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**IN-STORE MUSIC'S INFLUENCE ON CONSUMER RESPONSES:
THE DEVELOPMENT AND TEST OF
A MUSIC-RETAIL ENVIRONMENT MODEL**

by

VALERIE L. VACCARO

**A dissertation submitted to the Graduate Faculty in Business
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York.**

2001

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This manuscript has been read and accepted for the Graduate Faculty in Business in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Abstract

IN-STORE MUSIC'S INFLUENCE ON CONSUMER RESPONSES:
THE DEVELOPMENT AND TEST OF A
MUSIC-RETAIL ENVIRONMENT MODEL

By Valerie L. Vaccaro

Advisor: Professor David J. Rachman

A Music-Retail Environment Model was developed based on an extensive review of literature in marketing, psychology and musicology. The MRE Model also drew upon models by Kotler (1973-1974), Mehrabian and Russell (1974), Mehrabian (1976), Gardner (1985) and Bitner (1992).

Pretest results found a consensus amongst respondents on what music was perceived as consistent, neutral or inconsistent with a retail environment.

The main experiment was a 3 x 2 factorial laboratory study with a between-subjects design with music-retail environment consistency (consistency, neutrality and inconsistency), and music mode (major mode and minor mode), plus a no-music control group. Groups (comprising a total of 161 undergraduate students) were randomly assigned to the treatments. Respondents were shown a videotape of a sporting goods store with a particular treatment and completed a self-administered survey that adapted the Music-Message Integration (MMI) construct (Kellaris, 1990; Kellaris, Cox and Cox 1993). Other new measures were based on the PAD mood scale (Mehrabian and Russell 1974) and the Mood Short Form (Peterson and Sauber 1983).

Correlation analyses indicated “Music Mood-Consumer Prior Mood Consistency” was significantly related to store mood (SM), music mood (MM), product mood (PM), store image (SI) and behavioral shopping intentions (BI). Regression analyses showed these perceptions were significantly moderated by consumer screening levels of environmental stimuli and by gender.

“Music Mood-Retail Mood Consistency” significantly influenced perceptions of PM and SI when screening ability and gender were considered. ANOVAs comparing consistency levels as well as the control group, unexpectedly did not produce any significant differences in responses, only some directional support.

Instore music in a major mode consistent with a store significantly influenced MM and had a directionally supportive impact on PM, SM and BI. The no-music control group was directionally more effective than inconsistent music and neutral music for SM, PM, SI and BI.

In summary, some support was found for this first test of the new Music-Retail Environment Model. Recommendations were also provided for future research.

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CHAPTER I - INTRODUCTION

A) Nature & Importance of the Problem

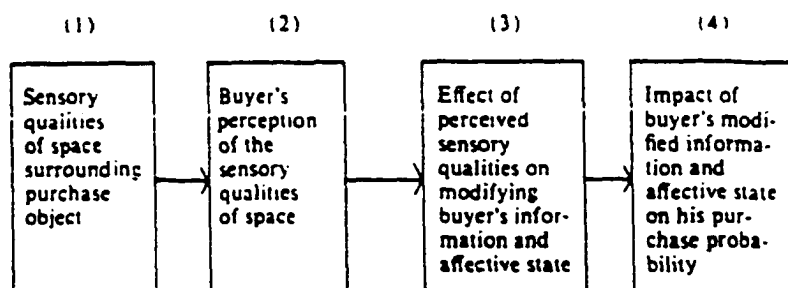
1. The Value of Atmospherics:

A key aspect of the appeal and effectiveness of a retail environment is *atmospherics*. Atmospherics is the deliberate creation of elements in a retail setting (e.g., music and other sounds, scents, temperature, lighting, colors, signs and displays, store layout and architecture) to generate consumer responses which increase the likelihood of purchase. Atmospherics has been defined as "the effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability. ... The main sensory channels for atmosphere are sight, sound, scent and touch" (Kotler, 1973-1974, pp. 50-51).

Atmospheric elements such as music may have an influence on the consumers' perceptions of the products and the store and are among some of the most important elements which contribute to store image (Berry 1969). Atmospherics are important to differentiating retail preferences and affecting product choice.

A store's "atmosphere can have an effect on purchase behavior in at least three ways: First ... as an *attention-creating medium* ... to make (an) establishment stand out among others. Secondly ... as a *message creating medium* ... (that) communicates the store's intended audience, its level of concern for customers, etc. ... (and) Thirdly ... as an *affect-creating medium* ... (that) may directly arouse visceral reactions that contribute favorably to purchase probability" (Kotler, 1973-1974, p.54). Kotler's depiction of the causal chain between atmospherics and purchase probability is shown in FIGURE 1.

FIGURE 1 - Kotler's Explanation of Store Atmosphere



Philip Kotler, "Atmospherics as a Marketing Tool,"
Journal of Retailing, v. 49 (4), Winter, 1973-74.

2. Key Retail Trends of Entertainment and E-Tailing:

a) Retail Entertainment Trends' Relationship to Atmospherics

In the past decade, retailers became increasingly concerned about customer satisfaction. In-store music as well as other atmospheric variables can play a greater role in addressing customer satisfaction as part of the overall retail marketing mix for stores. As Du and Apfel (1995) noted, "In the last decade, Americans grew older, worked harder, earned less and stopped shopping frivolously... (R)etailers realized ... good times would only roll again if they could adapt to the new rules of the game. The new rules include coping with non-store competition, technology, consolidation, as well as *entertaining* customers... Shoppers will soon see entertainment-retail destinations."

Examples of entertainment-retail destinations include such places as the Hard Rock Cafe, the Rainforest Cafe, the Disney Store, Warner Bros. Store and the Sharper

Image where atmospherics makes an important contribution to retail strategy: Selecting appropriate instore music can contribute to added entertainment value for the customer experience.

Watts Wacker, analyst for the consumer trend research organization Yankelovich, noted that improvement areas for retailers such as warehouse clubs "include ensuring satisfaction, (and) *making shopping fun*" (Stores, 1995, M17). Similar views have been expressed by other industry consultants. Gary Wright, president of a worldwide retail management consulting firm that publishes a "Retail Trend Report" acknowledged that: "Entertainment ... is becoming more important as a means to differentiate stores and attract customers" (Wright 1994, p.25). In concurrence, Ann Brixner, director of marketing at The Retail Group, a retail strategic planning and design firm, said that "People are getting ... burnt out on shopping. As a consequence, retailers are frequently needing to turn into entertainers just to get shoppers in the door" (Miller, 1995, p.11).

According to Kotler, "As other marketing tools become neutralized in the competitive battle, atmospherics is likely to play a growing role in the unending search of firms for differential advantage" (Winter 1973-4, p.64). Stores can use *music*, in conjunction with other elements, for effective retail environment differentiation. To facilitate this differentiation, a greater understanding will need to be developed about the impact of different kinds of music in particular retail settings.

The president and founder of AEI Music Networks, Michael Malone, noted that his firm's "approach to the entertainment medium of music is to use music as a marketing tool ... and offer(s) foreground music to enhance the view of the product. If

the musical atmosphere can enhance that visualization, that's helpful" (Rubel 1996, p.1). The purpose of foreground music (which is meant to be heard by customers, in contrast to background music that may be more subliminal) is to generate a positive customer reactions which include spending more time shopping in the store. AEI Music Networks' clients include retailers such as Banana Republic, the Limited, Bath & Body Works, Abercrombie & Fitch, Tommy Hilfiger, Toy "R" Us, Pottery Barn and Eddie Bauer. Of course, views such as these which are from industry consultants are, as expected, slanted in a positive light for the usage of music as an effective atmospheric tool.

Recently, an increasing number of retailers have been "investing in customized music programs designed to build customer loyalty and reinforce their store's brand image" (Chandler 1998, p.D1).

b) Implications of E-tailers on Atmospherics

As far as nonstore competition and technology, since the late 1990s, the growth trend of "e-tailers" (i.e., websites that act as virtual stores) has generated a new threat to market share for traditional "bricks-and-mortar" stores. With the added competition and increasing potential marketing power of e-tailers, it will become imperative for "bricks-and-mortar" retailers to provide incentives for consumers to visit actual stores.

The market research firm ActivMedia forecasts the following for e-tailing to ultimate consumers: "By 2005,on line sales of consumables (from prescription drugs to groceries) will reach \$119 billion" (McGarvey 2000, p.7). According to the Gartner Group consulting firm, the largest projected growth is projected to be in

“business-to-business e-commerce (which) will hit a staggering \$2.7 trillion in 2004” (McGarvey 2000, p.7). Of course, forecasts are only estimates and only time will tell. According to Malachy Kavanaugh, a spokesman from the International Council of Shopping Centers, for each dollar spent online, \$37 was spent in a “bricks-and-mortar” (Greenfeld 1999, p.96).

An analogy can be made between e-commerce’s potential future impact on traditional retailing, with the history of diffusion of other media-related innovations. For instance, initial predictions in the 1950s that television’s adoption would mean the demise of radio and the movies were incorrect. The influence of e-tailing on traditional retailers may also turn out to be similar to cable television’s impact on network television audiences in the 1990s. It is likely that e-tailers will not replace “bricks-and-mortar” stores, they will supplement them. Like any new industry entrants, e-tailers add more competitive pressure to the marketplace.

In practice, many “bricks-and-mortar” retailers are supplementing their businesses with websites. For instance, in response to Amazon.com, the book retail chain Barnes and Noble has its own site, BarnesandNoble.com. However, websites such as these have yet to report profits, although sales may be brisk. Other “bricks-and-mortar” retailers also have followed this strategy with their own websites such as Best Buy, Toys “R” Us, KB Toys, J.C.Penny, Sears, Walmart and recently Home Depot.

The “clicks-and-mortar” strategy of traditional retailers having complementary websites is considered a powerful, synergistic combination. Seema Williams, an e-commerce analyst at Forrester Research, asserted that “It’s going to be awful tough for

an online retailer to maintain its lead once the clicks-and-mortar people get their act together (Greenfeld 1999, p.93).

However, the reverse situation may also become more common, where a strictly online e-tailer begins opening up “bricks-and-mortar” stores (such as 1-800-Flowers and Gazoontite.com). If this reverse strategy becomes increasingly popular, then there will be greater competition everywhere, and finding ways to differentiate traditional retail stores (with elements such as atmospherics) may become even more important. Meanwhile, an industry shakeout began in 2000 which is starting to eliminate many unprofitable dot.coms, including some e-tailers.

