense a stimulus, the information content helps them to interpret it.

b) Context

Context refers to the surrounding in which a stimulus is placed. How consumers perceive a product or brand depends on where they encounter it.

c) Consumer Characteristics

Consumer individual characteristics also influence perceptions. These characteristics include consumers' needs, consumers' sensory and cognitive skills, and consumers' familiarity and expertise. Starting with consumers' needs, it gives relevance to the stimulus. If one is not thirsty, he might not notice the beverage store. Regarding the consumers' sensory and cognitive skills, it explains why consumers differ in sensitivity of the senses and cognitive skills – the mental capacity to retain and process

information. Lastly, the consumer familiarity and expertise affects consumers' interpretation. Familiarity influences consumers either by leading to efficiency in organizing information or by reminding them about past experiences. Consumers recognize things more easily when they are familiar to them. Expertise helps consumers to evaluate stimuli more precisely. Expertise gives consumers more confidence (Mittal et al., 2007).

2.1.3.3 Sensory Marketing

Perceptions aligned to emotions play an important role on consumers' purchase decisions. They can be stimulated by the five senses (Mittal et al., 2007).

According to samresearch.com¹, sensory marketing is an effective instrument to obtain sensory consumer insights for a marketing strategy. Retailers by coordinating experiences that engage the senses are creating an opportunity to stimulate emotional responses and connect with the consumer in ways that differentiate themselves from competitors, to motivate their consumers to buy, and to provide add value to their experiences (Bernd, 1999). According to Bernd (1999) there is a model that presents a helpful tool to understand the differentiator, motivator and value provider objectives of sensory marketing. The model is named by S-P-C which stands for stimuli, processes and consequences of sensory stimulation.

2.1.3.3.1 S-P-C Model For Achieving Sense Impact



Exhibit 5 - S-P-C model (adapted from Bernd, 1999)

a) Stimuli

This model claims that to differentiate, retailers need firstly to consider what stimuli are the most effective to best appeal to the target audience. As stated earlier in this paper, consumers face in their everyday life loads of stimuli information which makes them select what to pay attention and keep in their minds (selective attention). This decision made by consumers to whether or not pay attention to store stimuli information is performed by the hippocampus. Hippocampus is the part of the brain that is involved in

¹ <http://sam.netzwerteserver.de/sensory-marketing.html>, accessed in January, 2012

memory forming, organizing, and storing. It is a limbic system structure that forms new memories and connects emotions and senses, such as smell and sound, to memories. The hippocampus has more intensity when both dealing with vivid and salient information and familiar information. Vivid and salient information gets consumer's attention through, for example, more intense sounds and colors, or through information that stands out in contrast. This explains why, sometimes, in loud environment stores, the understated is more noticeable. Familiar information relates to consumers past experiences and tastes.

b) Processes

To motivate consumers, retailers need to identify process principles: across modalities and across space and time. The Across Modalities principle implies that the best method to convey information and appeal to consumers is the combination of multiple modalities (senses). Verbal and visual information when integrated have more impact and are more memorable. The Across Space and Time principle is based on cognitive consistency and sensory variety. Cognitive consistency refers to the conceptual replication of the styles and themes (i.e., stylistic and thematic repetition) whereas sensory variety refers to the specific executional elements that are used over the time (i.e., the colors, slogans, smell, etc.). Both are important because without them sensory marketing does not make sense or is understandable.

c) Consequences

In sum, to provide value, retailers must understand the consequences of sensory appeal.

2.2 Retail Environment

“Most products and services are consumed and forgotten. Experiences, on the other hand, are remembered.”

- Marc Melnick

Any brand in order to create value and remain competitive in a highly competitive industry must have a clear understanding of its organizational environment and of how each industry factors influence its business strategy (Porter, 2008). Companies, retailers in particular, are facing a new type of consumers. Consumers are becoming more

demanding and less loyal to brands which lead to pressures for increasing both competitiveness and alternative sales channels (according to a study conducted by PWC in Portugal²). Although a high portion of consumers (51%) still purchase offline there are more and more consumers that primarily search for products and services information online (87%) and equally more and more consumers that actually buy online after online research (42%) (Eisenberg, 2011). Lack of time, convenience and cost effectiveness of new technologies at consumers' disposal, especially mobile devices and new apps in particular, have contributed to make more attractive the online market. Besides, online stores are using web-based technologies to create virtual online environments where consumers can interact and engage with products. Technology has made consumers smarter, more informed, more instructed, more interconnected and more demanding (IBM Institute for Business Value, 2010). Technology has enabled instant access to information and limitless choice. Consumers now can use both fixed and mobile technologies to conduct research and comparisons, being an increasingly part of these activities integrated into the physical store. This new change has made consumers more price sensitive and more "shiffters", i.e. less loyal to brands.

Facing this, this paper questions: how should retailers react to this changing of the organizational environment?

Involving the traditional components of the retail mix - product, price, place and promotion – seems to be no longer enough (Fulberg, 2003). Brands themselves seems to be no longer enough either. As stated by Kotler (2010) consumers may respond to more than just products and services being offered. Consumers may seek beyond products and services' functionalities. Consumers may seek for pleasant and entertaining brand experiences. In other words, consumers may seek for hedonic brand experiences.

So what?

So, first, retailers should understand the new, smarter, multi-faceted consumer and recognize the need of finding new marketing strategies to develop unique positioning, a clear differentiation, and brand image enhancement in order to remain competitive (Morrison and Beverland, 2003).

² http://www.pwc.pt/pt/Human-Capital/imagens/2012/PwC_15thCEO_Survey.pdf, accessed in April 2012

Second, retailers must understand that products and services are consumed and forgotten and experiences, on the other hand, are remembered. If retailers do not provide a different brand experience, consumers may purchase online instead. Hence, retailers should bear in mind this concept and turn ordinary purchases into unforgettable retail brand experiences that engage and bring consumers closer to the brand and keep them wanting to return.

Third, retailers must look further the traditional retail mix elements and determine how the physical store environment can be the key to retain both brand appeal and effectiveness (Rajagopal, 2009). The atmosphere of the retail environment may influence consumers' attitudes and their perceptions of the overall quality of the brand, products and services levels (Baker, Grewal and Parasraman, 1994; Oakes, 2000), purchase price (Areni and Kim, 1993) and purchase volume (Milliman, 1982).

2.3 Retail Atmospherics

"It is no longer enough to satisfy your customers. You must delight them."

- Philip Kotler

The shopping environment is the medium through which consumers connect with products and services (Addis & Holbrook, 2001). As stated above consumers research more and more online but still purchase offline (Einseberg, 2011). Fraud, security concerns, privacy and hands-on inspection are the main reasons. These negative points increase the retailers' opportunities to better communicate with the target audience, to enhance the physical environment and consequently the brick and mortar experience.

Retailers spend millions of euros each year designing, remodeling, hiring, training and rewarding employees. Yet retailers still give little importance to the physical store environment and its potential to influence consumers (Baker, Grewal, and Levy, 1992)

Since Kotler (1974) has coined the term physical store environment in atmospherics little further empirical research, particularly in marketing, has been done. Kotler (1974) has recognized that consumers while in store do not only seek for tangible products or products functionalities, but also respond to the environment, or in other words, to the atmosphere of the servicescape. To Kotler (1974, 2010) the tangible product represents only a portion of the total shopping experience. The service environment is the essential

part of the experience and can even, in certain scenarios, account for more than the product itself.

Atmospherics is defined by Kotler (1974, 2010) as the conscious strategic planning of spatial aesthetics to create specific emotional effects in consumers, thereby enhancing purchase likelihood. So, how does atmospherics affect consumer responses and may increase purchasing behavior? Kotler (1974, 2010) answered the first point arguing that atmosphere can influence consumer responses in three ways: as an attention-creating medium; as a message-creating medium; and as an affect-creating medium. As an attention-creating medium, the atmosphere can differentiate a store from competition through design, colors, motion or sounds. As a message-creating medium, the atmosphere delivers discriminative stimuli to consumers that enable them to recognize differences in the store and form a basis for consumer choice. As an affect-creating medium, atmospheric element such as color, smell, sound and texture may directly arouse intuitive reactions that contribute positively to the purchasing likelihood. For the second point of the question above, Kotler (1974) has designed a casual chain connecting atmosphere and purchasing likelihood (see exhibit 6).

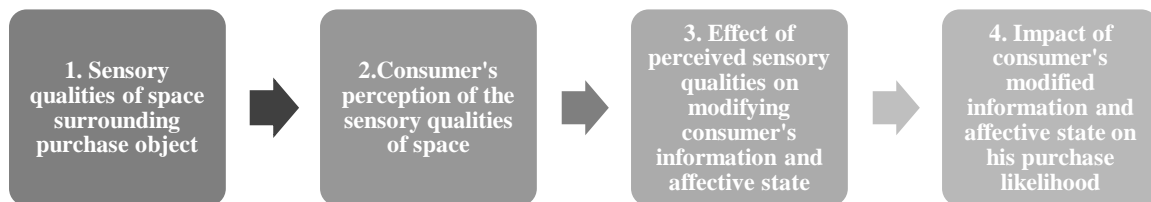


Exhibit 6 - Casual chain connecting atmosphere and purchase likelihood (Kotler, 1974, pp. 54)

Kotler (1974) states that the atmosphere is captured through the senses: sight, sound, touch and smell. The author does not include the fifth sense, taste, because an atmosphere may be seen, heard, smelled, and felt, but never tasted. Therefore, the purchased object is linked to a space characterized by sensory qualities that may be either intrinsic to the space or strategically designed by the seller. Each consumer perceives different sensory qualities of the environment accordingly to their selective attention, distortion, and retention. These perceived sensory elements may affect one's information and affective state, which consequently, may increase or decrease the purchase likelihood or satisfaction with a service. In sum, the ability to encourage consumers to connect with their products at the sensory level of the five senses is the

differentiator factor that motivates and adds value to actual and potential consumers (Kotler, 1974; Bitner, 1990, 1992; Baker, Grewal and Parasuraman, 1994).

2.3.1 Examples of Effective Atmosphere

Hard Rock Café³ is a great example of effective atmosphere and branding spaces. Created by two Americans, Isaac Tigrett and Peter Morton, Hard Rock Café soon understood that some consumers didn't only value tangible products and functionalities and would even pay for ambience. Teeming all of its restaurants based on the rock and roll glory was and still is its great success. In Hard Rock, consumers experience the authentic rock and roll memorabilia, such as a guitar signed by John Lennon or a leather jacket worn by Elvis Presley. These mechanic clues have helped to establish Hard Rock as a strong brand.

Apple, an American hardware and software multinational company, is well-known as “come and play” stores. While in Apple store, consumers feel inside the brand and interact with it (Soars, 2009).

Hooters, a restaurant chain based in Florida (USA), is a good example of how appealing to the sight stimulus can add value to consumer. Hooters is well known by its young waitresses wearing attractive and reduced clothes which seems to attract male consumers and improve their experience.

2.3.2 Atmospheric Cues

Many authors have developed frameworks of environmental cues. Kotler (1974) was the first describing atmospherics in sensory terms. Kotler (1974) divided environment cues among the four sensory receptors

Sensory Receptors	Perception	Sensations (Examples)	%
Eyes	Visual	Bright/dark, colored	83
Ears	Aural	Quiet/loud, near/far	11
Nose	Olfactory	Fruity, aromatic	3.5
Skin/Movement	Tactile	Warm/cold, pain/rough	1.0

Exhibit 7 - Dimensions of atmosphere (adapted from Kotler, 1973, pp.51)⁴

³ <http://www.hardrock.com/>, accessed in December, 2011

⁴ The sensory receptor mouth represents 1.5 per cent of the total but is not here taken into account as it is stated above it does not apply directly to atmosphere.

Baker (1986) also developed a framework of environmental cues divided in ambient, design, and social factors. The following table summarizes the three different factors, definitions and cues.

Factors	Definition	Environment Cues
Ambient	Background conditions beyond consumers' immediate consciousness	Temperature; Background sound/music; Scent
Design (Aesthetic/Functional)	Stimuli at forefront of consumers' consciousness	Aesthetic: Color; Décor; architectural style Functional: Layout; comfort; signage
Social	Individuals in the environment	Number, appearance and behavior of consumers; Employees empathy

Exhibit 8 – Components of environment cues (Adapted from Baker, 1986)

Baker (1986) defended that all the factors in brick and mortar experiences do influence consumer perceptions and willingness to buy. However, he and some other authors (Baker, Levy and Grewal, 1992; and Baker, Grewal and Parasuraman, 1994) argued that the ambient and social factors are the most relevant. Regarding the ambient factors Baker (1986) argues that these factors only reach the consciousness when they are missing from the environment, or surpass a certain threshold and become unpleasant. For example, when music is too loud it may encourage avoidance behavior. Although it does not necessarily imply that an acceptable music volume increases intent to buy. Design factors influence both approach-avoidance behavior and social either one or another.

Moreover, Bitner (1992) proposed the division of environmental cues in three main categories, being two of them identical to Baker's (1986) proposal.

Category	Definition	Cues
Ambient Conditions	Surrounding characteristics that affect the five senses	Background music/sound; Temperature; Lighting; Scent
Signs, Symbols and Artifacts	Designed to communicate information of the space	Signage; Quality of material and furnishings; Certificates; Photographs
Spatial Layout and Functionality	Disposition of space and ability to facilitate performance	Layout

Exhibit 9 – Classification of environmental cues (Adapted from Bitner, 1992)

Bitner (1992) argued that ambient cues become more perceptible when they reach an extreme level or are in conflict with expectations, or when consumers spend a long period of time in the environment. Signs, symbols and artifacts are said to be more significant in determining first impressions, in communicating new service concepts, in repositioning a service, or in differentiating one space from other (Bitner, 1992). The spatial layout and functionality factors gain more importance in self-service settings, and in complex tasks and time pressures situations (Bitner, 1992).

Earlier on, Turley and Milliman (2000), based on Berman and Evans' (1995) research, have suggested a more detailed and precise typology of environment cues (see exhibit 10) Turley and Milliman (2000) divided the atmosphere stimuli into five categories, one more than Berman and Evans (1995): the exterior of the store, the general interior, the layout and design variables, point-of-purchase (pop) and decoration variables (Berman and Evans, 1995), and human variables (Turley and Milliman, 2000). For the authors, the physical environment interacts with the characteristics of employees as well as consumers, which respond in individual ways.

Category	Variables
External Variables	Exterior Signs; Entrances; Building; Characteristics location; Parking Availability
General Interior Variables	Flooring and Carpeting; Color Schemes; Lighting; Music; Scent; Merchandise; Temperature
Layout and design Variables	Space design and Allocation; Placement of Merchandising, Furniture, Traffic areas, etc
Pop and decorations variables	Pop Displays; Signs, Cards, Pictures; Product and Price Displays, etc
Human Variables	Employees Characteristics; Uniforms; Crowding; Consumers Characteristics.

Exhibit 10 - Environment variables (Adapted from Turley and Milliman, 2000, pp.194)

The environmental cue that will be the main focus of this paper, background music/sound, is considered as the most researched interior cue and as having a significant impact on consumer's shopping behavior (Turley and Milliman, 2000). Background music/sound is part of the aural dimension of Kotler (1974), the ambient dimension of both Baker (1986) and Bitner (1992) and the general interior dimension of Turley and Milliman (2000) (see appendix A for a table of association of the different typologies).

2.3.3 Theoretical Framework of Consumer Responses

In order to understand how these dimensions, mainly music, may affect consumer responses it is important to look into some relevant environmental frameworks.

2.3.3.1 Mehrabian and Russel Framework

Several studies have explained the impact of atmospherics on consumer responses. According to Baker et al. (1992) and other authors (Donovan et al., 1982,1994; Sherman et al., 1997; and Kaltcheva and Weitz, 2006) there is a model that provides a description of environments, intervening variables and behaviors that are relevant to retail settings. This model is renowned by Mehrabian and Russel (M-R) (1974) and will be applied in this paper as a helpful tool to explore how retail stores may affect emotional states and subsequent purchasing behavior. M-R model is based on the Stimulus-Organism-Response (S-O-R) paradigm that supports the relationship between emotional reactions and exposure to the stimuli of a certain environment (e.g., Donovan and Rossiter 1982, Baker et al 1992). In a retailing context, the M-R's S-O-R (1974) has defined the store environments as the stimuli (S) that drive consumer evaluations (O), and then influence their behavioral responses (R) (as in the following exhibit).



Exhibit 11 - The Mehrabian-Russel S-O-R Model (Adapted from Mehrabian and Russel, 1974)

On a basis of this framework, consumer behavior derives from the interaction between the pleasantness of the situational factors, the mental stimulus that is provided, and individual differences in response to the environment. Consumers' individual responses are analyzed through mediating non-verbal responses related with dimensions: Pleasure, Arousal and Dominance (PAD). Pleasure refers to the degree to which a specific environmental cue is enjoyable, and arousal to the degree to which it stimulates the individual. Dominance, the third dimension in the M-R model, refers to the degree to which one feels in control.

Donovan and Rossiter (1982), drawing on Mehrabian and Russel (1974), have proved empirically that the dimensions of pleasure and arousal were significant mediators

between environment stimuli and consumer responses. Since then other researchers have also started exploring these dimensions by separating and differentiating atmospheric variables such as music (Milliman, 1982; Morin et al., 2007; Yalch and Spangenberg, 2000), color (Bellizzi and Hite, 1992), odor/scent (Hirsch, 1995; Michon et al., 2005; Spangenberg et al., 1996), lighting (Areni and Kim, 1994) and crowding (Machleit et al., 2000) that can affect consumer behavior in brick and mortar. According to Donovan and Rossiter (1982) all consumers' emotional states in the physical environment can be measured as approach or avoidance (AP-AV) behavior. The authors argued that enjoyable environments lead to approach behaviors (AP) and unpleasant environments lead to avoidance behaviors (AV). AP relates to willingness and desire to stay in, explore, communicate, interact, and return to the store. AV relates to exactly the opposite, the desire to get out and not return, and feelings of anxiety or boredom and dissatisfaction. Thus, consumers who find an environment pleasant and arousing will want to explore the environment, communicate and interact with others in the environment, and report greater satisfaction with the environment.

In addition, more recently, Wakefield and Baker (1998) have concluded, through a field study of shopping malls on the relationship linking mall environment and consumer's excitement and desire to stay, that ambient cues as music, design, layout and décor are positively connected to these emotional responses and approach behavior.

2.3.3.2 Relationship between Music and Retail Environment Framework

Herrington and Capella (1994) have provided a structural framework explaining the contribution of a particular environment stimulus – sound stimulus - namely background music toward determining consumer behavior (see framework in appendix B). To the authors, exchanging experiences with the retailers and/or a positive word of mouth about them are key factors, as they influence the decision-making-process. Regarding behavioral components, the authors state that music influences consumers at the point-of-purchase through store atmosphere, consumer mood, employee performance, and physiological costs of shopping, which all summed up determine how long a consumer stays in a certain retail environment, how much he spends, as well as his new evaluation of the shopping experience. This new consumer evaluation is the

basis for subsequent store selection decisions and for the development of long-term patronage (Herrington and Capella, 1994).

Following the Mehrabian and Russel framework (1974), Herrington and Capella (1994) argue that music components increase the information load of the setting, thereby triggering arousal or contributing to the settings of pleasant or unpleasant nature. Consequently approach and avoidance behaviors depend on affective response.

2.3.4 Retail Atmospherics and Hedonic Consumption

This paper highlights the environment cues – particularly background sound/music - and its influence on the retail hedonic experience. So far it has been analyzed the environment cues and its dimensions. Now a further definition of the term hedonism and the main differences between it and utilitarianism is provided, followed by a brief explanation about its relevance within retail environment.

Hedonic consumption was first introduced as an alternative to the traditional consumer behavior model in the early 1980s (Hirschman and Holbrook, 1982). To a better understanding of what hedonic consumption really stands for it is important to first comprehend where the term “Hedonism” comes from. So, hedonism comes from the Greek word *hedone* which means “pleasure” (Edward, 1979). Edward (1979) supports that people seek for happiness and pleasure and avoid pain or unhappiness in everything they do, and this is what he himself uses to call the normative hedonism. Pleasure, in normative hedonism, is the only intrinsic good in contrast to pain which is the intrinsic evil. Moreover, Campbell (1987) argued that hedonism has developed since 1979 and explained the difference between traditional and modern hedonism. Traditional hedonism focuses on getting pleasure in particular experiences such as eating and drinking whereas modern hedonism seeks pleasure in all kind of experiences. The major changes from the traditional to modern hedonism seem to be the pursuit of pleasure in emotions rather than sensations and the emotions controlled by the subject rather than under the control of the subject (Campbell, 1987).

Hedonism in consumption perspective refers to the multisensory, fantasy, and emotional aspects of consumers’ interaction with products (Hirschman and Holbrook, 1982). In other words, hedonic consumption is the only form of consumption that engages the

five senses and results in a creation of a multisensory image. More recently, Mawell and Kover (2003) defined it as the use of products/services for the sake of intrinsic enjoyment. By intrinsic, the authors mean that the consumption itself is enjoyable/pleasurable regardless the outcome of it. Intrinsic pleasure may come in different forms: sensory pleasure, aesthetic experience, emotional experience, and fun and play. The sensory pleasure is the humans' response to pleasant sensations of one of the five senses as for example the use of perfume or the music playing in store. Aesthetic pleasure is the emotional element in humans' response to art and natural beauty⁵, as reading poetry or visiting an art gallery. Emotional experience emerges at the level of psychology and deals with humans' desire to achieve emotional arousal, e.g. joy while watching television or visiting relatives. Fun and play deals with everything that could lead to humans' entertainment as dancing and playing sports (Venkatraman & MacInnis, 1988).

2.3.4.1 Hedonism vs. Utilitarianism

Before proceeding with a brief explanation of the importance of hedonic consumption within the retail environment the main differences of utilitarianism and hedonism are introduced.

Addis and Holbrook (2001) defined consumption as the interaction between a product and a consumer. Addis and Holbrook (2001) argued that consumers may value more the products' objective functionalities or may value more their own subjective responses, e.g. various feelings, beliefs etc., (see exhibit 12). When consumers are more interested in the products' functional features it means they are motivated by the utilitarian motive. When consumers are more interested in their subjective responses, e.g. emotions, they are motivated by the hedonic motive. Alternately, when consumers are equally interested in features and subjective responses it means they are "balanced" consumers.



Exhibit 12 – Framework of Consumption (Addis and Holbrook, 2001)

⁵ Definition 1 of aesthetics according to the Merriam-Webster Dictionary Online

The utilitarian consumption is linked with the traditional view of consumption based on decision-making-process and stands for functionality, constancy, rationality and analysis. The hedonic consumption results more from fun and playfulness than from task completion (Babin, 1994). It is linked with the experiential view of consumption and refers to concepts like fun, interaction, variability, rationality and emotions, and uncertainty (Addis and Holbrook, 2001). Earlier on in a study prepared by Holbrook and Hirschman (1982), the authors have compared utilitarian and hedonic consumption using the ‘logical flow’ framework of consumer behavior (see exhibit 13). This framework explains that the Environmental and Consumer Inputs are processed by an Intervening Response System and that this response system, consequently, creates Output Consequences. These Output consequences lead to Learning after the criteria being evaluated. These criteria are influenced by individual differences, search activity, type of involvement and task definition.

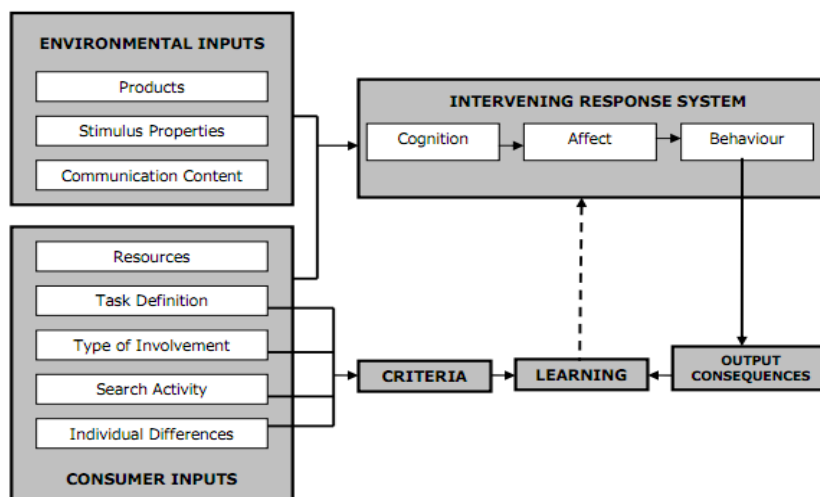


Exhibit 13 – Logical cash flow of consumer behavior framework (Holbrook and Hirschman, 1982a)

The utilitarian consumption and the hedonic consumption will be now contrasted based on environmental and consumer inputs.

a) Environmental Inputs

Environmental inputs refer to products, stimulus properties and communication content. The main differences between utilitarian and hedonic approaches for each input are briefly presented in the following table:

	Utilitarian	Hedonic
Products	Main focus on exploring 'the tangible benefits of conventional' products which can be measured objectively	Main focus on exploring 'the symbolic meanings of more subjective characteristics' (e.g. joy, pleasure) Activities associated: Leisure, Entertainment
Stimulus Properties	Recognizes only the importance of the Verbal Stimuli	Recognizes the importance of all the stimulus: Vision, Sound, Taste, Touch, Smell
Communication Content	Main focus on meaning (semantic) side of communication content	Main focus on the structure and style of message content

Exhibit 14 – Environmental Inputs (Adapted from Holbrook and Hirschman (1982a))

Holbrook and Hirschman (1982a) stand out the subjectivity of the hedonic consumption. The meaning and perception of a product for one can be different from the meaning and perception for another.

b) Consumer Inputs

The consumer inputs include the resources, task definition, search activity, types of involvement, and individual differences.

	Utilitarian	Hedonic
Resources	Money	Time
Task Definition	Problem-solving Careful evaluations	Hedonic response Seeking for pleasure
Search Activity	Seeking for information	Exploratory behavior
Types of Involvement	Focus on the degree of involvement	Focus on the type of involvement
Individual Differences	Differences on demographics, socioeconomic status, lifestyle, etc.	Differences on sensation seeking, creativity, religion, etc.

Exhibit 15 – Consumer Inputs (Adapted from Holbrook and Hirschman, 1982a)

Holbrook and Hirschman (1982a) highlight the resources as critical consumer input, both in utilitarian (money) and hedonic (time) approaches. The authors also state that these resources are the basis for other resources. If one has no money or time to buy, he will, in the short term, give up the act of purchasing.

2.3.4.2 Hedonic Consumption within Retail Environment

Hedonic consumption is important within retail environment because: (1) is “essentially about pleasure” (Charters, 2006); (2) it is what attract consumers to a certain store environment regardless of their intention to buy; and (3) it involves interactions with the products that often comprise fun, amusement, fantasy, arousal, sensory stimulation, and enjoyment (Hirschman and Holbrook, 1982). Therefore, retailers must be able to transform mere retailing into a total consumption experience - into “retailtainment” - in order to satisfy both emotional and hedonic desires and increase the length of stay in store (Kim, 2001). “Retailtainment” refers to entertaining the consumer by appealing to the senses (Kim, 2001) and with a “dramatization of their values” (Fulberg, 2003).

Given that, hedonism is important for retailers in particular, as it enables retailers to manage their marketing strategies in a way to prompt positive hedonic shopping experiences (d’Astous, 2000). Hence, a major source of hedonism is sensory excitement which derives from the environment of the store which includes both physical and social environment factors within the store. As seen before, the physical environment includes ambient factors, design factors, layout and merchandise. The social environment includes the employees of a store and their appearance and personality.

2.3.5 Retail Atmospheric and Sensory Store

While retailers increasingly seek to engage the new and more demanding consumer it is imperative to understand the impact of revitalizing a store via sensory stimuli engagement – i.e. via the senses. Sensory stimuli can influence environments, enhance hedonic experiences and change behaviors in ways beyond consciousness. As people perceive everything surrounding them through all their senses, the more sensory an experience is the more engaged it will be. The right stimuli, if used appropriately, can calm, relax, improve mood, influence decision-making-process and thus the purchase likelihood (Soars, 2009). According to several authors the ability to incentive

consumers to connect with their products at the sensory level of the five senses is the differentiator factor that motivates consumers to purchase by adding value to their experiences (Kotler, 1974; Bitner, 1990, 1992; Baker, Grewal and Parasuraman, 1994).

Retailers acknowledge that consumers do not randomly choose their stores⁶ and that facing a new mobile era it is crucial to bet not only on above-the-line communications (advertisements and online marketing) but also on below-the-line (point-of-purchase) and on through-the-line (senses). In doing so, one must understand the consumer and their missions: tasks/needs, complex purchases, recreational/browsing (see appendix 3) (Soars, 2009).

2.3.5.1 Understanding the senses

Retail and consumer research has revealed some important facts that better leverage the consumer's senses thereby generating more engaged, loyal and profitable consumers.

Taste⁷

At the taste level, studies have revealed that taste can offer significant benefits in lifting sales. It contributes to the consumer's experience of many products and it is believed to influence consumer's perceptions of enjoyment and increase likelihood to impulse purchase (WU, 2010). For these reasons, companies conduct extensive tasting tests to induce product consumption.

Smell

Odors attract consumers to stores and products (Dunne, 2010). Odors can be used to get consumers linger and purchase more. Odors can stir emotions and invoke memories (Soars, 2009). Therefore, retailers may take advantage of it by creating links between a given scent and the brand so that consumers would remember the store and positive emotions from their previous experience whenever they smell the same scent. Moreover, retailers should invest on pleasing aromas because even if the sense has nothing to do with the store's products it would still induce positive feelings. Another

⁶ Conclusion of a study prepared by IBM Institute for Business Value (2010), that concluded that it is more likely that consumers choose selectively what and where to buy

⁷ Although according to Kotler the five sense taste isn't relevant to retail environment, it has been proved to increase purchase propensity (Wu, 2010)

interesting point is that the conjugation of music and scent is as important as selecting the appropriate music to appeal to the target audience as it will boost the consumer evaluation of his brick and mortar experience (Mattila & Wirtz, 2001).

Sight

This is the most applied sense in marketing (accounts for 83%) since it is the one consumers use when first contacting with a product (Bloch, Brunel & Arnold, 2003). The sight experience works on two levels: visual identity and experiential pleasure. The visual identity relates to the creation of mental images, impressions and emotions. Visual identity comes from brand logos, brand marks, or brand symbols and also from color, package design, color of vehicles, or look of the store. Marketers usually use visual aesthetics to differentiate products, create recognition and influence product comprehension and evaluation (Bloch, Brunel & Arnold, 2003). The experiential pleasure goes beyond the visual identity. It reaches the pleasant state of seeing attractive colors, shapes, textures in stores and these explain why consumers go into stores even when they do not intend to buy (Floor, 2006).

Touch

Bloch et al. (2003) refers that once consumers make the visual contact with the product or other sensory contact, the desire of moving closer and touch it comes along. To allow consumers to “play” freely with the products the layout of the stores must be designed to be experienced, felt and unfolded (Gobé, 2001). Research has confirmed that the likelihood of consumers impulsively buying a product that they have prior touched is higher (Lempert, 2002). This is explained by the fact that touching allows consumer to take possession and create an exciting emotional connection with the product. Besides touch sense seems to moderate the relationship between product experience and judgment confidence, confirming that consumers become more confident when they can see and touch (Citrin, Stern, Spangenberg, & Clark, 2003).

Sound

The sound stimulus, the main focus of this paper, is used by advertisers to create appropriate mood and by retailers to enhance brick and mortar experiences, thereby encouraging consumers to linger longer, and to boost sales.

In sum, every store environment has sounds, sights, smells and textures. Shaping it to fit the consumers in the store and activating their emotions such as happiness, well-being, order and control reflects in huge dividends for retailers. Consumers feel more involved and higher levels of pleasure and arousal when feeling in control in the store environment (Chebat and Robicheaux, 2001). In addition, when consumers feel good about themselves in their interaction with that environment they will be more likely to spend and come back (Soars, 2009, based on M-R model, 1974).

2.4 Music as Environment Cue

“Silence can suggest a lack of care for the quality of consumer experiences.”

- Vicky Williamson, 2012

Within all the five senses that enhance consumer experiences, this paper focuses on the influence of in-store sound stimulus on consumer responses. In a world where the impact of traditional advertising is weakening, brands need to start looking at a new form of communicating which involves more than just sight senses. Sound stimulus includes background music and background sound (noise), however music will be assuming here greater importance once it is considered the key ambient condition of the servicescape (Bitner, 1992) and the most researched interior cue having a significant impact on consumer's shopping behavior (Turley & Milliman, 2000).

Over 38 years after Kotler (1974) called it an atmospheric effect, music is still being played in retail environments for the enjoyment and engagement of consumers and employees. Music is said to be one of most ancient forms of art. Music is intrinsic to all cultures and can have surprising benefits such as improving memory, focusing attention, and inspiring and pleasing people. Music reaches people both voluntarily and involuntarily. Voluntarily while listening to the radio, home stereos and portable music devices. Involuntarily while holding on the phone, in workplaces, in bars, in stores, or in any other public space. Music in advertising may set a mood, invoke particular brand perceptions, or influence the favorableness of attitudes and consumption. In retail environments, music can make staff more relaxed and can be used to prompt hedonic retail experience – pleasant experiences - or even modify the pace of consumers' behavior (Krishna, 2010), and thus increase store traffic, consumer and staff satisfaction, and sales (Yalch and Spangenberg, 1990).

Music is therefore suggested to be a good marketing strategy (aligned with all the other senses) to hold consumers' attention and to induce shopping experiences as pleasing and entertainment as possible. In a study conducted by MusicWorks⁸, 90% of the people would rather select a shop that plays music over one that does not. This happens because silence can eliminate the sense of auditory privacy, and can also suggest lack of care for the quality of consumer experiences (Vicky Williamson, 2012). A number of studies revealed the positive effects of musical congruence upon desired outcomes (Oakes and North, 2008). A research on happy/sad music found out that happy/sad music has a significant impact on shopping intention, and that the shopping intention is great/higher when consumers are exposed to happy music (Broekemier and Gentry, 2008). In their own, Garlin and Owen (2006) found out that the mere presence of music positively affect patronage as well as the feeling of pleasure. In addition, Rajagopal (2009) has showed that improving the in-store sensory engagement can increase average sales by 5.4% and that "satisfaction in a pleasant retail ambience where music, hands-on experience services, playing areas and recreation are integrated maximizes consumer arousal".

In the e-tailing era, music may be the atmospheric effect that interacts with other atmospheric effects to distinguish bricks from clicks. From a psychological perspective, it has been showed that music can "shake" everything from the mood of the consumer to their attitude toward the store environment and its employees. It can also keep staff motivated. From a marketing perspective, it can help retail to position and differentiate it from competition by stimulating the development of the brand (Bitner, 1992; Sweeney and Wyber, 2002).

However, contrary to what many believe (Yalch & Spangenberg, 1993) investing on music might cost a lot to retailers that have to pay the music systems, the music providers and the royalty fees (North & Hargreaves, 1998). Still, retailers defend that the positive effects of music on consumers offsets its cost and they are growing their investment on playing, promoting and selling musical genres that appeal to the target market.

In addition, a marketing strategy that has proven to be successful is building associations between their brands and consumers, and thereby selecting the type of

⁸ <http://www.musicworksforyou.com/research/business-sectors/30-shops>, accessed in April 2012

music based on demographics' target market characteristics. For example, in November 2007, Victoria's Secret, a well known lingerie and beauty retailer, associated with Capitol Music Group, released the Spice Girls compact disk Greatest Hits⁹. The objective of Victoria's Secret was to match its brand image of sexuality and empowered women with Spice Girls' brand. This strategy turned out to be successful and beneficial for both brands since 600000 copies were sold through Victoria's Secret stores.

2.4.1 Unconscious Music Impact

Consumers are not consciously aware of most of the things they perceive. They normally become aware of them if they consciously direct their attention to them. The sound stimulus perceived by consumers unlike vision, touch and taste, is uncontrollable. Consumers have no control over it. Consumers do not consciously think they are being influenced by sound sensory marketing strategies. Past research have showed that consumers barely recall the properties of the music playing while shopping and in many cases they don't notice the presence of music at all (Milliman, 1986; North, Hargreaves & McKendrick, 1999). Moreover, according to Zaltman (2003) only 5% of our cognition reaches our consciousness while 95% occurs below the level of awareness, i.e., below the differential threshold. For Mittal (et al., 2007) even if consumers do not notice the music they can reach a pleasant mood but if they do notice they might focus on it and present more positive responses towards retailers strategies. A more recent study conduct in 11 different shopping centers by Artist Siseraadiod OÜ (2010), a producer of music and information programmers for shopping centers, found out that 70% of consumers are aware of the presence of music in stores and 40% of those underline its positive effects: good music make shopping environment more harmonious, motivates consumers to stay longer and boosts their mood. This goes in conflict with Milliman's theory (1982) which defends that the role music plays in influencing consumer behavior is independent of whether or not consumers notice the presence of background music.

⁹ Source: <http://online.wsj.com/article/SB119248893585559932.html> accessed in March 2012.

2.4.2 *Music Variables*

This chapter includes the most important past experimental research (although some contradictory) on the variables that explain the sound effects on consumer responses in brick and mortar experiences.

2.4.2.1 *Variables*

a) Music Tempo

Music is the only thing that can affect people during shopping time in the store (Sweeny and Wyber, 2002). Tempo is an important structural component of music as it directly relates to the arousal response (Day et al., 2009). Donovan and Rossiter (1982), by testing 30 graduate students using music tempo as independent variable and pleasure and arousal as dependent variable, concluded that faster tempo music is more effective when pleasure and arousal are high and slow tempo or no music when pleasure and arousal are low. On the other hand, Eroglu et al., (2005) showed that consumers' hedonic evaluations of the shopping experience are higher under conditions of slow music high density and fast music low density.

Other research shows that the tempo of music in retail stores is often correlated with the pace of shopping. When the music is slower consumers take more time to complete their purchases (Milliman, 1986) and perceive time waiting as longer (Oakes, 2003). According to some experimental studies, results have showed that costumers when listening to slower tempo music spend more time and money in store which translates in increasing sales for the companies (Milliman, 1982, 1986). This is not surprising; as consumers move slower, they may reach additional items that they wouldn't pay attention while moving faster. Similar studies for music tempo in restaurants have showed that consumers influenced by slower music take more time to eat their meals and although it doesn't mean more food being ordered, it does mean more drinks being consumed (Caldwell and Hibbert, 2002). The slower tempo has a relaxing effect on consumers whereas faster tempo on its turn has arousing effects on them. However, Caldwell and Hibbert (2002) came to show that tempo had no effect on real and perceived shopping time but music preference did.