According to Fortune magazine, “The key difference between the clicks and bricks is that a start-up dot-com needs to quickly establish a brand and build customer relationships that the brick-and-mortar world for the most part already enjoys, and needs to protect. It’s not a matter of being a dot-com or of being a brick-and-mortar; it’s a matter of being a company. And all companies must manage relationships with customers, business partners, and suppliers. Customers are not just e-customers – they are customers.” (Fortune 2000, p. S5).

E-tailing is sure to generate some market share re-allocations, and will impact the marketing mix and retail mix of traditional retailers, but overall shopping online will probably not mean the disappearance of traditional retail stores.

There is no question that doing business on the net is revolutionizing the way most companies market their products and services. A good reflection of this trend is the recent introduction of a new magazine Ecompany Now (published by Time, Inc.) and its accompanying website, which has a mission to cover “the fact that the Internet is

dramatically changing the way we do business... core aspects of business like marketing, sales, purchasing..." (Desmond 2000, p.37).

It is expected that enhancing retail strategies with appropriate tactics such as effective instore music and other atmospherics will be most appreciated by customers who have the time to shop, like to actually see and touch the real merchandise (rather than just see the virtual image on a website) and enjoy the trip partly as a leisure activity. Perhaps even those consumers who did not plan to spend a great deal of time shopping might be persuaded to shop longer if the atmospherics are effective.

E-tailers can provide almost the same type of retail mix (i.e. special merchandise, good prices, relationship marketing membership reward programs) as "bricks-and-mortar" stores, with two exceptions. One exception is e-tailers cannot replicate the full real shopping experience: the enjoyment of that actual instore experience is really the only thing that an e-tailer cannot offer. The other exception is related to the time, place and possession utilities of marketing. Consumers who buy online may have to wait for delivery, not experiencing the satisfaction of receiving instantaneous possession of products. However, with products such as downloadable e-books and music, and the ability to print valid travel and concert tickets from the net, the instantaneous possession of various products from online shopping will be increasingly available.

Therefore, to assist traditional retailers in survival and the achievement of successful differentiation from both other "bricks-and-mortar" retailers and e-tailers, instore atmospherics such as music may increasingly make an important contribution to retail strategies. This dissertation provides a conceptual model and a method which

may be used to better understand music's influence on consumer responses in a retail environment.

3. Music's Impact on Customer Stress:

In addition to retail differentiation, the selection of effective in-store music may also accomplish two other objectives: to help make consumers' shopping experiences less stressful and revive interest in the shopping experience. According to Stores magazine, "What value boils down to today is that the less money, time, energy and stress involved in making a purchase, the more value for the consumer. The level of stress consumers feel has taken a toll on shopping habits. According to The Yankelovich Monitor, ... American's interest in shopping is on the decline" (Stores, 1995, M7).

Muzak Corporation is known for producing and selecting instore music that is not stressful (McDermott 1990; Muzak 1989; 1994). In addition, for the past forty years, music has been used in the health field to alleviate stress and depression, particularly for the elderly (and for handicapped individuals) There is a stream of research documenting these results in the field of music therapy (e.g., Rohner and Miller 1980). For instance, calming music has been found to help lower heart rates and blood pressure (McDermott 1990). The effectiveness of music as a therapy may also have applicability in retail environments. Since population segments over 50 years old in the U.S. (as well as in Japan and in many European nations) "will grow steadily and significantly" (Wright, 1994, p.24), retailers with older customers may find that certain

types of music may sooth different customer groups, making shopping an easier and more pleasant experience. thus, increasing customer satisfaction.

B) Research on Music In Marketing Settings & Gaps in the Literature

1. In-store Research & Related Studies with Music:

A survey by the Gallup Organization found that 91% of retail customers said that music affected their behavior while shopping, 86% of customers believe that music enhanced a store's atmosphere and 33% of shoppers felt that music influenced their purchase decisions; also 70% of the store managers thought that music made customers feel more relaxed and increased the time spent in the store (Rubel 1996).

Research on music in retail environments has indicated that structural characteristics of music such as tempo can encourage consumers to spend more time and may stimulate more unplanned purchases in such retail environments as supermarkets (Milliman 1982; Smith and Curnow 1966) or restaurants (Milliman 1986). One study found that supermarket customers spent more time in the store, preferred having in-store music and believed the music showed retailers were concerned about customers (Linsen 1975).

Another survey showed that shoppers appeared to make more purchases when music was played (Burlison 1979). In addition, music category type (i.e., top 40 music or instrumental background music) was found to influence perceived time spent in a department store (Yalch and Spangenberg 1988).

2. Other Consumer Research on Music:

Studies in laboratory settings have found music influences consumer perceptions. For instance, music loudness was found to have an impact on subjects' perceived time, and different preferences were exhibited for music loudness by gender (Kellaris and Altech 1992). Music tempo and music mode were shown to influence applause duration in live concerts (Kellaris 1992). Applause duration, as an expression of the audience's enjoyment level, could be viewed by marketers as a measure of customer satisfaction. In addition, the music's overall structure (i.e. having a fast tempo and a major mode to represent a "happy" song, and having a slow tempo, minor mode to indicate a "sad" song) was found to influence product choice (Alpert and Alpert 1989, 1990; Gorn 1982).

Kellaris (1992) has suggested that "the design features of music in ads or in retail environments can be "aesthetically engineered" to optimize music's positive influences on listeners" (p. 733). Researchers such as Mehrabian (1976) and the management at Muzak corporation (Yang and Warner 1993) would agree with this assertion. Yalch and Spangenberg (1988, p.37) similarly noted that "Serious consideration should be given to establishing desired shopping behaviors and how music might affect these behaviors."

Bruner (1990) recommended that future research test different structural combinations of music to study how the components of music have main and interaction effects on moods, cognitions and behaviors of interest to marketers. Bruner has asserted that "Significant new knowledge will not be acquired until individual components of music are manipulated, examined and/or controlled" (p.100).

Donovan and Rossiter (1982) studied how the general mood of the store influenced customers responses in a wide variety of retail environments. Sherman and Smith (1987) researched how customer moods influenced perceived store image and responses such as unplanned purchases, in a clothing store. Broekemier (1990) conducted an experiment on the compatibility of music type (e.g., top 40, heavy metal) with store image. Kellaris (1990) focused his dissertation research on music-message integration (MMI), which was defined as: "the extent of cognitive and emotional congruency between the music and the message in an ad (p.3).

A recent study by Kellaris and Mantel (1995) studied the effect of stimulus congruity ("the consistency or 'relatedness' of concurrently encountered elements comprising a stimulus event... such as the elements in an advertisement") -- on perceptions of how long an event lasts. In a review on service environments which could be applied to retail settings, Bitner (1992) proposed that the *compatibility* of the elements in a retail environment contributed to generating customer satisfaction.

C) Contributions of this Study

Regardless of the widespread popularity of music in retail settings, there has not been much research done on music's influence on consumer responses. This study proposes to address some of the issues raised by Kellaris (1992), Kellaris and Kent (1991) and Bruner (1990) by including music mode as an independent variable.

From a review of research, it was found that the "stimulus congruity" of music has been tested in an advertising context, *but not in a retail context*. In addition, responses have been measured only in relation to customers' moods and store

environment moods, *but not in regards to the impact that music consistency with the store and its products may have on these responses*. This dissertation addressed these gaps in the literature.

The development and test of the new conceptual model proposed in this study generated a more in-depth view of how the atmospheric variable of music can influence consumer affective, cognitive and behavioral-intention responses in a retail environment. The conceptual perspective is based on the importance of consistency theory from social psychology and key theoretical views from environmental psychology. In addition, the results of this study can have a managerial application for retailers interested in selecting effective music to generate positive consumer responses to their stores and products and enhance the likelihood of purchase and customer satisfaction.

D) Objectives of this Study

After the development of a conceptual model based on an extensive literature review, the following objectives were generated to conduct an exploratory experimental study that provided an initial test of the model.

The first key purpose of this study was to determine if music can be perceived as being consistent, neutral or inconsistent with the product mood and store mood of a retail environment. The second main objective of the research was to test the Music-Retail Environment Model developed from the literature review. A key issue of the experimental study testing the model, was to find out if music perceived as consistent with a retail environment could generate more positive consumer responses compared

with music that is neutral or inconsistent with a retail environment. For this study, "approach responses" included consumer attitudes and behavioral shopping intentions.

A third objective of this research was to test the impact of certain consumer characteristic variables as moderators in the proposed Model that may be related to different responses due to the influence of music in a retail environment.

A fourth goal of the study was to test the possible influence of the music structure characteristic of "mode" to discover if music with a major mode would produce more positive consumer responses than music with a minor mode in a retail setting.

E) Overview of the Study

In the succeeding chapter, Chapter II furnishes an extensive literature review on research from the areas of marketing, social psychology, environmental psychology and music. Chapter II also presents the hypotheses developed from the literature and introduces the conceptual development of the Music-Retail Environment Model (the "MRE" Model).

Chapter III sets forth a description of the research design for the pretest and the main experiment. A description of the samples, preliminary analyses and survey instrument measures is provided, along with reliability analyses and manipulation check results.

Next, Chapter IV presents an updated version of the MRE Model with a description of the independent and dependent variables, as well as detailed results and analyses of the hypotheses tests for the main experiment. Chapter IV also presents a

discussion of issues related to the findings and a summary of the results of the hypotheses tests.

Chapter V presents a summary of the dissertation and a pictorial representation and discussion of the results that supported the MRE Model. In addition, a description of the study's contributions and managerial implications is provided. Lastly, limitations of the study, recommendations for future research and conclusions are offered.

CHAPTER II - LITERATURE REVIEW

A) A Consistency Theory Perspective

1. General View on Consistency Theory:

One key theoretical foundation employed in the development of the conceptual model proposed and tested in this dissertation is a consistency theory perspective. Consistency theories (e.g., Heider 1946, 1958; Osgood and Tannenbaum 1955; Festinger 1957) assert that individuals have a strong need to achieve consistency among their attitudes, beliefs and behaviors (Ajzen and Fishbein 1980, p.22). It has been noted that "psychological barriers ... (which) impede receipt of communications are (explained by) consistency or balance theory" (Schiffman and Kanuk 1987, p. 324).

2. Heider's Balance Theory:

Of particular relevance among these theories is Heider's Balance Theory (1946; 1958). Heider's Balance Theory focused on the important motive of individuals to achieve and maintain consistency between attitudes towards two or more stimuli in an environment. It is asserted that Heider's Balance Theory can contribute to a better understanding of how instore music may influence consumer attitudes towards a retail environment.

Heider's Balance Theory used the notion of consistency to explain how people perceive their relationships with others and with the environment. Heider's simple proposal included three key elements: person P, person O (the other person) and entity X (any object, person, idea or attitude).

From person "P" 's cognitive perspective, two main types of situations or relationships could exist. One type is a *unit relationship*, which means that the elements belong together in a group (due to membership or ownership). This could be akin to the "consistency effect" included in some of the hypotheses proposed later in this chapter. The other situation Heider suggested could occur is a *liking relationship*. From an attitude change perspective, the liking relationship is also of interest because it represents a positive attitude toward the "object."

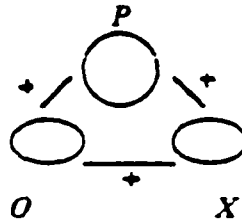
The view proposed in this dissertation is that *perceived consistency* of two objects or elements (such as music and products or music and a store) may influence how much the consumer *likes* these objects. If a consumer likes the objects (i.e. retail marketing stimuli), the consumer should then have positive responses towards those 'objects' in a retail environment.

For the liking relationship, Heider proposed a number of "balanced" and "unbalanced" cognitive conditions or possibilities. A pictorial representation of the key balanced condition which is the basis for some of the hypotheses later discussed in this chapter is shown in FIGURE 2 along with a verbal description of the conditions. In the "balanced" condition, the person "P" is in balance with the situation (because the elements are perceived as belonging together and/or the person likes both elements).

In the "Music-Retail Environment Consistency View" shown in the two lower diagrams in FIGURE 2, there are four constructs: 1) MM, which represents the Music Mood (i.e. consumer perceptions of the mood of the instore music), 2) CPM, which is Consumer Prior Mood (i.e. the mood a consumer experiences prior to entering a retail environment), 3) PM, which is the Product Mood (i.e. consumer perceptions of the

FIGURE 2 - An Application of Heider's Balance Theory

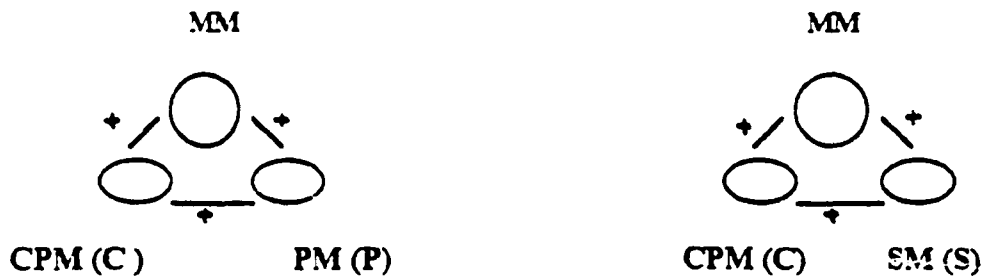
Heider's Balance Theory:



Person "P" likes the Other person "O"; "O" belongs with/likes "X" (the entity or idea); and "P" also likes "X", the (entity or idea).

Adapted from Fritz Heider , The Psychology of Human Relations (New York: John Wiley and Sons),1958.

Music-Environment Consistency View:



The Music Mood "MM" is consistent with: Consumer Prior Mood ("CPM"), Product Mood ("PM") and Store Mood ("SM"); consumer "C" has a positive response to the MM-CPM, MM-PM, and MM-SM consistencies; thus, consumer "C" also has a positive response to (i.e. likes) the products "P" and the store environment "S."

mood of the products) and 4) SM, which represents the Store Mood (i.e. consumer attitudes about the mood of the store). For all of these constructs, "Mood" can be considered pleasant, unpleasant, neutral, or some other adjectives such as cheerful or irritating.

Applying Heider's "Balance Theory" to the two new sets of diagrams, would indicate the following interpretation. The diagram in the lower left part of FIGURE 2 could be interpreted to reflect the situation that if Consumer Prior Mood is consistent with the Music Mood, and the Music Mood is consistent with the Product Mood, then this will contribute to a positive consumer response towards the product.

The diagram on the lower right side of FIGURE 2 could be interpreted to describe the situation that if Consumer Prior Mood is consistent with the Music Mood, and the Music Mood is consistent with the Store Mood, then this will contribute to a positive consumer response towards the store.

Heider also described the opposite situation, an "unbalanced" condition, where the person "P" feels discomfort (because the elements are perceived as *not* belonging together and/or the person dislikes both elements). The person is motivated to do something (i.e. from a cognitive, affective and/or behavioral view) to reduce the tension and restore "balance" (i.e. consistency).

If the person "P" initially disliked the object "O" and then perceived "X" to belong with/be similar to "O," then Heider predicted that the person would transfer the negative attitude to extend towards his or her perceptions of "X" as well. This idea could also apply to the music-retail environment, if a consumer disliked the store music, perceived it to belong with/be consistent with the store, then the person could have a

negative attitude towards the store as well.

Thus, this dissertation proposes that Heider's Balance theory can apply not just between two people or between a person and an object, but also between consumers and retail environment stimuli. Stimuli can include atmospheric elements such as music, and objects such as products or the whole retail environment.

3. Mehrabian & Russell's Synergistic View on Approach Responses:

There is a link between Heider's Balance Theory (1946;1958) and Mehrabian and Russell's environmental psychology research. According to Mehrabian and Russell (1973; 1974), an individual's positive behavioral intentions towards an environment (i.e. such as wanting to spend time in an environment) were called "approach responses." The positive, "liking" attitudes of Person "P" in Heider's model of balanced conditions could be indicators of Mehrabian and Russell's "approach responses." A more in-depth discussion of Mehrabian & Russell's research is provided later in this chapter.

For this dissertation, the term "approach responses" has been broadened to include positive consumer moods, attitudes and behavioral intentions in a retail environment.

4. Gaver & Mandler's Complementary View:

Gaver and Mandler (1987) provide a complementary view of why consistency and liking of a music stimulus may be related. The researchers suggested that individuals bring certain schemas about the music to the listening experience.

According to Gaver and Mandler (1987), the *greater the fit or consistency* of the music with the environmental situation, the less processing that *needs* to take place. Thus, music most similar to an expected prototype, may also be *liked* the most. Gaver et al. asserted that when a new piece of music 'fits' into a schema or familiar genre of music, then "accomodation is successful (and) positive affect is ... expected; if (there's no fit), the affective experience (is) negative" (p.269).

B) Research Related to Music Mood-Consumer Prior Mood Consistency

1. General Definition of Mood:

A general definition of "mood" proposed by Clark and Isen (1982) is that mood is a feeling state subjectively perceived by individuals. In a review of literature as it applied to consumer research, Gardner (1985) asserted that different moods can have a key influence on affect, cognition and behavior. Another key point Gardner suggested is that mood can also refer to inanimate objects (i.e. marketing stimuli such as products and stores).

2. Consumer Prior Mood Research:

Bruner (1990) proposed that future research study several variables which moderate the relationship between music and consumer response, including *prior mood*. The consumer's mood prior to exposure of marketing stimuli (such as an advertisement) is considered to be a potential moderating variable that influences processing of stimuli and information. Mood has usually been a factor that is manipulated or induced in studies (i.e. Goldberg & Gorn, 1987; Lord, Lee & Sauer 1995).

For example, a study was done on induced mood by television programs during the time the ad was watched, attitude toward the ad's effectiveness and recall (Goldberg and Gorn 1987). It was found that television program mood tone transferred to viewers while they watched the advertisement. The ads (which were both emotional and informational) following happy programs were evaluated more effectively than ads following sad programs.

Also, the recall was higher for the ads following the happy program. No effect was found for television program mood on purchase intention. However, subjects reported higher purchase intentions for all of the emotional ads (versus the informational ads). Goldberg and Gorn (1987, p. 399) postulated that two possible theoretical explanations could be applied to this situation: *affect transfer* and *program mood-ad mood consistency*.

Kamins, Marks and Skinner (1991) extended the work of Goldberg and Gorn (1987) and found that subjects evaluated ads more favorably (with a more positive attitude toward the ad and higher purchase intentions) when the mood of the ad was consistent with the television program mood (happy ads with happy television programs; sad ads with sad television programs).

3. Positive Consumer Mood Maintenance & Induced Mood:

Isen (1984, 1989) and others (e.g., Bower, 1981; Gardner 1985) asserted that people are motivated to sometimes "maintain" their moods. Mood "maintenance" is when a person selectively exposes or selectively attends to thoughts (cognitions), feelings (affect) and behaviors which would be consistent with the present mood the person is experiencing.

Usually, studies have postulated that people in good moods like to maintain their positive frame of reference. On the other hand, Isen (1984, 1989) also found that individuals in negative moods may try to change to (*induce*) more positive moods -- via "mood repair." (Mood repair could occur via atmospherics such as happy in-store music.)

Isen (1989) found support that positive moods can enhance the processing of an ad's verbal content. It was suggested that better processing includes more elaborations, greater comprehension and better recall. It is possible that this could occur, for certain product categories that require more elaborative thought (i.e. more complex products or new products that have some elements that need to be explained such as benefits, usage techniques, etc., which basically would constitute "high involvement" products for certain interested target markets).

Also, in a review of the services literature, Knowles, Grove and Pickett (1993) proposed that congruency between customers' moods and the mood of the service encounters could stimulate recall of mood congruent attributes of the previous service encounter, as well as influence service patronage choice, behavioral intentions and post-consumption evaluation.

An experiment by Baker, Levy and Grewal (1992) manipulated in-store music (classical vs. top 40), lighting (soft versus bright) and number/friendliness of employees, and found a significant interaction on subjects' pleasure (i.e., good mood). As subjects' pleasure and arousal increased, their willingness to buy was enhanced. In addition, Swinyard (1993) showed that mood had an influence on shopping intentions when the shopping experience was good and consumers' had high product involvement.

Therefore, if shoppers either have a positive prior mood upon entering the store (or get induced into a positive mood) due to the music and music mood-consumer mood consistency, then it is possible more positive approach responses could be generated in a retail environment.

4. Some New Constructs for Hypotheses Development:

For this study, a number of new constructs are proposed which are included in the hypotheses developed in this chapter.