Regarding the effects of tempo music on mood, attention level and time spent, the results are not enlightening. Chebat et al. (1993) argued music tempo could act as a mediator and affects mood, attention level and time spent perception whereas Herrington and Capella (1996) argued there were no such evidences either for tempo or volume effects. However, regardless of tempo and/or volume, shopping time and expenditures were observed to increase with the level of preference for the background music (Herrington and Capella, 1996).

b) Music Volume

Abercrombie and Fitch, retailer of casual, rugged, outdoor American sportswear targeted to young consumers, is a good example of loudness, playing music in store at 90db. At Abercrombie and Fitch, it is music first and merchandise second. The music in the store is powerful, loud and energetic.

Research has showed that consumers spend less time in store when the music is louder but there is no significant difference in sales and consumers' reported levels of satisfaction (Smith and Cumow, 1966). Smith and Cumow (1966) concluded that the high sound level produce a high level of arousal in the consumers which lead them to enhance their behavioral response toward the stimulus, such that they move faster, however, do not spend any more money. Earlier on, Bruner (1990) defended that loudness could suggest animation and proximity and even suggested that songs in higher keys are happier than songs in lower keys. For Yalch and Spangenberg (1992), loud music should be arousing and cause faster shopping. An experiment conducted by Guéguen, Le Guellec and Jacob (2004) in two bars tested the effect of loud music on drinking. Consumers were randomly selected and exposed to a sound level higher than the usual sound level in the bar. The authors found out that the consumers drank more when exposed to louder music which confirmed their arousal hypothesis: "the high sound level led to higher arousal, which led patrons to drink faster and to order more drinks". Nevertheless, earlier on Herrington and Capella (1996) found volume had no influence.

c) Music Type

Yalch and Spangenberg (1988) examined the effects of music types on consumer perceptions of time. They studied the influence of two types of music, foreground music

(Top 40) and background music (instrumental and easy listening), on a no music control group (86 shoppers in a clothing store). The experimental results showed that younger shoppers (under 25) perceived longer time shopping when exposed to background music whereas older shoppers perceived longer time in a store when exposed to foreground music. The authors came up with the conclusion that consumers when facing atypical environmental factors, as unfamiliar music, they perceive intervals of time being longer than they in fact are. Besides, Yalch and Spangenberg (1988) found out that background music was less desirable and arousing. Later on, the same authors (Yach and Spangenberg, 1993) explored the effects of music in a retail zoning and also concluded that younger shoppers preferred foreground music and older shoppers preferred background. In addition, they verified that when the music was played, about 55% of the shoppers made a purchase compared to 47% when no music was played. However, this difference is not statistically significant and it did not affect total expenditures because the average amount spent per person making a purchase was highest in the no music condition.

Regarding the role of music on consumers' perception and affiliation with a salesperson, it was observed that background music did not directly moderate the effects of the salesperson on the intent to buy but did influence consumers to view the atmosphere of the store, the salesperson's arguments and the desire to affiliate with them in a more positive manner (Chebat, Valiant and Gelinas 2001).

Other studies have shown the influence of background music on the store and salesperson perception. Dubé and Morin (2001) demonstrated through a sample of 110 mall shoppers that background music that is highly pleasurable influences positively the store and salesperson evaluation.

More recently, in a study prepared by Sweeney and Wyber (2002), was found out that when classical music was played, consumers had a higher perception of service quality and pleasure if the music was of a fast tempo. Moreover, Vida (2008) found out that consumers positive evaluation of merchandising results in longer time in store and more expenditure.

d) Music Fit

Several studies have confirmed that the feelings of pleasure derived from atmospheric music can enhance consumers' evaluations of the store and its elements, including the retail product and retail assortment judgments. For example, North, Hargreaves and McKendrick (1999; 2000) observed that there was a positive correlation between music fit and perceptions in a wine store (1999), bar and bank (2000). They realized that, in these three places, when the music fitted, it affected positively the perceptions. In a wine store, they reached these conclusions by doing an experimental study over a 2-week period display of French and German wine in which they played French and German music on alternate days without consumers being told the origin of the songs. Throughout this study they found out that French music increased French wine sales suggesting some type of connection between music fit and product. Chebat, Gelinas and Valiant (2001) reached the same conclusion but by testing stores rather than bars and banks.

Vida et. al. (2007), through a research in high-end supermarkets, concluded that if the consumers like the music and perceive it as fitting with the store image, the length of shopping time goes up which indirectly affect consumer expenditure. In addition, Vida (2008) confirmed that the greater the perceived music fit, the more positive shopper's evaluative judgments will be of merchandise.

In addition, another study was carried out by Guéguen and Jacob (2010) in a flower store in France. This study was showed that a significantly higher amount of money was spent in the love songs romantic music condition compared with the pop music or no music condition. Moreover and more recently, a study by Immedia Plc (2011), developers of music strategies for retailers, to 1006 UK consumers concluded that 40% of them will leave a store if they feel that the background music does not fit with the retail image.

e) Music genre

Baker, Levy and Grewal (1992) showed through 147 undergraduate students watching a video of card-and-gift store that genre variation when interacting with salesperson affects arousal and intention to buy.

Music genre was also showed to affect perception of environment and to be associated with spending more (North, Hargreaves & Shilcock, 2003), especially the classical

genre which influences consumers to purchase more expensive wines than top 40 does (Areni and Kim, 1993). Areni and Kim (1993), by studying the influence of background music on consumer behavior in a wine store, concluded that classical music influence consumers to spend more money, and that instead of consumers purchasing more wine, they select more expensive merchandise when classical music is played in the background. Moreover, Mattila and Wirtz (2001) found that desirable music genre playing influences purchasing likelihood in a particular store since consumers agree that music create a better atmosphere and makes them happier. In addition, consumers see a store that plays good music as trendy (according to a study conducted by MusicWorks, 2012). Recent studies have evidenced that changes in music genre and volume results in lower positive affect, product quality, shopping value, and fewer approach behaviors. In addition, according to an empirical study of scents, décor and music in a shopping mall, changes in genre of music decreased the perceptions of personal shopping value (Babin, Chebat & Michon, 2004). The authors found out that when mall characteristics are perceived to be appropriate, respondents tend to rate products sold as higher in quality, which increase the hedonic shopping value.

For a summary of the most relevant research methods and findings on music genre, volume and fit see appendix D.

3. Conceptual Model

In the previous chapter was analyzed the empirical and conceptual theoretical literature background conducted over the last 40 years that included a significant number of sound/music stimulus related variables and their effect on various dimensions of hedonic retail experience. This chapter, in its turn, will provide a conceptual model applied to the Portuguese context. Conceptual models in marketing have the purpose of helping the researcher to make a decision, since it reduces the complexity of real situations, making clearer the relationships that seem more important to solve the central thesis (Helfer & Orsoni 1996). Hence, this research suggests a model where it is possible to identify the key determinants that increase the consumer hedonic experience and responses, and the reasons why they do so. To construct this model it was taken into account the various relationships among variables, already indicated by several empirical studies.

3.1 Research Variables

Literature reveals that consumer responses are mainly influenced by the following independent variables.

- Music Tempo: faster or slower; Milliman (1986) refers that tempo music influences the pace of shopping being this slower when slower tempo music is being played.
- Music Volume: louder or lower; Yalch and Spangenberg (1993) suggests that loud music should be arousing and cause faster shopping pace.
- Music Type: foreground and background; Dube and Morin (2001) found out that background music that is highly pleasurable influences positively the store and the salesperson evaluation and Sweeney and Wyber (2002) found out classical music influences consumers perception of service quality.
- Music Fit: Congruency between music and store image; North, Hargeaves and McKendrick (2000) observed that there is a positive correlation between music fit and perception.
- Music Genre: Classical or Top 40; North, Hargeaves and McKendrick (1998) and Arena and Kim (1993) advocate that classical music induces consumers to spend more money.

So, as this study focuses on the relationship between respondents' exposure to background music, consumer responses and their satisfaction (hedonic experience) towards listening to music the independent variables are:

- Music Variables: Music Awareness, Music Volume (louder or lower), Music Genre (Hip Hop, R&B/Slows, Pop/Alternative, Rock, others) and Music Fit (congruency between music and store image):
 - Consumer preferences (likability of music)
 - Store image: type of product and characteristics
- Socio-demographic characteristics: age, gender and racial/ethnic group - will act as moderator variables.

In consequence, the two dependent variables (consumer responses and overall satisfaction with the experience/product) will be using to **measure**:

- Consumer responses: awareness, amount of time (perceived) and real amount of money spent in store
- Satisfaction (hedonic experience): levels of arousal/pleasure and approach and avoidance behavior

3.3 Research Hypothesis

Based on the literature review and variables defined, the following hypotheses will be tested:

H1: The music being played is not always noticed

Research has showed that consumers barely recall the properties of the music playing while shopping and in some cases (30% of the cases) they don't notice the presence of music at all (Milliman, 1986; North, Hargreaves & McKendrick, 1999).

H2: Levels of arousal and pleasure will be higher when exposed to an enjoyable music genre

Rajagopal (2009) defends that "satisfaction in a pleasant retail ambience where music, hands-on experience services, playing areas and recreation are integrated maximizes consumer arousal and pleasure".

H3: Pace of shopping perceived is faster when loud music is being played

Although it hasn't been showed to have a significant difference on sales and consumers' reported level of satisfaction, earlier research has proven that consumers spend less time in store when the music is louder (Smith and Cumow, 1966).

H4: Consumers that frequently appreciate loud music being played are younger

Yalch and Spangenberg (1993) concluded that younger shoppers preferred foreground music (louder music keys).

H5: Purchasing likelihood is greater when consumers feel pleased and aroused by the ambient music

Mattila and Wirtz (2001) found out that desirable music playing influences purchasing likelihood in a particular store.

H6: The greater the perceived music fit, the greater the overall level of satisfaction with the experience/product will be

Several studies (e.g., North, Hargeaves and McKendrick, 2000; Vida, 2008) have confirmed that the feelings of pleasure derived from atmospheric music can enhance shoppers' evaluations of the store and its elements, including the retail product and retail assortment judgments.

H7: Consumers positive evaluation of listening ambient music results in:

- Longer pace of shopping
- Higher expenditures
- Higher level of hedonic experience

Vida (2008) found out that consumers positive evaluation of merchandising results in longer time in store and more expenditure. Rajapojal (2009) confirmed that positive evaluations leads to consumer arousal and pleasure.

3.2 Research Design

The following figure represents the conceptual model proposed, where is graphically explicit the relationships among variables:

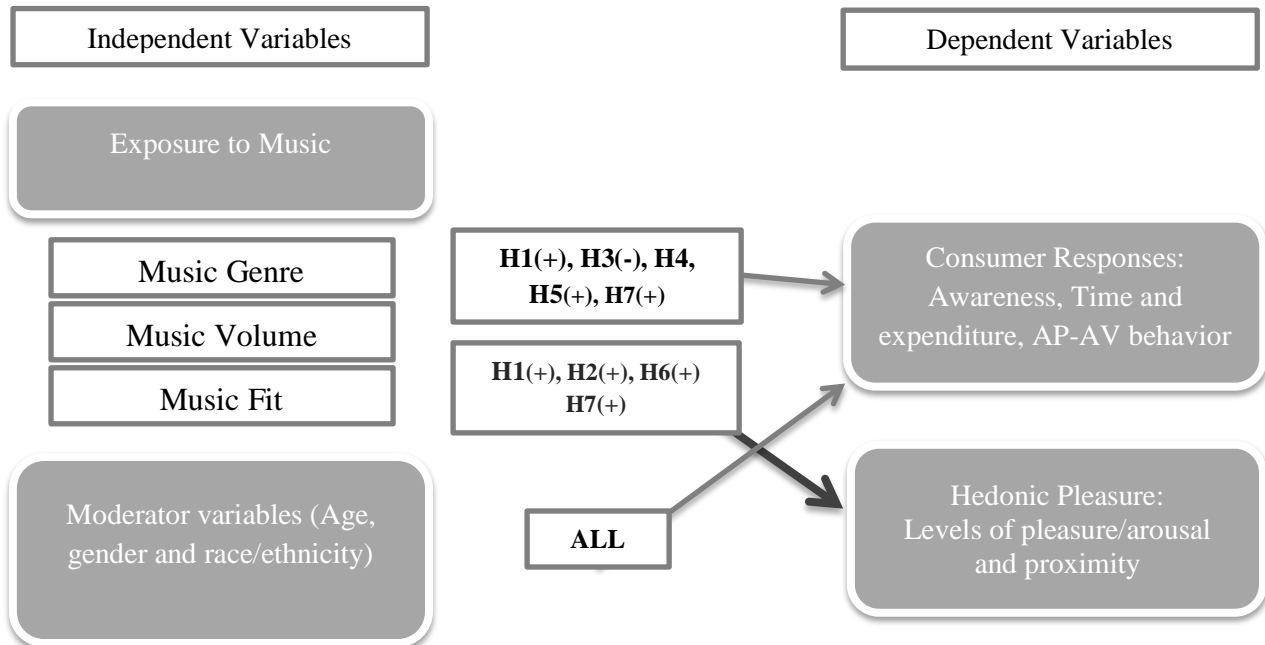


Exhibit 16 – Conceptual Model Proposed

4. Research Methodology

“The goal is to transform data into information, and information into insight.”

- Carly Fiorina, Chairwoman of HP in 2000

Any research paper is initiated by setting goals and research methodology (Moutinho et al.1998). As the goals are setted, it is missing the detailed explanation of the methodology. So, it was the following:

1. Analysis of the existing literature and theoretical framework of the central thesis
2. An exploratory study based on structured interviews to store associates

This research is exploratory in nature and can be used for future research. Exploratory means that the research is conducted for a problem that has not been clearly defined, which is the case of the influence of in-store music on consumer responses and hedonic experience. The most common method used to conduct an explanatory study is that of variable correlation. It will search for patterns, ideas or hypotheses (Moutinho et al., 1998).

3. A quantitative study based on a questionnaire aimed at consumers

The questionnaire will be developed based on the existing literature and interviews from the previous step. The questionnaire method is frequently used in the marketing quantitative method since they are a cheap, easy and a great tool to efficiently obtain a large amount of consumers' information, namely behaviors, perceptions, etc., that will be used to confirm the validity of a given hypothesis and then to create successful marketing plans. The subjects will be mainly current and new consumers of a mid-price apparel store – Calzedonia - with different ages, genders, races, education levels and employment status. It is expectable to have a sample of at least 100 subjects in order to verify if the role of in-store ambient music influences in fact all consumer behavior and perceptions in the same natural setting. Particular variables (music genre, volume and fit) will be analyzed and correlated in order to find similarities between responses. The questionnaire will assume a face-to-face type where items are presented orally by the interviewer (Adèr and Mellenbergh, 2008). The items include 24 questions (see appendixes G and H) that were developed based on the literature review to rate the level of perception of the music effects (see appendix E).

4. Results

In this stage the obtained results will be evaluated as well as the validity of the best strategies, looking ahead to future research hypotheses.

Initially this study was meant to be conducted in a lab field. However this experimental research presents some limitations as it is an atypical environment and consumers' willingness to go would be based on incentives rather than on the need/desire to shop which would have effects on the consumers' responses towards the sound stimulus. Besides according to Adair (1984) as the subjects know that they are being evaluated they approach the tasks slightly differently as if facing a real buying situation.

4.1 Sampling Procedures

Aylott and Mitchell (1998) believe that even if individuals may respond to the sound stimulus in a different way, the research strategy should be directed to relatively homogenous market segments that might obtain higher benefits from environmental cues (Turley and Milliman, 2000). Having said that and according to previous studies there is still a lack of studies at lingerie's stores. Therefore, after some research regarding lingerie's stores that have the concern of playing the appropriate in-store music and relatively homogenous market segment, the servicescape *Calzedonia*, an Italian lingerie franchising sales network, "sounded" like a good example.

4.1.2 Calzedonia¹⁰

Calzedonia is a trendy worldwide mid-price lingerie' brand that has 1.470 franchising shops throughout the world and comprises brands like Intimissimi, Tezenis, Falcomeri and Cash&Carry. It is the market *leader* in hosiery and lingerie. It is well known by its advertising and campaigns that have the best photographers and top models as: Gisele Bundchen (for *Calzedonia*) and Irina Shayk (for Intimissimi). The main target of *Calzedonia* Portugal is employed or self-employed White-Caucasian modern and elegant women, aged between 20 and 45, who like to value themselves with contemporary lines and a touch of vivid colors. The researcher chose the *Calzedonia* Outlet in the Shopping Center Odivelas Parque as it was the one closest to her location and the only whose store manager gave permission to perform the research project,

¹⁰ Source: <http://www.calzedonia.it/en/> accessed in April 2012; and info provided by store manager.

showing to be very curious about the results. In addition, this particular store store welcomes everyday an average of 450 consumers. So, the conceptual model advanced in this study was subjected to interviews to the store manager and employees and then to a questionnaire directed to consumers.

4.1.2.1 Interviews

The structured interviews form part of the exploratory method. It was used the face-to-face interview to the store associates. This type of interview was chosen because according to Wood (1997) “whenever possible, it is preferable to interview users in their natural work setting. The familiar surroundings serve as further cue to the knowledge users rely on to perform their work”. There were two main criteria to select the participants: job position and years of experience. The interview process took place between May and June, 2012. The participants interviewed were the store manager and two employees (all women, aged between 23 and 30 years) who have worked in Calzedonia for at least one year. It would be preferable to interview more store associates however these three were the only ones willing to cooperate with the study. The interview was structured in two parts (see appendix F). The first included seven open-type questions to understand how the store manager controls the sound stimulus. In the second part seven questions were elaborated to explore the manager and store employees’ theories regarding the music influence on consumer behavior and perceptions (see appendix I1). The decision of making only open type of questions was due to the goal of collecting more detailed and valuable qualitative information (Hill and Magalhães, 2000). In addition, all of these questions were first written in English and then double-blind translated to Portuguese for the store manager and employees to understand entirely their meaning. The purpose of these interviews is to understand if the store manager and employees’ perceptions are coherent with the consumers’ perceptions about the in-store music influence and with the existing consumer theories explored in the literature review chapter.

Each interview was recorded and lasted approximately 15-20 minutes. Before starting the interviews the researcher contextualized the study and explained its purpose and how beneficial it could be for Calzedonia in particular. Afterwards they were asked to sign a Letter of Informed Consent (see appendix E) so that for ethical issues only the copy of the interviews without their signature is presented.

4.1.2.2 Questionnaire

The structured questionnaire, both qualitative and quantitative, is based on a non-probability sampling i.e. that is non-random selection and relies on the personal judgment of the researcher (Malhotra, 2006). It was undertaken a convenience sampling since it is faster, cheaper and conveniently accessible to the researcher (Hill and Magalhães, 2000). Besides, it was chosen a structured type of questionnaire as it is the one used when a researcher wants to ensure that all the participants answer the questions in the same shape and order (Moutinho et al 1998).

Before proceeding with the application of the main questionnaire a pilot test was made to some respondents that knew the store Calzedonia in order to test the validity of the questions (Malhotra, 2006) as well as the consistency of the translation from English to Portuguese. As the pilot questionnaire was well understood, the initial version was maintained as the final one (see appendix G and H). Thus, under the guidance of the researcher, consumers from Calzedonia were recruited to fill in the questionnaire over seven days in July, 2012 (excluding weekends at the behest of store manager) throughout different time periods. In-store music was played through a CD player system selected by the store manager/employees. The volume level has remained constant (80db) throughout the data collection period.

Respondents as leaving the store were asked to participate in a brief questionnaire and were given as much time as needed. Employees were advised about the study and asked not to participate in it. In agreement with the store manager it was defined not to apply more than 20 questionnaires a day in order to not affect the ordinary consumer pace of shopping and their motivation to enroll in the study. The main goal of this questionnaire was to collect valuable information from consumers about the sound stimulus. The questionnaire was carefully designed in order to embrace properly the research hypotheses and questions. The questionnaire was divided in three parts: questions regarding the previous experiences with in-store background music; questions regarding the particular experience in *Calzedonia* servicescape; and socio-demographic factors such as age, gender, racial/ethnic group, education level and employment status. The socio-demographic factors were chosen to be placed at the end since they are easy to answer and may incentive the respondent to conclude the questionnaire. Open (comments and information about time and amount spent) and closed-ended (scale and

multiple choice) questions were made in a way to evaluate the consumer's overall/particular experience with in-store music. Comments were also solicited concerning what type of in-store music could best enhance their experience, or what other conditions could result in longer linger time in stores. From the demographic indicators only three – age, gender and racial/ethnic group – were considered appropriate to act as moderator variables. Moderator variables are those that increase or shrink the strength of the relationship between the independent and dependent variable (Afonso and Nunes, 2011). The reason to choose racial/ethnic group as a moderator is due to the fact that one of the existing literature limitations was the little or none reference given to other moderators such ethnicity/race.

This questionnaire was originally written in English and then double-blind translated to Portuguese, since it was applied in a Portuguese market; however the two versions were available in case foreign consumers came in the store. Considering the existing literature, the dependent variables – consumer responses and hedonic experience - were measured based on the perceptions of each consumer regarding each music variable influence in the store merchandise, quality and overall store environment. For these variables it was tested the amount of time (perceived), money spent (real), pleasure and arousal from Laros and Steenkamp's model (2003) for consumer emotions, and approach and avoidance behavior from Donovan and Rossiter's AP-AV behavior framework (1982). The following table summarizes what variable each question aims to check (see appendix I2 for a more complete correlation with the literature review):

Variables	Questions
Awareness of sound stimulus	# 1, 11
Amount spent	# 23
Perception of time spent	# 22
Hedonic feelings (pleasure, arousal)	# 3, 12, 13, 14
Approach and avoidance behavior	# 4, 5, 7, 8, 12, 13, 14, 17
Perception of Music cue	# 9, 10, 12, 15, 16, 19, 24
Shopping motivations	# 20
In-store overall experience	# 21
Socio-demographic indicators	# 25, 26, 27, 28, 29
Consumer preferences	# 2, 6

Exhibit 17 - Questions and dependent variables summary

The reader should note that logically there was a careful adaptation from the existing literature to the cultural context based on guidelines for piloting international consumer

research (Craig and Douglas, 2000) and based on prior discussions with the store manager.

4.5 Data Measurement and Scales

The results of this study depend highly on the efficiency of the data analysis as well as on their reliability, validity and generalizability (Afonso and Nunes, 2011). Thus, all the data collected from the questionnaires were carefully inserted and gathered in the excel tool and then imported to SPSS 19 (Statistical Package for the Social Sciences) so as to make a descriptive analysis and come up with a more comprehensive research of the study. The software SPSS 19 comes very in handy for the research as it can perform almost any statistical analysis.

According to Malhotra (2006) the categories are usually organized in ordinal, nominal, interval and ratio. In this paper all the 4 scales were used since it always preferable to use scales already developed earlier in the existing literature than developing a new set of scales. Therefore, as the majority of questions were closed-ended type, the questionnaire was framed in a likert point scale technique to make the statistical analysis clearer and easier. A likert is considered an interval scale but can also be assumed as ordinal. So, it consists of the amount of agreement or disagreement of a consumer on a scale normally from 5 to 9 point. The 7 likert scale point was chosen as several authors did (Herrington and Capella, 1996; Mattila and Wirtz, 2001), being 1 “strongly disagree” and 7 “strongly agree”, because according to Alwin (1991) the more points a scale have the more reliable it is and a 7 likert scale point is slightly more reliable than a 5, being anything upper than a 7-point scale perhaps too challenging as people cannot rationally discriminate at such accurate level (Wittink and Bayer, 2003).

The scales reliability is confirmed by the Cronbach Alpha test (see appendix J0) which measures the intern consistency among variables of a same scale that measure the same construct, i.e., how closely related a set of items are as a group (Hair et al, 2005). It is acceptable from 0,7 up to 1. Below 0,7 it becomes questionable. There are different constructs for different independent variables. The construct hedonic feelings, which are defined by aroused and pleasant emotions, is measured by the level of pleasure and arousal felt while listening to a pleasant music genre. The construct approach and behavior, which is defined by the desire to stay/leave the store, is measured by the desire to longer lingering or buying more due to pleasant music genre, and also by

negative feelings of listening music very loud and consequently the desire to leave the store. The construct perceptions of music, i.e. the positive or negative feedback, is measured based on the positive evaluations of the in-store music. It is important to add that not all constructs will be tested as some only have one question or two not related (see exhibit 17). The following exhibit provides a summary of the results:

Independent Variable	Construct	Questions	Cronbach Alpha	Cronbach's Alpha if Item Deleted
Music Genre	Hedonic feelings (pleasure, arousal)	# 3, 12, 13, 14	0,741 which indicates a medium level of internal consistency	The removal of any question, except question 3 would result in a lower Cronbach's alpha
Music Genre	Approach and avoidance behavior	# 4, 5, 12, 13, 14, 17, 18	0,781 which indicates a medium level of internal consistency	The removal of any question, except question 5, would result in a lower Cronbach's alpha
Music Volume	Approach and avoidance behavior	#7, 8	0,868 which indicates a high level of internal consistency	The removal of any question would result in a lower Cronbach's alpha
Music Genre; Music Volume; Music Fit	Perception of Music cue	# 9, 10, 12, 15, 16, 19	,709 which indicates a medium level of internal consistency	The removal of any question, except question 9, would result in a lower Cronbach's alpha

Exhibit 18 - Analysis of internal consistency

4. Results

“The results you achieve will be in direct proportion to the effort you apply.”

- Dennis Waitley

This chapter will contribute to the literature in numerous ways. The conceptual integration of experiential and hedonic consumption and music environment cue will be explained in this study through a theoretical link applied in real servicescape (retail store setting).

5.1 Interview Analysis

The results of the interviews are presented following the order of questions and are divided in two parts. It's important to notice that not all the questions/answers are analyzed here since participants when answering to a particular question ended up by providing information for others. The first part describes the managerial practices towards sound stimulus and the second tests if the existing theories are consistent with what retail experts truly believe happens within the retail setting.

5.1.1 Part I – Music Practices

Question 1 - As this store is a franchising of a known international group, do you have to follow any international policy regarding type, volume and speed of music?

Participant I - the manager of Calzedonia Outlet at Odivelas Parque Shopping Center for one year and a half - assumes that she doesn't know about any international policy of whatsoever music criteria. Each store manages the sound stimulus by its own. Regarding volume it is normally medium but it varies accordingly to the time of the day, being lower in the morning and louder in the afternoon due to the traffic hours (the reader should note that for the exploratory study the volume was maintained constant all day). Participant II - a store employee for 1 year – and Participant III - a store employee for over a year - confirm that the music variables (as type, volume and speed) are indeed controlled by them.

Question 2 - If not, how do you manage the sound stimulus at the store? Do your employees randomly choose the in-store music or is there any careful selection/approval from you?

Participant I – refers that, although the music played is based on manager and staff thoughts of what are the more pleasant and commercial songs that consumers like and identify themselves with, there is an approval of music type as there are some types that are not allowed to be played such as Portuguese traditional music (fado and folk music), jazz, among others because it simply does not fit with the modern and fashion store image and target. Participant II and II – confirms that once they all work as a team all the employees have the right to choose the most appropriate songs bearing in mind the target audience.

Question 5 - Do you have the concern of thinking which is the best music genre for your store environment and target audience? If yes, what is it?

Participant I, II and III – are aware that if consumers like the music and perceive it as fitting with the store image, their satisfaction goes up as well as perhaps the length of shopping time which indirectly affects consumer expenditure (Vita et. al., 2007; 2008) and choose the music genre based on what the majority likes and on the Calzedonia main target and image. Thus, they play more often trendy commercial/pop music.

Question 7 - Regarding the costs of playing in-store music, is it expensive to play it all day long?

Participant I, II and III – say they do not have access to that information which doesn't enable the author to confirm the theory of Yalch & Spangenberg (1993) that playing music in stores might cost a lot to retailers. Nevertheless, the researcher believes that the cost for Calzedonia shouldn't be that high as the store doesn't have to pay rights or outsource someone to manage the sound stimulus accordingly to its target, image, etc.

5.1.2 Part II – Testing Theories

Question 8 - Considering your experience in managing stores, do you think that today's consumer seek for more than just products/services' functionalities? Do you think atmospherics (as pleasant in-store music, nice smell, or positive visual impact) are also important to retain and attract consumers?

Participant I – recognizes the importance of atmospherics, adding that today's consumers, mainly women, besides the product functionalities, are concerned with the beauty and appeal of the products (similarly to what Kotler has defended; 2010). For

this reason, the store manager truly believes that in-store music drives shopping. Participant II and III – add that a pleasant environment helps ordinary consumers to feel more relaxed and choose their products more calmly and maybe turn consumers that are only walking by into frequent ones that might end up by buying something.

Question 9 - Have you heard about the hedonic consumption concept? Do you think playing music in stores can enhance it?

The three participants have listened about the concept and believe that being the today's consumer a more emotional one, playing music and paying attention to the music genre is crucial to create a more pleasant environment and make them more satisfied.

Question 10 - According to your experience, do you think in-stores music can be a source of distraction or do you think it can rather make the store environment more harmonious and lift moods?

Participant I – states that music is a key element to make the store environment more harmonious and pleasant helping at the same time consumers to feel more relaxed and less “attention focus”. According to Vicky Williamson (MusicWorks research, 2012) silence can eliminate the sense of auditory privacy, and can also suggest lack of care for the quality of consumer experiences. Participants II add that there are many consumers who come to the cashier and mention that they wouldn't mind linger in store for the whole day because of the pleasant music.

Contrary to Areni (2003) that believes that background music can distract and annoy consumers who are engaged in mental tasks, Participant III believes that music is only a distraction factor if it is not pleasant at all for the musical preferences of certain consumers. If the experience is pleasant the consumer mood will be boosted which may result in more time and amount of money spent in the store. This goes in agreement with the recent study conducted by Artist Siseraadiod OÜ (2010), a music producer and information programmers for shopping centers, which found out that good music makes shopping environment more harmonious, boots their mood and motivates consumers to stay longer.

Question 11 - According to what you may have experienced, have you perceived that the lingering time in stores is longer when the music genre is pleasant for you and your consumers?

Participant I, II and III – although not really aware of how this happens, the three did have already perceived that the lingering time is longer when the music genre is pleasant. The store associates, based on the AP-AV behavior model (Donovan and Rossiter, 1982), explained that human beings are attracted to everything that may cause them happiness and improve their state of mind. These store associates' theories confirm the Mattila and Wirtz (2001) existing theory that desirable music playing influence purchasing likelihood in a particular store.

Question 12 - Based on your past experiences, do you believe that when the music type fits with the store image it will influence positively the consumer perceptions of the store and consequently they will linger and spend more?

Participant I and III agreed with the question but didn't add any more comments about it which made the researcher believe that similarly to most retailers the store manager and employees haven't given the theory from several authors (North, Hargreaves and McKendrick, 1999, 2000; and Vida et. al., 2007) - when music fits, it affects positively consumers' perceptions which indirectly affect consumer lingering time and expenditure - a lot of thought. Participant II believes that lingering time is bigger when the music fits because the consumer understands the attention given to the congruency between music and store image and feel satisfied about it. However she doesn't believe it causes more consumption.

Question 13 - Do you think that your consumers' behavior is influenced by music volume? Do you think that louder music speed up the shopping time?

Participant I believes that volume level doesn't interfere with the consumers' pace of shopping. Nevertheless, Participant II and III think that if the consumer feels uncomfortable with the volume he is more likely to leave the store faster. The reason for this is that in a hedonic consumption optic the consumer will always avoid the experiences that cause him undesirable feelings as anger and frustration (Approach/Avoidance behavior; Donovan and Rossiter, 1982). The store employees' perception goes in tune with the theory defended by several authors (Smith and Cumow, 1966; Guéguen, Le Guellec and Jacob, 2004) that consumers shop faster when the volume is louder.

In conclusion it was found that:

- Although Calzedonia can be considered as a big retailer, it is a franchising and thus seems to be absent any international policy regarding the in-store music control, since all the decisions about the music issue are decentralized and unsystematic. The decision of playing the most appropriate music is more of an intuitive task.
- Employees with the approval of the store manager are able to control all the music variables (genre, volume, speed, type and fit). Trendy commercial music is the most played musical genre. Volume is said to vary according to the traffic hours but normally it is medium.
- The source of music comes from the staff members and is played on a CD player, never on the radio.
- The music updates are not periodic; when the necessity of updating arises they change the CDs.
- Lingering time is perceived to be longer when consumers are exposed to desirable and pleasant music genre or/and it fits with the store image; and shorter when exposed to unpleasant volume level.

5.2 Questionnaire Participants' Analysis

In this section it will be tested the research hypotheses' veracity and it will be provided a fully interpretation of the results of statistical analysis from the data collected. Thus, in first place with the aid of SPSS 19 the following analysis techniques (Afonso and Nunes, 2011) were carried out:

- 1. Univariate Descriptive Analysis:** frequency distribution for the socio-demographic variables. Bar and pie charts were used for participants distribution as well as frequency tables (see appendixe J1). For some of the descriptive data, univariate techniques as minimum, maximum, mean, median, standard deviation and variance were obtained (see appendixes J3 and J4).
- 2. Bivariate Crosstabs Analysis:** explains how two variables or questions relate to each other, how strong their relationship is and whether it can be generalized to the population from which the sample was undertaken (see appendixe J2).

3. **T-Test (or Mann-Whitney U if T-test assumptions are not verified):** is the multivariate test that investigates all the independent variables for the difference in mean (see appendix J6 and J7).
4. **ANOVA or (Kruskal-Wallis if ANOVA assumptions are not confirmed):** is the multivariate analysis of variance (ANOVA) used to compare three or more population means of agreement level to determine if they are equal. In this case, the test was used to determine the variance of means of the independent, moderator and the dependent variable (J8 and J9).
5. **Regression Linear:** tests the correlation/relationship among variables (see appendix J10).

Out of 140 questionnaires, 110 were given back. All the questionnaires were double checked in order to avoid gathering incomplete information. Out of 110 only 100 were duly complete. It would be preferable to have more participants but the researcher was only allowed to conduct a study over seven days to a maximum of 20 participants per day. Still, the researcher believes to be possible to draw general conclusions from the results as the average sample of previous studies is not that far. Therefore, this analysis starts with the distribution of participants according to their age, gender, racial/ethnic group, academic level and current employment status.

5.3.1 *Participants' Distribution*

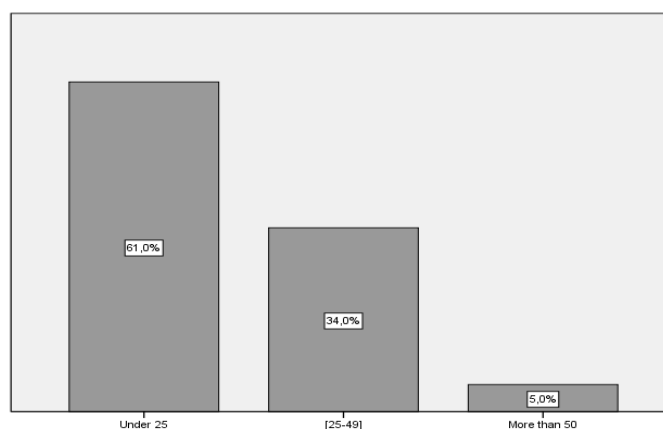


Exhibit 19 – Participants' distribution by age

As seen in the exhibit, more than half – 61 persons – are aged under 25 years. The remaining participants distributed themselves in 25-49 (34%) and more than 50 years (5%).

It is important to emphasize that the age variable was categorized in three groups to facilitate the analysis. It is also important to add that not a single respondent under 18 years old was interviewed.

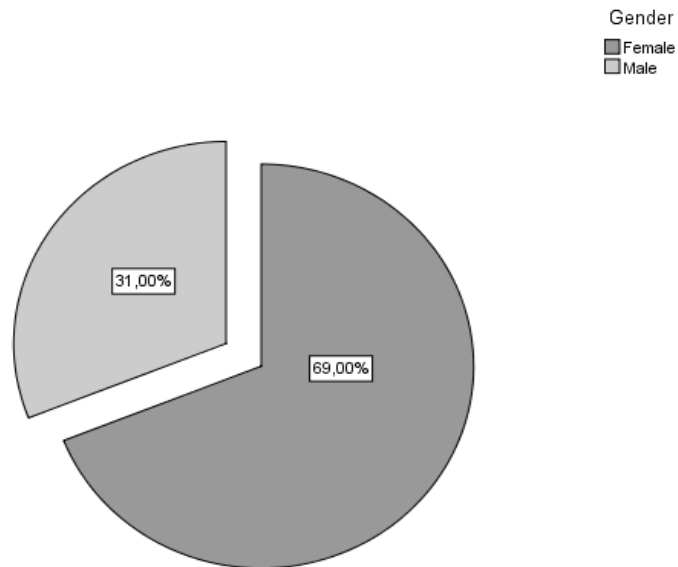


Exhibit 20 – Participants' distribution by gender

The majority of the respondents are women (69%). Male represents only 31% of the sample.

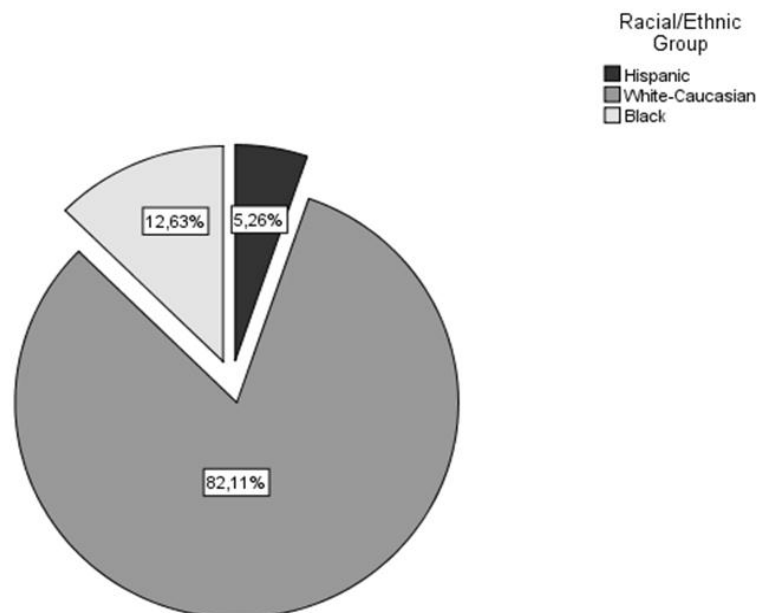


Exhibit 21 – Participants' distribution by racial/ethnic group

The majority of the population – 82,11% - belongs to the White-Caucasian racial/ethnic group.

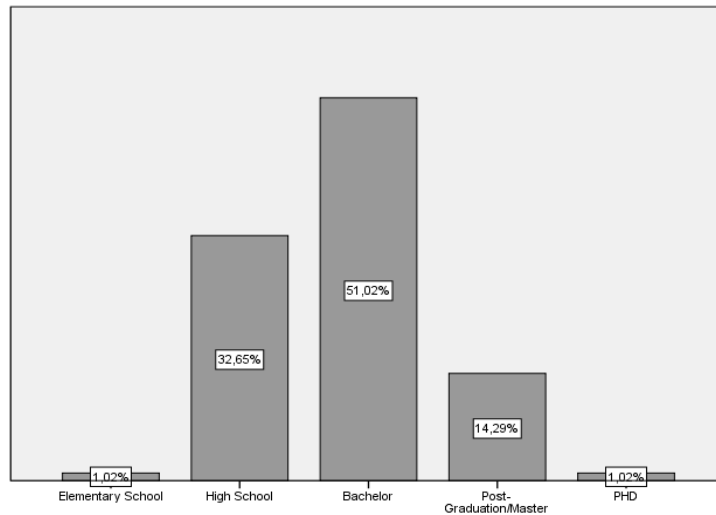


Exhibit 22 – Participants’ distribution by education level

Though not a major objective of this research paper, the majority of the population – 51,02% - have a bachelor degree. The second biggest group have a high school degree – 32,65% - followed by the group with post-graduation/master – 14,29%. Both elementary school and PHD represents only 1,02% of the participants.

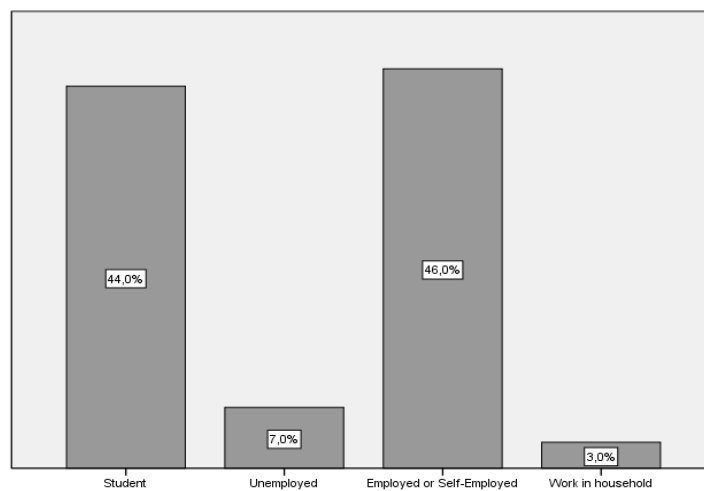


Exhibit 23 – Participants’ distribution by current employment status

Though not a major objective of this research paper either, as expected due to the age of the participants, the majority of them is employed or self-employed (46%) or student (44%). The rest of the participants are unemployed (7%) or work in the household (3%).

The following table summarizes the participants’ sample socio-demographic profile compared to the Calzedonia main target audience:

	Sample Profile	Calzedonia Target Audience ¹¹
Age	Under 25 (61%)	25- 45
Gender	Female	Female
Racial/Ethnic Group	White-Caucasian	White-Caucasian
Education Level	Bachelor (51,02%)	No information
Current Employment Status	Employed or Self-Employed (46%)	Employed or Self-Employed
Lifestyle	No information	Modern and Sophisticated

Exhibit 24 - Comparison between the sample profile and Calzedonia target audience

5.2.2 Participants' Music Preference

5.2.2.1 Music Genre

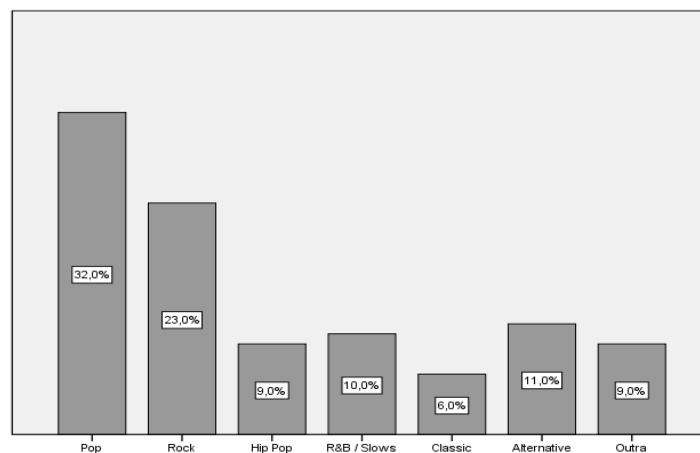


Exhibit 25 - Participants' favorite music genre

A total of 100 answered the question (question 2) related to their favorite music genre. The highest portion (32%) pointed the Pop as their favorite genre. The second highest portion (23%) was given to the Rock music. Followed by Alternative (11%), R&B/Slows (10%), Hop-Pop (9%), Other (9%) and Classical (6%).

The non-parametric Kruskal-Wallis test (see appendix J2) yielded that there is not a statistically significant difference between groups ($p > 0,05$). Bivariate analysis states that young participants (Under 25) prefer Pop and Rock (both 19 cases). Adults (aged between 25-49) had Pop as their preferred kind of music (35,3%). The participants with more than 50 years old were only five which prevented the author from drawing any further conclusion beyond the fact that neither Hip Pop nor Classical genre were chosen as their favorite genre. The results between favorite music genre and participants'

¹¹ Source: <http://www.calzedonia.it/en/> and information provided by the store associates

gender was not statistically different either ($p > 0,05$). The higher percentage of both female and male participants chose Pop (31,9% and 32,5%, respectively) and Rock (23,2% and 22,6%, respectively) music as their most preferred type of music to be played in stores. As far as racial/ethnic group concerns the majority chose pop. Hispanics (although a very small group) are more likely to enjoy Classical music (60%), R&B/Slows (20%) and other genres like Latin music (20%). White-Caucasians have Pop (30,8%), Rock (26,9%) and Alternative (12,8%) as the most preferable to be played in stores. Blacks prefer Hip Pop (33.3%), Pop (25%) and Rock (16,7%).

5.2.2.2 Music Volume¹²

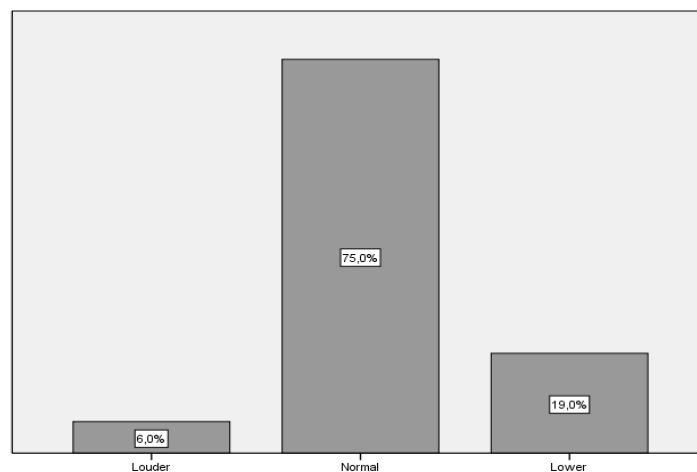


Exhibit 26 - Participants' music volume preferable

The highest portion (75%) claims to prefer the normal volume level (80db). The lower (65db) and the louder (40db) assume 19% and 6%, respectively.

Bivariate analysis states that there aren't statistically significant differences within the age group. Both under 25 and 25-49 age group prefers normal music volume level (82% and 70,6%, respectively) and 50+ prefers lower volume (60%). Regarding participants' gender, there isn't any difference statistically ($p > 0,05$) and both female and male would rather listen normal music level (75,4% and 74,2%, respectively). Similarly, all three racial/ethnic groups agree that the normal volume level is the more pleasant one (100%, 73,1% and 66,7%, respectively).

The following table summarizes the main results:

¹² Source: <http://www.gcaudio.com/resources/howtos/loudness.html> accessed at October 2012

	N	Participants' preferences	Statically differences within groups
Music Genre	100	Pop (32%)	None
Music Volume	100	Normal (75%)	None

Exhibit 27 - Participants' music preferences

5.2.3 Participants' Shopping Motivations

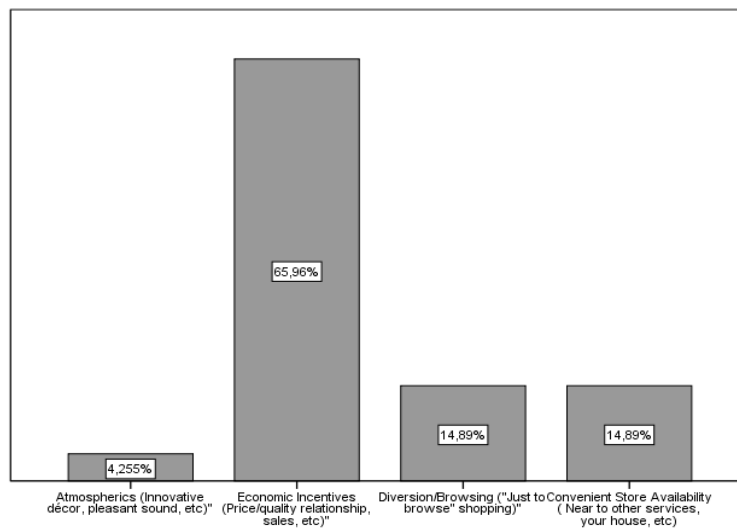


Exhibit 28 - Participants' shopping motivations

When asked about what brought them to Calzedonia, the majority (65,96%) answered “economic incentives”. “Diversion/Browsing” and “Convenience” assumed equal importance (14,89%). “Atmospherics” seemed to be the one that less contributes to bring consumers into the store. This result indicates that consumers are mainly moved by utilitarian motives rather than hedonic ones.

Bivariate analysis shows that there is no statistically difference ($p > 0,05$) within participants' age groups and all (under 25, 25-49, 50+) agree that the main motive that brought them into the store were utilitarian incentives as quality/price relation, sales, etc) (63,6%, 67,6% and 80%, respectively). The same goes for participants' gender and racial/ethnic group (64,1%, 70%; 80%, 65,8% and 50%, respectively). These results weren't surprising as this store is an outlet.

5.2 Influence of Moderator Variables in Likert Scale Answers

This section describes the answers of participants which were manipulated by the moderator variables such as: age, gender and race/ethnicity to each of the 19 likert scale

questions (see appendix J4 and J5) and provides an explanation to the statistic tests used (see appendixes J6 – J9) to verify if there were statistically differences between agreement level with each question and the participants' socio-demographic characteristics (moderator variables). The likert scale used was a 7 point as several authors did (Herrington and Capella, 1996; Mattila and Wirtz, 2001), being 1 “Strongly Disagree”, 2 “Moderately Disagree”, 3 “Slightly Disagree”, 4 “Neither Agree or Disagree”, 5 “Agree Slightly”, 6 “Moderately Agree” and 7 “Strongly Agree”; or 1 “Very Poor”, 2 “Moderately Poor”, 3 “Slightly Poor”, 4 “Neutral”, 5 “Slightly Good”, 6 “Moderately Good” and 7 “Excellent”.

5.3.1 Part I

In question 1 - *I normally notice the in-store music playing in the background* – according to Scheffe test (which verify which group(s) differ from other(s) assuming variances are equal) there isn't statistically significant difference between groups. Looking at Independent Sample T-Test and Kruskal-Wallis output there isn't either a statistically difference within gender and racial/ethnic groups ($p > 0,05$). Descriptive analysis states that in average, all participants said to moderately notice the presence of music (mean of 6,07).

In question 3 - *When I like the music genre I feel more pleased* – there isn't either significant difference between all the groups ($p > 0,05$). In average, all participants moderately agree feeling more pleased when they like the in-store music genre (mean of 6,11).

In question 4 - *When I feel more pleased I feel like buying more* – there isn't significant difference between all the groups ($p > 0,05$). In average all participants are uncertain about the cause-effect between feeling pleased by the music and buying more (mean of 4,43). Adults, 50+, females and White-Caucasian slightly disagree (4,47; 4,8; 4,48; 4,51; respectively) that when feeling more pleased their willingness to buy goes up.

In question 5 - *I normally leave a store when I don't like the music genre* – it was also verified that the relationship between groups and agreement level is not statistically significant ($p > 0,05$). In average, all participants slightly disagree that when they dislike the music their lingering time reduces (mean of 3,34). Only 50+ and Black participants neither agree nor disagree with it.

In question 7 - *I usually feel irritated / frustrated with the music playing very loud* – it was also found that the relationship between groups and agreement level is not statistically significant ($p > 0,05$). In average, all participants are unanimous and moderately agree they have negative feelings when the in-store music is too loud (mean of 5,75).

In question 8 - *I normally shop faster when the music is too loud* – it was also verified that there isn't statistically significant difference between groups and agreement level ($p > 0,05$). In average, all participants are unanimous and moderately agree shopping faster when the music is too loud (mean of 5,49).

In the question 9 - *I believe that when the music fits with the store image it improves my whole experience* – according to Scheffe test there is a significant difference between young and adults participants. The agreement level given to the question was statistically significantly lower ($p < 0,05$) within young participants compared to adults. Nevertheless, all the participants' demographic groups agreed moderately with the fact that when the music fits with the store image the perceived satisfaction goes up (mean of 5,74).

In the question 10 - *In general, I believe that music really improves retail experiences* – there are no statistically differences within all the demographic groups. They are unanimous and moderately agree that music really turns their experiences into better ones (mean of 5,57).

5.3.2 Part II

In Part II the reader should bear in mind that the participants' sample is lower because there was a first question about noticing the in-store music, and in case the participant didn't notice the music at all he should go directly to question 20. Therefore from question 11 to question 20 the sample consists of 68 participants.

In question 11 - *I noticed the ambient music playing in the store* – it was also noted that the relationship between the groups and agreement level with the question wasn't statistically significant. In average 68 participants (out of 100) moderately noticed the background music (mean of 5,54). From a total of 61 young participants 34 people have slightly noticed the ambient music in Calzedonia. From a total of 34 adults 29 moderately remarked the in-store music. From the 50+ all participants have slightly

noticed the music. Both female and male noticed it moderately. Hispanics said to notice it slightly and White-Caucasians and Blacks said to notice it moderately.

In question 12 - *I liked the music genre played, it suited my taste* – there wasn't statistically significantly difference within the answers. Here reigned the uncertainty as the majority of the demographic groups neither agree nor disagree (mean of 4,40). The minority (adults, female and Black) slightly agreed that the music suited their taste.

In question 13 - *I felt happy / satisfied with the music played* – there wasn't statistically significantly difference within the answers. They were all unanimous and all the demographic groups agreed slightly that feelings of pleasure aroused with the music being played (mean of 4,84).

In question 14 - *I felt excited / enthusiastic with the music played* - the relationship between the groups and agreement level with the question wasn't statistically significant. In average all participants neither agree nor disagree that feelings of arousal ascended from the music played (mean of 4,12).

In question 15 - *I think the music volume was reasonable* – the relationship between the groups and agreement level with the question wasn't statistically significant either. In average all the different participants' demographic groups slightly agree that the volume level was acceptable (mean of 4,84).

In question 16 - *I think the music genre fitted perfectly with the store image* – there wasn't statistically significantly difference within the answers. In average, all the demographic groups slightly agree that the music was well fitted with the Calzedonia modern image (mean 5,06).

In question 17 - *Because of the music, I felt like lingering more* – according to Scheffe test there is a significant difference between young and adults participants, and between White-Caucasian and Black. The agreement level given to the question was statistically significantly lower ($p < 0,05$) within young and White-Caucasian participants compared to adults and Black, respectively. From the age group both adults and 50+ are uncertain about lingering more because of the music (4,38 and 4,4, respectively). Young slightly disagree with it (mean of 2,79). Both female and male are also uncertain that music has an influence of lingering longer (3,61 and 3,53; respectively). Hispanics slightly

disagree with it whereas White-Caucasians are uncertain and Blacks slightly agree (2,80; 3,47 and 4,92; respectively).

In question 18 - *Because of the music, I felt like purchasing more* – according to Scheffe test there is a significant difference between young and adults participants, between Black and White-Caucasian, and Black and Hispanics. The agreement level given to the question was statistically significantly lower ($p < 0,05$) within young participants compared to adults, and significantly lower within Hispanic and White-Caucasian compared to Black. Young participants moderately disagree that music makes them feel like buying more (2,44), adults are uncertain about it (3,79) and 50+ slightly agree with this fact (4,8). Female slightly agree whereas male are uncertain. Hispanics moderately disagree, White-Caucasians slightly disagree and Blacks slightly agree that music do influence in speeding up lingering time in stores (1,80 ;3,13 and 4,59; respectively).

In question 19 - *I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store* – there wasn't statistically significantly difference within the answers and all the participants' different demographic groups slightly agree that because the music fitted the store image their overall experience ended up by being better (mean of 4,56).

In question 21 - *How would you classify the experience in this retail?*- there wasn't statistically significantly difference within the answers and all the participants classified the experience in Calzedonia as slightly good (mean of 5,11).

The following table provides the summary of results:

Likert Scales Questions	N	Average Level of Agreement	Statically Significant Differences within Moderator Variables
Part I - Regarding past experience with music in retail stores...			
<i>Q1. I normally notice the in-store music playing in the background</i>	100	Moderately Agree	None
<i>Q3. When I like the music genre I feel more pleased</i>	100	Moderately Agree	None
<i>Q4. When I feel more pleased I feel like buying more</i>	100	Neither agree or Disagree	None
<i>Q5. I normally leave a store when I don't like the music genre</i>	100	Slightly Disagree	None

<i>Q6. I usually shop faster when the music is too loud</i>	100	Moderately Agree	None
<i>Q7. I usually feel irritated / frustrated with the music playing very loud</i>	100	Moderately Agree	None
<i>Q.8 I normally shop faster when the music is too loud</i>	100	Moderately Agree	None
<i>Q.9 I believe that when the music fits with the store image it improves my whole experience</i>	100	Moderately Agree	Young participants only slightly agree
<i>Q.10 In general, I believe that music really improves retail experiences</i>	100	Moderately Agree	None
Part II: Regarding the experience with this particular store of Calzedonia Group...			
<i>Q. 11 I noticed the ambient music playing in the store</i>	68	Moderately agree	None
<i>Q.12 I liked the music, it suited my taste</i>	68	Neither Agree or Disagree	None
<i>Q.13 I felt happy / satisfied with the music played</i>	68	Slightly Agree	None
<i>Q.14 I felt excited / enthusiastic with the music played</i>	68	Neither Agree or Disagree	None
<i>Q.15. I think the music volume was reasonable</i>	68	Slightly Agree	None
<i>Q.16. I think the music genre fitted perfectly with the store image</i>	68	Slightly Agree	None
<i>Q.17 Because of the music, I felt like lingering more</i>	68	Neither Agree or Disagree	Young and White-Caucasians slightly disagree
<i>Q.18 Because of the music, I felt like purchasing more</i>	68	Slightly Disagree	Young and Hispanic moderately disagree, White-Caucasian slightly disagree and Black slightly agree
<i>Q.19 I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store</i>	68	Slightly Agree	None
<i>Q.21 How would you classify the experience in this retail?</i>	100	Slightly Good	None

Exhibit 29 - Summary of likert scale answers

5.3.3 Testing relationships

To test the relationship between independent and dependent variables and consequently to test the veracity of some of the research hypotheses the researcher had to use linear regression analysis (see appendix J10). Linear regression attempts to describe the dependence of a variable on one or more explanatory variables and differs from correlation as it makes a priori assumption that there is one-way causal effect from explanatory variables to the response variables (Pallant, 2007). The assumptions for

linear regression are: variables measured at the interval or ratio level (continuous); errors distributions approximately normally; and linear relationship between the two variables (Hair et al., 2005). The assumptions were confirmed (see appendix J10.1) so it is viable to proceed with this statistic analysis.

To test the hypothesis 2 - *levels of arousal and pleasure will be higher when exposed to an enjoyable music genre* – the researcher correlated question 12 - *I liked the music genre played, it suited my taste* - with question 13 - *I felt happy / satisfied with the music played* –, and question 14 - *I felt excited / enthusiastic with the music played*. According to Model Summary (see appendix J10.2) which indicates the degree of the correlation/relationship among variables, there is a high positive correlation among question 12 and 13, and question 12 and 14 ($r=0,751$, $0,606$, respectively), being that 56,3% and 36,7% (R^2) of happy emotions and exciting feelings (respectively) can be explained by the fact that consumers liked the music genre. Looking at ANOVA table it is confirmed that this result is significantly good enough to predict the outcome (at 0,01 level). The coefficient's value is 0,740 and 0,633, which means that for one unit increase in liking the music there is an increase of 0,740 and 0,633 units in feeling pleased and aroused, respectively.

To test hypothesis 3 - *pace of shopping perceived is faster when loud music is being played* – the researcher correlated question 7 - *I usually feel irritated / frustrated with the music playing very loud* – with question 8 - *I normally shop faster when the music is too loud*. According to Regression linear outputs there is a high positive linear correlation ($r=0,775$) between feeling irritated / frustrated with the music being played too loud and shopping faster, which is statistically significant at 0,01 level (confirming in this way the linear assumption). R^2 states that 60,1% of shopping faster can be explained by the negative feelings provoked by loud music, which indicates that the model has a medium predictive ability. The coefficient output tells that when the agreement level of feeling irritated / frustrated with loud music rises, the agreement level with shopping faster as a consequence rises 0,902.

To test hypothesis 5 - *purchasing likelihood is greater when consumers feel pleased and aroused by the ambient music* – the researcher correlated question 13 - *I felt happy / satisfied with the music played* –, and question 14 - *I felt excited / enthusiastic with the music played* with question 22 - *How much did you spend in the store?*. Regression

linear output yelled that there is a small positive correlation ($r=0,198$) between these questions however they turned out to be not statistically significant ($p>0,05$). Not surprisingly, R^2 states that only 3,6% of the purchasing amount can be explained by feelings of pleasure and arousal.

To test the hypothesis 6 - *the greater the perceived music fit, the greater the overall level of satisfaction with the experience/product will be* – the researcher correlated the likert-scale question 16 - *I think the music genre fitted perfectly with the store image* – with the likert-scale question 21 - *How would you classify the experience in this retail?.* The Model Summary helped to understand there is a medium correlation ($r=0,440$) between the two questions, being this correlation statistically significant ($p<0,01$). R^2 states that 19,4% of the level of satisfaction can be explained by perceiving a good fit between music and store image. The coefficient's value is 0,426, which means that for one unit increase in considering a good fit between music and store image there is an increase of 0,426 units about the perception of overall experience in Calzedonia.

To test the hypothesis 7 - *Consumers positive evaluation of listening in-store music results in: higher level of hedonic experience (H7a); longer pace of shopping (H7b); and higher expenditures (H7c)*. To test H7a, the researcher had to run a multiple linear regression and correlate the likert scale question 12 - *I liked the music genre played, it suited my taste*, question 15 - *I think the music volume was reasonable* and question 16 - *I think the music genre fitted perfectly with the store image* with question 21 - *How would you classify the experience in this retail?.*, which according to Model Summary output (see appendix J10.2) there is a medium correlation among the questions ($r=0,590$) being this model statistically significant (all the p 's $< 0,05$). R^2 states that 34,8% of the overall evaluation of the retail experience can be explained by positive perceptions of the music clue. The coefficients output tells that one unit increase of the agreement level of enjoying the music and thinking it was well fitted with the store's image increases 0,268 and 0,237 (respectively) the constant variable (level of hedonic experience). The remaining predictor (thinking the volume was reasonable) wasn't showed to have a statistically significant predictive capacity, even though multicollinearity problems weren't found. Perhaps only extreme volume level conditions, too loud for example, influence consumer hedonic responses. Multicollinearity is a statistical phenomenon in which predictors variables in a multiple

regression model are highly correlated. This can indicate how well the model as a whole predicts the outcome variable, but it may not give valid results about any individual predictor (O'Brien, 2007). A tolerance of less than 0.20 and/or a VIF of 5 or 10 and above indicates a multicollinearity problem (O'Brien, 2007), which in this case wasn't verified (see appendix J0.2).

Regarding the H7b, there is a small positive correlation among positive evaluation of music cue and lingering time ($r=0,240$). Only 5,7% (R^2) of constant variable is explained by the independent ones. Nonetheless, neither the whole model nor predictors individually were shown to have statistically significant predictive capacity

In what concerns the H7c, the case remains the same. There is a small positive relationship within all the questions ($r=0,418$) and 18,3% of the amount spent can be explained by the fact that consumers perceived a good fit between music and store image (as it was the only predictor showed to be statistically significant). For one unit of change in the perception of the music fit, there is 4,397 increase of amount spent.

The following table summarizes the main results:

Hypotheses	Likert Scale Questions Correlated	Correlation (R)	Model Statistically Significance
H2: Levels of arousal and pleasure will be higher when exposed to liked music genre	<i>Q12. I like the music genre played</i> <i>Q13. I felt happy/satisfied with the music</i> <i>Q14. I felt excited / enthusiastic with the music</i>	Medium Positive Correlation	Statistically Significant
H3: Pace of shopping perceived is faster when loud music is being played	<i>Q7. I usually feel irritated / frustrated with the music playing very loud</i> <i>Q8. I normally shop faster when the music is too loud</i>	High Positive Correlation	Statistically Significant
H5: Purchasing likelihood is greater when consumers feel pleased and arousal by the ambient music	<i>Q12. I like the music genre played</i> <i>Q.22 How long do you think you've lingered in the store</i>	Small Positive Correlation	Not Statically Significant
H6: The greater the perceived music fit, the greater the overall satisfaction	<i>Q.21 How would you classify the experience in this retail?</i>	Medium Positive Correlation	Statically Significant

H7: Consumers positive evaluation of listening ambient music results in:			
H7a: Higher level of hedonic experience	<i>Q12. I like the music genre played</i>		
	<i>Q15. I think the music volume was reasonable</i>	Medium/	Statistically
	<i>Q16. I think the music genre fitted perfectly with the store image</i>	Positive	Significant,
	<i>Q2.1 How would you classify the experience in this retail?</i>	Correlation	except Q15
H7b: Longer pace of shopping	<i>Q12. I like the music genre played</i>		
	<i>Q15. I think the music volume was reasonable</i>	Small Positive	Not Statically
	<i>Q16. I think the music genre fitted perfectly with the store image</i>	Correlation	Significant
	<i>Q2.1 How would you classify the experience in this retail?</i>		
H7c: Higher expenditures	<i>Q12. I like the music genre played</i>		
	<i>Q15. I think the music volume was reasonable</i>	Small Positive	Statistically
	<i>Q16. I think the music genre fitted perfectly with the store image</i>	Correlation	Significant,
	<i>Q2.1 How would you classify the experience in this retail?</i>		except Q.12 and Q.15

Exhibit 30 – Regression linear output summary

5.3 Qualitative Statements

Out of 100, 19 participants opted to fill in the optional question 24 - *Please add comments regarding what you've liked/hated the most about the music congruency with the store image or just add suggestions of what you think would add value to your experience in the future.*

The following are the major points taken from the participants' responses (see appendix J5):

Under 25, Female, White-Caucasian – thinks the **volume** level could be a little bit **lower** and the store could bet on **different music styles**, others than the ones played on the radio as for example alternative music from trendy indie bands as The Strokes, The Killers, etc.

Under 25, Female, White-Caucasian – argues that **Calzedonia’ experience** is to herself as a consumer **indifferent**.

[25-49], Female, White-Caucasian – argues that the volume should be lower and the store could play **more relax music** which would enhance the consumer’s experience as it could help her choices.

Under 25, Male, White-Caucasian – believes that **music doesn’t influence his decision**. If he likes something with a good price/quality relation he buys it.

Under 25, Male, White-Caucasian – suggests that the **music could be linked to the seasons of the year**. In the summer the store could play something between chill-out and Latin rhythms.

Under 25, Female, NS/NR – thinks the volume was acceptable and the music was well fitted with the store image but the store should **update the set list more often**.

5.5 Results Final Analysis

Thanks to the questionnaire and interviews it was possible to collect valuable information in order to outline trends in the consumers’ sample behaviors. Thus, this section will review the statistical tests to understand whether the data collected sustain the research hypotheses. To test the hypotheses were used descriptive analysis, independent samples tests (T-test and ANOVA), non-parametric tests (Mann-Whitney U and Kruskal-Wallis) and Regression linear analysis.

The hypothesis 1 - the in-store music being played is not always noticed – is verified. Consumers in general believe to moderately notice the in-store music; however in the Calzedonia experience in particular not all consumers noticed the in-store music. Out of 100 consumers, 68 said to be moderately aware of the presence of music. This conclusion confirms the existing theory that in some cases (32%) consumers do not notice the presence of music at all (Milliman, 1986; North, Hargreaves & McKendrick, 1999) because the stimulus doesn’t reach the differential threshold (the minimum magnitude at which stimulus begins to be sensed). However, it also confirms the findings of the recent study conducted by Artist Siseraadiod OÜ (2010) which underlined that 70% of consumers are aware of the in-store music and its benefits,

questioning in this way the Zaltman's theory that only 5% of our cognition reaches our consciousness.

The hypothesis 2 - *levels of arousal and pleasure will be higher when exposed to an enjoyable music genre* – is verified and there is a statically linear significant result among the questions correlated, which may be generalized for the whole population. Given that, in general, and without any statistically difference within groups, most of the answers given by consumers regarding general and Calzedonia particular experience reported high correlation level between enjoying the music genre and feeling pleased and aroused. This result confirms the existing theories of Mattila and Wirtz (2001) who defended that a desirable music genre creates a better atmosphere and makes consumers happier, and of Rajagopal (2009) who confirmed that “satisfaction in a pleasant retail ambience where music, hands-on experience services, playing areas and recreation are integrated maximizes consumer arousal” and pleasure. Regarding the desirable music genre of the participants, similarly to the Calzedonia associates perception, Pop music was considered as the preferred style. Nevertheless, some qualitative data shows that some consumers wouldn't mind hearing other music genres such as some more updated alternative ones, chill-out or house.

The hypothesis 3 - *pace of shopping perceived is faster when loud music is being played* – is supported. There is no significant difference between demographic groups, so in general the consequence when consumers feel irritated / frustrated due to a very loud music volume level is that they usually spend less time shopping in the store. Although Bruner (1990) suggested that songs in higher keys are happier, consumers in general seem to moderately disagree and similarly to what several authors have found (Smith and Cumow, 1966; Yalch and Spangenberg, 1992; and Guéguen, Le Guellec and Jacob, 2004) believe that louder music causes faster shopping. This conclusion also confirms the store employees' theories that the consumer will always avoid and feel desire to get out of disliked environments that cause him negative emotional states (Donovan and Rossiter, 1982).

The hypothesis 4 - *consumers that frequently appreciate loud music being played are younger* – is not supported. The majority (82%) of young consumers (Under 25) prefers normal music level (80db) rather than louder keys (95db). According to the statistic results the researcher can assume that not only young but all consumers prefer normal

volume level. Moreover, regarding the experience at Calzedonia, the majority slightly agreed that the volume level (80db) was reasonable although qualitative data yielded some negative comments from young and adults saying that the music volume was in fact too loud. This result goes in disagreement with the theory of Yalch and Spangenberg (1993): younger consumers prefer foreground music (louder keys).

The hypothesis 5 - *purchasing likelihood is greater when consumers feel pleased and aroused by the ambient music* – is not verified. There is indeed a small correlation but not statistically significant to assume that consumers feel pleased with the music and are influenced by it positively on the purchasing likelihood. This conclusion is coherent with the consumers and store associates perceptions (see chapter 5.1.2) because both indeed recognize that pleasant commercial in-store music makes them happier; however they are not absolutely confident that this fact induces them into spending more. In what concerns their real experience in Calzedonia the exhibit remains the same; consumers in general slightly disagreed that in-store music may have an influence in their total expenditure, being the young consumers the ones who disagree more with this fact. To conclude, this result questions the Mattila and Wirtz (2001) theory that desirable music genre playing influences purchasing likelihood in a particular store because consumers agree that music create a better atmosphere and makes them happier. In addition, before Mattila and Wirtz (2001), Areni and Kim (1993) studied the influence of background music on consumer behavior in a wine store and concluded that classical music do influence consumers to spend more money. This fact makes the researcher believe that only certain music genres and servicescapes may have the power to influence consumers' expenditures.

The hypothesis 6 - *the greater the perceived music fit, the greater the overall level of satisfaction with the experience/product will be* – is verified. The result of the congruency between music and Calzedonia image and the overall classification of the in-store experience is medium and statistically significant, meaning that it can be generalized to the whole population. Thus, all the demographic participants' groups moderately agreed that fitting the music with the store image turned their experiences into better ones. This theory goes in agreement with the existing theories defended by several studies (e.g., North, Hargeaves and McKendrick, 1999 & 2000; Chebat, Gelinas and Valiant, 2001, and Vida, 2008) that there is a positive correlation between music fit

and perceptions and the feelings of pleasure derived from atmospheric music can enhance shoppers' evaluations of the store and its elements, including the retail product and retail assortment judgments. In addition, these results are also consistent with the store associates and consumers' perceptions as both agree that in Calzedonia as well as in previous experiences the congruency between music and store image made them more satisfy.

The hypothesis 7 - *Consumers positive evaluation of listening background music results in: higher level of hedonic experience (H7a); longer pace of shopping (H7b); and higher expenditures (H7c)* - is partially confirmed. H7a and H7c is confirmed but H7b not.

Regarding H7a, there is a medium correlation between consumer positive evaluation of listening ambient music and levels of hedonic experience, which is statically significant. This means that those who are more likely to enjoy the in-store music; and considering a good fit between the music and store image are those more likely to feel happy/satisfied, excited/enthusiastic and to rate the experience as positive. The volume level was discarded as it wasn't showed to be a statistically significant predictor capability. In general and without any significant difference between groups, consumers agree that music really turn ordinary experiences into better ones. Store associates share the same opinion and truly believe that music is a key element to create pleasant and aroused experiences.

Regarding the H7b, this hypothesis is not confirmed because although there are small positive correlations between music positive evaluations and total perceived lingering time, these correlations aren't statistically significant. The particular experience in Calzedonia yielded that consumers in general are uncertain that enjoying the music will influence them on lingering more. Store associates, in contrast but similarly to the existing literature, believe that music slows down the pace of shopping (North, Hargeaves and McKendrick, 1999, 2000; and Vida et. al., 2007).

In what concerns the H7c, the hypothesis is confirmed. There is a statistically significant correlation between those who evaluate positively the experience with the music and those who spend more. However, only the predictor *I think the music genre fitted perfectly with the store image* was showed to exert a positive effect on the amount of money spent because when the agreement level of this predictor goes up one unit, the

amount spent goes up 4,397. Consumers (except Blacks) and store associates' perceptions are aligned and both doubt that the overall positive evaluation of music interferes with their decision of buying and believe that a good price/quality relation is what makes them buy (utilitarian motivation). The exception goes for Black consumers who actually believe in the veracity of this hypothesis. Concerning the Calzedonia experience, consumers, except adults and Blacks, didn't think that music had any influence in their total expenditure. These results go in disagreement with the existing literature which states that playing pleasant music induces consumer spending as incentives approach behavior (Mattila and Wirtz, 2001).

In summary, the statistic analysis allowed to confirm 5 of the 9 proposed hypotheses. A recapitulative table of hypotheses and main findings is presented:

Hypotheses	Status	Statistically difference within groups	Main Findings
H1 - the music being played is not always noticed	Confirmed	None	68% of consumers are aware of the in-store music, 32% didn't notice the music at all.
H2 - levels of pleasure and arousal will be higher exposed to liked music genre	Confirmed	None	There is a high correlation level between liking the music genre and feeling pleased and aroused
H3 – pace of shopping perceived is faster when loud music is being played	Confirmed	None	According to consumer perceptions, louder music causes faster shopping
H4 - consumers that frequently appreciate loud music being played are younger	Rejected	None	Not only young but all consumers prefer normal volume level (80db)
H5 - purchasing likelihood is greater when consumers feel pleased and aroused by the ambient music	Rejected	None	The fact that consumers feel pleased with the music does not influence purchasing likelihood
H6 - the greater the perceived music fit, the greater the overall level of satisfaction with the experience/product will be	Confirmed	None	Fitting the music with the store image turns consumers' ordinary experiences into better ones

H7 - Consumers positive evaluation of listening background music results in:

Ha - higher level of hedonic experience	Confirmed	None	There is a medium correlation between consumer positive evaluation of listening ambient music and levels of hedonic experience, except for music volume
Hb - longer pace of shopping	Rejected	None	Positive evaluations of in-store music does not influence consumers' lingering time
Hc - higher expenditures	Confirmed	None	Positive evaluations of the fit between in-store music and store image does influence consumers' total expenditure

Exhibit 31 - Hypotheses analysis summary

From the conclusions drawn through the application of the Regression Linear model, it is now possible to statistically confirm the conceptual model showed in the following exhibit, which may be considered as only a first step for future research.

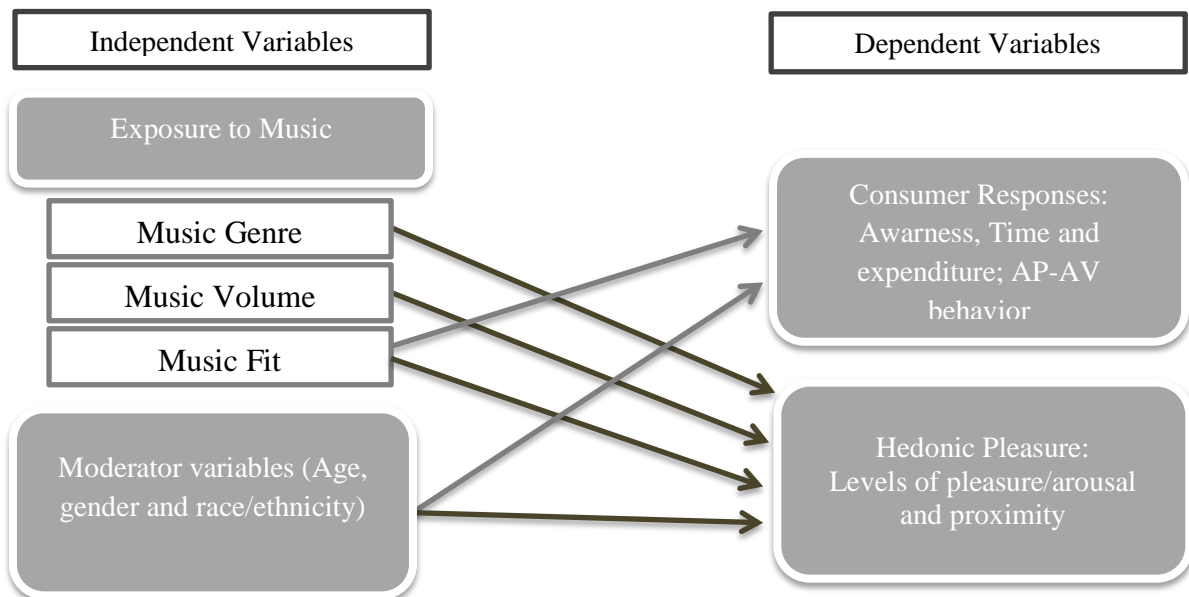


Exhibit 32 - Conceptual model verified

6. Conclusions, Recommendations and Limitations

“The sound of a brand should target both the hearer and the listener, considering that each one as important in influencing purchase behavior as the other.”