First, the antecedent variable of "Consumer Prior Mood" (CPM) is defined. CPM is the mood (i.e., feeling state) that a consumer experiences before entering a retail environment.

In addition, a very important concept included in all of the hypotheses in this study is the term "approach responses." For this dissertation, "approach responses" refer to the dependent outcome variables. One example of a approach response a consumer may have is "Music Mood." "Music Mood" is defined as "the consumer's perception of what the mood of music is like (i.e. is the music considered pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad or irritating)." For this study, the music would be instore music.

A combination of CPM and MM created another key new antecedent variable of "Music Mood-Consumer Prior Mood Consistency" (MCPM). MCPM is defined as the consumer perception that the music's mood (i.e. affective state) is perceived as the same as the consumer mood prior to entering a retail environment.

For this dissertation, “approach responses” refer to two groups of outcome variables. The first group of approach responses include consumer attitudes towards the retail environment. The attitudes of interest in this study include: consumer attitudes towards the instore music (i.e., previously defined as “Music Mood”) as well as consumer attitudes towards the products and the overall store.

The second type of consumer approach response of interest in this study includes consumer behavioral shopping intentions in the retail environment.

Based upon the aforementioned literature review and discussion, the following hypothesis is proposed:

- ❖ **H1: Higher "Music Mood-Consumer Prior Mood Consistency" perceptions will be related to more positive consumer “approach responses” in a retail environment.**

C) Research Related to Music Mood-Product Mood Consistency

1. Studies on Product Mood Consistency with Various Stimuli:

Johar and Sirgy (1991) found that the *consistency* of the type of advertising appeal with the product's appeal (i.e function) created a more effective and persuasive advertisement. If music is viewed as having an emotional appeal similar to appeals found in advertising, then it could be postulated that the more consistent the music mood ('appeal') is with the product's mood ('appeal'), the greater the consumers' approach responses.

Similarly, Kahle and Homer (1988) found that the consistency between the celebrity's image and the advertising message had a key influence on the ad's

effectiveness. Also, as was mentioned in the previous section on music mood-consumer prior mood consistency, Kamins, Marks and Skinner (1991) showed statistical support for liking an ad and having greater purchase intentions, when a "*consistency effect*" existed between the mood of the television program and the mood of the commercial. Happy ads were evaluated more favorably when viewed after happy tv programs and sad commercials were found more favorably evaluated following sad programs.

In addition, Gorn (1982) found that liked music paired with slides (serving as a proxy for advertisements) of a pen could condition subjects to choose a particular pen. The stimuli included liked music from the movie "Grease" and disliked classical Indian music, and choices of a light blue and beige pen. Another interpretation of his results that has not been suggested until now may be that subjects perceived some type of consistency for the music and product. Other researchers have criticized Gorn's study, asserting the the results were due to demand effects because their attempts to replicate Gorn's experiments did not find the same results (Allen and Madden 1985; Kellaris and Cox 1989). However, these researchers did not exactly replicate Gorn's studies (they used different stimuli, altered experimental designs) so there is still some potential validity to Gorn's experiments.

Bierley, McSweeney and Vanniewkerk (1985) conducted a conditioning study which used "Star Wars" music as the unconditioned (i.e. familiar, liked) stimulus and twelve geometric shapes of circles, squares, triangles and rectangles in the colors of red, yellow and blue. The results were mixed, but seemed to indicate that the red and yellow

shapes were liked more than the blue ones, when they were paired before the music, versus when the shapes were shown without the music.

Perhaps another explanation in addition to classical conditioning could be that subjects perceived the red and yellow colors to be more consistent with the images remembered from the action in the movie "Star Wars." Research (i.e. Bellizi and Hite 1992; Bellizi, Crowley and Hasty 1983) has shown that people often associate the color red with danger and excitement and the color yellow is sometimes associated with caution. In contrast, the color blue is often associated with calm emotions and situations.

A key study by Alpert and Alpert (1989) researched the impact of musical "mood" pieces and mood-evoking products (greeting cards) on subjects' moods and product evaluations. The musical pieces included two piano pieces by Bach, which were found in a pretest to be unfamiliar and equally liked, with one piece viewed as "happy" and the other viewed as "sad." The elements of these musical pieces conformed to Hevner's (1935) findings in terms of sets of structural elements (i.e. mode, tempo, loudness, varied rhythms) representing opposite ends of the emotional spectrum. The results found that the music and the greeting cards both had a significant impact on the moods of the subjects.

The highest average mood scores were due to the happy music, followed by the no music condition, and then the sad music. The perceptions of the greeting cards had the highest scores in this order happiest card, neutral card, and sad card. It was noted, however, that music did not generate significant changes in card mood perceptions, when cards were controlled for.

In addition, there was no significant difference in purchase intentions among the cards. However, there was a significant difference in purchase intentions due to the music background. In particular, the findings were that the greeting cards with the sad music were significantly more likely to be chosen than with the happy or no music conditions. The reason for this may be that the cards are by themselves a product that evokes sentiment, since the purpose of the cards is usually to send the gift of showing that the sender cares for the receiver.

Also, some research in the social psychology literature indicated that individuals may feel and act more helpful and charitable when they are sad (versus when they are feeling happy and want to maintain their good moods). For instance, Cialdini & Kenrick (1976) showed that older children were more generous when self-generated thought made them feel sad. Perhaps consumers will be in a more "generous" mood to purchase products for themselves (self-gifts) or for others when they are in a more sad or sentimental mood (which could be considered a "negative" mood). If consumers who are induced into a sad or a sentimental mood make more unplanned purchases, it might be due to an attempt to "repair" their moods – make themselves feel better.

From a consistency theory standpoint, Gardner (1985) and Park & Young (1986) have asserted that a stimulus will be more effective if there is a congruence (i.e. consistency) between the feelings, behaviors, and the message advocated in the advertisement or medium. Research has shown that recall of product attributes was higher when the picture and the words communicated the same information (Houston, Childers and Heckler 1987).

A related view was included in research by MacInnis and Park (1991) who tested the elaboration likelihood model with music in ads. The researchers found evidence that when consumers were in the low involvement condition, the "fit" of the music to the central message in an ad influenced central route (cognitive) processing via its impact on attention to the message. The researchers also found that the music's "fit" to the ad influenced peripheral processing via its impact on emotions and attitude toward the ad. When consumers were in the high involvement condition, the music's fit with the ad operated the same way, but in the central route processing, fit also influenced consumers' beliefs.

On the other hand, Park and Young (1986) found that the inconsistency of background music to a television ad appeared to distract viewers from effectively processing the ad's message, possibly due to high cognitive, high affective conditions. Therefore, it is possible that the product's mood according to consumers' perceptions (which is influenced by the product's character/ad personality, function and packaging) will determine, to a great extent, what type of music will best "sell" that product (just as product mood may suggest what kind of advertising message may be most effective). Alpert & Alpert (1989) recommended that "future research ... test interactions among music type, product, and situation" (p. 490).

2. Additional New Constructs including "Product Mood:"

For this study, a new construct is introduced to the literature, known as "Product Mood." "Product Mood" is considered to be an approach response (i.e. outcome variable) in this study and is defined as "the consumer's perception of the mood of the

products (i.e. if the nature of the products could be considered to be described as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).”

In addition, another new construct of “Music Mood-Product Mood Consistency” (MPM) is proposed. MPM is defined as “the consumer perception that the instore music mood is consistent with the product mood” and would be an antecedent state that might influence consumers’ approach responses.

3. Examples of Product Mood Applications:

The following are some examples of how the concept of “Product Mood” can be applied to the retail experience. A greeting card could reflect any of the aforementioned product moods (i.e. pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating), depending on the artwork and messages. A stuffed animal toy or doll might be described as cheerful or sad, depending, for example, on the expression on the toy or doll’s face. A product with a design of bright flowers on it (i.e. a dinner plate, handbag, or clothing) might be perceived as cheerful or neutral to a consumer.

Also, the bottle and scent of a fragrant perfume or cologne might be perceived as pleasant or unpleasant. Depending on the design and the consumer’s view, a piece of clothing, jewelry or furniture, or a pair of shoes could be perceived as neutral, pleasant or unpleasant. A set of candles or a decorative fountain with water cascading over rocks might be perceived as pleasant and relaxing, or unpleasant (depending on the consumer’s tastes and experiences). An ordinary looking appliance such as microwave oven or an iron might be perceived as neutral, whereas a colorful, specially designed coffee maker might be considered cheerful.

A look at some specific national brands in the packaged goods area would seem to indicate that the brand name and packaging could also be perceived as being associated with a particular product mood. For example, what would be the mood of the candy known as “Jolly Rancher” with its brand name and bright colors? Most likely, the consumers in its target market might perceive the product mood to be pleasant or cheerful. How about the mood for Lipton’s “Sizzle & Stir” product line of almost ready-made meals? For its customers, the mood would most likely be pleasant and perhaps also arousing; for those not in its target market, perhaps the sight of the low-budget meals might generate a product mood perception that is neutral or unpleasant! A look at the peaceful, nature scenes on the boxes of Kleenex Expressions tissues would perhaps evoke relaxing product mood perceptions. Viewing the photograph of a pitcher of refreshing-looking Minute Maid Lemonade Iced Tea on its container might generate consumer perception of a pleasant and arousing product mood.

From these examples, it would appear that this new construct of “product mood” could have valid applications in the marketplace.

The saying “beauty is in the eye of the beholder” can also apply to consumer product mood perceptions, depending on the target market’s tastes. There is bound to be some consensus amongst consumers with similar tastes about product mood perceptions of particular products.

In addition, retailers such as the Pottery Barn actually adjust the style of the instore music to be consistent with the styles of new merchandise (Chandler 1998, D2). For instance, Pottery Barn plays “vintage nightclub music (to) coordinate ... with

glassware and bar accessories.” This could be considered an example of “Music Mood-Product mood Consistency.”

Based upon the research review and discussion, the following is postulated:

- ❖ **H2 - Higher "Music Mood-Product Mood Consistency" perceptions will lead to more positive consumer "approach responses" in a retail environment.**

D) Research Related to Music Mood-Store Mood Consistency

1. New Constructs Related to “Store Mood:”

For this study, a new term called “Store Mood” is introduced to the literature. In general, it is viewed as the consumer’s perceived feeling state toward a store. More specifically, “Store Mood” is an approach response defined in a similar way to product mood. Store Mood is “the consumer’s perception of what the store mood is like (i.e., is the store perceived as pleasant, relaxing, cheerful, arousing, neutral unpleasant, sad or irritating).”