- Martin Lindstrom “Brand Sense”

In-store ambient music has been a search target for several authors. However little research has been done on consumer responses to this environmental stimuli and the existing research seems to have conflicting and inconclusive theories on the particular effect of music within retail environment. Aligned with this, there was still a variety of field locations to explore as for example women’s lingerie retail stores. So, to overcome these limitations this research paper focused on further determining the role that sound stimulus plays in influencing consumer responses and perceptions while seeking for the hedonic shopping motivation (pleasure and arousal). For this purpose the exploratory study was conducted in a servicescape as a trendy, mid-price apparel store in Portugal – Calzedonia. This research was supported on the Mehrabian-Russel model (Donovan and Rossiter, 1982) and CES model (Laros and Steenkamp, 2003) in which the environmental sound stimulus was managed to create a response from consumers, which was influenced by moderating variables such as age, gender, race/ethnicity. Therefore, now it is only missing the final discussion of the research findings, recommendations and future strategies that all the retailers in general and Calzedonia in particular may use in order to enhance consumer’s hedonic experiences and invert the online era by distinguishing bricks from clicks.

6.1 Conclusions

The interview to store associates and questionnaire based on open and likert scales questions to consumers were applied to discover what consumers feel/felt concerning in-store ambient music and to confirm existing theories on the influence of music on consumer behavior and perceptions. With the results of both quantitative and qualitative methods the researcher has now the right conditions to fully answer the research questions proposed in chapter 1.4, which were: *how do sound genre, volume and fit influence consumers’ perceptions of retailers brand experience; how do sound genre,*

volume and fit influence consumer responses; and what strategies can retailers come up to appeal to the more and more demanding consumer.

Before starting answering these questions it is first important to highline that there was a minority of consumers who weren't aware of the presence of music (32%). This result can be explained by the fact that consumers perceive more the ambient cues when: they are missing, they are more intense or extreme (Bernd, 1999; Baker, 1996), when consumers spend more time shopping or when they are in conflict with their expectations (Bitner, 1992); and this research paper didn't take into account adverse conditions. Moreover, research on mood has showed that consumers, whilst listening to music in the store, can reach a pleasant mood even if they are not conscious of the music being played (Mittal et al., 2007). Nevertheless according to the same author the ones who indeed notice the sound stimulus focus more on it and tend to present longer positive mood and respond positively to the retailer effort (Mittal et at., 2007). The veracity of this fact is therefore what the researcher will try to clarify by answering the following questions:

How do sound genre, volume and fit influence consumers' perceptions of retailers brand experience?

Generalized to the whole population, levels of arousal and pleasure, or in the other words, the whole hedonic experience is higher when consumers evaluate positively the music genre. This result is coherent with the existing theory of Mital et al. (2007) who stated that consumers need and desire to obtain pleasure in every interaction with stores. Other authors (Baker, Levy and Grewal, 1992; and Mattila and Wirtz, 2001) have added that a desirable music genre boosts hedonic feelings and create a better atmosphere that makes consumers happier.

Nonetheless, even though in the Calzedonia particular shopping experience consumers said to prefer pop/commercial genre the majority was uncertain about enjoying the music genre and feeling aroused by it. This fact is extremely important for the store to rethink their way of managing the sound stimulus, particularly if the commercial genre that they assumed to be the most enjoyable is in fact the best choice and is fitted with the store image and the young consumers segment (which assumed the highest portion).

In what concerns sound volume, similarly to what several authors have found (Smith and Cumow, 1966; Yalch and Spangenberg, 1992; and Guéguen, Le Guellec and Jacob, 2004) music volume was demonstrated to interfere, without any significant difference within demographic groups, with the perception of feelings of arousal and pace of shopping. The explanation is simple, if consumers perceive the volume as too loud, they will feel irritated / frustrated about it and will tend to shop faster as consequence of the desire to get out of an uncomfortable situation (approach-avoidance behavior, Donovan and Rossiter, 1982). In the Calzedonia experience, contrarily to what the research was expecting, young consumers did not prefer louder volume keys (95db). Consumers in general preferred normal sound volume.

Regarding the music fit with the Calzedonia modern image, it was demonstrated that consumers in general perceived it as well managed. It was also confirmed the central thesis that when the perceived music fits with the modern store image, it plays an important role in creating a more positive shopping experience for the consumer (North, Hargeaves and McKendrick, 1999 & 2000; Chebat, Gelinas and Valiant, 2001, and Vida, 2008).

Summing up and generalizing to the whole population, although the main shopping motivation was utilitarian, consumers seemed to be also influenced by hedonic feelings. In clothing stores consumers also use to seek for recreational and inspiration. Hence, those who are more likely to enjoy the in-store music; thinking the volume level is reasonable and considering a good fit between the music and store image are those more likely to feel happy/satisfied, excited/enthusiastic and to rate the experience as positive. Therefore, the evidence of the generalizability of the results may be particularly useful to retailers who look beyond profit. They should pay more attention to the potentialities of the sound stimulus and manage it better in order to boost hedonic experiences and positive evaluations of the stores.

How do sound genre, volume and fit influence consumer responses?

Unfortunately, this paper failed to demonstrate a direct effect of positive evaluation of the listening ambient music on the consumer's shopping pace. Yet this result proved to be not statistically significant and thus not generalized to the whole population. Besides, only the good perception of music fit was showed to interfere with shopping spending.

Contrary to the literature findings, positive evaluations of music genre (North, Hargreaves and McKendrick 2003; Mattila and Wirtz, 2001), volume (Herrington and Capella, 1996; Smith and Curnow, 1966), and fit (Guéguen, Le Guellec and Jacob, 2004; Vida, 2007) in general did not directly influence consumers' behaviors, namely shopping time and expenditure. This result can be explained by the fact that consumers differ individually on sensation seeking. Several are the statements proving this. Firstly, Kotler (1974) stated that consumers evaluate stimuli accordingly to their selective attention, distortion and retention. Secondly, based on the M-R model, Donovan and Rossiter (1982) defended that the effects of pleasure/arousal (the pleasant music genre, appropriate volume and perceived good music fit) on approach responses (shopping time and expenditure) are mediated through evaluative judgments. Thirdly, Mittal et al. (2007) revealed that consumers differ in their mental capacity to retain and process the senses' information as well as in their needs, familiarity and expertise with the stimulus.

What strategies can retailers come up to appeal to the more and more demanding consumer?

As seen, stores, more than other medium, have the challenge of providing the greatest opportunity for consumers truly experience the brand. Retailers have the challenge of adding, systematically, value to their brand. As it was found in a study carried out by IBM Institute for Business Value (2010), it is more likely that consumers choose carefully rather than randomly what and where to buy because they are getting smarter, multi-faceted and more demanding. Facing this and in a period of tougher competition retailers recognize indeed the need of finding new marketing strategies to develop unique positioning, a clear differentiation, and a brand image enhancement in order to remain competitive (Morrison and Beverland, 2003). Hence, retailers need to look further than the traditional retail elements. Hedonic consumption was demonstrated by Hirschman and Holbrook (1982) to be what attracts a consumer to a certain store environment regardless consumers' intention to buy because, for the authors, it involves interaction with brands that often comprises fun, sensory stimulation and arousal. Therefore, the atmosphere of the retail environment, sound stimulus in particular, may be the key to stimulate consumers' emotions and perceptions. Emotions are said to be the basis of consumer everyday decisions (Mittal et al., 2007) and what produce feelings

of pleasure and anger. Emotions aligned to perceptions play an important role on consumers' responses and purchasing decisions. Atmosphere may affect consumers' responses as attention-creating, message-creating and affect-creating medium since it differentiates a store through senses, enables consumers to recognize the differentiation and may arouse intuitive reactions that might lead to purchase.

Findings revealed that in general sound stimulus does not interfere with consumer attitudes towards lingering or spending more. However as the sample doesn't fully represent the whole population these results do not mean that it cannot exist a relationship between positive evaluation of music cue and shopping time/spent. Besides, sound was revealed to influence positively consumers' perceptions of the brand experience. This fact associated with the findings that although consumers are moved by utilitarian motives they are also influenced by hedonic ones appear as an opportunity to retailers efficiently plays pleasant music to shape behaviors and facilitate both the function (utilitarian) and enjoyment (hedonic) desires of a consumer.

Nonetheless, although retailers recognize the importance of music, the decision of playing it is still too often unplanned and decentralized. In other words the decision of playing the most appropriate music is more of an intuitive task based on the personal taste of the store associates rather than on systematic consumer research, which prevents the careful creation of a hedonic experience in the store with music as a key element (Garlin and Owen, 2006).

The implication of these results is rather significant for decisions associated to store interactions and "retailtainment" which, as explained in the beginning, refers to entertaining the consumer and thereby promoting hedonic experience by appealing to the senses in the retail store (Paul Fulberg, 2003). Since the decision to purchase a product or service is an important time for consumers, marketing strategies should be intelligent, effective and targeted to the segment audience. Within this context, an analysis of the what, how and who influences consumers' final decisions is of extreme importance.

To summarize, the researcher recommends marketers and retailers, Calzedonia in particular, to fully understand that products and services are consumed and forgotten, and experiences, on the other hand, are remembered. If retailers do not provide a different brand experience, consumers may purchase online instead. For this purpose, it

is crucial that retailers more than ever understand how their asset associated with consumers' motivations can be optimized and how creating pleasant environments that are tailored towards the target and store image may be the competitive advantage.

6.2 Summary of Recommendations

Summing up, consumer behavior derives from the interaction between the pleasantness of situational factors, the mental stimulus that is provided, and individual differences in response to the environment, so marketers and retailers must pay attention to the following items:

- Be aware of both tangible and intangible products
- Recognize the importance of brick and mortar experiences as points of interaction/engagement and the “retailtainment” concept
- Create pleasant servicescapes tailored towards the target consumers segment to enhance individuals' moods, feelings of pleasure and arousal and consequently approach behaviors
- Enhance the consumers' sensory experience by selecting the appropriate music that clearly fit with the store image and also with other in-store cues of Bitner (1992). This research only gave attention to the ambient factors, particularly to the sound stimulus, but retailers should be aware of the whole holistic perspective: ambient (temperature, scent), aesthetic (color, décor, architectural style) / functional (layout, comfort, signage) and social factors (employees empathy) and link it to the brand positioning strategy and target market, since it plays an important role in consumers' behavioral responses and perceptions
- As to music genre, adopt not only a commercial and joyful updated music but also alternative *chill out* styles to stimulate positive consumption emotion/mood
- As to music volume, the data showed that feelings of pleasure and arousal are stimulated by normal volume level while more negative feelings are simulated by louder music, resulting in consumers perceiving the pace of shopping as faster. Therefore, if retailers believe that shopping time is related with shopping expenditure (theory of Yalch and Spangenberg, 2000) they shouldn't play music loud enough to induce avoidance behaviors.

- As to music stimulus in general, it was showed to not directly affect consumer pace of shopping and expenditure (except the congruency between music and store image which was proven to increase expenditure in 4,397 units), retailers must understand the particular factors that contribute to the length of shopping time and consequently boosts sales. The researcher believes that as this paper concluded that sound itself may be incapable of influencing consumer responses, retailers, should be concerned (besides the dimensions defended by Bitner; 1992) with integrating the sound with all the four dimensions of atmospherics: vision, tactile, aural and olfactory (Bernd, 1999; Kotler, 1974), in order to get more impact and be more memorable

6.3 Research Limitations and Future Research

“The man with insight enough to admit his limitations comes nearest to perfection.”

- Johann Wolfgang von Goethe

In every exploratory study there are limitations and it is common for the researcher to realize and admit the main points that didn't work so well, so that future researchers apply them better and *come nearest to perfection*. So the main points are the following:

- Sale associates interviews: despite the advantage of interviewing the sales associates the sample ended up by being small since there wasn't pre-disposition of all to be interviewed as it requires a considerable amount of time (Moutinho, 2000).
- Questionnaire sample size: although not far from the sample of previous studies it is relatively small and the researcher is not utterly confident that it represents a probable sample of all Calzedonia worldwide consumers. This may have affected the generalizability and reliability of the research conclusions but as it was already explained it was a pre-condition of the store not to allow more than 20 consumers per day. Nevertheless, the research results can still serve as a basis for future comparative research.
- Questionnaire questions: some questions revealed to be insignificant to the research hypotheses.
- Data collection period: as data was collected over a period of 7 days, there might have been some changes in the store environment over time.

- Racial/ethnic group: one of the limitations of existing studies was the importance given to different racial/ethnic group. However, the participants' distribution by racial/ethnicity turned out to be not that statistically significant to reach general conclusions.
- Time Spent Measure: it was measured according to consumers' perception rather than observed because of the considerable shopping traffic. As according to Yalch and Spangenberg (2000) there is a small correlation between the real and the perceived shopping times and therefore future research should have this limitation into account.
- Participants' emotional states: emotional states prior or during the store experience were not taken into account and may have interfered in their responses.
- Context: some other rather than music surrounding elements may have affected consumers' responses.

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² PWC research:

http://www.pwc.pt/pt/Human-Capital/imagens/2012/PwC_15thCEO_Survey.pdf

³ Hard Rock official website: <http://www.hardrock.com/>

⁸ MusicWorks is a joint research initiative between PPL and PRS for Music to demonstrate the positive effects of music and the benefits it can bring to businesses: <http://www.musicworksforyou.com/research/business-sectors/30-shops>

^{0 & 11} Calzedonia international website: <http://www.calzedonia.it/en/>

¹² Decibel (Loudness) Comparison:

<http://www.gcaudio.com/resources/howtos/loudness.html>

Appendixes

Appendix A – Atmosphere variable

Baker (1986)	Bitner (1992)	Berman and Evans (1995)	Turley and Milliman (2000)
		External variables (exterior signs, entrances, building characteristics, location, parking availability etc.)	External variables (exterior signs, entrances, building characteristics, location, parking availability etc.)
Ambient cues (background elements: scent, music, temperature)	Ambient conditions (background characteristics: music, temperature, lighting, noise, scent etc.)	General interior variables (flooring and carpeting, colour schemes, lighting, music, scents, width of aisles, wall composition, merchandise, temperature, cleanliness etc.)	General interior variables (flooring and carpeting, colour schemes, lighting, music, scents, width of aisles, wall composition, merchandise, temperature, cleanliness etc.)
Aesthetic-design cues (colour, architectural style, décor)	Signs, symbols and artefacts (signage, quality of materials and furnishings, artwork, certificates, photographs, personal objects)	Point of purchase and decoration variables (pop displays, signs and cards, degrees and certificates, pictures, artwork, product and price displays, usage instructions, etc.)	Point of purchase and decoration variables (pop displays, signs and cards, degrees and certificates, pictures, artwork, product and price displays, usage instructions, etc.)
Functional-design cues (layout, signage)	Spatial layout and functionality (layout, its ability to facilitate performance and accomplish goals)	Layout and design variables (space design and allocation, placement and grouping of merchandise, placement of furniture and equipment, waiting areas, traffic flow etc.)	Layout and design variables (space design and allocation, placement and grouping of merchandise, placement of furniture and equipment, waiting areas, traffic flow etc.)
Social cues (customers and employees in the store)			Human variables (employees characteristics, uniforms, crowding, customer characteristics, privacy).

Exhibit 33 - Comparison of atmosphere variables typologies (adapted from all the authors)

Appendix B – Structural framework

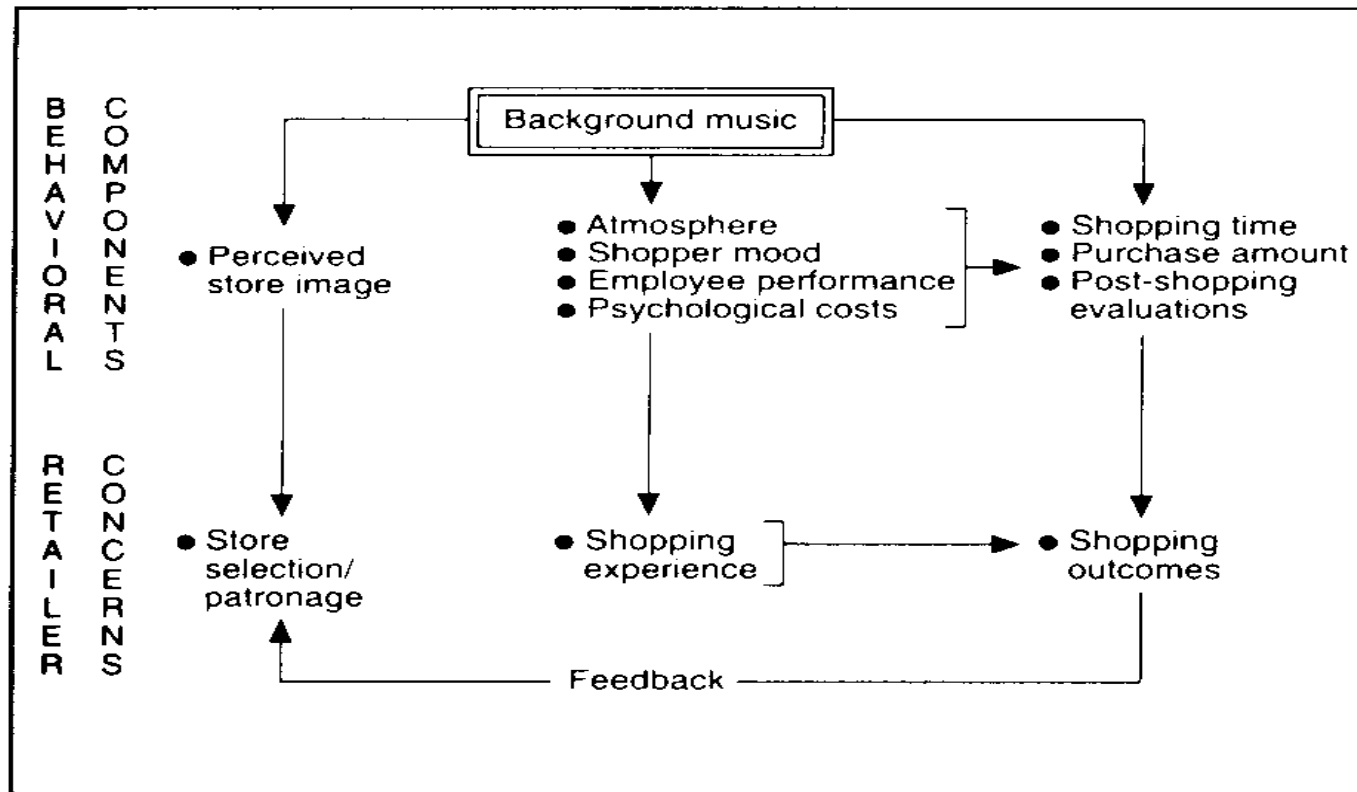


Exhibit 34 –Structural framework for relationship of music to retail environment (Herrington Capella, 1994, pp.51)

Appendix C – Consumers’ Missions

	Task/Needs	Complex Purchase	Recreational/Browsing
Definition	Consumer is driven by need and therefore requires a pathway to the purchase and perhaps some inspiration along the way	More complex decision It is likely that the consumer benefit from the right atmospherics and additional POP marketing	Consumers seek inspiration There is a huge opportunity to provide the right atmosphere to entice the consumer to linger and buy
Examples	Buying milk – a frequent purchase - requires little decision-making	Buying a car – complex purchase – requires research, deliberation and confirmation	Buying clothes

Exhibit 35 – Principal types of consumers’ missions (adapted from Soars, 2009)

Appendix D – Existing literature methods

Authors	Main Variable Independent	Variable Dependents	Method	Results
Smith and Curnow (1966)	Music Volume	Consumer response	Experimental study: in two supermarkets playing loud and soft music alternately to 1100 customers in US over 8 half-day period to measure time and amount spent	Consumers spend less time in stores when the music is louder however there isn't significant difference in sales and consumers' reported levels of satisfaction
Areni and Kim (1993)	Music Genre	Consumer response	Observation field experiment: background music (classical versus top-forty) in a centrally located wine store was varied over a two month period. There wasn't any variation of the volume of the music. Consumers were observed as s/he entered the wine cellar. The observer recorded the number of items purchased, the shelf location of the items purchased and the total dollar amount. Since the wine cellar averaged eleven customers per evening, there was rarely more than one customer in the store at any time making the observation process easier.	Classical music influence consumers to spend more money, and instead of consumers purchase more wine, they select more expensive merchandise when classical music is played in the background

Authors	Variable Independents	Variable Dependents	Method	Results
Yalch and Spangenberg (1993)	Music Genre	<p>Consumer responses: Amount of time Amount of Money Hedonic response: Levels of pleasure and arousal Opinion about store music and merchandise</p>	<p>5 point likert scale survey: different types of music as background system (instrumentals), updated background (faster tempo instrumentals) and foreground music (slow tempo music with vocals) were played or no music at all in two departments of a national apparel chain store located in USA. Three types of music were played in the two departments differing in their appeal to consumers based on age and sex in ninety-minute segments over a two-week time period. Business school students observed and interviewed shoppers in the store to determine their mood, amount of time and money spent, and their evaluation of the store and its merchandise. To measure the pleasure consumers were asked to choose among happy-unhappy, bored-relaxed, satisfied-unsatisfied, and annoyed-pleased. Arousal consisted of responses to calm-excited, sluggish-frenzied, sleepy-wide awake and dull-jittery.</p>	<p>In a department catering primarily to younger male shoppers, playing foreground music resulted in more purchases. On the other hand, in a department catering more to older women, background music was associated with more purchases than the foreground music. When the music was played, about 55% of the shoppers made a purchase compared to 47% when no music was played, however this difference is not statistically significant and did not influence total amount spent. Nevertheless, playing the appropriate music for a specific department enhanced the environment results in more purchases and more money spent. Additional analyses suggest that store music interacts with age but not gender.</p>

Authors	Variable Dependents	Variable Independents	Method	Results
Herrington and Capella (1996)	Music Volume	Hedonic response	<p>Two 7 point likert scale questionnaire in a supermarket from a metropolitan area in Southeastern USA in exchange of 5 dollars gift. 140 answered the amount of time and money spent. prior to entering the service environment, however only 80 were aware of music and completed the questionnaire. Each respondent was told to complete the first questionnaire containing items designed to measure antecedent mood state, perceived time pressure and several demographic characteristics. While attending to his or her shopping task, each participant was subjected to one of seven different musical factor level combinations: slow-tempo/low-volume, slow-tempo/loud-volume, fast-tempo/low-volume, fast tempo/loud-volume, business background music/low-volume, business background music/loud-volume, or a no-music control level. The background music used in the study started playing before the beginning of data collection and continued to play until the last participant had departed. At last, were instructed to complete the second questionnaire containing several items designed to measure musical preference</p>	<p>No relationship between music tempo, volume and the length of stay in a supermarket. However shopping time and expenditures were observed to increase with the level of preference for the background music, regardless of tempo and/or volume</p>

Authors	Main Variable Independents	Variable Dependents	Method	Results
North, Hargreaves & McKendrick (1999)	Music Fit	Hedonic response	Experimental study over a 2-week period in a supermarket display of French and German wine were played French and German music on alternate days without consumers being told the origin of the songs	When music fits, it affects positively consumers' perceptions. French music increased French wine sales suggesting some type of linking between music fit and product. When customers were asked leaving the store they were unaware of music and denied any influence from it.
North, Hargreaves & McKendrick (2000)	Music Fit	Hedonic/ Consumer response	5 point likert scale survey to determine the effects of music on atmosphere and purchasing likelihood in a banking hall and a bar both based in the East Midlands. In a bank it was tested 331 people during 3 weeks from Monday to Friday within classic, easy listening and no music condition. Consumers were approached as they were exiting with a questionnaire with 20 adjectival scale to rate the banking hall and the music. In the bar the study over nine days interviewed 328 consumers at their tables to rate the bar and music on eleven adjectival scales. For this study classical music and contemporary British pop where used	There is a positive relationship between the characteristics of the music and the customer' ratings of the bank and bar as the more consumers perceived the music as being "fun" or "invigorating", the more the bank/bar was perceived this way too

Authors	Main Variable Independents	Variable Dependents	Method	Results
Mattila and Wirtz (2001)	Music Genre	Hedonic/Consumer response	Experimental Study: Manipulating scent and music in a 3 (no music, pleasant low arousal and high arousal music) by 3 (no scent, pleasant low and high arousal scents) factorial design over 14 days. The store was scented for 15 min before three independent passersby were asked to enter the store and perform a smell check. The study proceeded only when the three judges found the scent to be of appropriate intensity. Music was played through the store's piped-in sound system using an auto-reverse CD player. The respondents were randomly selected. 7 point likert scale survey to 30 respondents was used to adjust the scent intensity, and the music volume. Both methods were used to measure consumer's evaluations of shopping experiences and impulse to buy.	Desirable music playing influence purchasing likelihood in a particular store. When ambient scent and music are congruent with each other in terms of their arousing qualities, consumers rate the environment significantly more positive, report higher levels of approach and impulse buying behaviors, and experience enhanced satisfaction
North, Hargreaves & Shilcock (2003)	Music Genre	Consumer response	Experimental study: Classical music, pop music, and no music were played in a British restaurant over the course of 18 evenings to measure total time and money spent	Music genre was also showed to influence the perception of environment and to be associated with spending more. Classical music led to higher spending than both no music and pop music.

Authors	Main Variable Independents	Variables Dependents	Method	Results
Babin, Chebat & Michon, 2004	Music Genre	Hedonic response	<p>Empirical test in a field setting: Data were collected in a large, northeastern, upscale, metropolitan shopping mall over 1 week. Approximately 850 shoppers were asked an initial screening question to eliminate customers who may simply be walking through the mall to avoid downtown sidewalks. 820 shoppers were given brief instructions and a self-response 5 point scale questionnaire with the necessary measures. Small incentives were provided in the form of discount coupons to mall merchants. The questions generally asked for summary reactions to the entire shopping experience in the mall. A comfortable place within the central area was provided for completing the questionnaire and interviewers were available to answer any queries</p>	Changes in genre of music decreased the perceptions of personal shopping value. When mall characteristics are perceived to be appropriate, respondents tend to rate products sold as higher in quality, which increase the hedonic shopping value
Guéguen N., Jacob C. & Le Guellec H. (2004)	Music Volume	Amount of time Amount of Money	<p>Observation Method: 40 male beer drinkers were randomly selected and observed in a bar. Consumers were exposed to the usual level of environmental music played in 2 bars where the experiment was carried out or were exposed to a high level</p>	High level volume led consumers to drink more and reduced the average amount of time spent by them to empty their cup

Authors	Main Variable Independent	Variables Dependents	Method	Results
Vida (2007)	Music Fit	Consumer response	<p>Store-intercept method: customers were asked by trained interviewers when leaving the checkout counter at two large supermarkets in the capital city of a new European Union member state to participate in the study of music and customer satisfaction in order to measure pace of shopping and expenditure. Background music was played at the same moderate volume throughout the data collection period, which took place over the course of a week at different times during the day. 332 shoppers were aware of the presence of music and agreed to complete a questionnaire about music valence, appraisal of sales personnel and music fit with the elements of store image</p>	<p>If consumers like the music and perceive it as fitting with the store image, the length of shopping time goes up which indirectly affect consumer expenditure</p>

Authors	Main Variable Independents	Variables Dependents	Method	Results
Vida (2008)	Music Fit	Hedonic/Consumer response	<p>Empirical test in a field setting: Data were collected in Ljubljana, Slovenia, using the store-intercept method as shoppers left the checkout at 2 hypermarkets and 3 specialty retailers focusing on sports merchandise (apparel and equipment). Background music was played at moderate volume during a week. One of the hypermarkets and two of the specialty retailers strategically planned the background music while the other hypermarket used unplanned music. In these latter retail outlets, the music was selected based on the preferences of the store managers and/or the music of their choice played on the radio. 259 shoppers declared to be aware of the music and willing to complete the questionnaire. The research questions were related to demographics of the respondents, to the time shoppers spent in the store and their expenditures in the retail store, which were recorded based on shoppers' checkout receipts. Five-point semantic differential scales were used in measuring the constructs merchandise evaluation and music fit</p>	The greater the perceived music fit, the more positive shopper's evaluative judgments will be of merchandise.
Guéguen N. and Jacob C. (2010)	Music Genre	Amount of time Amount of Money	<p>Observation Method: 7 days changing pop music to romantic music in a flower store to observe consumers' behavior (sample of 120 consumers)</p>	The average amount of money spent was significantly higher in the love songs and romantic music condition compared with the pop music or no music condition.

Exhibit 36 – Existing literature experimental methods' summary

Appendix E – Sample of a Letter of Informed Consent

Lisbon, July 2012

Dear Sir/Madam,

I, Ana Rita Santos, a student finalist at ISCTE University Institute of Lisbon of the Master in Business Administration, am developing a research project under the wise guidance of Mr. Paulo Rita about how the in-store music may influence consumers' behavior and perceptions.

To understand the role that in-store music plays in influencing consumers' behavior and perceptions in ways beyond consciousness I propose to conduct an interview, using the audio recording, to get a better and easier analysis of its contents and to collect valuable information.

Hence, I hereby kindly ask for your assistance in this investigation, with a promise of maintaining the anonymity and confidentiality of data/sources and at the same time respecting all the fundamental ethical principles.

I also commit myself to use the data collected for research purposes only and to share, in the end, the results with the participants involved.

The only requirement to participate in this research is to have at least one year of professional experience in the retail field.

Thank you for your participation in this study, and I hope that somehow, this might be helpful to your professional activity.

Best Regards, _____(Ana Rita Santos)

Participant Signature, _____

Appendix F – Form of the Interview and Answers

(Please notice all questions were first written in English and then double-blind translated and adapted to Portuguese according to the new orthographic agreement since it was applied to the Portuguese market. In this sense the answers were given in Portuguese as well.)

PARTICIPANT 1

Company: Calzedonia

Job position: Store Manager

Years of experience: One year and an half

First part – Music Practices

Q1. As this store is a franchising of a known international group, do you have to follow any international policy regarding type, volume and speed of music?

(Sendo esta loja um *franchising* de um conhecido grupo internacional, existe alguma política internacional que vocês têm de seguir no que respeita ao tipo, volume e velocidade da música tocada?)

Answer: Não, que tenha conhecimento não, o tipo de música que normalmente passamos é musica comercial, em relação ao volume temos sempre em atenção e é normalmente médio, dependendo das horas, na abertura e no fecho o som sempre mais moderado e durante o dia mais elevado devido ao trafego de consumidores ser maior.

Q2. If not, how do you manage the sound stimulus at the store? Do your employees randomly choose the in-store music or is there any careful selection/approval from you?

(No caso de não existir nenhuma política, como gere o estímulo da música? Existe uma cuidadosa seleção/aprovação da sua parte ou são os empregados que aleatoriamente selecionam o tipo de música?)

A: Sim há uma aprovação. Existem certos tipos de músicas que não passam na loja como musica tradicional portuguesa (fado e música popular), jazz, hip hop entre

outras. Tentamos passar musicas comerciais que passem na rádio diariamente que as pessoas se identifiquem e que ao mesmo tempo se identifiquem com a imagem fashion e moderna da loja.

Q3. What is your music source? Radio, cd's, mp3 players,...? Or do you allow employees to play their own music?

(Qual é a vossa fonte musical? Rádio, leitor de cd, leitor de mp3,...? Ou permite aos seus empregados tocarem a sua própria música?)

A: Leitor de cd. Permito dependendo do tipo de música.

Q4. How often do you modify/update the playlist?

(Com que frequência alteram ou atualizam a vossa *playlist*?)

A: Não temos uma frequência estipulada, temos um leitor com 6 cds que vai alternando e depois dispomos de mais alguns cds para ir mudando.

Q5. Do you have the concern of thinking which is the best music genre for your store environment and target audience? If yes, what is it?

(Têm alguma preocupação no que toca a seleccionar o género musical que melhor se adapta à imagem da loja e público-alvo? Se sim, qual/quais?)

A: Sim, música comercial.

Q6. Regarding the volume, how do you control it? Is it usually low, medium or loud? Or it depends of the time of the day and week/weekends?

(Relativamente ao volume da música, como o controlam? É este normalmente baixo, médio ou alto? Ou este varia de acordo com a altura do dia ou dias de semana/fim-de-semana?)

A: Vai alternado conforme foi explicado na pergunta 1.

Q7. Regarding the costs of playing in-store music, is it expensive to play all day long?

(Relativamente aos custos de tocar música em loja, é cara a manutenção de tocar música o dia todo?)

A: Não tenho acesso a essa informação.

Second part: Testing theories (Based on existing literature)

Q8. Considering your experience in managing stores, do you think that today's consumer seek for more than just products/services' functionalities? Do you think atmospherics (as pleasant in-store music, nice smell, or positive visual impact) are also important to retain and attract consumers? (Kotler, 2010)

(Considerando a sua experiência de gerir lojas, pensa que o consumidor de hoje procura mais do que apenas as funcionalidades dos produtos/serviços? Pensa que as condições ambientais (como agradável música de fundo, cheiro ou contato visual) são também importantes para manter e atrair consumidores?)

A: Sim o cliente de hoje não só se preocupa com as funcionalidades do produto como também com a beleza do mesmo, principalmente as mulheres. Sim, sem dúvida as condições ambientais como a música impulsionam o consumo.

Q9. Have you heard about the hedonic consumption concept? If yes, do you think playing music in stores can enhance it? (Krishna, 2010)

(Já ouviu falar do conceito de consumo hedónico? Se sim, pensa que a música de fundo pode impulsioná-lo?)

A: Sim já, sem dúvida.

Q10. According to your experience, do you think in-stores music can be a source of distraction or do you think it can rather make the store environment more harmonious and lift moods? (Study conducted by Artist Siseraadiod OÜ, 2010)

(De acordo com a sua experiência, pensa que tocar músicas em loja pode ser um factor de distração ou pensa que pode ao invés tornar o ambiente da loja mais harmonioso e influenciar positivamente o humor do consumidor?)

A: Penso que a música torna qualquer ambiente mais harmonioso, faz com que a pessoa se sinta mais à vontade. Apenas distrai se o consumidor não gostar de todo do volume, género musical, etc.

Q11. According to what you may have experienced, have you perceived that the lingering time in stores is longer when the music genre is pleasant for you and your consumers? (Mattila and Wirtz, 2001)

(De acordo com o que tem presenciado, já alguma vez se apercebeu que o tempo que o consumidor passa em loja é significativamente maior quando o género musical é agradável tanto para si como para ele?)

A: Sim já me apercebi.

Q12. Based on your past experiences, do you believe that when the music type fits with the store image it will influence positively the consumer perceptions of the store and consequently they will linger and spend more? (North, Hargeaves and McKendrick, 1999, 2000; and Vida et. al., 2007)

(Baseado nas suas anteriores experiências, acredita que quando o tipo de música se enquadra com a imagem da loja, a percepção do consumidor sobre a loja melhora consideravelmente e que como consequência este vai permanecer mais tempo e gastar mais?)

A: Penso que sim.

Q13. Do you think that your consumers' behavior is influenced by music volume? Do you think that louder music speed up the shopping time? (Smith and Cumow, 1966; Guéguen, Le Guellec and Jacob, 2004)

(Pensa que o comportamento dos seus consumidores é influenciado pelo volume da música? Pensa que quando o volume é mais alto o tempo de permanência em loja diminui?)

A: Não.

Q14. In your personal opinion, what do you think of the music played here? Do consumers enjoy it? What are your criteria for selecting the most appropriate music?

(Na sua opinião pessoal, o que pensa da música tocada nesta loja? Acha que os consumidores apreciam-na? Qual é o vosso critério para seleccionarem a música mais apropriada?)

A: Existe sempre clientes que gostam e outros que não gostam, mas na maioria das vezes o feedback é positivo.

PARTICIPANT II

Company: Calzedonia

Job Position: Store Employee

Years of experience: One year

First part – Music Practices

Q1. As this store is a franchising of a known international group, do you have to follow any international policy regarding type, volume and speed of music?

(Sendo esta loja um *franchising* de um conhecido grupo internacional, existe alguma política internacional que vocês têm de seguir no que respeita ao tipo, volume e velocidade da música tocada?)

Answer: Não, tanto o tipo, o volume e a velocidade são controlados por nós.

Q2. If not, how do you manage the sound stimulus at the store? Do employees randomly choose the in-store music or is there any careful selection/approval from the store manager?

(No caso de não existir nenhuma política, como gerem o estímulo da música? Existe uma cuidadosa seleção/aprovação do responsável de loja ou são os empregados que aleatoriamente selecionam o tipo de música?)

A: Uma vez que trabalhamos em equipa a música é escolhida por todos. Quanto ao volume é necessário haver bom senso para saber se o volume se adequa ao tipo de cliente e principalmente se o tipo de música agrada o público-alvo.

Q3. What is your music source? Radio, cd's, mp3 players,...? Or do you allow employees to play their own music?

(Qual é a vossa fonte musical? Rádio, leitor de cd, leitor de mp3,...? Ou é permitido aos empregados tocarem a sua própria música?)

A: Leitor de cd.

Q4. How often do you modify/update the playlist?

(Com que frequência alteram ou actualizam a vossa *playlist*?)

A: A atualização não é um processo sistemático, à medida que formos tendo diferentes cd's vamos alternando.

Q5. Is there any concern of thinking in which is the best music genre for your store environment and target audience? If yes, what it is?

(Existe alguma preocupação no que toca a seleccionar o género musical que melhor se adapta à imagem da loja ou público-alvo? Se sim, qual/quais?)

A: Claro, existem géneros musicais, como o rock, que não devem ser tocados na nossa loja. Tentamos desta forma seleccionar músicas comuns à maioria dos clientes, independentemente das mesmas serem recentes ou não.

Q6. Regarding the volume, how do you control it? Is it usually low, medium or loud? Or it depends of the time of the day and week/weekends?

(Relativamente ao volume da música, como o controlam? É este normalmente baixo, médio ou alto? Ou este varia de acordo com a altura do dia ou dias de semana/fim-de-semana?)

A: Quanto ao volume, tentamos controlá-lo de acordo com a altura do dia, pois quando a loja se encontra menos cheia o volume não poderá ser muito alto, porém quando temos um fluxo elevado aumentamos o volume para que os clientes possam efectuar as suas compras sem se aborrecerem com a confusão que poderá haver.

Q7. Regarding the costs of playing in-store music, is it expensive to play all day long?

Relativamente aos custos de tocar música em loja, é cara a manutenção de tocar música o dia todo?

A: Não temos essa informação.

Second part – Testing theories (Based on existing literature)

Q8. Considering your experience in managing stores, do you think that today's consumer seek for more than just products/services' functionalities? Do you think atmospherics (as pleasant in-store music, nice smell, and positive visual contact) are also important to retain and attract consumers?

(Considerando a sua experiência em lojas, pensa que o consumidor de hoje procura mais do que apenas as funcionalidades dos produtos/serviços? Pensa que as condições ambientais (como agradável a música de fundo, cheiro e contato visual) são também importantes para manter e atrair consumidores?)

A: Sim, para a maioria dos consumidores, é importante que o ambiente da loja seja agradável, pois só assim poderão escolher os seus produtos com calma. A música, por exemplo, é importante, pois se esta for agradável até os clientes que apenas estão de passagem poderão entrar e acabar por consumir algo.

Q9: Have you heard about the hedonic consumption concept? Do you think playing music in stores can enhance it?

(Já ouviu falar do conceito de consumo hedónico? Se sim, pensa que a música de fundo pode impulsioná-lo?)

A: Sim, pois sendo ele um consumidor mais emocional o tipo de música é fundamental para o deixar satisfeito.

Q10. According to your experience, do you think in-stores music can be a source of distraction or do you think it can rather make the store environment more harmonious and lift moods?

(De acordo com a sua experiência, pensa que tocar músicas em loja pode ser um factor de distração ou pensa que pode ao invés tornar o ambiente da loja mais harmonioso e influenciar positivamente o humor do consumidor?)

A: Com a minha experiencia, e focando-me na loja em questão, a música é sem dúvida um factor muito positivo, uma vez que são muitas as vezes que o cliente ao chegar à caixa nos diz que não se importaria de ficar connosco o resto do dia pois a música está muito agradável.

Q11. According to what you may have experienced, have you perceived that the lingering time in stores is longer when the music genre is pleasant for you and your consumers?

(De acordo com o que tem presenciado, já alguma vez se apercebeu que o tempo que o consumidor passa em loja é significativamente maior quando o género musical é agradável tanto para si como para ele?)

A: Sim, vemos isso com muita frequência pois quando alguma música nos agrada é normal que queiramos ficar a ouvi-la mais tempo e neste caso continuando a escolher alguns artigos.

Q12. Based in your past experiences, do you believe that when the music type fits with the store image it will influence positively the consumer perceptions of the store and consequently they will linger and spend more?

(Baseado nas suas anteriores experiências, acredita que quando o tipo de música se enquadra com a imagem da loja, a perceção do consumidor sobre a loja melhora consideravelmente e que como consequência este vai permanecer mais tempo e gastar mais?)

A: Sim, o consumidor se gosta da loja em questão além perceber que houve uma preocupação de enquadramento da música com a imagem da loja vai sentir-se satisfeito com esta congruência e provavelmente permanecer mais tempo, porém isso não quer necessariamente dizer que irá gastar mais.

Q13. Do you think that your consumers' behavior is influenced by music volume? Do you think that louder music speed up the shopping time?

(Pensa que o comportamento dos seus consumidores é influenciado pelo volume da música? Pensa que quando o volume é mais alto o tempo de permanência em loja diminui?)

A: Claro, quando o consumidor se sente incomodado com o volume raramente fica muito tempo na loja

Q14. In your personal opinion, what do you think of the music played here? Do consumers enjoy it? What are your criteria for selecting the most appropriate music?

(Na sua opinião pessoal, o que pensa da música tocada nesta loja? Acha que os consumidores apreciam-na? Qual é o vosso critério para seleccionarem a música mais apropriada?)

A: Sim, pelo feedback dado pelos nossos clientes a música que tocamos é o que agrada a maioria. Tentamos sempre escolher músicas que sendo ou não recentes todos a conhecem.

PARTICIPANT III

Company: Calzedonia

Job Position: Store Employee

Years of experience: One year and two months

First part – Music Practices

Q1. As this store is a franchising of a known international group, do you have to follow any international policy regarding type, volume and speed of music?

(Sendo esta loja um *franchising* de um conhecido grupo internacional, existe alguma política internacional que vocês têm de seguir no que respeita ao tipo, volume e velocidade da música tocada?)

Answer: Que nós, empregados, tenhamos conhecimento não, a música é controlada por nós.

Q2. If not, how do you manage the sound stimulus at the store? Do employees randomly choose the in-store music or is there any careful selection/approval from the store manager?

(No caso de não existir nenhuma política, como gerem o estímulo da música? Existe uma cuidadosa selecção/aprovação do responsável de loja ou são os empregados que aleatoriamente seleccionam o tipo de música?)

A: Existe uma aprovação da gerente quanto ao género e volume pois há géneros proibidos mas no geral a música é escolhida por todos.

Q3. What is your music source? Radio, cd's, mp3 players,...? Or do you allow employees to play their own music?

(Qual é a vossa fonte musical? Rádio, leitor de cd, leitor de mp3,...? Ou é permitido aos empregados tocarem a sua própria música?)

A: Leitor de cd.

Q4. How often do you modify/update the playlist?

(Com que frequência alteram ou actualizam a vossa *playlist*?)

A: Não é uma actualização sistemática.

Q5. Is there any concern of thinking in which is the best music genre for your store environment and target audience? If yes, what is it?

(Existe alguma preocupação no que toca a seleccionar o género musical que melhor se adapta à imagem da loja ou público-alvo? Se sim, qual/quais?)

A: Claro, existem géneros musicais como já referi que não devem ser tocados. Tentamos que músicas sejam o mais comercial/popular possível de forma a estarem enquadradas com a imagem da loja e com as preferências do target principal.

Q6. Regarding the volume, how do you control it? Is it usually low, medium or loud? Or it depends of the time of the day and week/weekends?

(Relativamente ao volume da música, como o controlam? É este normalmente baixo, médio ou alto? Ou este varia de acordo com a altura do dia ou dias de semana/fim-de-semana?)

A: O volume varia com a altura do dia, sendo mais baixo de manhã e mais alto durante os picos do dia.

Q7. Regarding the costs of playing in-store music, is it expensive to play all day long?

Relativamente aos custos de tocar música em loja, é cara a manutenção de tocar música o dia todo?

A: Não temos acesso a essa informação.

Second part – Testing theories (Based on existing literature)

Q8. Considering your experience in managing stores, do you think that today's consumer seek for more than just products/services' functionalities? Do you think atmospherics (as pleasant in-store music, nice smell and positive visual contact) are also important to retain and attract consumers?

(Considerando a sua experiência em lojas, pensa que o consumidor de hoje procura mais do que apenas as funcionalidades dos produtos/serviços? Pensa que as condições ambientais (como agradável música de fundo, cheiro e contato visual) são também importantes para manter e atrair consumidores?)

A: Sim claro, para os consumidores atuais é uma mais-valia que o ambiente da loja seja agradável e harmonioso até porque ajuda-os a relaxar e a ter uma experiência mais prazerosa. Também é importante para os consumidores que se encontram de passagem pois estes ao sentirem (ouvirem) um ambiente agradável estarão mais propensos a entrarem e talvez até comprarem.

Q9: Have you heard about the hedonic consumption concept? Do you think playing music in stores can enhance it?

(Já ouviu falar do conceito de consumo hedónico? Se sim, pensa que a música de fundo pode impulsioná-lo?)

A: Sim, penso que se o consumidor hedónico procura prazer em todas as suas experiências, a música só ajudara neste sentido, deixando o consumidor mais satisfeito e com vontade de voltar.

Q10. According to your experience, do you think in-stores music can be a source of distraction or do you think it can rather make the store environment more harmonious and lift moods?

(De acordo com a sua experiência, pensa que tocar músicas em loja pode ser um factor de distração ou pensa que pode ao invés tornar o ambiente da loja mais harmonioso e influenciar positivamente o humor do consumidor?)

A: Penso que só distrairá o consumidor se a escolha de música for completamente do seu desagrado. Se esta for prazerosa fará com que o ambiente fique mais harmonioso e o cliente sentir-se-á mais confortável e relaxado, o que influenciará o seu humor e disposição para permanecer mais tempo na loja / comprar mais.

Q11. According to what you may have experienced, have you perceived that the lingering time in stores is longer when the music genre is pleasant for you and your consumers?

(De acordo com o que tem presenciado, já alguma vez se apercebeu que o tempo que o consumidor passa em loja é significativamente maior quando o género musical é agradável tanto para si como para ele?)

A: Penso que de uma forma pouco consciente já me apercebi dessa situação, pois pensando agora melhor nós como Seres-Humanos evitamos fatores que não nos proporcionem prazer e somos atraídos por aqueles que efectivamente nos agradam e melhoram o nosso estado de espírito. Nesse sentido acredito que os nossos clientes permaneçam mais tempo em loja quando a música e o ambiente no geral lhes agrada.

Q12. Based in your past experiences, do you believe that when the music type fits with the store image it will influence positively the consumer perceptions of the store and consequently they will linger and spend more?

(Baseado nas suas anteriores experiências, acredita que quando o tipo de música se enquadra com a imagem da loja, a percepção do consumidor sobre a loja melhora consideravelmente e que como consequência este vai permanecer mais tempo e gastar mais?)

A: Sim, penso que quando satisfeito o consumidor permanece sempre mais tempo em loja.

Q13. Do you think that your consumers' behavior is influenced by music volume? Do you think that louder music speed up the shopping time?

(Pensa que o comportamento dos seus consumidores é influenciado pelo volume da música? Pensa que quando o volume é mais alto o tempo de permanência em loja diminui?)

A: Claro, se o consumidor se sentir incomodado pelo volume o mais certo é abandonar a loja mais rapidamente, a não ser que a necessidade de comprar dado produto seja muito grande. Isto porque mais uma vez na óptica do consumo hedónico o consumidor evitará todas as experiências que lhe causam desconforto ou menos prazer.

Q14. In your personal opinion, what do you think of the music played here? Do consumers enjoy it? What are your criteria for selecting the most appropriate music?

(Na sua opinião pessoal, o que pensa da música tocada nesta loja? Acha que os consumidores apreciam-na? Qual é o vosso critério para seleccionarem a música mais apropriada?)

A: O nosso critério de escolha de música deve-se ao target e imagem da loja. Neste sentido penso que o género musical e o volume estão bem enquadrados com o target e imagem da loja e até à data o feedback tem sido maioritariamente positivo.

Appendix G – Questionnaire in English

The influence of music in the consumer hedonic experience

Dear participant,

I'm developing an investigation project within my Master in Business Administration at ISCTE University Institute of Lisbon. The goal of this investigation project is to understand how certain music variables may improve consumers' hedonic experiences and responses while they are in stores.

I would appreciate a lot if you could dedicate 3 minutes of your time answering the following questionnaire. To fill it in you must answer from 1 to 7 or choosing the alternative, being 1 "strongly disagree" and 7 "strongly agree" or "very poor" and "excellent", respectively.

Bear in mind that DK and NA stand for "Don't Know" and "No Answer", respectively. It is also important to add that there is no right or wrong answer, the most important thing is to answer with absolutely sincerity. The nature of this questionnaire is anonymous and all responses will be treated with utmost confidentiality.

Thank you!

Part I - Regarding your past experience with music in retail stores...

Question 1 - I normally notice the in-store music playing in the background

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 2 - My favorite music genre is:

Pop

- Rock
- Hip Pop
- R&B/Slows
- Classic
- Alternative
- DK/NA
- Other:

Question 3 - When I like the music genre I feel more pleased

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 4 - When I feel more pleased I feel like buying more

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 5 - I normally leave a store when I don't like the music genre

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 6 - I feel more pleased when the music volume is:

- Louder

- Normal
- Lower
- DK/NA

Question 7 - I usually feel irritated / frustrated with the music playing very loud

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 8 - I normally shop faster when the music is too loud

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 9 - I believe that when the music fits with the store image it improves my whole experience

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 10 - In general, I believe that music really improves retail experiences

	1	2	3	4	5	6	7	
Strongly disagree	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

**Part II - Regarding the experience with this particular store of Calzedonia
Group...**

Question 11 - I noticed the ambient music playing in the store

(If you didn't notice at all the music playing in the store please jump to the question 20.

Thank you.)

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 12 - I liked the music genre played, it suited my taste

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly disagree

Question 13 - I felt happy / satisfied with the music played

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 14 - I felt excited / enthusiastic with the music played

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 15 - I think the music volume was reasonable

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 16 - I think the music genre fitted perfectly with the store image

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 17 - Because of the music, I felt like lingering more

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 18 - Because of the music, I felt like purchasing more

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 19 - I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Question 20 - What has motivated you to come shopping at this store?

- Atmospheric (Innovative décor, pleasant sound, etc)
- Economic Incentives (Price/quality relationship, sales, etc)
- Diversion/Browsing ("Just to browse" shopping)
- Convenient Store Availability (Near to other services, your house, etc)
- DK/NA
- Other:

Question 21 - How would you classify the experience in this retail?

	1	2	3	4	5	6	7	
Very poor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Excellent

Question 22 - How long do you think you've lingered in the store?

Please answer in minutes.

Question 23 - How much did you spend in the store?

Please answer in Euros.

Question 24 - Please add comments regarding what you've liked/hated the most about the music congruency with the store image or just add suggestions of what you think would add value to your experience in the future. For example what kind of music genre you think would better enhance your experience or if you think the music volume could be higher/lower.

Demographic Indicators

Please indicate:

Age

- Under 25
- [25-49]
- More than 50
- DK/NA

Gender

- Female
- Male
- DK/NA

Racial/Ethnic Group

- Hispanic
- White-Caucasian
- Black
- DK/NA
- Other:

Education Level

- Elementary school
- High School
- Bachelor
- Post-Graduation/Master
- PHD

DK/NA

Other:

Current Employment Status

Student

Employed or self-employed

Unemployed

Retired

Work in household

DK/NA

Thank you so much for your help and time spent!

Appendix H – Questionnaire methodology in Portuguese

A Influência da Música no Comportamento e Perceção do Consumidor

Caro participante,

Estou a desenvolver um projecto de investigação no âmbito do meu mestrado de Business Administration no ISCTE Instituto Universitário de Lisboa. O objectivo da minha tese é perceber como certas variáveis da música pode influenciar positivamente a experiência hedónica do consumidor nas lojas.

Agradeceria bastante se pudesse dedicar 3 minutos do seu tempo para responder ao seguinte questionário. Para o preencher basta responder de 1 a 7 ou escolher a alternativa preferida, sendo que 1 corresponde a "discordo completamente" e 7 "concordo completamente" ou "muito fraca" e "exelente", respectivamente.

Tome nota que NS e NR correspondem a "Não Sei" e "Não Respondo", respectivamente. É também importante referir que não existem respostas certas nem erradas, o mais importante é que responda com a maior sinceridade possível. Este questionário é de natureza anónima e todas as respostas serão tratadas com a máxima confidencialidade.

Obrigado!

Parte I - Relativamente às suas recentes experiências nas lojas...

Pergunta 1 - Eu normalmente apercebo-me da presença da música a tocar nas lojas

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 2 - O meu tipo de música preferido é:

- Pop
- Rock
- Hip Pop

- R&B/Slows
- Clássica
- Alternativa
- NS/NR
- Other:

Pergunta 3 - Eu sinto-me mais satisfeito(a) quando gosto / identifico-me com o tipo de música tocada

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 4 - Quando eu me sinto mais satisfeito(a) a minha vontade de comprar aumenta

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 5 - Eu normalmente abandono uma loja quando não gosto do tipo de música

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 6 - Eu sinto-me mais satisfeito(a) quando o volume da música é:

- Alto
- Normal
- Baixo
- NS/NR

Pergunta 7 - Eu normalmente sinto-me irritado(a) / frustrado(a) quando o volume da música está muito alto

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 8 - Eu normalmente passo menos tempo numa loja quando esta tem o volume da música muito alto

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 9 - Eu acredito que quando o tipo de música se enquadra com a imagem da loja a minha experiência melhora consideravelmente

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 10 - No geral, eu acredito que a música melhora significativamente a experiência do consumidor nas lojas

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Parte II - Relativamente à sua experiência nesta loja do grupo Calzedonia em particular...

Pergunta 11 - Eu apercebi-me da música de fundo a tocar nesta loja

(Se não se apercebeu de todo da música de fundo por favor não responda às seguintes perguntas e salte para a pergunta 20. Obrigado!)

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 12 - Eu gostei / identifiquei-me com o tipo de música tocado

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 13 - Eu senti-me contente/ satisfeito(a) com as músicas escolhidas

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 14 - Eu senti-me excitado(a)/ entusiasmado(a) com as músicas escolhidas

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 15 - Eu penso que o volume da música estava aceitável

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 16 - Eu penso que o género musical estava bem enquadrado com a imagem da loja

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 17 - Por causa da música, eu tive vontade de permanecer mais tempo na loja

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 18 - Por causa da música eu tive vontade de comprar mais

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 19 - Eu senti que o facto de a música estar enquadrada com a imagem da loja influenciou positivamente a minha perceção e toda a minha experiência com a mesma

	1	2	3	4	5	6	7	
Discordo completamente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo completamente

Pergunta 20 - Qual o motivo que o levou a vir às compras a esta loja?

- Ambiente da loja (decoreação, música, etc)
- Incentivos económicos (relação qualidade/preço, saldos, etc)
- Estar a par das novas tendências
- Conveniência da loja (perto de outros serviços, de sua casa, etc)
- NS/NR
- Other:

Pergunta 21 - Como classificaria a sua experiência nesta loja?

	1	2	3	4	5	6	7	
Muito fraca	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Exelente

Pergunta 22 - Quanto tempo pensa ter permanecido na loja?

(Por favor responda em minutos)

Pergunta 23 - Quanto dinheiro gastou no total?

(Por favor responda em euros)

Pergunta 24 - Por favor acrescente comentários sobre o que mais gostou / detestou nesta experiência com a música ou com o ambiente em geral e sobre o que a Calzedonia poderia fazer no sentido de melhorar a sua experiência no futuro. Por exemplo qual o género de música que mais gostaria de ouvir tocar ou se o volume poderia ser mais alto/baixo.

Indicadores demográficos

Por favor indique:

Idade

- Menos de 25
- [25 - 49]
- Mais de 50
- NS/NR

Género

- Feminino
- Masculino

NS/NR

Grupo Étnico

Hispânicos

Branco (Caucasoide)

Negro (Negroide)

NS/NR

Other:

Habilitações Académicas

Primeiro Ciclo

Ensino Secundário

Licenciatura

Pós Graduação ou Mestrado

Doutoramento

NS/NR

Other:

Situação de emprego atual

Estudante

Desempregado

Empregado por conta própria/outrém

Reformado

Dona de casa

NS/NR

Muito obrigado pelo seu tempo e colaboração!

Appendix I – Interdependent relationship between variables, hypotheses, questions and literature review

I.1 Interviews to store associates

Main Variable Independents	Variables Dependents	Questions	Literature Review
Music	Hedonic response (level of pleasure, arousal and proximity)	8, 9	Kotler, 2010; Krishna, 2010; Artist Siseraadiou OÛ, 2010;
Music Genre	Consumer response (pace of shopping)	11	Mattila and Wirtz, 2001
Music Volume	Consumer response (pace of shopping)	13	Smith and Cumow, 1966; Guéguen, Le Guellec and Jacob, 2004;
Music Fit	Consumer and hedonic responses	12	North, Hargreaves & McKendrick, 1999, 2000; Vida et al., 2007

Exhibit 37 – Interdependent relationship between variables, research questions and literature review

I.2 Questionnaires to consumers

Main Variable Independents	Variables Dependents	Hypotheses	Questions	Literature Review
Music Awareness	Hedonic response	H1	1, 11	Milliman, 1986; North, Hargreaves & McKendrick, 1999; Zaltman, 2003; Artist Siseraadiou OÛ, 2010
Music Volume	Hedonic response (level of arousal and proximity)	H4	6, 7, 15	Bruner, 1990; Yalch and Spangenberg, 1993; Herrington and Capella, 1996
Music Volume	Consumer response (pace of shopping and purchasing likelihood)	H3; H4	8	Smith and Curnow, 1966; Herrington and Capella, 1996
Music Genre	Consumer response (purchasing likelihood)	H5	4, 5, 17	North, Hargreaves and McKendrick 2003; Mattila and Wirtz, 2001;
Music Genre	Hedonic response (level of arousal and pleasure); Consumer preference	H2	2, 12, 13, 14	North, Hargreaves and McKendrick, 2000; Laros and Steenkamp, 2003
Music Fit	Hedonic response (level of satisfaction)	H6	3, 9, 14, 16, 19	North, Hargreaves and McKendrick, 1999; Chebat, Gelinat and Valiant, 2001; Vida, 2008
Music Fit	Consumer response (pace of shopping and purchasing likelihood)		4, 5	Guéguen, Le Guellec and Jacob, 2004; Vida, 2007
Music	Consumer and hedonic response	H7	10, 14, 16, 18, 21, 22, 23, 24	Yalch and Spangenberg, 1993; Vida, 2008

Exhibit 38 – Interdependent relationship between variables and research hypotheses and questions

Appendix J – SPSS Data Collection**J0. Reliability of Likert Scale Questions****Reliability Statistics**

Cronbach's Alpha	N of Items
,741	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
When I like the music genre I feel more pleased	13,39	14,635	,008	,864
I felt happy / satisfied with the music played	14,69	7,703	,770	,533
I felt excited / enthusiastic with the music played	15,39	7,574	,644	,614
I liked the music genre played, it suited my taste	15,10	7,368	,737	,548

Exhibit 39 - Reliability analysis to the hedonic feelings' construct

Reliability Statistics

Cronbach's Alpha	N of Items
,868	2

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I usually feel irritated / frustrated with the music playing very loud	5,49	3,263	,775	.
I normally shop faster when the music is too loud	5,75	2,412	,775	.

Reliability Statistics

Cronbach's Alpha	N of Items
,781	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
When I feel more pleased I feel like buying more	23,64	47,021	,430	,767
I normally leave a store when I don't like the music genre	24,58	50,186	,095	,848
I felt happy / satisfied with the music played	23,24	45,791	,523	,752
I felt excited / enthusiastic with the music played	23,94	42,299	,634	,729
I liked the music genre played, it suited my taste	23,66	44,896	,521	,751
Because of the music, I felt like lingering more	24,49	37,011	,758	,695
Because of the music, I felt like purchasing more	24,90	37,186	,750	,697

Exhibit 40 - Reliability analysis to the AP-AV behavior construct

Reliability Statistics

Cronbach's Alpha	N of Items
,709	6

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I believe that when the music fits with the store image it improves my whole experience	24,62	22,628	,118	,752
In general, I believe that music really improves retail experiences	24,71	19,047	,404	,681
I liked the music genre played, it suited my taste	26,07	16,368	,571	,625
I think the music volume was reasonable	25,63	17,340	,438	,674

I think the music genre fitted perfectly with the store image	25,41	19,261	,490	,660
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	25,91	16,231	,650	,599

Exhibit 41 - Realibility analysis to the music clue construct

J1. Univariate Frequency Analysis¹³

Statistics

Age

N	Valid	100
	Missing	0
Median		1,00
Mode		1
Percentiles	25	1,00
	50	1,00
	75	2,00

Age

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Under 25	61	61,0	61,0	61,0
[25-49]	34	34,0	34,0	95,0
More than 50	5	5,0	5,0	100,0
Total	100	100,0	100,0	

Exhibit 42 - Participants' distribution by age

Statistics

Racial/Ethnic Group

N	Valid	95
	Missing	5
Mode		2

Racial/Ethnic Group

¹³ A frequency table for the variable gender become useless as it is a dichotomy variable.

		Frequency	Percent	Cumulative Percent
Valid	Hispanic	5	5,0	5,3
	White-Caucasian	78	78,0	87,4
	Black	12	12,0	100,0
	Total	95	95,0	
Missing	NS/NR	5	5,0	
Total		100	100,0	

Exhibit 43 - Participants' distribution by racial/ethnic group

Statistics

Education Level

N	Valid	98
	Missing	2
Median		3,00
Mode		3
Percentiles	25	2,00
	50	3,00
	75	3,00

Education Level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Elementary School	1	1,0	1,0	1,0
	High School	32	32,0	32,7	33,7
	Bachelor	50	50,0	51,0	84,7
	Post-Graduation/Master	14	14,0	14,3	99,0
	PHD	1	1,0	1,0	100,0
	Total	98	98,0	100,0	
Missing	NS/NR	2	2,0		
Total		100	100,0		

Exhibit 44 - Participants distribution by education level

Statistics

Current Employment Status

N	Valid	100
	Missing	0
Median		2,00
Mode		3
Percentiles	25	1,00

50	2,00
75	3,00

Current Employment Status

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Student	44	44,0	44,0	44,0
Unemployed	7	7,0	7,0	51,0
Employed or Self-Employed	46	46,0	46,0	97,0
Work in household	3	3,0	3,0	100,0
Total	100	100,0	100,0	

Exhibit 45 - Participants' distribution by current employment status

Statistics

My favorite music genre is:

N	Valid	100
	Missing	0
Median		2,00
Mode		1
Percentiles	25	1,00
	50	2,00
	75	5,00

My favorite music genre is:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Pop	32	32,0	32,0	32,0
Rock	23	23,0	23,0	55,0
Hip Pop	9	9,0	9,0	64,0
R&B / Slows	10	10,0	10,0	74,0
Classic	6	6,0	6,0	80,0
Alternative	11	11,0	11,0	91,0
Outra	9	9,0	9,0	100,0
Total	100	100,0	100,0	

Exhibit 46 - Participant's favorite music genre

Statistics

I feel more pleased when the music volume is:

N	Valid	100
	Missing	0
Median		2,00
Mode		2
Percentiles	25	2,00
	50	2,00
	75	2,00

I feel more pleased when the music volume is:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Louder	6	6,0	6,0	6,0
Normal	75	75,0	75,0	81,0
Lower	19	19,0	19,0	100,0
Total	100	100,0	100,0	

Exhibit 47 - Participants' preferable music volume

What has motivated you to come shopping at this store?

N	Valid	94
	Missing	6
Median		2,00
Mode		2
Percentiles	25	2,00
	50	2,00
	75	3,00

What has motivated you to come shopping at this store?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Atmospheric (Innovative décor, pleasant sound, etc)	4	4,0	4,3	4,3
Economic Incentives (Price/quality relationship, sales, etc)	62	62,0	66,0	70,2
Diversion/Browsing ("Just to browse" shopping)	14	14,0	14,9	85,1

Convenient Store Availability (Near to other services, your house, etc)	14	14,0	14,9	100,0
Total	94	94,0	100,0	
Missing NS/NR	6	6,0		
Total	100	100,0		

Exhibit 48 - Participants' shopping motivations

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	100	3	7	6,07	1,094
When I like the music genre I feel more pleased	100	4	7	6,11	,875
When I feel more pleased I feel like buying more	100	1	7	4,43	1,387
I normally leave a store when I don't like the music genre	100	1	7	3,34	2,006
I usually feel irritated / frustrated with the music playing very loud	100	1	7	5,75	1,553
I normally shop faster when the music is too loud	100	1	7	5,49	1,806
I believe that when the music fits with the store image it improves my whole experience	100	2	7	5,74	1,186
In general, I believe that music really improves retail experiences	98	2	7	5,67	1,283
I noticed the background music playing in the store	68	1	7	5,54	1,408
I felt happy / satisfied with the music played	67	1	7	4,84	1,344
I felt excited / enthusiastic with the music played	68	1	7	4,12	1,511
I liked the music genre played, it suited my taste	68	1	7	4,40	1,447
I think the music volume was reasonable	68	1	7	4,84	1,512
I think the music genre fitted perfectly with the store image	68	2	7	5,06	1,091
Because of the music, I felt like lingering more	68	1	7	3,59	1,806
Because of the music, I felt like purchasing more	68	1	7	3,19	1,806
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	68	1	7	4,56	1,354
How would you classify the experience in this retail?	100	2	7	5,11	,984
Valid N (listwise)	67				

Exhibit 49 – Participants' level of agreement

J2. Bivariate Crosstabs Analysis**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
My favorite music genre is: * Age	100	100,0%	0	,0%	100	100,0%

My favorite music genre is: * Age Crosstabulation

			Age			Total
			Under 25	[25-49]	More than 50	
My favorite music genre is:	Pop	Count	19	12	1	32
		% within My favorite music genre is:	59,4%	37,5%	3,1%	100,0%
		% within Age	31,1%	35,3%	20,0%	32,0%
		% of Total	19,0%	12,0%	1,0%	32,0%
Rock	Count	19	3	1	23	
	% within My favorite music genre is:	82,6%	13,0%	4,3%	100,0%	
	% within Age	31,1%	8,8%	20,0%	23,0%	
	% of Total	19,0%	3,0%	1,0%	23,0%	
Hip Pop	Count	4	5	0	9	
	% within My favorite music genre is:	44,4%	55,6%	,0%	100,0%	
	% within Age	6,6%	14,7%	,0%	9,0%	
	% of Total	4,0%	5,0%	,0%	9,0%	
R&B / Slows	Count	5	4	1	10	
	% within My favorite music genre is:	50,0%	40,0%	10,0%	100,0%	
	% within Age	8,2%	11,8%	20,0%	10,0%	
	% of Total	5,0%	4,0%	1,0%	10,0%	
Classic	Count	3	3	0	6	
	% within My favorite music genre is:	50,0%	50,0%	,0%	100,0%	
	% within Age	4,9%	8,8%	,0%	6,0%	
	% of Total	3,0%	3,0%	,0%	6,0%	
Alternative	Count	6	4	1	11	
	% within My favorite music genre is:	54,5%	36,4%	9,1%	100,0%	
	% within Age	9,8%	11,8%	20,0%	11,0%	

	% of Total	6,0%	4,0%	1,0%	11,0%
Outra	Count	5	3	1	9
	% within My favorite music genre is:	55,6%	33,3%	11,1%	100,0%
	% within Age	8,2%	8,8%	20,0%	9,0%
	% of Total	5,0%	3,0%	1,0%	9,0%
Total	Count	61	34	5	100
	% within My favorite music genre is:	61,0%	34,0%	5,0%	100,0%
	% within Age	100,0%	100,0%	100,0%	100,0%
	% of Total	61,0%	34,0%	5,0%	100,0%

Test Statistics^{a,b}

	My favorite music genre is:
Chi-Square	1,268
Df	2
Asymp. Sig.	,530

a. Kruskal Wallis Test¹⁴

b. Grouping Variable: Age

Exhibit 50 - Participants' favorite music genre by age

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
My favorite music genre is: * Gender	100	100,0%	0	,0%	100	100,0%

My favorite music genre is: * Gender Crosstabulation

			Gender		Total
			Female	Male	
My favorite music genre is:	Pop	Count	22	10	32
		% within My favorite music genre is:	68,8%	31,3%	100,0%
		% within Gender	31,9%	32,3%	32,0%
		% of Total	22,0%	10,0%	32,0%
	Rock	Count	16	7	23
		% within My favorite music genre is:	69,6%	30,4%	100,0%
		% within Gender	23,2%	22,6%	23,0%
		% of Total	16,0%	7,0%	23,0%

¹⁴ The assumptions for One-way ANOVA were not verified so a non-parametric test had to be applied.

Hip Pop	Count	7	2	9
	% within My favorite music genre is:	77,8%	22,2%	100,0%
	% within Gender	10,1%	6,5%	9,0%
	% of Total	7,0%	2,0%	9,0%
R&B / Slows	Count	7	3	10
	% within My favorite music genre is:	70,0%	30,0%	100,0%
	% within Gender	10,1%	9,7%	10,0%
	% of Total	7,0%	3,0%	10,0%
Classic	Count	6	0	6
	% within My favorite music genre is:	100,0%	,0%	100,0%
	% within Gender	8,7%	,0%	6,0%
	% of Total	6,0%	,0%	6,0%
Alternative	Count	6	5	11
	% within My favorite music genre is:	54,5%	45,5%	100,0%
	% within Gender	8,7%	16,1%	11,0%
	% of Total	6,0%	5,0%	11,0%
Outra	Count	5	4	9
	% within My favorite music genre is:	55,6%	44,4%	100,0%
	% within Gender	7,2%	12,9%	9,0%
	% of Total	5,0%	4,0%	9,0%
Total	Count	69	31	100
	% within My favorite music genre is:	69,0%	31,0%	100,0%
	% within Gender	100,0%	100,0%	100,0%
	% of Total	69,0%	31,0%	100,0%

Test Statistics^a

	My favorite music genre is:
Mann-Whitney U	1019,500
Wilcoxon W	3434,500
Z	-,382
Asymp. Sig. (2-tailed)	,702

a. Grouping Variable: Gender

Exhibit 51 - Participants' favorite music genre by gender

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
My favorite music genre is: * Racial/Ethnic Group	95	95,0%	5	5,0%	100	100,0%

My favorite music genre is: * Racial/Ethnic Group Crosstabulation

		Racial/Ethnic Group			Total
		Hispanic	White-Caucasian	Black	
My favorite music genre is: Pop	Count	0	24	3	27
	% within My favorite music genre is:	,0%	88,9%	11,1%	100,0%
	% within Racial/Ethnic Group	,0%	30,8%	25,0%	28,4%
	% of Total	,0%	25,3%	3,2%	28,4%
Rock	Count	0	21	2	23
	% within My favorite music genre is:	,0%	91,3%	8,7%	100,0%
	% within Racial/Ethnic Group	,0%	26,9%	16,7%	24,2%
	% of Total	,0%	22,1%	2,1%	24,2%
Hip Pop	Count	0	5	4	9
	% within My favorite music genre is:	,0%	55,6%	44,4%	100,0%
	% within Racial/Ethnic Group	,0%	6,4%	33,3%	9,5%
	% of Total	,0%	5,3%	4,2%	9,5%
R&B / Slows	Count	1	8	1	10
	% within My favorite music genre is:	10,0%	80,0%	10,0%	100,0%
	% within Racial/Ethnic Group	20,0%	10,3%	8,3%	10,5%
	% of Total	1,1%	8,4%	1,1%	10,5%
Classic	Count	3	2	1	6
	% within My favorite music genre is:	50,0%	33,3%	16,7%	100,0%
	% within Racial/Ethnic Group	60,0%	2,6%	8,3%	6,3%
	% of Total	3,2%	2,1%	1,1%	6,3%
Alternative	Count	0	10	1	11
	% within My favorite music genre is:	,0%	90,9%	9,1%	100,0%
	% within Racial/Ethnic Group	,0%	12,8%	8,3%	11,6%
	% of Total	,0%	12,8%	8,3%	11,6%

	% of Total	,0%	10,5%	1,1%	11,6%
Outra	Count	1	8	0	9
	% within My favorite music genre is:	11,1%	88,9%	,0%	100,0%
	% within Racial/Ethnic Group	20,0%	10,3%	,0%	9,5%
	% of Total	1,1%	8,4%	,0%	9,5%
Total	Count	5	78	12	95
	% within My favorite music genre is:	5,3%	82,1%	12,6%	100,0%
	% within Racial/Ethnic Group	100,0%	100,0%	100,0%	100,0%
	% of Total	5,3%	82,1%	12,6%	100,0%

Test Statistics^{a,b}

	My favorite music genre is:
Chi-Square	5,128
Df	2
Asymp. Sig.	,077

a. Kruskal Wallis Test

b. Grouping Variable: Racial/Ethnic Group

Exhibit 52 - Participants' favorite music genre by racial/ethnic group

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
I feel more pleased when the music volume is: * Age	100	100,0%	0	,0%	100	100,0%

I feel more pleased when the music volume is: * Age Crosstabulation

			Age			Total
			Under 25	[25-49]	More than 50	
I feel more pleased when the music volume is:	Louder	Count	2	3	1	6
		% within I feel more pleased when the music volume is:	33,3%	50,0%	16,7%	100,0%
		% within Age	3,3%	8,8%	20,0%	6,0%
		% of Total	2,0%	3,0%	1,0%	6,0%

Normal	Count	50	24	1	75
	% within I feel more pleased when the music volume is:	66,7%	32,0%	1,3%	100,0%
	% within Age	82,0%	70,6%	20,0%	75,0%
	% of Total	50,0%	24,0%	1,0%	75,0%
Lower	Count	9	7	3	19
	% within I feel more pleased when the music volume is:	47,4%	36,8%	15,8%	100,0%
	% within Age	14,8%	20,6%	60,0%	19,0%
	% of Total	9,0%	7,0%	3,0%	19,0%
Total	Count	61	34	5	100
	% within I feel more pleased when the music volume is:	61,0%	34,0%	5,0%	100,0%
	% within Age	100,0%	100,0%	100,0%	100,0%
	% of Total	61,0%	34,0%	5,0%	100,0%

Test Statistics^{a,b}

	I feel more pleased when the music volume is:
Chi-Square	2,036
Df	2
Asymp. Sig.	,361

a. Kruskal Wallis Test

b. Grouping Variable: Age

Symmetric Measures

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Ordinal by Ordinal Gamma	,134	,218	,608	,543
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Exhibit 53 - Participants' preferable music volume by age

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
I feel more pleased when the music volume is: * Gender	100	100,0%	0	,0%	100	100,0%

I feel more pleased when the music volume is: * Gender Crosstabulation

		Gender		Total		
		Female	Male			
I feel more pleased when the music volume is:	Louder	Count	5	1	6	
		% within I feel more pleased when the music volume is:	83,3%	16,7%	100,0%	
		% within Gender	7,2%	3,2%	6,0%	
		% of Total	5,0%	1,0%	6,0%	
		Normal	Count	52	23	75
		% within I feel more pleased when the music volume is:	69,3%	30,7%	100,0%	
		% within Gender	75,4%	74,2%	75,0%	
		% of Total	52,0%	23,0%	75,0%	
		Lower	Count	12	7	19
		% within I feel more pleased when the music volume is:	63,2%	36,8%	100,0%	
		% within Gender	17,4%	22,6%	19,0%	
		% of Total	12,0%	7,0%	19,0%	
Total		Count	69	31	100	
		% within I feel more pleased when the music volume is:	69,0%	31,0%	100,0%	
		% within Gender	100,0%	100,0%	100,0%	
		% of Total	69,0%	31,0%	100,0%	

Test Statistics^a

	I feel more pleased when the music volume is:
Mann-Whitney U	982,500
Wilcoxon W	3397,500
Z	-,858
Asymp. Sig. (2-tailed)	,391

a. Grouping Variable: Gender

Exhibit 54 - Participants' preferable music volume by gender

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
I feel more pleased when the music volume is: * Racial/Ethnic Group	95	95,0%	5	5,0%	100	100,0%