In addition, the notion of “Music Mood-Store Mood Consistency” (MSM) is another new construct proposed by this study. MSM refers to the “the consumer perception that the instore music mood is consistent with the store mood” and would be an antecedent state that might influence consumers’ approach responses.

2. Examples of Store Mood Applications:

The following are some examples of applications of the store mood concept in describing retail environments. Consumers approaching or entering the retail environment of the Rainforest Café, with its larger-than-life toy jungle décor, simulated blasts of rain showers and sounds of thunder will have just about all of their senses bombarded by the atmospherics. The target market is mostly adults with children, because the retail 'store' mood is supposed to be fun – i.e. pleasant and arousing; adults who do not enjoy loud noises probably are not in the Rainforest Café's target market and might have "unpleasant" store mood perceptions upon passing the café. The same perspective goes for stores like the Disney Store, although it probably has a wider audience appeal.

How about the store mood for a novelty gift store like The Sharper Image? For consumers in the store's target market, store mood perceptions would probably be considered pleasant and arousing, in part due to the unique nature of the products. For a shopping trip to the neighborhood drug store chain, such as Walgreens, would consumers perceive a specific store mood? Perhaps shoppers would perceive the mood at the drug store as neutral, pleasant or unpleasant, depending on the reason for the visit; buying a newspaper or picking up a prescription drug might evoke different perceptions.

For a store like Body & Bath Works, the music programmed by the AEI Music Networks firm has been described as being "refreshing... and timeless like driving down a country road on a spring afternoon" (Chandler 1998, D2). Chances are, Bath & Body Works customers would be leisurely browsing and might perceive the store mood

as “pleasant” and perhaps also “relaxing” or “arousing” depending in part, on which products were being looked at or sampled.

From these examples, it is suggested that the construct of “store mood” could be of value in describing consumer perceptions of retail environments.

3. Store Mood & Store Image:

What would the relationship of the “store mood” construct be to store image? Store mood can be considered to be an affective component or result of the store's image. Store mood is based upon in-store experiences and would be influenced by atmospherics such as music, odors, lighting and colors that appeal to the senses. Berry (1969) considered store image to contain both store mood (emotion-related elements) as well as a host of other factors which the consumer has in memory (i.e. word of mouth recommendations, store advertising, store history in the community).

a) Perspectives on Store Image

Berry (1969) did a mail survey of 1,050 shoppers' perceptions of three different department stores. The study defined store image as "the discriminative stimuli for expected reinforcement ... or the total conceptualized or expected reinforcement that an individual associates with a particular store" (p.4). He also noted that "store image formation" is induced by the consequences contingent upon behavior associated with a store. Rewarding consequences ... give rise to a favorable store image which induces customer loyalty. Adverse consequences ... give rise to an unfavorable image which induces customer avoidance" (p.4).

Berry (1969) found that there are twelve main components of department store image: price, quality, assortment, fashion, sales personnel, location convenience, other convenience factors (such as store hours and layout), services (such as credit and delivery), sales promotions, advertising, *store atmosphere* and reputation on returns. Berry concluded that "The most important image components for the overall population appear to be quality and assortment of merchandise, sales personnel and store atmosphere" (1969, p. 11). The study also showed that different target markets have different priorities as to the importance of the store image elements.

A store's image is based upon such factors as: atmospherics, location, products (including prices, quality, selection and value), promotion, salespeople, target market, service and reputation - versus competitors (Berry 1969, Lindquist 1974).

Dickson and Albaum (1977) did not offer a formal definition of store image, but did depth interviews with 27 consumers about store image and developed a scale of "Consumer Image of Retail Stores" which included consumers' attitudes toward the store's prices, products, store layout and facilities, service and personnel, promotion and other issues. The Dickson and Albaum scale was adapted for the main experiment questionnaire for this study (and is described in the measures section at the end of Chapter III.)

b) Definition of "Store Image" for this Study

For this dissertation, store image is considered to be a consumer approach response. It is defined as "the consumer's view of the store on various positive and negative dimensions such as layout, displays, product quality and price/value."

According to Christy Noel, Marketing Director for Digital Music Express, a retail music programming firm, the company "works with the customer, determining the image of the business... to customize unique programming ... and narrows the (music) choices to a few compatible programs to give the client a variety within the desired atmosphere... the wrong music can drive them (customers) out of the store." (Rubel 1996, p.1). The firm has clients such as Nine West, Coach, CompUSA and Burlington Coat Factory.

Bitner (1992) proposed that the notion of "compatibility" of the elements in a retail environment was important and "enhance(s) pleasure" of consumers(p. 64). The notion of compatibility could also be synonymous with, or be related to the concept of consistency as it is viewed in this dissertation. In addition, Bitner (1992) asserted that perceptions of the retail environment (specifically in service organizations which she called "servicescapes") are influenced positively by "positive feelings associated with the organization, its people and its products" (p. 64).

Kellaris (1990) focused his dissertation research on music-message integration (MMI), which is "the extent of cognitive and emotional congruency between the music and the message in an ad (p.3). According to Kellaris (1990) and Kellaris, Cox and Cox (1993), music-message integration or congruency moderates the influence of two musical stimulus properties: the appeal of the music and the music's attention-gaining ability on a variety of advertising outcomes including brand and message recall, attitude toward the ad, and attitude toward the brand. "When congruency is high, attention-getting music seems to contribute positively (to ad recall and recognition). When

congruency is low, attention-getting music seems to serve more as a distraction from ad processing" (p.121)

Kellaris and Mantel (1995) studied the effect of stimulus congruity ("the consistency or 'relatedness' of concurrently encountered elements comprising a stimulus event... such as the elements in an advertisement") -- on perceptions of how long an event lasts. The elements for the study included the consistency (high or low congruity) of instrumental background music and the copy in two radio ads.

In addition to music-ad copy congruity, this experiment also manipulated consumers' physiological arousal states (high or low arousal). The results indicated that the soothing, low arousal music helped to induce relaxed states so that consumers could better process and remember the information in the ad. The high arousal music appeared to generate the opposite effect, acting as a distraction to processing or retaining the information.

Based on results from the study, Kellaris and Mantel (1995) suggested that to make customers think time is going slower (perceived time is longer) "relaxing music alone may be insufficient. Our findings suggest that the soothing music must be *aesthetically congruent with other features of the environment* be effective" (p.13). A managerial application of these findings recommended by Kellaris and Mandel was to use congruent, soothing music while restaurant customers are dining so that patrons do not feel rushed, to increase customer satisfaction.

Another example which illustrates the importance of *music-environment consistency* is the application of self-congruity theory to advertising communications. It was contended by Johar and Sirgy (1991) "that value-expressive appeals are more

effective than utilitarian appeals when the product is perceived to be value-expressive; and conversely, utilitarian appeals are more effective than value-expressive appeals when the product is utilitarian" (p. 31). Therefore, it could be postulated that value-expressive appeals and utilitarian appeals are types of "moods" that can also be used to describe store image.

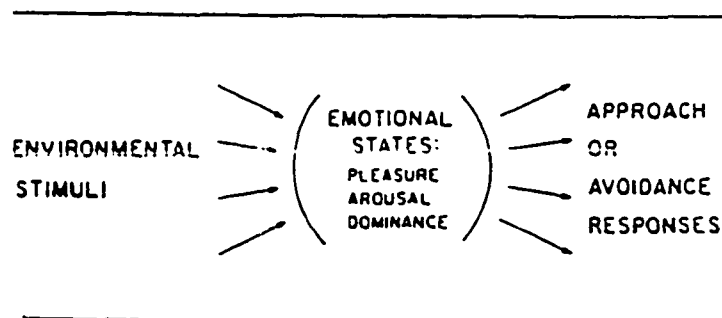
The value expressive appeals are derived from the functional theory of attitudes by Katz (1960) which proposed that the four functions of consumers' attitudes are (alone or in combination): utilitarian, knowledge, ego-defensive and value-expressive. His approach asserts that different people can like or dislike (positive or negative attitude toward) an object with the same intensity, but that the attitudes are held for different reasons or functions. The function of the attitude determines a different persuasion strategy.

4. An Environmental Psychology Theory Perspective:

a) The Mehrabian-Russell Model

The following is an environmental psychology perspective, which has been applied to the retail environment (Mehrabian 1976, Donovan and Rossiter 1982, Sherman and Smith 1987). According to Mehrabian (1976), a simple model of the environment-person interaction (shown in FIGURE 3) would be the following: in the first step, environmental stimuli generate emotional states of pleasure, arousal and dominance ("PAD"), and then the emotions stimulate approach or avoidance behaviors (1976, p.15).

FIGURE 3 – The Mehrabian-Russell Model



Albert Mehrabian, Public Places and Private Space: The Psychology of Work, Play and Living Environments, (New York: Basic Book Publishers), 1976.

In the first part of the model in FIGURE 3, the *environmental stimuli* (which in essence are what Kotler (1973-1974) called atmospherics) can include: sound (e.g. music, special effects), visual stimuli (e.g., color, light), temperature, taste, odor, tactile stimuli, and other stimuli which generate emotions and provide information about the environment (Mehrabian and Russell 1974).

In the second part of the model shown in FIGURE 3, "*PAD*" refers to the three key dimensions of emotional states (pleasure, arousal and dominance) which were found to be experienced by individuals in response to an environment (Mehrabian and Russell 1974). The dimension of "Pleasure-displeasure is a feeling state that can be assessed readily with self-report, such as semantic differential measures, or with behavioral indicators, such as smiles, laughter, and, in general positive versus negative facial expressions... Pleasure is distinguished from preferences, liking, positive reinforcement, or approach avoidance. Although (these) ... are correlated." (Mehrabian and Russell 1974, p.18). The pleasure-displeasure dimension indicates how good,

content, happy or joyful a person feels. These emotions can be ascertained by positive verbal statements, laughter, a warm tone of voice, and/or positive nonverbal gestures such as smiling, clapping hands, etc.