I feel more pleased when the music volume is: * Racial/Ethnic Group Crosstabulation					
		Racial/Ethnic Group			Total
		Hispanic	White-Caucasian	Black	
Louder	Count	0	4	2	6
	% within I feel more pleased when the music volume is:	,0%	66,7%	33,3%	100,0%
	% within Racial/Ethnic Group	,0%	5,1%	16,7%	6,3%
	% of Total	,0%	4,2%	2,1%	6,3%
Normal	Count	5	57	8	70
	% within I feel more pleased when the music volume is:	7,1%	81,4%	11,4%	100,0%
	% within Racial/Ethnic Group	100,0%	73,1%	66,7%	73,7%
	% of Total	5,3%	60,0%	8,4%	73,7%
Lower	Count	0	17	2	19
	% within I feel more pleased when the music volume is:	,0%	89,5%	10,5%	100,0%
	% within Racial/Ethnic Group	,0%	21,8%	16,7%	20,0%
	% of Total	,0%	17,9%	2,1%	20,0%
Total	Count	5	78	12	95
	% within I feel more pleased when the music volume is:	5,3%	82,1%	12,6%	100,0%
	% within Racial/Ethnic Group	100,0%	100,0%	100,0%	100,0%
	% of Total	5,3%	82,1%	12,6%	100,0%

Test Statistics^{a,b}

	I feel more pleased when the music volume is:
Chi-Square	1,524
Df	2
Asymp. Sig.	,467

a. Kruskal Wallis Test

b. Grouping Variable: Racial/Ethnic Group

Exhibit 55 – Participants’ preferable music volume by ethnic/racial group

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
What has motivated you to come shopping at this store? * Age	94	94,0%	6	6,0%	100	100,0%

What has motivated you to come shopping at this store? * Age Crosstabulation

			Age			Total
			Under 25	[25-49]	More than 50	
What has motivated you to come shopping at this store?	Atmospherics (Innovative décor, pleasant sound, etc)	Count	3	1	0	4
		% within What has motivated you to come shopping at this store?	75,0%	25,0%	,0%	100,0%
		% within Age	5,5%	2,9%	,0%	4,3%
		% of Total	3,2%	1,1%	,0%	4,3%
Economic Incentives (Price/quality relationship, sales, etc)		Count	35	23	4	62
		% within What has motivated you to come shopping at this store?	56,5%	37,1%	6,5%	100,0%
		% within Age	63,6%	67,6%	80,0%	66,0%
		% of Total	37,2%	24,5%	4,3%	66,0%
Diversion/Browsing ("Just to browse" shopping)		Count	10	4	0	14
		% within What has motivated you to come shopping at this store?	71,4%	28,6%	,0%	100,0%
		% within Age	18,2%	11,8%	,0%	14,9%
		% of Total	10,6%	4,3%	,0%	14,9%
Convenient Store Availability (Near to other services, your house, etc)		Count	7	6	1	14
		% within What has motivated you to come shopping at this store?	50,0%	42,9%	7,1%	100,0%
		% within Age	12,7%	17,6%	20,0%	14,9%
		% of Total	7,4%	6,4%	1,1%	14,9%
Total		Count	55	34	5	94

	% within What has motivated you to came shopping at this store?	58,5%	36,2%	5,3%	100,0%
	% within Age	100,0%	100,0%	100,0%	100,0%
	% of Total	58,5%	36,2%	5,3%	100,0%

Test Statistics^{a,b}

	What has motivated you to came shopping at this store?
Chi-Square	,062
df	2
Asymp. Sig.	,970

a. Kruskal Wallis Test

b. Grouping Variable: Age

Exhibit 56 - Participants' shopping motivations by age

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
What has motivated you to came shopping at this store? *	94	94,0%	6	6,0%	100	100,0%
Gender						

What has motivated you to came shopping at this store? * Gender Crosstabulation

			Gender		Total
			Female	Male	
What has motivated you to came shopping at this store?	Atmospherics (Innovative décor, pleasant sound, etc)	Count	3	1	4
		% within What has motivated you to came shopping at this store?	75,0%	25,0%	100,0%
		% within Gender	4,7%	3,3%	4,3%
		% of Total	3,2%	1,1%	4,3%
Economic Incentives (Price/quality relationship, sales, etc)		Count	41	21	62
		% within What has motivated you to came shopping at this store?	66,1%	33,9%	100,0%

	% within Gender	64,1%	70,0%	66,0%
	% of Total	43,6%	22,3%	66,0%
Diversion/Browsing ("Just to browse" shopping)	Count	10	4	14
	% within What has motivated you to came shopping at this store?	71,4%	28,6%	100,0%
	% within Gender	15,6%	13,3%	14,9%
	% of Total	10,6%	4,3%	14,9%
Convenient Store Availability (Near to other services, your house, etc)	Count	10	4	14
	% within What has motivated you to came shopping at this store?	71,4%	28,6%	100,0%
	% within Gender	15,6%	13,3%	14,9%
	% of Total	10,6%	4,3%	14,9%
Total	Count	64	30	94
	% within What has motivated you to came shopping at this store?	68,1%	31,9%	100,0%
	% within Gender	100,0%	100,0%	100,0%
	% of Total	68,1%	31,9%	100,0%

Test Statistics^a

	What has motivated you to came shopping at this store?
Mann-Whitney U	927,000
Wilcoxon W	1392,000
Z	-,318
Asymp. Sig. (2-tailed)	,750

a. Grouping Variable: Gender

Exhibit 57 - Participants' shopping motivations by gender

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
What has motivated you to came shopping at this store? *	90	90,0%	10	10,0%	100	100,0%
Racial/Ethnic Group						

What has motivated you to come shopping at this store? * Racial/Ethnic Group Crosstabulation

			Racial/Ethnic Group			Total
			Hispanic	White-Caucasian	Black	
What has motivated you to come shopping at this store?	Atmospherics (Innovative décor, pleasant sound, etc)	Count	0	3	1	4
		% within What has motivated you to come shopping at this store?	,0%	75,0%	25,0%	100,0%
		% within Racial/Ethnic Group	,0%	4,1%	8,3%	4,4%
		% of Total	,0%	3,3%	1,1%	4,4%
Economic Incentives (Price/quality relationship, sales, etc)	Count	Count	4	48	6	58
		% within What has motivated you to come shopping at this store?	6,9%	82,8%	10,3%	100,0%
		% within Racial/Ethnic Group	80,0%	65,8%	50,0%	64,4%
		% of Total	4,4%	53,3%	6,7%	64,4%
Diversion/Browsing ("Just to browse" shopping)	Count	Count	1	10	3	14
		% within What has motivated you to come shopping at this store?	7,1%	71,4%	21,4%	100,0%
		% within Racial/Ethnic Group	20,0%	13,7%	25,0%	15,6%
		% of Total	1,1%	11,1%	3,3%	15,6%
Convenient Store Availability (Near to other services, your house, etc)	Count	Count	0	12	2	14
		% within What has motivated you to come shopping at this store?	,0%	85,7%	14,3%	100,0%
		% within Racial/Ethnic Group	,0%	16,4%	16,7%	15,6%
		% of Total	,0%	13,3%	2,2%	15,6%
Total		Count	5	73	12	90

% within What has motivated you to come shopping at this store?	5,6%	81,1%	13,3%	100,0%
% within Racial/Ethnic Group	100,0%	100,0%	100,0%	100,0%
% of Total	5,6%	81,1%	13,3%	100,0%

Test Statistics^{a,b}

	What has motivated you to come shopping at this store?
Chi-Square	,419
df	2
Asymp. Sig.	,811

a. Kruskal Wallis Test

b. Grouping Variable: Racial/Ethnic Group

Exhibit 58 - Participants' shopping motivations by racial/ethnic group

J3. Descriptive Likert Scale Answers Part I**J3.1 By Participants' Age****Descriptive Statistics^a**

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	61	3	7	5,85	1,167
When I like the music genre I feel more pleased	61	4	7	6,15	,928
When I feel more pleased I feel like buying more	61	1	7	4,36	1,438
I normally leave a store when I don't like the music genre	61	1	7	3,33	2,166
I usually feel irritated / frustrated with the music playing very loud	61	1	7	5,80	1,459
I normally shop faster when the music is too loud	61	1	7	5,46	1,757
I believe that when the music fits with the store image it improves my whole experience	61	2	7	5,48	1,299
In general, I believe that music really improves retail experiences	59	2	7	5,44	1,317
Valid N (listwise)	59				

a. Age = Under 25

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	34	4	7	6,35	,917
When I like the music genre I feel more pleased	34	5	7	6,09	,830
When I feel more pleased I feel like buying more	34	2	7	4,47	1,398
I normally leave a store when I don't like the music genre	34	1	7	3,29	1,835
I usually feel irritated / frustrated with the music playing very loud	34	1	7	5,65	1,668
I normally shop faster when the music is too loud	34	1	7	5,53	1,830
I believe that when the music fits with the store image it improves my whole experience	34	4	7	6,15	,857
In general, I believe that music really improves retail experiences	34	2	7	5,97	1,218
Valid N (listwise)	34				

a. Age = [25-49]

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	5	6	7	6,80	,447
When I like the music genre I feel more pleased	5	5	7	6,20	,837
When I feel more pleased I feel like buying more	5	4	7	4,80	1,304
I normally leave a store when I don't like the music genre	5	2	5	3,80	1,095
I usually feel irritated / frustrated with the music playing very loud	5	2	7	5,80	2,168
I normally shop faster when the music is too loud	5	1	7	5,60	2,608
I believe that when the music fits with the store image it improves my whole experience	5	5	7	6,20	,837
In general, I believe that music really improves retail experiences	5	6	7	6,40	,548
Valid N (listwise)	5				

a. Age = More than 50

Exhibit 59 – Descriptives analysis part I by participants' age

J2.2 By Participants' Gender

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
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I normally notice the in-store music playing in the background	69	3	7	6,04	1,035
When I like the music genre I feel more pleased	69	5	7	6,25	,736
When I feel more pleased I feel like buying more	69	2	7	4,48	1,441
I normally leave a store when I don't like the music genre	69	1	7	3,45	1,982
I usually feel irritated / frustrated with the music playing very loud	69	1	7	5,77	1,506
I normally shop faster when the music is too loud	69	1	7	5,59	1,718
I believe that when the music fits with the store image it improves my whole experience	69	2	7	5,81	1,128
In general, I believe that music really improves retail experiences	68	2	7	5,72	1,256
Valid N (listwise)	68				

a. Gender = Female

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	31	3	7	6,13	1,231
When I like the music genre I feel more pleased	31	4	7	5,87	1,118
When I feel more pleased I feel like buying more	31	1	7	4,29	1,346
I normally leave a store when I don't like the music genre	31	1	7	3,10	2,071
I usually feel irritated / frustrated with the music playing very loud	31	1	7	5,71	1,677
I normally shop faster when the music is too loud	31	1	7	5,26	1,999
I believe that when the music fits with the store image it improves my whole experience	31	2	7	5,58	1,311
In general, I believe that music really improves retail experiences	30	2	7	5,57	1,357
Valid N (listwise)	30				

a. Gender = Male

Exhibit 60 - Descriptives analysis part I by participants' gender

J2.3 By Participants' Racial/Ethnic Group

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	5	5	7	6,20	,837
When I like the music genre I feel more pleased	5	6	7	6,80	,447

When I feel more pleased I feel like buying more	5	2	6	4,00	1,871
I normally leave a store when I don't like the music genre	5	2	5	3,40	1,342
I usually feel irritated / frustrated with the music playing very loud	5	6	7	6,20	,447
I normally shop faster when the music is too loud	5	4	7	5,80	1,304
I believe that when the music fits with the store image it improves my whole experience	5	6	6	6,00	,000
In general, I believe that music really improves retail experiences	5	6	6	6,00	,000
Valid N (listwise)	5				

a. Racial/Ethnic Group = Hispanic

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	78	3	7	6,05	1,161
When I like the music genre I feel more pleased	78	4	7	6,08	,923
When I feel more pleased I feel like buying more	78	1	7	4,51	1,412
I normally leave a store when I don't like the music genre	78	1	7	3,42	2,042
I usually feel irritated / frustrated with the music playing very loud	78	1	7	5,78	1,576
I normally shop faster when the music is too loud	78	1	7	5,55	1,856
I believe that when the music fits with the store image it improves my whole experience	78	2	7	5,83	1,110
In general, I believe that music really improves retail experiences	76	2	7	5,68	1,319
Valid N (listwise)	76				

a. Racial/Ethnic Group = White-Caucasian

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	12	4	7	6,17	1,030
When I like the music genre I feel more pleased	12	5	7	6,17	,835
When I feel more pleased I feel like buying more	12	2	6	4,42	1,165
I normally leave a store when I don't like the music genre	12	1	7	3,75	1,913
I usually feel irritated / frustrated with the music playing very loud	12	2	7	5,25	1,913
I normally shop faster when the music is too loud	12	2	7	4,83	1,992

I believe that when the music fits with the store image it improves my whole experience	12	4	7	6,00	,853
In general, I believe that music really improves retail experiences	12	4	7	6,00	1,044
Valid N (listwise)	12				

a. Racial/Ethnic Group = Black

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I normally notice the in-store music playing in the background	5	6	6	6,00	,000
When I like the music genre I feel more pleased	5	6	7	6,20	,447
When I feel more pleased I feel like buying more	5	2	5	3,40	1,342
I normally leave a store when I don't like the music genre	5	1	1	1,00	,000
I usually feel irritated / frustrated with the music playing very loud	5	5	7	6,00	,707
I normally shop faster when the music is too loud	5	5	6	5,80	,447
I believe that when the music fits with the store image it improves my whole experience	5	2	5	3,40	1,342
In general, I believe that music really improves retail experiences	5	3	6	4,40	1,342
Valid N (listwise)	5				

a. Racial/Ethnic Group = NS/NR

Exhibit 61 - Descriptives analysis part I by racial/ethnic group

J4. Descriptives Likert Scale Answers Part II

J4.1 By Participants' Age

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	34	2	7	5,44	1,375
I felt happy / satisfied with the music played	34	2	6	4,76	1,182
I felt excited / enthusiastic with the music played	34	1	6	3,85	1,306
I liked the music genre played, it suited my taste	34	1	6	4,38	1,326
I think the music volume was reasonable	34	1	7	5,03	1,381
I think the music genre fitted perfectly with the store image	34	4	7	5,06	,814
Because of the music, I felt like lingering more	34	1	6	2,79	1,533
Because of the music, I felt like purchasing more	34	1	6	2,44	1,481

I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	34	1	7	4,18	1,381
How would you classify the experience in this retail?	61	2	7	5,02	,885
Valid N (listwise)	34				

a. Age = Under 25

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	29	1	7	5,79	1,497
I felt happy / satisfied with the music played	28	1	7	4,93	1,585
I felt excited / enthusiastic with the music played	28	1	7	4,68	1,679
I liked the music genre played, it suited my taste	29	1	7	4,48	1,661
I think the music volume was reasonable	29	2	7	4,66	1,696
I think the music genre fitted perfectly with the store image	29	2	7	5,17	1,391
Because of the music, I felt like lingering more	29	1	7	4,38	1,860
Because of the music, I felt like purchasing more	29	1	7	3,79	1,878
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	29	2	7	5,00	1,309
How would you classify the experience in this retail?	34	2	7	5,29	1,194
Valid N (listwise)	27				

a. Age = [25-49]

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	5	4	6	4,80	,837
I felt happy / satisfied with the music played	5	4	6	4,80	1,095
I felt excited / enthusiastic with the music played	5	3	4	3,20	,447
I liked the music genre played, it suited my taste	5	3	5	4,00	1,000
I think the music volume was reasonable	5	3	6	4,60	1,342
I think the music genre fitted perfectly with the store image	5	4	5	4,40	,548
Because of the music, I felt like lingering more	5	4	5	4,40	,548
Because of the music, I felt like purchasing more	5	4	6	4,80	1,095
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	5	4	5	4,60	,548
How would you classify the experience in this retail?	5	5	5	5,00	,000
Valid N (listwise)	5				

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	5	4	6	4,80	,837
I felt happy / satisfied with the music played	5	4	6	4,80	1,095
I felt excited / enthusiastic with the music played	5	3	4	3,20	,447
I liked the music genre played, it suited my taste	5	3	5	4,00	1,000
I think the music volume was reasonable	5	3	6	4,60	1,342
I think the music genre fitted perfectly with the store image	5	4	5	4,40	,548
Because of the music, I felt like lingering more	5	4	5	4,40	,548
Because of the music, I felt like purchasing more	5	4	6	4,80	1,095
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	5	4	5	4,60	,548
How would you classify the experience in this retail?	5	5	5	5,00	,000
Valid N (listwise)	5				

a. Age = More than 50

Exhibit 62 - Descriptives analysis part II by participants' age

J3.2 By Participants' Gender

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	51	1	7	5,47	1,528
I felt happy / satisfied with the music played	50	1	7	4,86	1,370
I felt excited / enthusiastic with the music played	50	1	7	4,06	1,583
I liked the music genre played, it suited my taste	51	1	7	4,45	1,514
I think the music volume was reasonable	51	1	7	4,88	1,645
I think the music genre fitted perfectly with the store image	51	2	7	5,06	1,139
Because of the music, I felt like lingering more	51	1	7	3,61	1,877
Because of the music, I felt like purchasing more	51	1	7	3,10	1,825
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	51	1	7	4,57	1,404
How would you classify the experience in this retail?	69	2	7	5,16	1,066
Valid N (listwise)	49				

a. Gender = Female

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
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I noticed the background music playing in the store	17	4	7	5,76	,970
I felt happy / satisfied with the music played	17	3	7	4,76	1,300
I felt excited / enthusiastic with the music played	17	3	7	4,41	1,228
I liked the music genre played, it suited my taste	17	3	7	4,24	1,251
I think the music volume was reasonable	17	3	7	4,71	1,047
I think the music genre fitted perfectly with the store image	17	4	7	5,06	,966
Because of the music, I felt like lingering more	17	1	7	3,53	1,625
Because of the music, I felt like purchasing more	17	1	6	3,47	1,772
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	17	3	7	4,53	1,231
How would you classify the experience in this retail?	31	3	6	5,00	,775
Valid N (listwise)	17				

a. Gender = Male

Exhibit 63 - Descriptives analysis part II by participants' gender

J3.3 By Participants' by Racial/Ethnic Group

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	5	2	6	5,00	1,732
I felt happy / satisfied with the music played	5	3	6	4,60	1,140
I felt excited / enthusiastic with the music played	5	2	5	3,20	1,304
I liked the music genre played, it suited my taste	5	3	6	4,40	1,140
I think the music volume was reasonable	5	3	6	4,20	1,643
I think the music genre fitted perfectly with the store image	5	4	6	4,60	,894
Because of the music, I felt like lingering more	5	1	4	2,80	1,304
Because of the music, I felt like purchasing more	5	1	3	1,80	1,095
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	5	4	6	4,60	,894
How would you classify the experience in this retail?	5	4	6	5,40	,894
Valid N (listwise)	5				

a. Racial/Ethnic Group = Hispanic

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	47	1	7	5,60	1,439
I felt happy / satisfied with the music played	46	1	7	4,74	1,405
I felt excited / enthusiastic with the music played	46	1	7	4,07	1,436

I liked the music genre played, it suited my taste	47	1	7	4,28	1,440
I think the music volume was reasonable	47	1	7	4,81	1,454
I think the music genre fitted perfectly with the store image	47	2	7	5,04	1,122
Because of the music, I felt like lingering more	47	1	7	3,47	1,828
Because of the music, I felt like purchasing more	47	1	7	3,13	1,813
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	47	1	7	4,47	1,427
How would you classify the experience in this retail?	78	2	7	5,01	,947
Valid N (listwise)	45				

a. Racial/Ethnic Group = White-Caucasian

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	12	3	7	5,75	1,422
I felt happy / satisfied with the music played	12	3	7	5,08	1,379
I felt excited / enthusiastic with the music played	12	3	7	5,08	1,443
I liked the music genre played, it suited my taste	12	2	7	4,83	1,801
I think the music volume was reasonable	12	2	7	4,83	1,850
I think the music genre fitted perfectly with the store image	12	3	7	5,33	1,231
Because of the music, I felt like lingering more	12	3	7	4,92	1,443
Because of the music, I felt like purchasing more	12	3	7	4,58	1,240
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	12	3	7	4,92	1,443
How would you classify the experience in this retail?	12	3	7	5,50	1,087
Valid N (listwise)	12				

a. Racial/Ethnic Group = Black

Descriptive Statistics^a

	N	Minimum	Maximum	Mean	Std. Deviation
I noticed the background music playing in the store	4	5	5	5,00	,000
I felt happy / satisfied with the music played	4	5	6	5,50	,577
I felt excited / enthusiastic with the music played	4	2	5	3,50	1,732
I liked the music genre played, it suited my taste	4	4	5	4,50	,577
I think the music volume was reasonable	4	6	6	6,00	,000
I think the music genre fitted perfectly with the store image	4	5	5	5,00	,000
Because of the music, I felt like lingering more	4	2	2	2,00	,000
Because of the music, I felt like purchasing more	4	1	2	1,50	,577

I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	4	4	5	4,50	,577
How would you classify the experience in this retail?	5	3	6	5,40	1,342
Valid N (listwise)	4				

a. Racial/Ethnic Group = NS/NR

Exhibit 64 - Descriptives analysis part II by participants' racial/ethnic group

J5. Qualitative Analysis

Under 25, Female, White-Caucasian – *“Penso que o volume poderia ser ligeiramente mais baixo e podiam tocar mais música alternativa como os The Killers, The Strokes, basicamente música que os jovens de hoje em dia mais apreciam e não se limitarem a tocar apenas o que as rádios mais conhecidas passam.”*

Under 25, Female, White-Caucasian - *“Não tenho nada contra a música, até gosto, mas a loja é uma confusão e é difícil encontrar o que eu quero”.*

Under 25, Female, White-Caucasian – *“A selecção de músicas, apesar de antigas, enquadram-se perfeitamente no estilo da loja tornando-a agradável.”*

Under 25, Female, White-Caucasian – *“Música mais calma e volume mais baixo.”*

Under 25, Female, White-Caucasian – *“Volume mais baixo. Outros géneros musicais.”*

Under 25, Female, White-Caucasian – *“Em relação ao ambiente em geral, a calzedonia gerlamente é demasiado iluminada. Não só é desconfortável porque aumenta o calor como em si, por ser de roupa íntima ou mesmo biquinis, uma pessoa sente-se mais em destaque numa forma também desconfortável. Quanto à música, não notei que passavam música.”*

Under 25, Female, White-Caucasian – *“É uma loja que não me deixa memórias positivas nem negativas. É-me indiferente a experiência como consumidora.”*

[25-49], Female, White-Caucasian – *“Música relacionada com o tempo/estação.”*

[25-49], Female, White-Caucasian – *“Volume mais baixo. O tipo de música deveria ser mais calmo e relaxante pois melhoraria a experiência do consumidor e ajudava-o a escolher melhor”*

[25-49], Female, White-Caucasian – *“Volume mais baixo”*,

50+, Female, White-Caucasian – *“O que eu mais gosto na loja, para além do ambiente, é das colaboradoras que nos deixam andar á vontade na loja a escolher e não nos aborrecem com a típica exclamação “... se precisarem de ajuda...”. Elas estão lá para isso e não é preciso andarem sempre atrás do Cliente, pois nós sabemos que todas as lojas têm empregadas para nos atender. Para além dos preços convidativos que a loja tem, o melhor são mesmo elas, que assim, incentivam mais o Cliente a comprar mais, pois estamos descontraídas, sem ter aquela impressão de que estamos a ser observadas. Obrigada pelo profissionalismo. Todas as lojas deveriam ter empregadas assim.”*

Under 25, Male, White-Caucasian – *“Simplesmente se gostar de algo compro, penso não ter nada a ver com a música do local, mas os produtos com a sua boa qualidade e preço.”*

Under 25, Male, White-Caucasian – *“Musica pop com volume reduzido.”*

Under 25, Male, White-Caucasian – *“Gostaria de ouvir música electrónica do género techno, house, dubstep. O volume da música poderia ser normal mas mais alto do que baixo.”*

Under 25, Male, White-Caucasian – *“Tocarem mais música R&B / Soul. O volume estava normal.”*

Under 25, Male, White-Caucasian – *“A música poderia ser entre o chill-out e os ritmos latinos, p.e. no período do Verão, para corresponder à época/estação.”*

[25-49], Male, White-Caucasian – *“Gosto muito desta loja. Não gostaria que mudassem nada.”*

[25-40], Female, Black - *“Gostaria que tocassem música House.”*

Under 25, Female, NS/NR – *“O volume estava normal pelo que não tenho comentários a fazer em relação a isso. Quanto às músicas poderiam ser mais actuais e ainda relativamente ao género penso que o que passa na loja se enquadra na imagem da mesma.”*

J6. Independent Samples T Test Part I by Gender

T-Test Assumptions:

- Dependent variable is either interval or ratio
- Normality of variances
- Homogeneity of variances
- Independence of cases

Group Statistics

	Gender	N	Mean	Std.	Std. Error
				Deviation	Mean
I normally notice the in-store music playing in the background	Female	69	6,04	1,035	,125
	Male	31	6,13	1,231	,221
When I like the music genre I feel more pleased	Female	69	4,99	2,720	,327
	Male	31	5,55	1,841	,331
When I feel more pleased I feel like buying more	Female	69	4,48	1,441	,173
	Male	31	4,29	1,346	,242
I normally leave a store when I don't like the music genre	Female	69	3,45	1,982	,239
	Male	31	3,10	2,071	,372
I usually feel irritated / frustrated with the music playing very loud	Female	69	5,77	1,506	,181
	Male	31	5,71	1,677	,301
I normally shop faster when the music is too loud	Female	69	5,59	1,718	,207
	Male	31	5,26	1,999	,359
I believe that when the music fits with the store image it improves my whole experience	Female	69	5,81	1,128	,136
	Male	31	5,58	1,311	,235
In general, I believe that music really improves retail experiences	Female	68	5,72	1,256	,152
	Male	30	5,57	1,357	,248

Tests of Normality

	Gender	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I normally notice the in-store music playing in the background	Female	,252	68	,000	,811	68	,000
	Male	,323	30	,000	,729	30	,000
When I like the music genre I feel more pleased	Female	,325	68	,000	,674	68	,000
	Male	,225	30	,000	,731	30	,000
When I feel more pleased I feel like buying more	Female	,183	68	,000	,927	68	,001
	Male	,222	30	,001	,907	30	,013
I normally leave a store when I don't like the music	Female	,191	68	,000	,892	68	,000

genre	Male	,239	30	,000	,857	30	,001
I usually feel irritated / frustrated with the music playing very loud	Female	,264	68	,000	,772	68	,000
	Male	,252	30	,000	,772	30	,000
I normally shop faster when the music is too loud	Female	,279	68	,000	,783	68	,000
	Male	,281	30	,000	,789	30	,000
I believe that when the music fits with the store image it improves my whole experience	Female	,317	68	,000	,803	68	,000
	Male	,235	30	,000	,822	30	,000
In general, I believe that music really improves retail experiences	Female	,279	68	,000	,836	68	,000
	Male	,292	30	,000	,827	30	,000

a. Lilliefors Significance Correction

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
I normally notice the in-store music playing in the background	Equal variances assumed	1,054	,307	-,360	98	,720	-,086	,238	-,557	,386
	Equal variances not assumed			-,337	49,860	,738	-,086	,254	-,595	,424
When I like the music genre I feel more pleased	Equal variances assumed	6,087	,015	-	98	,297	-,563	,537	-1,629	,503
	Equal variances not assumed			1,048	82,627	,230	-,563	,465	-1,488	,363
When I feel more pleased I feel like buying more	Equal variances assumed	1,450	,231	,615	98	,540	,188	,305	-,418	,794
	Equal variances not assumed			,631	61,624	,530	,188	,298	-,407	,783
I normally leave a store when I don't like the music genre	Equal variances assumed	,138	,711	,811	98	,419	,353	,435	-,510	1,215

	Equal variances not assumed			,798	55,602	,428	,353	,442	-,533	1,238
I usually feel irritated / frustrated with the music playing very loud	Equal variances assumed	,787	,377	,173	98	,863	,058	,337	-,611	,728
	Equal variances not assumed			,166	52,634	,869	,058	,352	-,647	,764
I normally shop faster when the music is too loud	Equal variances assumed	,857	,357	,860	98	,392	,336	,391	-,440	1,112
	Equal variances not assumed			,811	50,732	,421	,336	,414	-,496	1,168
I believe that when the music fits with the store image it improves my whole experience	Equal variances assumed	1,473	,228	,900	98	,370	,231	,257	-,278	,740
	Equal variances not assumed			,850	50,808	,399	,231	,272	-,315	,777
In general, I believe that music really improves retail experiences	Equal variances assumed	,158	,692	,546	96	,587	,154	,282	-,406	,714
	Equal variances not assumed			,529	51,871	,599	,154	,291	-,430	,737

Exhibit 65 - Independent t-test to gender group

J6.1 Analysis

1° Step: Levene's Test		2° Step: T- Test ¹⁵
	<p>Ho: Variances are equal Ha: Variances are not equal Sig (x) > 0,05, Ho is not rejected Therefore the variances are homogeneous.</p>	<p>Note: The assumption that the dependent variable follows normal distribution is rejected but as the N of the two groups is ≥ 30 it is still possible to assume the normality according to the Central Limit Theory (Afonso and Nunes, 2011) Ho: $\mu = 0$ Ha: $\mu \neq 0$ Sig 2 tailed (x) > 0,05, Ho is not rejected Therefore, the researcher assumes that there is no significant different between women and men as far as the level of agreement to each question.</p>
I normally notice the in-store music playing in the background	Sig (0,307) > 0,05, Ho is not rejected	Sig 2-tailed (0,72) > 0,05, Ho is not rejected
When I like the music genre I feel more pleased	Sig (0,015) \leq 0,05, Ho is rejected	Sig 2-tailed (0,230) > 0,05, Ho is not rejected
When I feel more pleased I feel like buying more	Sig (0,231) > 0,05, Ho is not rejected	Sig 2-tailed (0,54) > 0,05, Ho is not rejected
I normally leave a store when I don't like the music genre	Sig (0,711) > 0,05, Ho is not rejected	Sig 2-tailed (0,419) > 0,05, Ho is not rejected
I usually feel irritated / frustrated with the music playing very loud	Sig (0,377) > 0,05, Ho is not rejected	Sig 2-tailed (0,863) > 0,05, Ho is not rejected
I normally shop faster when the music is too loud	Sig (0,357) > 0,05, Ho is not rejected	Sig 2-tailed (0,392) > 0,05, Ho is not rejected
I believe that when the music fits with the store image it improves my whole experience	Sig (0,228) > 0,05, Ho is not rejected	Sig 2-tailed (0,370) > 0,05, Ho is not rejected
In general, I believe that music really improves retail experiences	Sig (0,692) > 0,05, Ho is not rejected	Sig 2-tailed (0,587) > 0,05, Ho is not rejected

Exhibit 66 - Analysis t-test summary to gender group

¹⁵ When Ho in the Levene's test is not rejected the sig (2-tailed) in the T-test is readed in the first line; if rejected in second line (Wielkiewicz, 2000).

J7. Independent Samples T Test Part II by Gender**Group Statistics**

	Gender	N	Mean	Std. Deviation	Std. Error Mean
I noticed the background music playing in the store	Female	51	5,47	1,528	,214
	Male	17	5,76	,970	,235
I felt happy / satisfied with the music played	Female	50	4,86	1,370	,194
	Male	17	4,76	1,300	,315
I felt excited / enthusiastic with the music played	Female	51	4,02	1,594	,223
	Male	17	4,41	1,228	,298
I liked the music genre played, it suited my taste	Female	51	4,45	1,514	,212
	Male	17	4,24	1,251	,304
I think the music volume was reasonable	Female	51	4,88	1,645	,230
	Male	17	4,71	1,047	,254
I think the music genre fitted perfectly with the store image	Female	51	5,06	1,139	,159
	Male	17	5,06	,966	,234
Because of the music, I felt like lingering more	Female	51	3,61	1,877	,263
	Male	17	3,53	1,625	,394
Because of the music, I felt like purchasing more	Female	51	3,10	1,825	,256
	Male	17	3,47	1,772	,430
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	Female	51	4,57	1,404	,197
	Male	17	4,53	1,231	,298
How would you classify the experience in this retail?	Female	69	5,16	1,066	,128
	Male	31	5,00	,775	,139

Tests of Normality

	Gender	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I noticed the background music playing in the store	Female	,212	50	,000	,836	50	,000
	Male	,243	17	,009	,880	17	,032
I felt happy / satisfied with the music played	Female	,201	50	,000	,922	50	,003
	Male	,251	17	,006	,864	17	,018
I felt excited / enthusiastic with the music played	Female	,130	50	,034	,948	50	,028
	Male	,278	17	,001	,873	17	,025
I liked the music genre played, it suited my taste	Female	,142	50	,013	,930	50	,006
	Male	,280	17	,001	,811	17	,003
I think the music volume was reasonable	Female	,201	50	,000	,902	50	,001
	Male	,213	17	,039	,918	17	,138

I think the music genre fitted perfectly with the store image	Female	,168	50	,001	,912	50	,001
	Male	,289	17	,001	,834	17	,006
Because of the music, I felt like lingering more	Female	,164	50	,002	,912	50	,001
	Male	,157	17	,200*	,954	17	,522
Because of the music, I felt like purchasing more	Female	,211	50	,000	,882	50	,000
	Male	,193	17	,093	,889	17	,045
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	Female	,217	50	,000	,889	50	,000
	Male	,196	17	,082	,911	17	,103
How would you classify the experience in this retail?	Female	,231	50	,000	,876	50	,000
	Male	,257	17	,004	,799	17	,002

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

Test Statistics^a

	I noticed the background music playing in the store	I felt happy / satisfied with the music played	I felt excited / enthusiastic with the music played	I liked the music genre played, it suited my taste	I think the music volume was reasonable	I think the music genre fitted perfectly with the store image	Because of the music, I felt like lingering more	Because of the music, I felt like purchasing more	I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	How would you classify the experience in this retail?
Mann-Whitney U	408,500	398,000	371,500	371,000	366,500	428,000	413,000	382,000	397,500	933,500
Wilcoxon W	1734,500	551,000	1697,500	524,000	519,500	581,000	566,000	1708,000	550,500	1429,500
Z	-,367	-,400	-,896	-,907	-,971	-,081	-,295	-,744	-,527	-1,083
Asymp. Sig. (2-tailed)	,714	,689	,370	,365	,332	,935	,768	,457	,598	,279

a. Grouping Variable: Gender

Exhibit 67 - Non parametric test to gender group

J7.1 Analysis

	Mann-Whitney U
	<p>Note: The assumption that the dependent variable follows normal distribution is rejected. As the N of the two groups is < 30 it is not possible to assume the normality according to the Central Limit Theory (Afonso and Nunes, 2011) and it is necessary to use a non parametric test as Mann-Whitney U</p> <p>Ho: $\mu = 0$</p> <p>Ha: $\mu \neq 0$</p> <p>Sig 2 tailed (x) > 0,05, Ho is not rejected</p>
I noticed the background music playing in the store	Sig 2-tailed (0,719) > 0,05, Ho is not rejected
I felt happy / satisfied with the music played	Sig 2-tailed (0,689) > 0,05, Ho is not rejected
I felt excited / enthusiastic with the music played	Sig 2-tailed (0,370) > 0,05, Ho is not rejected
I liked the music genre played, it suited my taste	Sig 2-tailed (0,365) > 0,05, Ho is not rejected
I think the music volume was reasonable	Sig 2-tailed (0,332) > 0,05, Ho is not rejected
I think the music genre fitted perfectly with the store image	Sig 2-tailed (0,935) > 0,05, Ho is not rejected
Because of the music, I felt like lingering more	Sig 2-tailed (0,768) > 0,05, Ho is not rejected
Because of the music, I felt like purchasing more	Sig 2-tailed (0,457) > 0,05, Ho is not rejected
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	Sig 2-tailed (0,598) > 0,05, Ho is not rejected
How would you classify the experience in this retail?	Sig 2-tailed (0,279) > 0,05, Ho is not rejected

Exhibit 68 - Analysis summary mann-whitney to gender group

J8. Questionnaire Part I - Oneway ANOVA

ANOVA Assumptions:

- Two or more categorical independent groups
- Dependent variable is either interval or ratio
- Normality of variances
- Homogeneity of variances
- Independence of cases

J8.1 By Participants Age**Report**

Age		I normally notice the in-store music playing in the background	When I like the music genre I feel more pleased	When I feel more pleased I feel like buying more	I normally leave a store when I don't like the music genre	I usually feel irritated / frustrated with the music playing very loud	I normally shop faster when the music is too loud	I believe that when the music fits with the store image it improves my whole experience	In general, I believe that music really improves retail experiences
Under 25	Mean	5,85	5,00	4,36	3,33	5,80	5,46	5,48	5,44
	N	61	61	61	61	61	61	61	59
	Std. Deviation	1,167	2,639	1,438	2,166	1,459	1,757	1,299	1,317
	Kurtosis	-,047	-,151	-,288	-1,351	2,691	,704	1,272	,194
	Std. Error of Kurtosis	,604	,604	,604	,604	,604	,604	,604	,613

	Skewness	-,875	-1,209	-,319	,405	-1,578	-1,236	-1,148	-,829
	Std. Error of Skewness	,306	,306	,306	,306	,306	,306	,306	,311
[25-49]	Mean	6,35	5,44	4,47	3,29	5,65	5,53	6,15	5,97
	N	34	34	34	34	34	34	34	34
	Std. Deviation	,917	2,163	1,398	1,835	1,668	1,830	,857	1,218
	Kurtosis	,729	2,660	-,357	-,746	1,121	,507	,493	3,064
	Std. Error of Kurtosis	,788	,788	,788	,788	,788	,788	,788	,788
	Skewness	-1,289	-1,891	-,148	,507	-1,356	-1,201	-,910	-1,758
	Std. Error of Skewness	,403	,403	,403	,403	,403	,403	,403	,403
More than 50	Mean	6,80	5,20	4,80	3,80	5,80	5,60	6,20	6,40
	N	5	5	5	5	5	5	5	5
	Std. Deviation	,447	2,950	1,304	1,095	2,168	2,608	,837	,548
	Kurtosis	5,000	4,435	2,664	2,917	4,151	4,416	-,612	-3,333
	Std. Error of Kurtosis	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000
	Skewness	-2,236	-2,077	1,714	-1,293	-2,032	-2,092	-,512	,609