In addition, Mehrabian and Russell (1974) adapted Berlyne's (1960) view of arousal. Thus, "arousal is ... a feeling state varying along a single dimension ranging from sleep to frantic excitement" (Mehrabian and Russell 1974, p.18). Arousal refers to physiological arousal including such measures as brain waves, blood pressure, heart and breathing rates, skin temperature, pupil dilation, etc. which prepares the body for "fight or flight" instincts. From a person's viewpoint, it is "how active, stimulated, excited, ... jittery ... or alert you are" (Mehrabian 1976, p. 18).

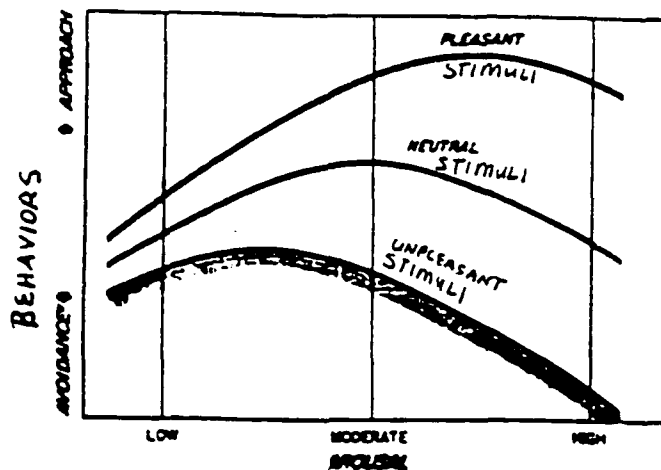
The last PAD dimension of dominance "is based on the extent to which (a person) ... feels unrestricted or free to act in a variety of ways" (Mehrabian and Russell 1974, p. 19). Dominance-submissiveness is the extent to which a person feels "in control -- ... influential, unrestricted, important, or in command of the situation" (Mehrabian 1976, p. 19). Mehrabian also defined submissiveness to a situation in terms of the adherence to a situation's "norms" and "etiquette."

In regards to the third part of the model in FIGURE 3, the approach/avoidance responses, Mehrabian's view was: "An environment that causes approach, is usually a positive or desired thing, having to do with movement toward, exploration, friendliness, improved performance, and voiced preference or liking. Conversely, avoidance ... is generally negative, having to do with movement away from, withdrawal, interpersonal coldness, defective performance, and voiced dislike" (Mehrabian 1976, p. 6).

b) *The Mehrabian Model's Relationship to Consistency Theory*

Mehrabian (1976) proposed a related diagram which advanced the interpretation how perceptions of environmental stimuli influence physiological arousal and produce approach or avoidance responses. FIGURE 4 indicates that *pleasant* environmental stimuli produce positive *approach* responses, *unpleasant* environmental stimuli generate negative *avoidance* responses, and *neutral* environmental stimuli produce *neutral* responses. For this study, it is asserted that *pleasant stimuli* include music perceived as *consistent* with a retail environment (which may also be music that is liked), *unpleasant stimuli* include music *inconsistent* with a retail setting (and may also be music that is disliked) and *neutral stimuli* include music *neutral* with the retail environment (and neutral with shopper's musical tastes).

FIGURE 4 - *The Influence of Environmental Stimuli*



**Interpretation
With Music
in a Retail
Environment:**

*Pleasant
Stimuli =
"Consistent"*

*Neutral
Stimuli =
"Neutral"*

*Unpleasant
Stimuli =
"Inconsistent"*

Adapted from Albert Mehrabian, Public Places and Private Spaces: The Psychology of Work, Play and Living Environments, (New York: Basic Book Publishers), 1976, p.22.

5. Research on Environmental Psychology & the Retail Environment:

Donovan and Rossiter (1982) conducted a study that tested the Mehrabian-Russell (1974) model on store atmosphere's impact on emotional states and behavioral intentions. A variety of retail environments were included (e.g., department stores, clothing shops, hardware stores, liquor stores, fast food places, sporting good stores, drug stores, record stores, book stores and supermarkets). Thirty graduate business students acted as subjects, went into the stores and filled out a three part questionnaire. The questionnaire included the "PAD" (pleasure-arousal-dominance) semantic differential items, a general measure of information rate, and measures of behavioral intention in the store.

The purpose of the Donovan and Rossiter study was to find out if approach-avoidance responses could be predicted from the PAD emotional states and to measure the impact of arousal and perceived information rate on behavior. A principle components factor analysis of the PAD measures found the three factor dimensions relatively clear, but the dominance factor was weak, with arousal and pleasure more clearly indicated. They agreed with Russell and Pratt's (1980) assertion that the dominance dimension may be more cognitive than emotional in nature.

Earlier research testing the PAD scale by Russell and Pratt (1980, p. 313; Russell 1978, 1979), indicated that the dominance factor had accounted for only a minor proportion of variance. Russell (1978) found there were other cognitive dimensions such as: the importance of the emotion, locus of control and locus of causation. Russell and Pratt (1980) asserted that the cognitive dimensions "denote

beliefs about antecedents, consequences, or other such properties of the emotional state" (p. 313).

Overall, Donovan and Rossiter suggested "that arousal, or store-induced feelings of alertness and excitement, can increase time spent in the store and also willingness to interact with sales personnel. In store stimuli that induce arousal ... almost certainly include bright lighting and upbeat music" (1982, p.54). The catch is that arousal is only going to stimulate additional time, effort and money spent, if the store is considered to be a pleasant environment.

Sherman and Smith (1987) did a study of consumers in clothing stores. The findings were that consumer moods had a positive relationship with store image, number of items purchased, amount of money spent, unplanned purchases, and more time spent in the store than originally planned.

Sherman and Smith concluded that "being in a positive mood may reinforce, even create, a good shopping mood which positively affects one's perception of store image" (p. 253). The researchers also postulated that customers might select a particular retail environment in order to deliberately induce a good mood. The researchers also recommended that "if small capital investments are all that are necessary to positively affect consumers' moods and their store image, ... (then) changing the store's light level or playing music which would appeal to the clientele would be well worth the effort" (p. 253).

Thus, the following is postulated:

- ❖ **H3: Higher "Music Mood-Store Mood Consistency" perceptions will lead to more positive consumer "approach responses" in a retail environment.**

E) Research on Consumer Characteristics

1. Consumer Variables Which May Be Related to a Retail Environment:

The processing of any stimuli such as music may be influenced by a number of factors (i.e., consumer, marketing mix, situational, etc.). Some of the key *consumer* variables which may moderate music's impact on consumer's mood, shopping efforts and purchase behavior include: physiological abilities, psychographics such as personality and demographics.

Physiological, psychographic and demographic variables may assist in the formation of musical tastes and could influence consumers' responses to the retail environment. It is also possible that instore music which appeals to and is consistent with certain consumer characteristics such as demographics (i.e. gender, age, income, ethnic group) and psychographics (i.e., screening ability, tastes, values, self-concept), may produce more positive approach responses in a retail environment.

According to Sean Gleason, Director of Marketing for AEI Music Networks consulting firm, "retailers need a (music) mix that appeals to the demographics of the retail audience. If you switch tempos and styles and miss the demographics, you stand a chance of customers switching emotions to a negative buying attitude" (Rubel 1996, p.1). AEI conducts in-depth research on both demographics and psychographics of its client's customers to select the right music for the particular retail environment. Of course, this industry consultant view would be considered biased in a positive direction towards music's effectiveness as an atmospheric tool.

2. Consumer Characteristics' Consistency with Marketing Stimuli:

Kahle and Homer (1988) found that the consistency of two ad elements (celebrity and message) with the target market contributed greatly to an ad's effectiveness. Similarly, Zinkhan and Hong (1991) proposed that advertising appeals which are "congruent" with (i.e. *consistent* with) the consumers' self concept are superior in producing ad effectiveness. Music may be considered to have an emotional appeal similar to ad appeals. Therefore, music mood appeals congruent with consumers' musical tastes (which may be a reflection of consumers' self concept, psychographics, demographics, etc.) may produce more approach responses in a retail environment.

Sherman and Smith (1987) conducted a field study in clothing stores with 89 shoppers who had just purchased an item at various times of the day. The study focused on shoppers' moods, perceived store image and in-store behavior. The research tested the Mehrabian-Russell mood scale and utilized the theoretical framework of the traditional S-O-R (Stimulus-Organism-Response) paradigm.

Sherman and Smith's factor analysis of the PAD scale measured dimensions of pleasure and arousal (i.e. excitement and alertness) (1987, p. 252). The researchers also suggested that "Whereas alertness is not strictly the same as dominance, it may be that in a store, feeling alert but calm puts consumers, already in a non-threatening environment, into a feeling of being in control" (1987, p. 252).

The antecedents of the Stimulus-Organism-Response theoretical framework. In this study, however, information on the demographic variables was not used for testing antecedents - but for classification purposes and in the correlation analysis.

The results indicated that occupation significantly influenced spending, and that women shopped more often than men. Also, age appeared to influence the time spent in the store (higher age, less time), and the number of items purchased (higher age, more items).

3. Psychographic Variable of Screening Ability:

Research has shown that personality is associated with the type of retailer from which individuals purchase certain kinds of merchandise (Schiffman and Kanuk 1987). The three mood dimensions in the Mehrabian and Russell (1974) PAD model (of pleasure, arousal and dominance) could also "be used to describe different persons' (personality) characteristic emotional traits or temperaments (Mehabian 1976, p. 24)."

From a physiological/psychological view, this study focused on the PAD dimension of "arousal." Mehrabian (1976) contended the arousal dimension could also be viewed as a personality trait called "stimulus screening" ability. He provided a typology of two groups of people: *screeners* and *nonscreeners*.

The nonscreeners "do less stimulus screening ... and are ... less selective in what they respond to in any environment. As a result, nonscreeners experience places as being more complex and more loaded ... The screeners are ... more selective in what they respond to .. (and) automatically (unconsciously) impose a hierarchy of importance or pattern on the various components of a complex situation, thereby effectively reducing its load." (Mehrabian, 1976, p.24).

Mehrabian (1976) noted that "although the arousal levels achieved at ... (department store) clearance sales are frequently very high, the pleasure levels often are

not, causing many people to avoid the situation entirely or bringing out anxious or even downright antisocial behavior in those who attend" (p. 289)

In addition, Mehrabian (1976) gave an example of how a "high load" retail environment such as Filene's Basement is successful. This success derives from high arousal levels, which are due to reduced "bargain" prices. It is also due to the emotional excitement generated when an "exceptional buy" -- i.e. high quality-value for the money is found -- because it is such a challenge. The challenge also comes from dealing with the stimuli which are complex, and unpatterned, so there is an element of uncertainty and surprise. The displays are *extremely* disorganized, and shoppers must do their own sorting, and must be lucky or aggressive enough to find the bargains.