	Std. Error of Skewness	,913	,913	,913	,913	,913	,913	,913	,913
Total	Mean	6,07	5,16	4,42	3,34	5,75	5,49	5,74	5,67
	N	100	100	100	100	100	100	100	98
	Std. Deviation	1,094	2,485	1,408	2,006	1,553	1,806	1,186	1,283
	Kurtosis	,398	,432	-,276	-1,149	1,721	,540	2,002	,793
	Std. Error of Kurtosis	,478	,478	,478	,478	,478	,478	,478	,483
	Skewness	-1,085	-1,395	-,232	,400	-1,471	-1,227	-1,295	-1,129
	Std. Error of Skewness	,241	,241	,241	,241	,241	,241	,241	,244

Tests of Normality

	Age	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I normally notice the in-store music playing in the background	Under 25	,231	59	,000	,841	59	,000
	[25-49]	,348	34	,000	,722	34	,000
	More than 50	,473	5	,001	,552	5	,000
When I like the music genre I feel more pleased	Under 25	,293	59	,000	,699	59	,000
	[25-49]	,302	34	,000	,670	34	,000
	More than 50	,407	5	,007	,688	5	,007

When I feel more pleased I feel like buying more	Under 25	,161	59	,001	,943	59	,008
	[25-49]	,206	34	,001	,921	34	,017
	More than 50	,330	5	,079	,735	5	,021
I normally leave a store when I don't like the music genre	Under 25	,221	59	,000	,852	59	,000
	[25-49]	,201	34	,001	,902	34	,005
	More than 50	,372	5	,022	,828	5	,135
I usually feel irritated / frustrated with the music playing very loud	Under 25	,217	59	,000	,780	59	,000
	[25-49]	,260	34	,000	,792	34	,000
	More than 50	,337	5	,066	,676	5	,005
I normally shop faster when the music is too loud	Under 25	,294	59	,000	,794	59	,000
	[25-49]	,249	34	,000	,793	34	,000
	More than 50	,361	5	,032	,658	5	,003
I believe that when the music fits with the store image it improves my whole experience	Under 25	,236	59	,000	,852	59	,000
	[25-49]	,255	34	,000	,810	34	,000
	More than 50	,231	5	,200*	,881	5	,314
In general, I believe that music really improves retail experiences	Under 25	,224	59	,000	,885	59	,000
	[25-49]	,363	34	,000	,723	34	,000
	More than 50	,367	5	,026	,684	5	,006

Test of Homogeneity of Variances¹⁶

	Levene Statistic	df1	df2	Sig.
I normally notice the in-store music playing in the background	2,558	2	97	,083
When I like the music genre I feel more pleased	1,671	2	97	,193
When I feel more pleased I feel like buying more	,159	2	97	,854
I normally leave a store when I don't like the music genre	5,136	2	97	,008
I usually feel irritated / frustrated with the music playing very loud	,696	2	97	,501
I normally shop faster when the music is too loud	,393	2	97	,676
I believe that when the music fits with the store image it improves my whole experience	3,072	2	97	,051
In general, I believe that music really improves retail experiences	2,365	2	95	,099

Test Statistics^{a,b}

	I normally notice the in-store music playing in the background	When I like the music genre I feel more pleased	When I feel more pleased I feel like buying more	I normally leave a store when I don't like the music genre	I usually feel irritated / frustrated with the music playing very loud	I normally shop faster when the music is too loud	I believe that when the music fits with the store image it improves my whole experience	In general, I believe that music really improves retail experiences
Chi-Square	7,485	,105	,216	,631	,398	,707	7,547	6,933
Df	2	2	2	2	2	2	2	2
Asymp. Sig.	,024	,949	,898	,729	,820	,702	,023	,031

a. Kruskal Wallis Test

b. Grouping Variable: Age

¹⁶ In this case the Levene's test is used because the biggest group dimension is more than twice the smallest one. In other case it wasn't necessary (Afonso and Nunes, 2011)

Multiple Comparisons

Dependent Variable	(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval		
						Lower Bound	Upper Bound	
I normally notice the in-store music playing in the background	Scheffe	Under 25	[25-49]	-,500	,228	,096	-1,07	,07
			More than 50	-,948	,496	,167	-2,18	,29
		[25-49]	Under 25	,500	,228	,096	-,07	1,07
			More than 50	-,447	,511	,683	-1,72	,82
		More than 50	Under 25	,948	,496	,167	-,29	2,18
			[25-49]	,447	,511	,683	-,82	1,72
	Games-Howell	Under 25	[25-49]	-,500	,217	,060	-1,02	,02
			More than 50	-,948*	,250	,010	-1,64	-,26
		[25-49]	Under 25	,500	,217	,060	-,02	1,02
			More than 50	-,447	,254	,233	-1,14	,25
		More than 50	Under 25	,948*	,250	,010	,26	1,64
			[25-49]	,447	,254	,233	-,25	1,14
I normally leave a store when I don't like the music genre	Scheffe	Under 25	[25-49]	,034	,433	,997	-1,04	1,11
			More than 50	-,472	,941	,882	-2,81	1,87
		[25-49]	Under 25	-,034	,433	,997	-1,11	1,04
			More than 50	-,506	,969	,873	-2,92	1,90
		More than 50	Under 25	,472	,941	,882	-1,87	2,81
			[25-49]	,506	,969	,873	-1,90	2,92
	Games-Howell	Under 25	[25-49]	,034	,419	,996	-,97	1,04
			More than 50	-,472	,563	,693	-2,13	1,19

		[25-49]	Under 25	-,034	,419	,996	-1,04	,97
			More than 50	-,506	,582	,674	-2,18	1,17
		More than 50	Under 25	,472	,563	,693	-1,19	2,13
			[25-49]	,506	,582	,674	-1,17	2,18
I believe that when the music fits with the store image it improves my whole experience	Scheffe	Under 25	[25-49]	-,672*	,246	,028	-1,28	-,06
			More than 50	-,725	,535	,403	-2,05	,61
		[25-49]	Under 25	,672*	,246	,028	,06	1,28
			More than 50	-,053	,551	,995	-1,42	1,32
		More than 50	Under 25	,725	,535	,403	-,61	2,05
			[25-49]	,053	,551	,995	-1,32	1,42
	Games-Howell	Under 25	[25-49]	-,672*	,222	,009	-1,20	-,14
			More than 50	-,725	,409	,261	-2,00	,55
		[25-49]	Under 25	,672*	,222	,009	,14	1,20
			More than 50	-,053	,402	,991	-1,33	1,23
		More than 50	Under 25	,725	,409	,261	-,55	2,00
			[25-49]	,053	,402	,991	-1,23	1,33
In general, I believe that music really improves retail experiences	Scheffe	Under 25	[25-49]	-,530	,271	,154	-1,20	,14
			More than 50	-,959	,587	,268	-2,42	,50
		[25-49]	Under 25	,530	,271	,154	-,14	1,20
			More than 50	-,429	,603	,777	-1,93	1,07
		More than 50	Under 25	,959	,587	,268	-,50	2,42
			[25-49]	,429	,603	,777	-1,07	1,93
	Games-Howell	Under 25	[25-49]	-,530	,270	,129	-1,18	,12
			More than 50	-,959*	,299	,027	-1,80	-,12

[25-49]	Under 25	,530	,270	,129	-,12	1,18
	More than 50	-,429	,322	,406	-1,30	,44
More than 50	Under 25	,959*	,299	,027	,12	1,80
	[25-49]	,429	,322	,406	-,44	1,30

*. The mean difference is significant at the 0.05 level.

Exhibit 69 –Kruskal walis part I to age group

J8.1.1 Analysis

N	1° Step: Tests of Normality	2° Step: Tests of Homogeneity	3° Step: Non-parametric Kruskal Wallis Test
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	<p>Ho: Dependent variable has normal distribution in the 3 groups</p> <p>Ha: There is at least one group in which the dependent variable has not normal distribution</p> <p>Sig > 0,05, Ho is not rejected</p> <p>If Sig ≤ 0,05, Ho is rejected and it is necessary to check if the populations are symmetric and mesocurtics as ANOVA is robust to the data normality (this process wouldn't be necessary if all groups > 50).</p> <p>As N of all the groups is < 50 Shapiro-Will is more appropriate to be analysed</p>	<p>It is used to verify what groups differ significantly from others</p> <p>Ho: Dependent variable has equal variances in the 3 groups</p> <p>Ha: There is at least one in which the dependent variable has not equal variances</p> <p>Sig 2 > 0,05, Ho is not rejected</p>	<p>As the populations are not symmetric and mesocurtics because kurtosis and skweness are not both closer to zero (see j8.1 – report) it more appropriate to use a nin parametric test.</p> <p>Ho: The 3 groups follow the same distribution</p> <p>Ha: There is at least one of the 3 groups that follows a different distribution</p> <p>Sig > 0,05, Ho is not rejected, there is not statistical evidence that level of agreement is different within the age groups</p> <p>Sig ≤ 0,05, Ho is rejected and it is necessary to use multiple comparaisons tests in order to understand what medians differ among themselves.</p>									
<p>I normally notice the in-store music playing in the background</p>	<table border="1"> <tr> <td>Under 25</td> <td>61</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>[25-49]</td> <td>34</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>50+</td> <td>5</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> </table>	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected	50+	5	Sig (0,000) < 0,05, Ho is rejected	<p>Sig (0,083) > 0,05, Ho is not rejected</p>	<p>Asymp Sig (0.024) < 0,05, Ho is rejected</p>
Under 25	61	Sig (0,000) < 0,05, Ho is rejected										
[25-49]	34	Sig (0,000) < 0,05, Ho is rejected										
50+	5	Sig (0,000) < 0,05, Ho is rejected										
<p>When I like the music genre I feel more pleased</p>	<table border="1"> <tr> <td>Under 25</td> <td>61</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>[25-49]</td> <td>34</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>50+</td> <td>5</td> <td>Sig (0,007) < 0,05, Ho is rejected</td> </tr> </table>	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected	50+	5	Sig (0,007) < 0,05, Ho is rejected	<p>Sig (0,193) > 0,05, Ho is not rejected</p>	<p>Asymp Sig (0.949) > 0,05, Ho is not rejected</p>
Under 25	61	Sig (0,000) < 0,05, Ho is rejected										
[25-49]	34	Sig (0,000) < 0,05, Ho is rejected										
50+	5	Sig (0,007) < 0,05, Ho is rejected										
<p>When I feel more pleased I feel like buying more</p>	<table border="1"> <tr> <td>Under 25</td> <td>61</td> <td>Sig (0,008) < 0,05, Ho is rejected</td> </tr> <tr> <td>[25-49]</td> <td>34</td> <td>Sig (0,017) < 0,05, Ho is rejected</td> </tr> </table>	Under 25	61	Sig (0,008) < 0,05, Ho is rejected	[25-49]	34	Sig (0,017) < 0,05, Ho is rejected	<p>Sig (0,854) > 0,05, Ho is not rejected</p>	<p>Asymp Sig (0.898) > 0,05, Ho is not rejected</p>			
Under 25	61	Sig (0,008) < 0,05, Ho is rejected										
[25-49]	34	Sig (0,017) < 0,05, Ho is rejected										

	50+	5	Sig (0,21) > 0,05, Ho is not rejected		
I normally leave a store when I don't like the music genre	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	Sig (0,008) < 0,05, Ho is rejected	Asymp Sig (0.729) > 0,05, Ho is not rejected
	[25-49]	34	Sig (0,005) < 0,05, Ho is rejected		
	50+	5	Sig (0,135) > 0,05, Ho is not rejected		
I usually feel irritated / frustrated with the music playing very loud	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	Sig (0,501) > 0,05, Ho is not rejected	Asymp Sig (0.820) > 0,05, Ho is not rejected
	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected		
	50+	5	Sig (0,005) < 0,05, Ho is rejected		
I normally shop faster when the music is too loud	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	Sig (0,670) > 0,05, Ho is not rejected	Asymp Sig (0.702) > 0,05, Ho is not rejected
	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected		
	50+	5	Sig (0,003) < 0,05, Ho is rejected		
I believe that when the music fits with the store image it improves my whole experience	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	Sig (0,051) > 0,05, Ho is not rejected	Asymp Sig (0.023) < 0,05, Ho is rejected
	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected		
	50+	5	Sig (0,314) > 0,05, Ho is not rejected		
In general, I believe that music really improves retail experiences	Under 25	61	Sig (0,000) < 0,05, Ho is rejected	Sig (0,99) > 0,05, Ho is not rejected	Asymp Sig (0.031) < 0,05, Ho is rejected
	[25-49]	34	Sig (0,000) < 0,05, Ho is rejected		
	50+	5	Sig (0,006) < 0,05, Ho is rejected		

				Finally: Multiple Comparisons Test
				<p>Scheffe tests which group(s) differ from others assuming variances are equal.</p> <p>Games-Howell tests the same assuming variances are different.</p> <p>If sig > 0,05, the differences are not statistically significant.</p>
I normally notice the in-store music playing in the background	Scheffe	Under 25	[25-49]	Sig (0,096) > 0,05
			More than 50	Sig (0,167) > 0,05
		[25-49]	Under 25	Sig (0,096) > 0,05
			More than 50	Sig (0,683) > 0,05
	Games-Howell	More than 50	Under 25	Sig (0,167) > 0,05
			[25-49]	Sig (0,683) > 0,05
		Under 25	[25-49]	Sig (0,996) > 0,05
			More than 50	Sig (0,693) > 0,05
Games-Howell	[25-49]	Under 25	Sig (0,996) > 0,05	
		More than 50	Sig (0,674) > 0,05	
	More than 50	Under 25	Sig (0,693) > 0,05	
		[25-49]	Sig (0,674) > 0,05	
I believe that when the music fits with the store image it improves my whole experience	Scheffe	Under 25	[25-49]	Sig (0,028) < 0,05
			More than 50	Sig (0,403) > 0,05
	Games-Howell	[25-49]	Under 25	Sig (0,028) < 0,05
			More than 50	Sig (0,995) > 0,05
	Games-Howell	More than 50	Under 25	Sig (0,403) > 0,05
			[25-49]	Sig (0,995) > 0,05

			[25-49]	Sig (0,995) > 0,05
In general, I believe that music really improves retail experiences	Scheffe	Under 25	[25-49]	Sig (0,154) > 0,05
			More than 50	Sig (0,268) > 0,05
		[25-49]	Under 25	Sig (0,154) > 0,05
			More than 50	Sig (0,777) > 0,05
		More than 50	Under 25	Sig (0,268) > 0,05
			[25-49]	Sig (0,777) > 0,05

Exhibit 70 - Analysis kruskal wallis summary to age group

J8.2 By Participants' Racial/Ethnic Group

Report

Racial/Ethnic Group	I normally notice the in-store music playing in the background	When I like the music genre I feel more pleased	When I feel more pleased I feel like buying more	I normally leave a store when I don't like the music genre	I usually feel irritated / frustrated with the music playing very loud	I normally shop faster when the music is too loud	I believe that when the music fits with the store image it improves my whole experience	In general, I believe that music really improves retail experiences
Hispanic Mean	6,20	5,40	4,00	3,40	6,20	5,80	6,00	6,00
N	5	5	5	5	5	5	5	5
Std. Deviation	,837	3,050	1,871	1,342	,447	1,304	,000	,000
Kurtosis	-,612	4,575	-2,898	-2,407	5,000	-1,488	.	.
Std. Error of Kurtosis	2,000	2,000	2,000	2,000	2,000	2,000	.	.
Skewness	-,512	-2,130	-,382	-,166	2,236	-,541	.	.

	Std. Error of Skewness	,913	,913	,913	,913	,913	,913	,913		
White-Caucasian	Mean	6,05	5,09	4,51	3,42	5,78	5,55	5,83	5,68	
	N	78	78	78	78	78	78	78	76	
	Std. Deviation	1,161	2,544	1,412	2,042	1,576	1,856	1,110	1,319	
	Kurtosis	,188	,177	-,131	-1,219	1,873	,831	1,992	,872	
	Std. Error of Kurtosis	,538	,538	,538	,538	,538	,538	,538	,545	
	Skewness	-1,073	-1,307	-,211	,353	-1,488	-1,352	-1,182	-1,147	
	Std. Error of Skewness	,272	,272	,272	,272	,272	,272	,272	,276	
Black	Mean	6,17	5,67	4,42	3,75	5,25	4,83	6,00	6,00	
	N	12	12	12	12	12	12	12	12	
	Std. Deviation	1,030	1,969	1,165	1,913	1,913	1,992	,853	1,044	
	Kurtosis	-,022	6,938	,362	-1,077	-,653	-1,614	1,925	,733	
	Std. Error of Kurtosis	1,232	1,232	1,232	1,232	1,232	1,232	1,232	1,232	
	Skewness	-,988	-2,440	-,588	,333	-,894	-,222	-1,055	-1,149	
	Std. Error of Skewness	,637	,637	,637	,637	,637	,637	,637	,637	
Total	Mean	6,07	5,18	4,47	3,46	5,74	5,47	5,86	5,74	
	N	95	95	95	95	95	95	95	93	
	Std. Deviation	1,123	2,488	1,398	1,983	1,586	1,850	1,048	1,250	
	Kurtosis	,243	,442	-,204	-1,168	1,523	,346	2,402	1,231	

Std. Error of Kurtosis	,490	,490	,490	,490	,490	,490	,490	,490	,495
Skewness	-1,069	-1,394	-,255	,336	-1,435	-1,178	-1,250	-1,234	-1,234
Std. Error of Skewness	,247	,247	,247	,247	,247	,247	,247	,247	,250

Tests of Normality^{b,c}

	Racial/Ethnic Group	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I normally notice the in-store music playing in the background	Hispanic	,231	5	,200*	,881	5	,314
	White-Caucasian	,293	76	,000	,782	76	,000
	Black	,291	12	,006	,802	12	,010
When I like the music genre I feel more pleased	Hispanic	,378	5	,019	,644	5	,002
	White-Caucasian	,272	76	,000	,698	76	,000
	Black	,284	12	,008	,677	12	,001
When I feel more pleased I feel like buying more	Hispanic	,304	5	,149	,817	5	,111
	White-Caucasian	,147	76	,000	,947	76	,003
	Black	,194	12	,200*	,920	12	,282
I normally leave a store when I don't like the music genre	Hispanic	,273	5	,200*	,852	5	,201
	White-Caucasian	,204	76	,000	,884	76	,000
	Black	,153	12	,200*	,940	12	,504
I usually feel irritated / frustrated with the music playing very loud	Hispanic	,473	5	,001	,552	5	,000
	White-Caucasian	,253	76	,000	,766	76	,000
	Black	,236	12	,064	,821	12	,016

I normally shop faster when the music is too loud	Hispanic	,221	5	,200*	,902	5	,421
	White-Caucasian	,302	76	,000	,746	76	,000
	Black	,195	12	,200*	,869	12	,063
I believe that when the music fits with the store image it improves my whole experience	White-Caucasian	,232	76	,000	,839	76	,000
	Black	,333	12	,001	,808	12	,011
In general, I believe that music really improves retail experiences	White-Caucasian	,266	76	,000	,836	76	,000
	Black	,333	12	,001	,767	12	,004

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

b. I believe that when the music fits with the store image it improves my whole experience is constant when Racial/Ethnic Group = Hispanic. It has been omitted.

c. In general, I believe that music really improves retail experiences is constant when Racial/Ethnic Group = Hispanic. It has been omitted.

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
I normally notice the in-store music playing in the background	,488	2	92	,615
When I like the music genre I feel more pleased	1,038	2	92	,358
When I feel more pleased I feel like buying more	1,312	2	92	,274
I normally leave a store when I don't like the music genre	1,372	2	92	,259
I usually feel irritated / frustrated with the music playing very loud	2,885	2	92	,061
I normally shop faster when the music is too loud	,664	2	92	,517
I believe that when the music fits with the store image it improves my whole experience	4,356	2	92	,016
In general, I believe that music really improves retail experiences	4,692	2	90	,012

Test Statistics^{a,b}

	I normally notice the in-store music playing in the background	When I like the music genre I feel more pleased	When I feel more pleased I feel like buying more	I normally leave a store when I don't like the music genre	I usually feel irritated / frustrated with the music playing very loud	I normally shop faster when the music is too loud	I believe that when the music fits with the store image it improves my whole experience	In general, I believe that music really improves retail experiences
Chi-Square	,037	,641	,228	,444	,907	1,533	,132	,531
df	2	2	2	2	2	2	2	2
Asymp. Sig.	,982	,726	,892	,801	,635	,465	,936	,767

a. Kruskal Wallis Test

b. Grouping Variable: Racial/Ethnic Group

Exhibit 71 - Kruskal wallis part I to racial/ethnic group

J8.2.1 Analysis

N	1° Step: Tests of Normality	2° Step: Tests of Homegenity	3° Step: Non-parametric Kruskal Wallis Test
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	<p>Ho: Dependent variable has normal distribution in the 3 groups</p> <p>Ha: There is at least one group in which the dependent variable has not normal distribution</p> <p>Sig > 0,05, Ho is not rejected</p> <p>If Sig ≤ 0,05, Ho is rejected and it is necessary to check if the populations are symmetric and mesocurtics as ANOVA is robust to the data normality (this process wouldn't be necessary if all groups > 50).</p> <p>As N of all the groups is < 50 Shapiro-Will is more appropriate to be analysed</p>	<p>It is used to verify what groups differ significantly from others</p> <p>Ho: Dependent variable has equal variances in the 3 groups</p> <p>Ha: There is at least one in which the dependent variable has not equal variances</p> <p>Sig 2 > 0,05, Ho is not rejected</p>	<p>As the populations are not symmetric and mesocurtics because kurtosis and skweness are not both closer to zero (see j8.2 – report) it more appropriate to use a nin parametric test.</p> <p>Ho: The 3 groups follow the same distribution</p> <p>Ha: There is at least one of the 3 groups that follows a different distribution</p> <p>Sig > 0,05, Ho is not rejected, there is not statistical evidence that level of agreement is different within the age groups</p> <p>Sig ≤ 0,05, Ho is rejected and it is necessary to use multiple comparaisons tests in order to understand what medians differ among themselves.</p>									
<p>I normally notice the in-store music playing in the background</p>	<table border="1"> <tr> <td>Hispanic</td> <td>5</td> <td>Sig (0,314) > 0,05, Ho is not rejected</td> </tr> <tr> <td>White-Caucasian</td> <td>76</td> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>Black</td> <td>12</td> <td>Sig (0,010) < 0,05, Ho is rejected</td> </tr> </table>	Hispanic	5	Sig (0,314) > 0,05, Ho is not rejected	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected	Black	12	Sig (0,010) < 0,05, Ho is rejected	<p>Sig (0,615) > 0,05, Ho is not rejected</p>	<p>Asymp Sig (0.982) > 0,05, Ho is not rejected</p>
Hispanic	5	Sig (0,314) > 0,05, Ho is not rejected										
White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected										
Black	12	Sig (0,010) < 0,05, Ho is rejected										

When I like the music genre I feel more pleased	Hispanic	5	Sig (0,002) < 0,05, Ho is rejected	Sig (0,358) > 0,05, Ho is not rejected	Asymp Sig (0.726) > 0,05, Ho is not rejected
	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected		
	Black	12	Sig (0,001) < 0,05, Ho is rejected		
When I feel more pleased I feel like buying more	Hispanic	5	Sig (0,111) > 0,05, Ho is not rejected	Sig (0,274) > 0,05, Ho is not rejected	Asymp Sig (0.892) > 0,05, Ho is not rejected
	White-Caucasian	76	Sig (0,003) < 0,05, Ho is rejected		
	Black	12	Sig (0,282) > 0,05, Ho is not rejected		
I normally leave a store when I don't like the music genre	Hispanic	5	Sig (0,201) > 0,05, Ho is not rejected	Sig (0,259) < 0,05, Ho is rejected	Asymp Sig (0.801) > 0,05, Ho is not rejected
	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected		
	Black	12	Sig (0,504) > 0,05, Ho is not rejected		
I usually feel irritated / frustrated with the music playing very loud	Hispanic	5	Sig (0,000) < 0,05, Ho is rejected	Sig (0,061) > 0,05, Ho is not rejected	Asymp Sig (0.635) > 0,05, Ho is not rejected
	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected		

	Black	12	Sig (0,016) < 0,05, Ho is rejected		
I normally shop faster when the music is too loud	Hispanic	5	Sig (0,421) > 0,05, Ho is not rejected	Sig (0,517) > 0,05, Ho is not rejected	Asymp Sig (0.465) > 0,05, Ho is not rejected
	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected		
	Black	12	Sig (0,063) > 0,05, Ho is not rejected		
I believe that when the music fits with the store image it improves my whole experience	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected	Sig (0,016) < 0,05, Ho is rejected	Asymp Sig (0.936) < 0,05, Ho is not rejected
	Black	12	Sig (0,011) < 0,05, Ho is rejected		
In general, I believe that music really improves retail experiences	White-Caucasian	76	Sig (0,000) < 0,05, Ho is rejected	Sig (0,12) > 0,05, Ho is not rejected	Asymp Sig (0.767) < 0,05, Ho is not rejected
	Black	12	Sig (0,004) < 0,05, Ho is rejected		

Exhibit 72 - Analysis kruskal wallis summary to racial/ethnic group

J9. Questionnaire Part II – Oneway ANOVA**Statistics**

I noticed the background music
playing in the store

N	Valid	68
	Missing	32
Percentiles	25	5,00
	50	6,00
	75	7,00

I noticed the background music playing in the store

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	1,0	1,5	1,5
	Moderately Disagree	3	3,0	4,4	5,9
	Disagree Slightly	1	1,0	1,5	7,4
	Neither Agree or Disagree	6	6,0	8,8	16,2
	Agree Slightly	20	20,0	29,4	45,6
	Moderately Agree	16	16,0	23,5	69,1
	Strongly Agree	21	21,0	30,9	100,0
	Total	68	68,0	100,0	
Missing	99	32	32,0		
	Total	100	100,0		

Exhibit 73 - Distribution of participants regarding noticing the in-store music

J9.1 By Participants' Age

Report

Age		I noticed the background music playing in the store	I felt happy / satisfied with the music played	I felt excited / enthusiastic with the music played	I liked the music genre played, it suited my taste	I think the music volume was reasonable	I think the music genre fitted perfectly with the store image	Because of the music, I felt like lingering more	Because of the music, I felt like purchasing more	I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	How would you classify the experience in this retail?
Under 25	Mean	5,44	4,76	3,85	4,38	5,03	5,06	2,79	2,44	4,18	5,02
	N	34	34	34	34	34	34	34	34	34	61
	Std. Deviation	1,375	1,182	1,306	1,326	1,381	,814	1,533	1,481	1,381	,885
	Kurtosis	1,524	-,173	-,389	,692	2,750	-,600	-1,101	-,500	,956	1,560
	Std. Error of Kurtosis	,788	,788	,788	,788	,788	,788	,788	,788	,788	,604
	Skewness	-1,170	-,682	-,232	-,683	-1,521	,246	,368	,716	-,850	-,779
	Std. Error of Skewness	,403	,403	,403	,403	,403	,403	,403	,403	,403	,306
[25-49]	Mean	5,79	4,93	4,59	4,48	4,66	5,17	4,38	3,79	5,00	5,29
	N	29	28	29	29	29	29	29	29	29	34
	Std. Deviation	1,497	1,585	1,722	1,661	1,696	1,391	1,860	1,878	1,309	1,194
	Kurtosis	2,370	-,269	-1,018	-,785	-1,267	-,734	-,537	-,888	-,459	,667
	Std. Error of Kurtosis	,845	,858	,845	,845	,845	,845	,845	,845	,845	,788
	Kurtosis										

	Skewness	-1,472	-,535	-,247	,058	,020	-,159	-,422	-,130	-,410	-,839	
	Std. Error of Skewness	,434	,441	,434	,434	,434	,434	,434	,434	,434	,403	
More than 50	Mean	4,80	4,80	3,20	4,00	4,60	4,40	4,40	4,80	4,60	5,00	
	N	5	5	5	5	5	5	5	5	5	5	
	Std. Deviation	,837	1,095	,447	1,000	1,342	,548	,548	1,095	,548	,000	
	Kurtosis	-,612	-3,333	5,000	-3,000	-2,407	-3,333	-3,333	-3,333	-3,333	.	
	Std. Error of Kurtosis	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	.	
	Skewness	,512	,609	2,236	,000	,166	,609	,609	,609	,609	-,609	.
	Std. Error of Skewness	,913	,913	,913	,913	,913	,913	,913	,913	,913	,913	.
Total	Mean	5,54	4,84	4,12	4,40	4,84	5,06	3,59	3,19	4,56	5,11	
	N	68	67	68	68	68	68	68	68	68	100	
	Std. Deviation	1,408	1,344	1,511	1,447	1,512	1,091	1,806	1,806	1,354	,984	
	Kurtosis	1,313	-,137	-,662	-,172	-,193	-,185	-,946	-1,006	,724	1,144	
	Std. Error of Kurtosis	,574	,578	,574	,574	,574	,574	,574	,574	,574	,478	
	Skewness	-1,117	-,502	,088	-,154	-,597	,094	,049	,269	-,630	-,679	
	Std. Error of Skewness	,291	,293	,291	,291	,291	,291	,291	,291	,291	,241	

Tests of Normality^b

	Age	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I noticed the background music playing in the store	Under 25	,257	34	,000	,821	34	,000
	[25-49]	,238	29	,000	,795	29	,000
	More than 50	,231	5	,200*	,881	5	,314
I felt happy / satisfied with the music played	Under 25	,205	34	,001	,857	34	,000
	[25-49]	,174	29	,025	,948	29	,160
	More than 50	,367	5	,026	,684	5	,006
I think the music fitted perfectly with the store image	Under 25	,251	34	,000	,906	34	,007
	[25-49]	,173	29	,026	,924	29	,039
	More than 50	,473	5	,001	,552	5	,000
I liked the music genre played, it suited my taste	Under 25	,210	34	,001	,864	34	,001
	[25-49]	,159	29	,059	,927	29	,047
	More than 50	,241	5	,200*	,821	5	,119
I think the music volume was reasonable	Under 25	,286	34	,000	,816	34	,000
	[25-49]	,146	29	,118	,909	29	,016
	More than 50	,273	5	,200*	,852	5	,201
I think the music genre fitted perfectly with the store image	Under 25	,235	34	,000	,854	34	,000
	[25-49]	,180	29	,017	,900	29	,010

	More than 50	,367	5	,026	,684	5	,006
Because of the music, I felt like lingering more	Under 25	,198	34	,002	,893	34	,003
	[25-49]	,143	29	,133	,919	29	,028
	More than 50	,367	5	,026	,684	5	,006
Because of the music, I felt like purchasing more	Under 25	,217	34	,000	,858	34	,000
	[25-49]	,165	29	,043	,920	29	,030
	More than 50	,367	5	,026	,684	5	,006
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	Under 25	,243	34	,000	,874	34	,001
	[25-49]	,191	29	,008	,928	29	,050
	More than 50	,367	5	,026	,684	5	,006
How would you classify the experience in this retail?	Under 25	,237	34	,000	,841	34	,000
	[25-49]	,250	29	,000	,881	29	,003

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

b. How would you classify the experience in this retail? is constant when Age = More than 50. It has been omitted.

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
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I noticed the background music playing in the store	,807	2	65	,451
I felt happy / satisfied with the music played	,923	2	64	,403
I felt excited / enthusiastic with the music played	5,968	2	65	,004
I liked the music genre played, it suited my taste	2,087	2	65	,132
I think the music volume was reasonable	2,784	2	65	,069
I think the music genre fitted perfectly with the store image	7,548	2	65	,001
Because of the music, I felt like lingering more	2,867	2	65	,064
Because of the music, I felt like purchasing more	1,040	2	65	,359
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	,982	2	65	,380
How would you classify the experience in this retail?	5,849	2	97	,004

Test Statistics^{a,b}

	I noticed the background music playing in the store	I felt happy / satisfied with the music played	I felt excited / enthusiastic with the music played	I liked the music genre played, it suited my taste	I think the music volume was reasonable	I think the music genre fitted perfectly with the store image	Because of the music, I felt like lingering more	Because of the music, I felt like purchasing more	I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	How would you classify the experience in this retail?
Chi-Square	4,772	,396	5,506	,557	1,335	2,481	12,622	12,910	5,548	3,223
df	2	2	2	2	2	2	2	2	2	2
Asymp. Sig.	,092	,821	,064	,757	,513	,289	,002	,002	,062	,200

a. Kruskal Wallis Test

b. Grouping Variable: Age

Multiple Comparisons

Scheffe

Dependent Variable	(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Because of the music, I felt like lingering more	Under 25	[25-49]	-1,585*	,415	,001	-2,63	-,54
		More than 50	-1,606	,787	,133	-3,58	,37
	[25-49]	Under 25	1,585*	,415	,001	,54	2,63
		More than 50	-,021	,796	1,000	-2,01	1,97
	More than 50	Under 25	1,606	,787	,133	-,37	3,58
		[25-49]	,021	,796	1,000	-1,97	2,01
Because of the music, I felt like purchasing more	Under 25	[25-49]	-1,352*	,416	,007	-2,39	-,31
		More than 50	-2,359*	,788	,015	-4,33	-,38
	[25-49]	Under 25	1,352*	,416	,007	,31	2,39
		More than 50	-1,007	,797	,454	-3,00	,99
	More than 50	Under 25	2,359*	,788	,015	,38	4,33
		[25-49]	1,007	,797	,454	-,99	3,00

*. The mean difference is significant at the 0.05 level.