At the other extreme, there are store atmospheres which are "low load" environments. Retail establishments that display their merchandise systematically, and artfully, in an uncrowded way try to promote an image of exclusivity. These high-status retailers appeal usually to wealthier customers, who often feel by patronizing these places, a sense of social dominance and importance for being a part of an elite target market.

In regards to unpleasant, high load places, nonscreeners tend to avoid unpleasant surroundings more than screeners. An example of this in the retail environment was noted by Mehrabian who asserted that nonscreeners and anxious consumers tend to stay away from aggressive sales people, and unpleasant disorganized shopping environments.

Shoppers can also be anxious when they do not have experience in a product category and are planning to make a purchase. The opposite also is usually true. If

shoppers are "experts" in a particular product category (i.e. their 'domain'), then they will probably feel more confident shopping in store with more disorganized displays, and/or aggressive sales help (Mehrabian 1976, p. 293).

A summary of the personality characteristics of screeners and nonscreeners suggested by Mehrabian (1976, pp.24-26) is shown in EXHIBIT 1.

A number of hypotheses in this dissertation are based upon some of these characteristics and on the screener questionnaire items developed by Mehrabian and Russell (1974). Many of these items were included in the questionnaire for this study's main experiment. Identifying consumers who are screeners and nonscreeners may be of managerial interest because it can contribute to designing a retail environment and selecting atmospherics that are more likely to generate approach responses for the target market.

The approach/avoidance responses identified by Mehrabian and Russell (1974) are outcomes of individuals' responses to environmental stimuli. A related view of how individuals react to music was proposed by Yingling (1962) who explained that individuals have a need to approach or withdraw from music with some physical movement (i.e. hand clapping, finger snapping, foot tapping, swaying or dancing). This can be the immediate, non-verbal behavior of individuals who may or may not be conscious of the behavioral - or as Lacher (1988) called it - "sensorial" response to the music.

From the previous discussion, the following hypotheses are suggested:

EXHIBIT 1 -SCREENER VERSUS NONSCREENER CHARACTERISTICS

| <u>CHARACTERISTICS</u> | <u>SCREENERS</u> | <u>NON-SCREENERS</u> |
|---|------------------------|----------------------|
| <i>Body temperature (cold hands and feet)</i> | no | yes |
| <u>General Perception and Behavior:</u> | | |
| Stimulus screening selectivity: | more | less |
| Perception of places as complex: | less | more |
| Approach pleasant, high load places: | less, more or neutral? | more |
| Avoid unpleasant, high load places: | less, more or neutral? | more |
| <u>Responses to High Load Places:</u> | | |
| Arousal intensity: | less | more |
| Arousal time period: | shorter | longer |
| Physical endurance: (rate of fatigue/burnout) | more (slower) | less (faster) |
| Stressors in Environment: | less | more |
| Sensitivity to small variations in stimuli: | less | more |
| New stimuli | less | more |
| <u>Demographic & Personality Factors:</u> | | |
| Gender: | more males | more females |
| Emotional nature: | less | more |
| Empathy: | less | more |
| Anxiety: | less | more |
| Sensitivity to social rejection: (or acceptance) | less | more |
| Achievement-oriented: | more | less |
| Affiliation-oriented: | less | more |

Adapted from Albert Mehrabian, Public Places and Private Spaces: The Psychology of Work, Play and Living Environments, (New York: Basic Book Publishers), 1976, pp.24-26.

- ❖ **H4: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive “approach responses” in a retail environment for consumers who are nonscreeners (i.e. with lower screening levels).**

- ❖ **H5: Higher Music Mood-Product Mood Consistency will lead to more positive “approach responses” to the retail environment for consumers who are nonscreeners.**

- ❖ **H6: Higher Music Mood-Store Mood Consistency will lead to more positive “approach responses” to the retail environment for consumers who are nonscreeners.**

4. Demographic-Related Research on Music:

Bruner (1990) suggested future research on music's impact in advertising and marketing should determine preferences and influences for target markets as part of the application of music as a promotional tool. This study will do this with the inclusion of the demographic variable of gender.

a) Gender

Kimura (1964) conducted brain physiology research which indicated that females seem more inclined to cognitively process musical stimuli. The research showed that females had less lateralized encephalographic activity (processing in both the left and right hemispheres).

In addition, Dowling & Harwood (1986) have also postulated that females may be more sensitive to music. Kellaris and Altsech (1992) conducted an experiment which found that musical loudness increased perceived duration of time for both male and female listeners, but had a stronger effect for females. However the researchers also found that loud music increased the perceived pace of events regardless of gender (pp. 727-8). In addition, Kellaris and Rice (1993) found that a lower level of auditory stimulation was preferred by females than males who seemed to prefer louder music.

Therefore, musical processing ability may be due in part to gender differences, where females have been found to be more sensitive to auditory stimuli. As Mehrabian suggested (1976), more females may be nonscreeners than males.

There are also differences in musical tastes, according to gender. For instance studies by the Recording Industry Association of America have shown that the audiences for rock music is more heavily male than female. The Tommy Hilfiger chain of clothing boutiques, which has a largely male customer base, has instore rock music from groups such as the Rolling Stones, Chuck Berry and The Who (Chandler 1998, D2).

In addition, research has also shown that there are gender differences in shopping habits. Research has shown that women are the primary shoppers in the U.S.: for instance women do most of the holiday shopping in 58% of U.S. households, compared to 20% for men (Chain Store Age Executive 1999, p.26). Other gender differences included the choice of type of retailer, with women shopping more often at discount department stores for gifts and men preferring to shop in category-dominant stores (Chain Store Age Executive 1999, p.26). A study by Yankelovich Partners found

that men and women are equally likely to browse online, but that 32% of men purchased items, versus only 19% for women (Briones 1998). Those percentages for online shopping habits may shift over time, particularly as an increasing number of e-tailers direct their efforts towards women.

Thus, the following hypotheses are suggested:

- ❖ **H7: Since there are differences in musical processing ability due to gender, more female than male consumers may be nonscreeners (i.e. have lower screening levels).**

- ❖ **H8: Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different “approach responses” to music in a retail environment.**

- ❖ **H9: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive “approach responses” in a retail environment for female consumers than for male consumers.**

- ❖ **H10: Higher Music Mood-Product Mood Consistency will lead to more positive “approach responses” to the retail environment for female than for male consumers.**

- ❖ **H11: Higher Music Mood-Store Mood Consistency will lead to more positive “approach responses” to the retail environment for female than for male consumers.**

F) Research on Music Mode's Influence

1. Addressing Prior Research Recommendations:

From a review of the literature on music and marketing, Bruner asserted that "Significant new knowledge will not be acquired until individual components of music are manipulated, examined and/or controlled" (1990, p. 100).

Kellaris suggested that "Perhaps the design features of music in ads or in retail environments can be "aesthetically engineered" to optimize music's positive influences on listeners" (1992, p. 733). In addition, Bruner (1990) recommended that future research study how the components of music have main and interaction effects on moods, cognitions and behaviors of interest to marketers.

In addition to issues of music-environment consistency, this study investigated the impact of one particular structural characteristic - music mode - on consumers' responses toward a retail environment.

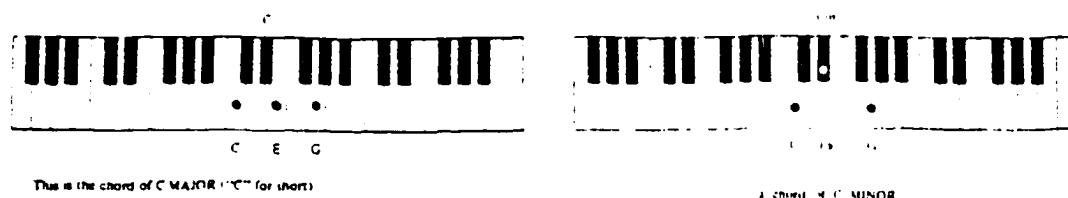
2. Explanation of Music Mode:

Music mode refers to the distance between musical notes that are part of a group of notes called a chord. A number of chords can be put together to form a song. There are two basic types of music modes: a major mode and a minor mode. A chord which is composed in a major mode will have a different distance between each of the notes than a chord in the same key, but in a minor mode. FIGURE 5 shows a diagram of a keyboard comparing a "C Major" chord (in the key of "C" and in a major mode) with a picture of a keyboard in "C Minor."

In FIGURE 5, the black dots on the keys indicate the notes which would be pressed on to produce the musical sounds. The smallest possible distance between the closest two keys (white or black) on a piano or electronic keyboard are called "half-steps" or semitones. From the diagrams, it is apparent that there is a larger distance between the "C" note and the "E" note for the "C Major" chord, than between the "C" note and the "Eb" note. The diagram for the "C Major" chord also shows that there is also a smaller distance between the "E" note and the "G" note, compared to the distance between the "Eb" note and the G" note in the "C Minor" chord. The different sets of notes for the "C Major" chord and the "C Minor" chord produce different sounds. Research on music has also shown that the different sounds between major and minor modes can produce different emotional responses and perceptions from listeners.

Music mode was selected to be included in this study for two reasons. First, there is a view in the literature that likens music to the language of - or production of emotions (Asmus 1985; Meyer 1956; Sloboda 1985; Yingling 1962; Havlena and Holbrook 1986; Holbrook and Anand 1990).

FIGURE 5 – Explanation of Music Mode



3. Prior Research on Music Mode and Emotions:

A review of literature on reasons for music consumption by Lacher and Mizerski (1994, p.364) asserted that "The ability of ... music to evoke emotions seems to be its most compelling product characteristic." This perspective suggests that there are specific, universal emotions which are produced by specific musical phrases.

Bruner (1990, p.100) concluded from a review of literature on the psychology of music (Hevner 1937; Kinnear 1959; Vinovich 1975) that such structural elements as: mode, tempo, rhythm and pitch can be varied to produce specific emotions. Results from a study by Stout and Leckenby (1988) found that music's mode was the most powerful influence on consumers, compared to other structural characteristics of music.