Exhibit 74 - Kruskal-wallis part II to age group

J9.1.1 Analysis

	N	1° Step: Tests of Normality	2° Step: Tests of Homegenity	3° Step: Non-parametric Kruskal Wallis Test								
		<p>Ho: Dependent variable has normal distribution in the 3 groups</p> <p>Ha: There is at least one group in which the dependent variable has not normal distribution</p> <p>Sig > 0,05, Ho is not rejected</p> <p>If Sig ≤ 0,05, Ho is rejected and it is necessary to check if the populations are symmetric and mesocurtics as ANOVA is robust to the data normality (this wouldn't be necessary if all the groups were > 50).</p> <p>As N of all the groups is < 50 Shapiro-Will is more appropriate to be analysed</p>	<p>It is used to verify what groups differ significantly from others</p> <p>Ho: Dependent variable has equal variances in the 3 groups</p> <p>Ha: There is at least one in which the dependent variable has not equal variances</p> <p>Sig 2 > 0,05, Ho is not rejected</p>	<p>As the populations are not symmetric and mesocurtics because kurtosis and skweness are not both closer to zero (see j9.1 – report) it more appropriate to use a nin parametric test.</p> <p>Ho: The 3 groups follow the same distribution</p> <p>Ha: There is at least one of the 3 groups that follows a different distribution</p> <p>Sig > 0,05, Ho is not rejected, there is not statistical evidence that level of agreement is different within the age groups</p> <p>Sig ≤ 0,05, Ho is rejected and it is necessary to use multiple comparaisons tests in order to understand what medians differ among themselves.</p>								
I noticed the background music playing in the store	<table border="1"> <tr> <td>Under 25</td> <td>34</td> </tr> <tr> <td>[25-49]</td> <td>29</td> </tr> </table>	Under 25	34	[25-49]	29	<table border="1"> <tr> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> <tr> <td>Sig (0,000) < 0,05, Ho is rejected</td> </tr> </table>	Sig (0,000) < 0,05, Ho is rejected	Sig (0,000) < 0,05, Ho is rejected	<table border="1"> <tr> <td>Sig (0,451) > 0,05, Ho is not rejected</td> </tr> </table>	Sig (0,451) > 0,05, Ho is not rejected	<table border="1"> <tr> <td>Asymp Sig (0.092) > 0,05, Ho is not rejected</td> </tr> </table>	Asymp Sig (0.092) > 0,05, Ho is not rejected
Under 25	34											
[25-49]	29											
Sig (0,000) < 0,05, Ho is rejected												
Sig (0,000) < 0,05, Ho is rejected												
Sig (0,451) > 0,05, Ho is not rejected												
Asymp Sig (0.092) > 0,05, Ho is not rejected												

	50+	5	Sig (0,314) > 0,05, Ho is not rejected		
I felt happy / satisfied with the music played	Under 25	34	Sig (0,000) < 0,05, Ho is rejected	Sig (0,403) > 0,05, Ho is not rejected	Asymp Sig (0.821) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,160) > 0,05, Ho is not rejected		
	50+	5	Sig (0,006) < 0,05, Ho is rejected		
I felt excited / enthusiastic with the music played	Under 25	34	Sig (0,007) < 0,05, Ho is rejected	Sig (0,004) > 0,05, Ho is not rejected	Asymp Sig (0.064) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,039) < 0,05, Ho is rejected		
	50+	5	Sig (0,000) > 0,05, Ho is not rejected		
I liked the music genre played, it suited my taste	Under 25	34	Sig (0,001) < 0,05, Ho is rejected	Sig (0,132) < 0,05, Ho is rejected	Asymp Sig (0.757) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,47) > 0,05, Ho is not rejected		
	50+	5	Sig (0,119) > 0,05, Ho is not rejected		
I think the music volume was reasonable	Under 25	34	Sig (0,000) < 0,05, Ho is rejected	Sig (0,069) > 0,05, Ho is not rejected	Asymp Sig (0.513) > 0,05, Ho is not rejected

	[25-49]	29	Sig (0,016) < 0,05, Ho is rejected		
	50+	5	Sig (0,201) > 0,05, Ho is not rejected		
I think the music genre fitted perfectly with the store image	Under 25	34	Sig (0,000) < 0,05, Ho is rejected	Sig (0,01) < 0,05, Ho is rejected	Asymp Sig (0.289) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,10) < 0,05, Ho is rejected		
	50+	5	Sig (0,006) < 0,05, Ho is rejected		
Because of the music, I felt like lingering more	Under 25	34	Sig (0,003) < 0,05, Ho is rejected	Sig (0,064) > 0,05, Ho is not rejected	Asymp Sig (0.002) < 0,05, Ho is rejected
	[25-49]	19	Sig (0,028) < 0,05, Ho is rejected		
	50+	5	Sig (0,006) < 0,05, Ho is rejected		
Because of the music, I felt like purchasing more	Under 25	34	Sig (0,000) < 0,05, Ho is rejected	Sig (0,354) > 0,05, Ho is not rejected	Asymp Sig (0.002) < 0,05, Ho is rejected
	[25-49]	29	Sig (0,03) < 0,05, Ho is rejected		
	50+	5	Sig (0,006) < 0,05, Ho is rejected		
I felt that the fact that the music fitted influenced positively my perceptions	Under 25	34	Sig (0,001) < 0,05, Ho is rejected	Sig (0,380) > 0,05, Ho is not rejected	Asymp Sig (0.062) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,05) ≤ 0,05, Ho is rejected		

and the whole experience with the store	50+	5	Sig (0,006) < 0,05, Ho is rejected		
How would you classify the experience in this retail?	Under 25	34	Sig (0,000) < 0,05, Ho is rejected	Sig (0,004) < 0,05, Ho is rejected	Asymp Sig (0.2) > 0,05, Ho is not rejected
	[25-49]	29	Sig (0,003) < 0,05, Ho is rejected		

				Finally: Multiple Comparisons Test	
				Scheffe testes which group(s) differ from others assuming variances are equal. Games-Howell tests the same assuming variances are different. If sig > 0,05, the differences are not statistically significant.	
Because of the music, I felt like lingering more	Scheffe	Under 25	[25-49]	Sig (0,001) < 0,05	
			More than 50	Sig (1,33) > 0,05	
		[25-49]	Under 25	Sig (0,001) < 0,05	
			More than 50	Sig (1,000) > 0,05	
Because of the music, I felt like purchasing more	Scheffe	More than 50	Under 25	Sig (0,133) > 0,05	
			[25-49]	Sig (1,000) > 0,05	
		Under 25	[25-49]	Sig (0,007) < 0,05	
			More than 50	Sig (0,15) > 0,05	
		[25-49]	Under 25	Sig (0,007) < 0,05	

	More than 50	Sig (0,454) > 0,05
More than 50	Under 25	Sig (0,15) < 0,05
	[25-49]	Sig (0,454) > 0,05

Exhibit 75 - Analysis kruskal-wallis summary to age group

J9.2 By Participants' Racial/Ethnic Group

Report

Racial/Ethnic Group	I noticed the background music playing in the store	I felt happy / satisfied with the music played	I felt excited / enthusiastic with the music played	I liked the music genre played, it suited my taste	I think the music volume was reasonable	I think the music genre fitted perfectly with the store image	Because of the music, I felt like lingering more	Because of the music, I felt like purchasing more	I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	How would you classify the experience in this retail?	
Hispanic	Mean	5,00	4,60	3,20	4,40	4,20	4,60	2,80	1,80	4,60	5,40
	N	5	5	5	5	5	5	5	5	5	5
	Std. Deviation	1,732	1,140	1,304	1,140	1,643	,894	1,304	1,095	,894	,894
	Kurtosis	3,667	-,178	-1,488	-,178	-3,333	,312	-1,488	-3,333	,313	,313

	Std. Error of Kurtosis	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000
	Skewness	-1,925	-,405	,541	,405	,609	1,258	-,541	,609	1,258	-1,258
	Std. Error of Skewness	,913	,913	,913	,913	,913	,913	,913	,913	,913	,913
White-Caucasian	Mean	5,60	4,74	4,02	4,28	4,81	5,04	3,47	3,13	4,47	5,01
	N	47	46	47	47	47	47	47	47	47	78
	Std. Deviation	1,439	1,405	1,452	1,440	1,454	1,122	1,828	1,813	1,427	,947
	Kurtosis	1,816	-,143	-,332	,042	,535	-,077	-1,086	-1,081	,676	1,692
	Std. Error of Kurtosis	,681	,688	,681	,681	,681	,681	,681	,681	,681	,538
	Skewness	-1,251	-,516	,095	-,282	-,715	,106	-,047	,282	-,800	-,686
	Std. Error of Skewness	,347	,350	,347	,347	,347	,347	,347	,347	,347	,272
Black	Mean	5,75	5,08	5,08	4,83	4,83	5,33	4,92	4,58	4,92	5,50
	N	12	12	12	12	12	12	12	12	12	12
	Std. Deviation	1,422	1,379	1,443	1,801	1,850	1,231	1,443	1,240	1,443	1,087
	Kurtosis	-,625	-1,003	-1,433	-1,506	-1,198	-,449	-1,433	-,344	-1,070	1,579

	Std. Error of Kurtosis	1,232	1,232	1,232	1,232	1,232	1,232	1,232	1,232	1,232	1,232
	Skewness	-,839	-,176	-,172	-,152	-,329	-,416	,172	,630	-,046	-,764
	Std. Error of Skewness	,637	,637	,637	,637	,637	,637	,637	,637	,637	,637
Total	Mean	5,58	4,79	4,16	4,39	4,77	5,06	3,69	3,30	4,56	5,09
	N	64	63	64	64	64	64	64	64	64	95
	Std. Deviation	1,445	1,370	1,504	1,487	1,530	1,125	1,816	1,805	1,390	,968
	Kurtosis	1,255	-,251	-,600	-,304	-,280	-,355	-,898	-1,013	,572	1,338
	Std. Error of Kurtosis	,590	,595	,590	,590	,590	,590	,590	,590	,590	,490
	Skewness	-1,170	-,431	,101	-,140	-,496	,081	-,075	,174	-,627	-,624
	Std. Error of Skewness	,299	,302	,299	,299	,299	,299	,299	,299	,299	,247

Tests of Normality

	Racial/Ethnic Group	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
I noticed the background music playing in the store	Hispanic	,318	5	,109	,701	5	,010

	White-Caucasian	,200	46	,000	,819	46	,000
	Black	,236	12	,063	,831	12	,022
I felt happy / satisfied with the music played	Hispanic	,237	5	,200*	,961	5	,814
	White-Caucasian	,185	46	,000	,926	46	,006
	Black	,164	12	,200*	,925	12	,333
I felt excited / enthusiastic with the music played	Hispanic	,221	5	,200*	,902	5	,421
	White-Caucasian	,186	46	,000	,948	46	,038
	Black	,237	12	,061	,892	12	,126
I liked the music genre played, it suited my taste	Hispanic	,237	5	,200*	,961	5	,814
	White-Caucasian	,170	46	,002	,927	46	,006
	Black	,179	12	,200*	,900	12	,161
I think the music volume was reasonable	Hispanic	,367	5	,026	,684	5	,006
	White-Caucasian	,218	46	,000	,917	46	,003
	Black	,152	12	,200*	,906	12	,188
I think the music genre fitted perfectly with the store image	Hispanic	,349	5	,046	,771	5	,046
	White-Caucasian	,197	46	,000	,891	46	,000
	Black	,206	12	,170	,931	12	,386
Because of the music, I felt like lingering more	Hispanic	,221	5	,200*	,902	5	,421
	White-Caucasian	,169	46	,002	,900	46	,001
	Black	,237	12	,061	,892	12	,126
Because of the music, I felt like purchasing more	Hispanic	,367	5	,026	,684	5	,006
	White-Caucasian	,180	46	,001	,893	46	,001
	Black	,264	12	,020	,903	12	,172
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience	Hispanic	,349	5	,046	,771	5	,046

with the store	White-Caucasian	,207	46	,000	,901	46	,001
	Black	,190	12	,200*	,900	12	,158
How would you classify the experience in this retail?	Hispanic	,349	5	,046	,771	5	,046
	White-Caucasian	,243	46	,000	,880	46	,000
	Black	,239	12	,056	,874	12	,074

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
I noticed the background music playing in the store	,022	2	61	,978
I felt happy / satisfied with the music played	,332	2	60	,719
I felt excited / enthusiastic with the music played	,177	2	61	,838
I liked the music genre played, it suited my taste	1,385	2	61	,258
I think the music volume was reasonable	1,222	2	61	,302
I think the music genre fitted perfectly with the store image	,338	2	61	,714
Because of the music, I felt like lingering more	1,356	2	61	,265
Because of the music, I felt like purchasing more	2,616	2	61	,081
I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	,449	2	61	,640
How would you classify the experience in this retail?	,565	2	92	,570

Test Statistics^{a,b}

	I noticed the background music playing in the store	I felt happy / satisfied with the music played	I felt excited / enthusiastic with the music played	I liked the music genre played, it suited my taste	I think the music volume was reasonable	I think the music genre fitted perfectly with the store image	Because of the music, I felt like lingering more	Because of the music, I felt like purchasing more	I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	How would you classify the experience in this retail?
Chi-Square	,898	,635	6,462	,884	,751	1,876	6,679	10,306	,692	3,848
Df	2	2	2	2	2	2	2	2	2	2
Asymp. Sig.	,638	,728	,040	,643	,687	,391	,035	,006	,708	,146

a. Kruskal Wallis Test

b. Grouping Variable: Racial/Ethnic Group

Multiple Comparisons

Scheffe

Dependent Variable	(I) Racial/Ethnic Group	(J) Racial/Ethnic Group	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
I felt excited / enthusiastic with the music played	Hispanic	White-Caucasian	-,821	,678	,484	-2,52	,88
		Black	-1,883	,767	,056	-3,81	,04
	White-Caucasian	Hispanic	,821	,678	,484	-,88	2,52
		Black	-1,062	,466	,083	-2,23	,11
	Black	Hispanic	1,883	,767	,056	-,04	3,81
		White-Caucasian	1,062	,466	,083	-,11	2,23

Because of the music, I felt like lingering more	Hispanic	White-Caucasian	-,668	,816	,716	-2,71	1,38
		Black	-2,117	,923	,080	-4,43	,20
	White-Caucasian	Hispanic	,668	,816	,716	-1,38	2,71
		Black	-1,449*	,561	,042	-2,86	-,04
	Black	Hispanic	2,117	,923	,080	-,20	4,43
		White-Caucasian	1,449*	,561	,042	,04	2,86
Because of the music, I felt like purchasing more	Hispanic	White-Caucasian	-1,328	,792	,253	-3,32	,66
		Black	-2,783*	,896	,011	-5,03	-,53
	White-Caucasian	Hispanic	1,328	,792	,253	-,66	3,32
		Black	-1,456*	,545	,034	-2,82	-,09
	Black	Hispanic	2,783*	,896	,011	,53	5,03
		White-Caucasian	1,456*	,545	,034	,09	2,82

Exhibit 76 - Kruskal wallis part II to racial/ethnic group

J9.2.1 Analysis

N	1° Step: Tests of Normality	2° Step: Tests of Homegenity	3° Step: Non-parametric Kruskal Wallis Test
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	<p>Ho: Dependent variable has normal distribution in the 3 groups</p> <p>Ha: There is at least one group in which the dependent variable has not normal distribution</p> <p>Sig > 0,05, Ho is not rejected</p> <p>If Sig ≤ 0,05, Ho is rejected and it is necessary to check if the populations are symmetric and mesocurtics as ANOVA is robust to the data normality (this wouldn't be necessary if all the groups were > 50).</p> <p>As N of all the groups is < 50 Shapiro-Will is more appropriate to be analysed.</p>	<p>As the populations are not symmetric and mesocurtics because kurtosis and skewness are not both closer to zero (see j9.1 – report) it more appropriate to use a non parametric test.</p> <p>Ho: The 3 groups follow the same distribution</p> <p>Ha: There is at least one of the 3 groups that follows a different distribution</p> <p>Sig > 0,05, Ho is not rejected, there is not statistical evidence that level of agreement is different within the age groups</p> <p>Sig ≤ 0,05, Ho is rejected and it is necessary to use multiple comparisons tests in order to understand what medians differ among themselves.</p>						
<p>I noticed the background music playing in the store</p> <table border="1" data-bbox="577 1125 1160 1297"> <tr> <td data-bbox="577 1125 719 1209">Hispanic</td> <td data-bbox="719 1125 801 1209">5</td> <td data-bbox="801 1125 1160 1209">Sig (0,010) < 0,05, Ho is rejected</td> </tr> <tr> <td data-bbox="577 1209 719 1297">White-Caucasian</td> <td data-bbox="719 1209 801 1297">46</td> <td data-bbox="801 1209 1160 1297">Sig (0,000) < 0,05, Ho is rejected</td> </tr> </table>	Hispanic	5	Sig (0,010) < 0,05, Ho is rejected	White-Caucasian	46	Sig (0,000) < 0,05, Ho is rejected	<p>Sig (0,978) > 0,05, Ho is not rejected</p>	<p>Asymp Sig (0,638) > 0,05, Ho is not rejected</p>
Hispanic	5	Sig (0,010) < 0,05, Ho is rejected						
White-Caucasian	46	Sig (0,000) < 0,05, Ho is rejected						

	Black	12	Sig (0,022) < 0,05, Ho is rejected		
I felt happy / satisfied with the music played	Hispanic	5	Sig (0,814) > 0,05, Ho is not rejected	Sig (0,719) > 0,05, Ho is not rejected	Asymp Sig (0,728) > 0,05, Ho is not rejected
	White-Caucasian	46	Sig (0,006) < 0,05, Ho is rejected		
	Black	12	Sig (0,333) > 0,05, Ho is not rejected		
I felt excited / enthusiastic with the music played	Hispanic	5	Sig (0,421) > 0,05, Ho is not rejected	Sig (0,838) > 0,05, Ho is not rejected	Asymp Sig (0,040) < 0,05, Ho is rejected
	White-Caucasian	46	Sig (0,038) < 0,05, Ho is rejected		
	Black	12	Sig (0,126) > 0,05, Ho is not rejected		
I liked the music genre played, it suited my taste	Hispanic	5	Sig (0,814) > 0,05, Ho is not rejected	Sig (0,258) < 0,05, Ho is rejected	Asymp Sig (0,643) > 0,05, Ho is not rejected
	White-Caucasian	46	Sig (0,006) < 0,05, Ho is rejected		
	Black	12	Sig (0,161) > 0,05, Ho is not rejected		
I think the music volume was reasonable	Hispanic	5	Sig (0,006) < 0,05, Ho is rejected	Sig (0,302) > 0,05, Ho is not rejected	Asymp Sig (0,687) > 0,05, Ho is not rejected

	White-Caucasian	46	Sig (0,003) < 0,05, Ho is rejected		
	Black	12	Sig (0,188) > 0,05, Ho is not rejected		
I think the music genre fitted perfectly with the store image	Hispanic	5	Sig (0,046) < 0,05, Ho is rejected	Sig (0,714) > 0,05, Ho is not rejected	Asymp Sig (0,391) > 0,05, Ho is not rejected
	White-Caucasian	46	Sig (0,000) < 0,05, Ho is rejected		
	Black	12	Sig (0,386) > 0,05, Ho is not rejected		
Because of the music, I felt like lingering more	Hispanic	5	Sig (0,421) > 0,05, Ho is not rejected	Sig (0,265) > 0,05, Ho is not rejected	Asymp Sig (0,035) < 0,05, Ho is rejected
	White-Caucasian	46	Sig (0,001) < 0,05, Ho is rejected		
	Black	12	Sig (0,126) > 0,05, Ho is not rejected		
Because of the music, I felt like purchasing more	Hispanic	5	Sig (0,006) < 0,05, Ho is rejected	Sig (0,081) > 0,05, Ho is not rejected	Asymp Sig (0,006) < 0,05, Ho is rejected
	White-Caucasian	46	Sig (0,001) < 0,05, Ho is rejected		
	Black	12	Sig (0,172) < 0,05, Ho is not rejected		

I felt that the fact that the music fitted influenced positively my perceptions and the whole experience with the store	Hispanic	5	Sig (0,46) > 0,05, Ho is not rejected	Sig (0,640) > 0,05, Ho is not rejected	Asymp Sig (0,708) > 0,05, Ho is not rejected
	White-Caucasian	46	Sig (0,001) < 0,05, Ho is rejected		
	Black	12	Sig (0,158) > 0,05, Ho is not rejected		
How would you classify the experience in this retail?	Hispanic	5	Sig (0,046) < 0,05, Ho is rejected	Sig (0,570) > 0,05, Ho is rejected	Asymp Sig (0,146) > 0,05, Ho is not rejected
	White-Caucasian	46	Sig (0,000) < 0,05, Ho is rejected		
	Black	12	Sig (0,074) > 0,05, Ho is not rejected		

				Finally: Multiple Comparisons Test	
				<p>Scheffe testes which group(s) differ from others assuming variances are equal.</p> <p>Games-Howell tests the same assuming variances are different.</p> <p>If sig > 0,05, the differences are not statistically significant.</p>	
I felt excited / enthusiastic with the music played	Scheffe	Hispanic	White-Caucasian	Sig (0,484) > 0,05	
			Black	Sig (0,056) > 0,05	
		White-Caucasian	Hispanic	Sig (0,484) > 0,05	

			Black	Sig (0,083) > 0,05
		Black	Hispanic	Sig (0,056) > 0,05
			White-Caucasian	Sig (0,083) > 0,05
Because of the music, I felt like lingering more	Scheffe	Hispanic	White-Caucasian	Sig (0,716) > 0,05
			Black	Sig (0,080) > 0,05
		White-Caucasian	Hispanic	Sig (0,716) > 0,05
			Black	Sig (0,042) < 0,05
		Black	Hispanic	Sig (0,080) > 0,05
			White-Caucasian	Sig (0,042) < 0,05
Because of the music, I felt like purchasing more	Scheffe	Hispanic	White-Caucasian	Sig (0,253) > 0,05
			Black	Sig (0,011) < 0,05
			White-Caucasian	Sig (0,253) > 0,05
		White-Caucasian	Hispanic	Sig (0,034) < 0,05
			Black	Sig (0,034) < 0,05
			Hispanic	Sig (0,011) < 0,05
		Black	White-Caucasian	Sig (0,034) < 0,05

Exhibit 77 - Analysis Kruskal Wallis summary to racial/ethnic group

J10. Regression

J10.1 Regression Assumptions

J10.1.1 Normality of errors

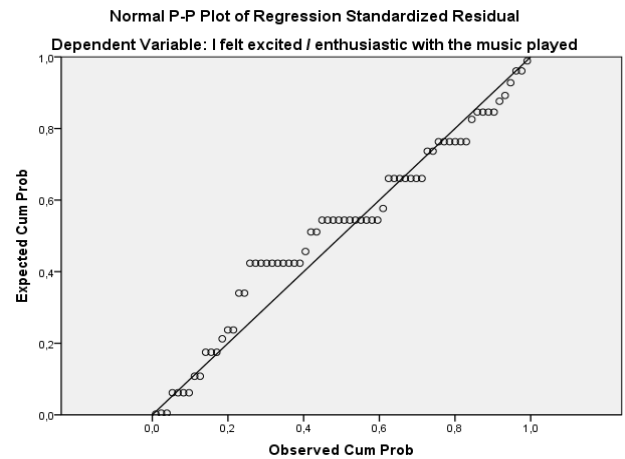
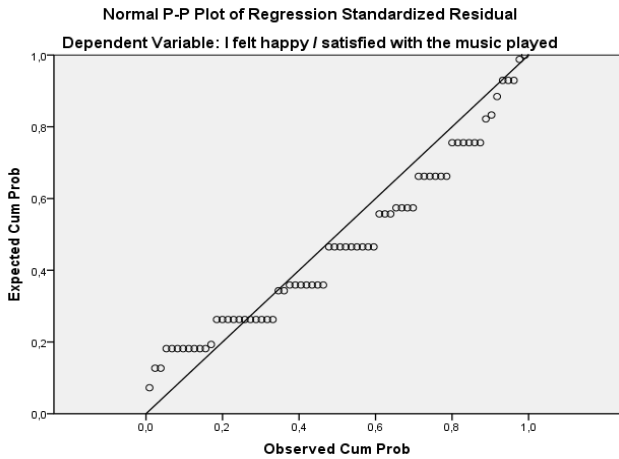


Exhibit 78 - Normality of erros to hypothesis 2

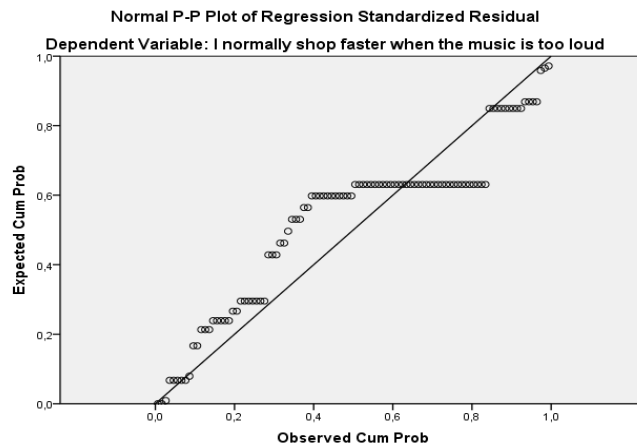


Exhibit 79 - Normality of errors to hypothesis 3

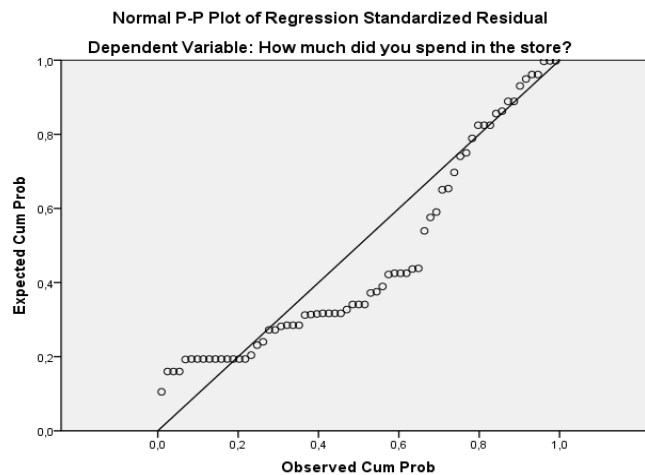


Exhibit 80 - Normality of errors to hypothesis 5

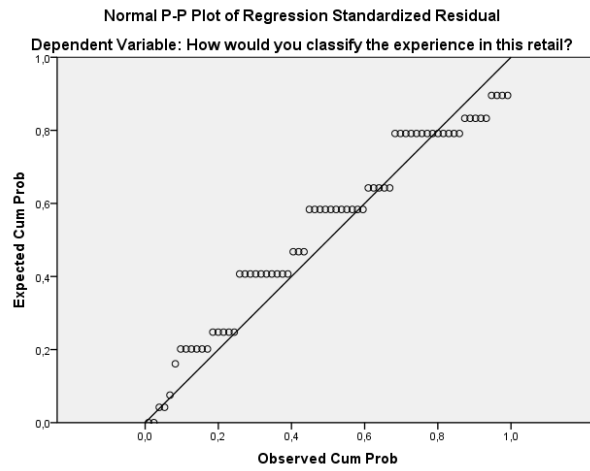


Exhibit 81 - Normality of errors to hypothesis 6

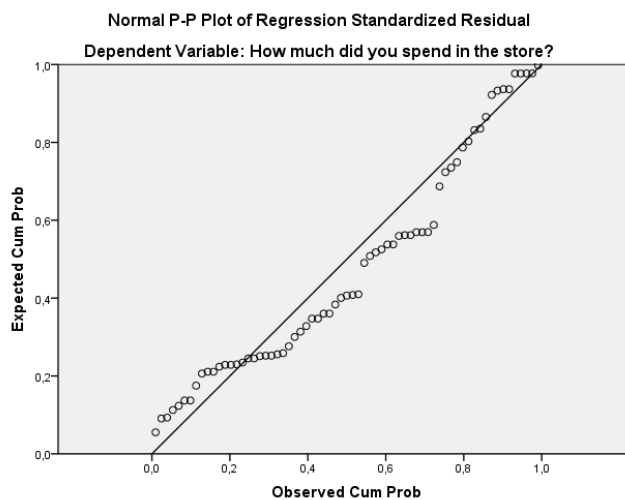
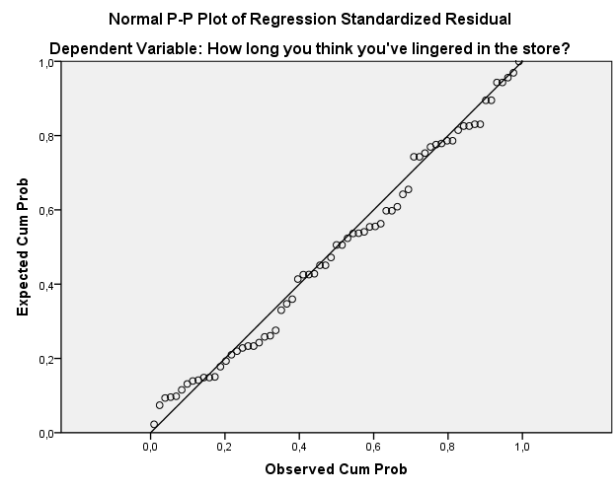
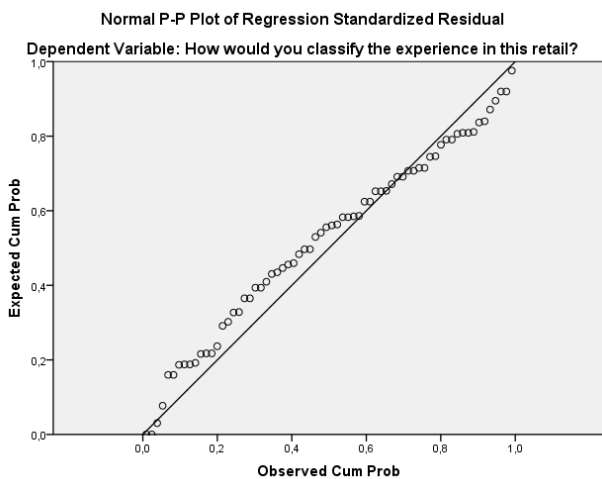


Exhibit 82 - Normality of errors to hypothesis 7 a,b,c respectively

If all the points are close to the diagonal line, the errors follow a normal distribution (Hair et al., 2005). In the present case, all the errors follow a normal distribution.

J10.1.2 Independency and Homoscedastity of errors

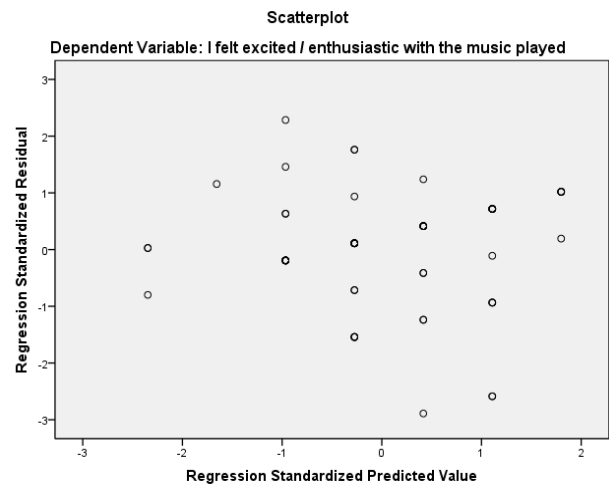
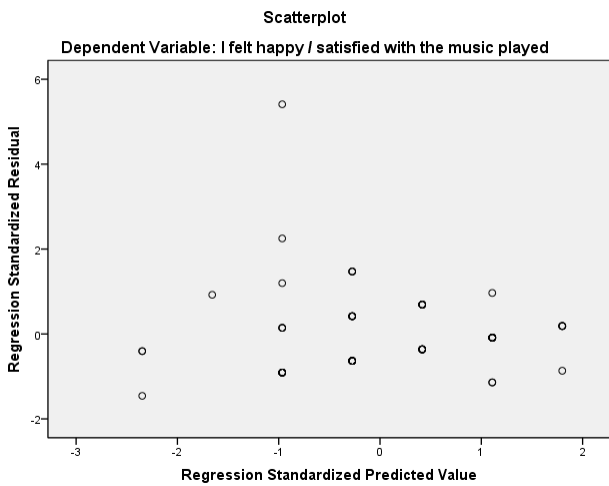


Exhibit 83 – Independency and Homoscedastity to hypothesis 2

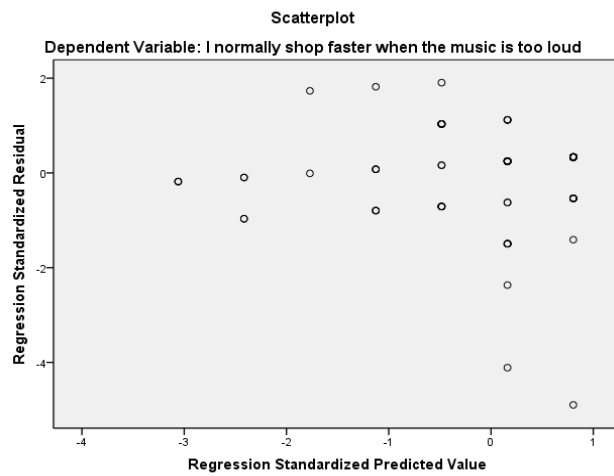


Exhibit 84 – Independency and Homoscedastity to hypothesis 3

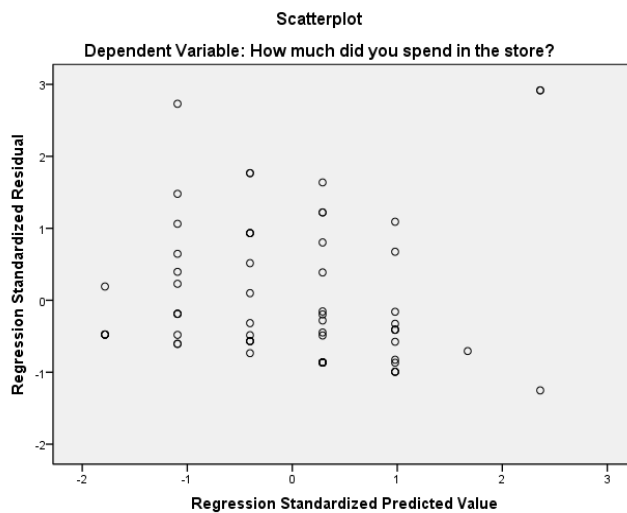


Exhibit 85 - Independency and Homoscedastity to hypothesis 5

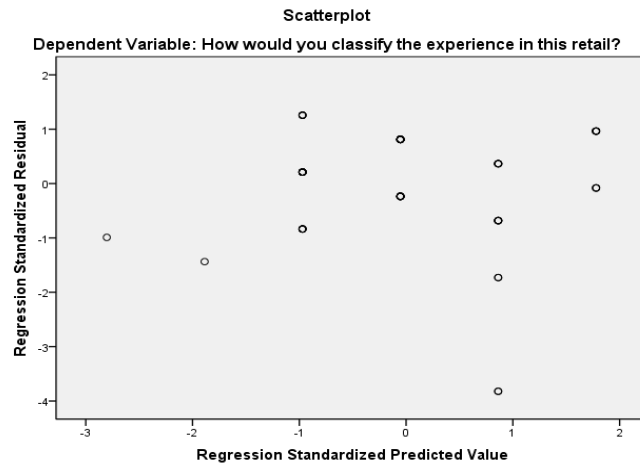


Exhibit 86 - Independency and Homoscedasticity to hypothesis 6

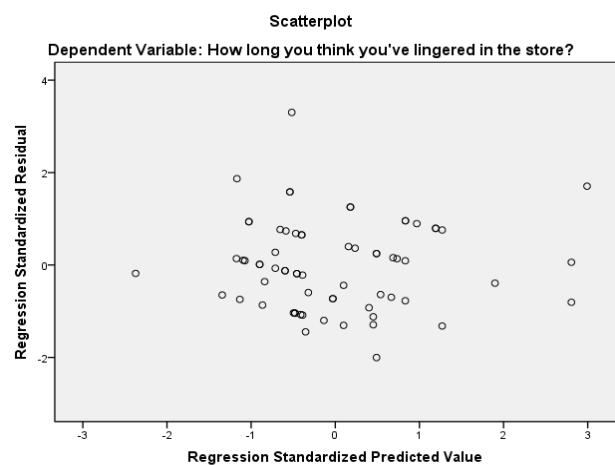
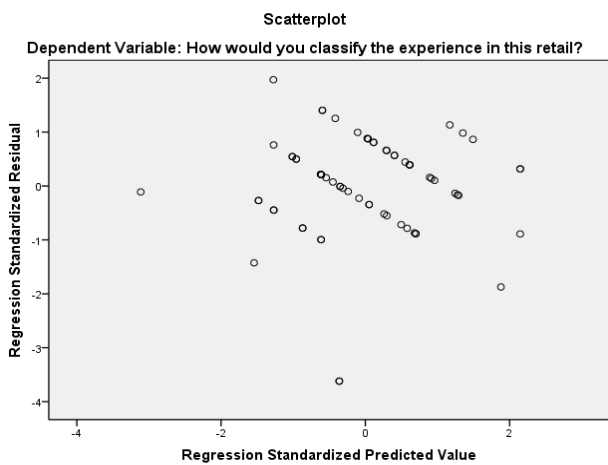


Exhibit 87 - Independency and Homoscedasticity to hypothesis 7 a,b,c respectively

The independency is verified if the points are distributed randomly and do not form parallel lines. The homoscedasticity is verified if the points do not form a fan shape (Hair et al., 2005). In the present case, all the errors are independent and homoscedastic.

J10.1.3 Linearity between variables

It is verified through the test F. If sig is lower than α , it is assumed a linear relationship between the independent and dependent variable (Hair et al., 2005).

J10.2 Regression Output

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,751 ^a	,563	,557	,950

a. Predictors: (Constant), I liked the music genre played, it suited my taste

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	76,777	1	76,777	85,160	,000 ^a
	Residual	59,503	66	,902		
	Total	136,279	67			

a. Predictors: (Constant), I liked the music genre played, it suited my taste

b. Dependent Variable: I felt happy / satisfied with the music played

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1,644	,371		4,434	,000
	I liked the music genre played, it suited my taste	,740	,080	,751	9,228	,000

a. Dependent Variable: I felt happy / satisfied with the music played

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,606 ^a	,367	,358	1,211

a. Predictors: (Constant), I liked the music genre played, it suited my taste

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	56,242	1	56,242	38,340	,000 ^a
	Residual	96,817	66	1,467		
	Total	153,059	67			

a. Predictors: (Constant), I liked the music genre played, it suited my taste

b. Dependent Variable: I felt excited / enthusiastic with the music played

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	1,333	,473		2,819	,006
I liked the music genre played, it suited my taste	,633	,102	,606	6,192	,000

a. Dependent Variable: I felt excited / enthusiastic with the music played

Exhibit 88 - Regression linear output to hypothesis 2**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,775 ^a	,601	,597	,986

a. Predictors: (Constant), I normally shop faster when the music is too loud

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	143,449	1	143,449	147,511	,000 ^a
Residual	95,301	98	,972		
Total	238,750	99			

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
1 (Constant)	,306	,442		,692	,490		
I usually feel irritated / frustrated with the music playing very loud	,902	,074	,775	12,145	,000	1,000	1,000

a. Dependent Variable: I normally shop faster when the music is too loud

Exhibit 89 - Regression linear output to hypothesis 3**Model Summary^b**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,190 ^a	,036	,006	12,073

a. Predictors: (Constant), I felt excited / enthusiastic with the music played , I felt happy / satisfied with the music played

b. Dependent Variable: How much did you spend in the store?

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	350,420	2	175,210	1,202	,307 ^a
Residual	9328,192	64	145,753		
Total	9678,612	66			

a. Predictors: (Constant), I felt excited / enthusiastic with the music played , I felt happy / satisfied with the music played

b. Dependent Variable: How much did you spend in the store?

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
1 (Constant)	16,525	5,594		2,954	,004		
I felt happy / satisfied with the music played	-,193	1,233	-,023	-,157	,876	,723	1,383
I felt excited / enthusiastic with the music played	-1,416	1,152	-,177	-1,229	,224	,723	1,383

a. Dependent Variable: How much did you spend in the store?

Exhibit 90 - Regression linear output to hypothesis 5

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,440 ^a	,194	,182	,956

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,440 ^a	,194	,182	,956

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image

b. Dependent Variable: How would you classify the experience in this retail?

ANOVA^b

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	14,493	1	14,493	15,874	,000 ^a
	Residual	60,257	66	,913		
	Total	74,750	67			

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image

b. Dependent Variable: How would you classify the experience in this retail?

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3,094	,553		5,589	,000
	I think the music genre fitted perfectly with the store image	,426	,107	,440	3,984	,000

a. Dependent Variable: How would you classify the experience in this retail?

Exhibit 91 - Regression linear output to hypothesis 3**Model Summary^b**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,590 ^a	,348	,318	,872

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image, I think the music volume was reasonable, I liked the music genre played, it suited my taste

b. Dependent Variable: How would you classify the experience in this retail?

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	26,043	3	8,681	11,406	,000 ^a
	Residual	48,707	64	,761		
	Total	74,750	67			

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	2,473	,539		4,585	,000		
	I liked the music genre played, it suited my taste	,268	,090	,367	2,989	,004	,676	1,480
	I think the music volume was reasonable	,083	,083	,118	,996	,323	,720	1,389
	I think the music genre fitted perfectly with the store image	,237	,109	,245	2,169	,034	,799	1,252

a. Dependent Variable: How would you classify the experience in this retail?

Exhibit 92 - Regression linear output to hypothesis 7a

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,240 ^a	,057	,013	6,106

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image, I think the music volume was reasonable, I liked the music genre played, it suited my taste

b. Dependent Variable: How long you think you've lingered in the store

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	143,050	3	47,683	1,279	,289 ^a
	Residual	2348,562	63	37,279		
	Total	2491,612	66			

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image, I think the music volume was reasonable, I liked the music genre played, it suited my taste

b. Dependent Variable: How long you think you've lingered in the store?

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	5,522	3,818		1,446	,153		
	I liked the music genre played, it suited my taste	,423	,629	,100	,673	,503	,682	1,466
	I think the music volume was reasonable	-,151	,581	-,037	-,259	,797	,723	1,382
	I think the music genre fitted perfectly with the store image	1,108	,767	,197	1,444	,154	,805	1,242

a. Dependent Variable: How long you think you've lingered in the store?

Exhibit 93 - Regression linear output to hypothesis 7b**Model Summary^b**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,418 ^a	,175	,136	11,259

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image, I think the music volume was reasonable, I liked the music genre played, it suited my taste

b. Dependent Variable: How much did you spend in the store?

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1692,809	3	564,270	4,452	,007 ^a
	Residual	7985,803	63	126,759		
	Total	9678,612	66			

a. Predictors: (Constant), I think the music genre fitted perfectly with the store image, I think the music volume was reasonable, I liked the music genre played, it suited my taste

b. Dependent Variable: How much did you spend in the store?

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
1 (Constant)	4,492	7,041		,638	,526		
I liked the music genre played, it suited my taste	-2,030	1,159	-,243	-1,751	,085	,682	1,466
I think the music volume was reasonable	-1,674	1,072	-,210	-1,561	,123	,723	1,382
I think the music genre fitted perfectly with the store image	4,397	1,415	,396	3,108	,003	,805	1,242

a. Dependent Variable: How much did you spend in the store?

Exhibit 94 – Regression linear output to hypothesis 7

J10.1 Regression Analysis¹⁷

Model Summary	R indicates degree of correlation: r = 0.10 to 0.29 small correlation r = 0.30 to 0.49 medium correlation r = 0.50 to 1.00 high correlation AND R ² indicates how much of the dependent variable can be explained by the independent variable
ANOVA	Sig, column indicates if there is a significant linear regression (at p<0,01)
Coefficients	B indicates how much the predicted value of the dependent increases when the value of the independent variable increases by one unit.

Exhibit 95 - Regression output interpretation

¹⁷ Source: <https://statistics.laerd.com/spss-tutorials/linear-regression-using-spss-statistics.php> accessed in September 2012