The literature suggests that mode is closely associated with listeners' moods or emotions (e.g., Hevner 1935a; Rigg 1940; Watson 1942; Meyer 1956; Wedin 1972). Pioneering studies by Hevner were done on how major vs. minor modes (1935a), musical rhythms (1936) and tempos and pitches (1937) in music influenced human emotions. Hevner (1935a) found that music in major modes, with smooth rhythms, consonant harmonies, descending melodies, faster tempos and higher pitches were

associated with "positive" emotions that were happier, brighter or more playful. In contrast, music in the minor mode, with uneven rhythms, dissonant harmonies, ascending melodies, slower tempos and lower pitches were associated with "negative" emotions of sadness, mystery or anger.

Other research has supported Hevner's findings (i.e. Rigg 1940; Sherer and Oshinsky 1977; Watson 1942; Wedin 1972). Meyer's (1956) theory of deviations from expectations is that music in *major modes* is associated with regular and more popular musical progressions which reflect emotional states of contentment and calm. Music in *minor modes* is perceived as more complex, ambiguous, unexpected, is usually more difficult to play, and is played or sung in a slower tempo. Thus, it has been suggested that music in *minor modes* is viewed in western culture as being associated with emotional states of sadness and suffering.

Infante & Berg (1979) found that the same song played in a major mode versus a minor one produced different perceptions of communication. The *major mode* had the most positive effect on perceptions of subjects, when they were shown faces that were sad or neutral, or unpleasant situations. However, mode did not influence perceptions of happy facial expression and pleasant situations.

Stout & Leckenby (1988) also showed that music mode in advertising had the greatest influence on respondents, compared to other musical elements. Subjects learned more, personally identified more, viewed more positively, and had higher behavioral intentions, when ads contained either a *major* or *major and minor modes*, versus simply the minor mode. In addition, a faster musical tempo was associated more with positive responses than a slower tempo.

A study by Yalch and Spangenberg (1988) in a department store found that foreground music (operationalized as Top 40 music) produced "*a higher level of perceived activity while shopping*" than the background music (operationalized as instrumental easy listening) (p.34). The foreground music probably had a faster tempo and may have had a *major mode*, and may have been louder in volume than the background music. If this was the case, then Yalch and Spangenberg's (1988) results would be similar to Kellaris and Altech's (1992) finding that loud music increases perceived pace of events.

Thus, the following hypotheses are proposed:

- ❖ **H12: *Consistent Major Mode* instore music will lead to more positive consumer "approach responses" than Major Mode music perceived as inconsistent or neutral to the retail environment.**

- ❖ **H13: *Consistent Minor Mode* instore music will lead to more positive consumer "approach responses" than Minor Mode music perceived as inconsistent or neutral to the retail environment.**

- ❖ **H14: *Major Mode* instore music will lead to more positive consumer "approach responses" in a retail environment than the *Minor Mode* music.**

The second reason for selecting mode to be included in this dissertation study stems from a review of research on music and marketing. A gap appears in the

literature, showing that music mode has not been studied in a retail context.

The music structure characteristics which have been studied in a retail context include: music tempo (Milliman 1982, 1986), music loudness (Smith and Curnow 1966) and music type (i.e. top 40 vs. background music - Yalch and Spangenberg 1988 and top 40 vs. classical music in research by Baker, Levy and Grewal 1992). Thus, research on music mode in a retail setting needs to be done and was conducted in this study.

4. No Music Condition:

To compare the results obtained with the other three consistency level conditions (i.e. consistency, inconsistency and neutrality) in the main experiment, a no music control condition was included. Other researchers have also included no music conditions (e.g. Broekemier 1993; Milliman 1982; Yalch and Spangenberg 1990).

The following hypotheses were proposed for the no-music condition:

- ❖ **H15: Music Mood-Store Mood *Consistency* will lead to more positive consumer "approach responses" than *no instore music*.**

- ❖ **H16: Music Mood-Store Mood *Inconsistency* will lead to less positive consumer "approach responses" than *no instore music*.**

- ❖ **H17: Music Mood- Store Mood *Neutrality* will lead to more positive consumer "approach responses" than *no instore music*.**

Therefore, from the aforementioned hypotheses the conditions that are predicted to produce the strongest responses, from the most positive approach responses to the most negative responses are: consistency, neutrality, no music and inconsistency.

G) Development of the Music-Retail Environment Model

From the literature review discussed in this chapter which included research on consistency and environmental psychology perspectives, the Music-Retail Environment ("MRE") Model was developed.

The MRE Model was based in part on Kotler's view of store atmospherics' influence on consumers (presented in the beginning of Chapter I in FIGURE 1), Heider's Balanced Condition view (presented earlier in this chapter in FIGURE 2), Mehrabian and Russell's (1974) environmental psychology "PAD" model (shown previously in FIGURE 3 in this chapter), and Mehrabian's (1976) diagram on stimulus arousal level responses to pleasant, neutral and unpleasant stimuli (which was provided in FIGURE 4 in this chapter) .

The new Music-Retail Environment Model is presented in FIGURE 6. The following is a description of each of the phases in the MRE Model. Perceptions are hypothesized to be influenced by antecedent stimuli in the retail environment (not shown in the model). The three environmental antecedent stimuli included in this study were: an overall view of the store, a detailed look at the products, and instore music.

Phase 1 of the Model presents the three key Music-Retail Environment consumer perceptions, and a "No Music" condition. The first construct is "Music

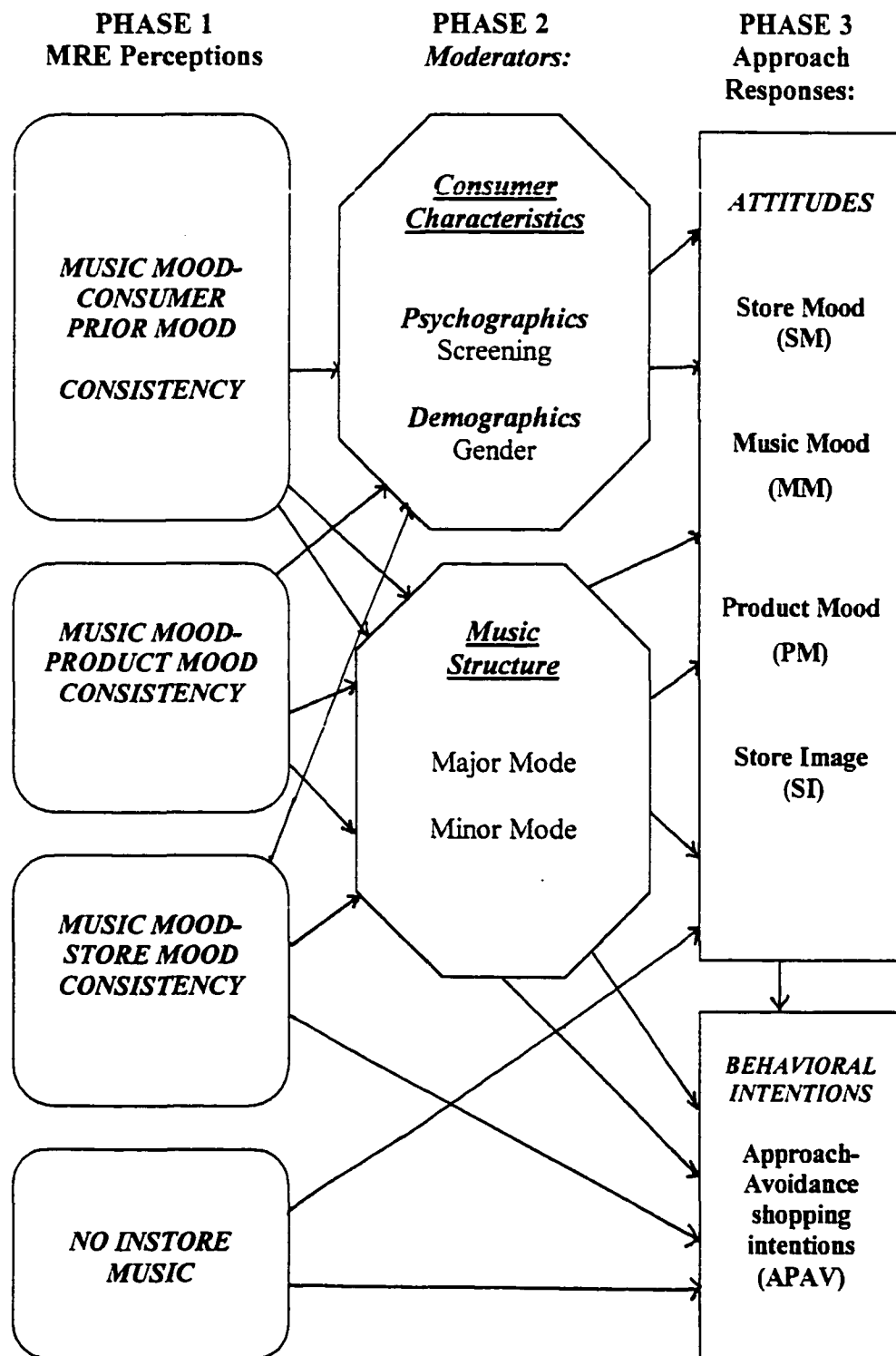
Mood-Consumer Prior Mood Consistency” (MCPM Consistency), which represents the mood of the music to consumers' prior mood before entering the store. This construct is based upon the literature discussed earlier in this Chapter in section B) “Related Research on Music Mood-Consumer Prior Mood Consistency.” The rationale for the construct is the following: The greater the consistency of the music's mood with the *prior mood* of consumers just before entering the retail environment, the more positive the “approach responses” will be in the retail environment.

The second construct shown in Phase 1 is “Music Mood-Product Mood Consistency,” which is based on the literature reviewed in Section C) “Related Research on Music Mood-Product Mood Consistency.” The underlying rationale for this construct is: The greater the consistency between the music's mood to the mood of the products being considered for purchase, the more positive the “approach responses” will be in the retail environment.

The third concept presented in Phase 1 is “Music Mood-Store Mood Consistency” which is related to research presented in Section D on “Music Mood-Store Mood Consistency.” The theoretical rationale for Music Mood-Store Mood Consistency is: The greater the consistency between the music's mood to the overall mood of the store, the more positive the “approach responses” will be in the retail environment.

As mentioned previously, a “No Music” condition is also included in the model to represent a retail environment with no instore music, since this condition was included in the hypotheses and was tested in the study's main experiment.

FIGURE 6 – Music-Retail Environment “MRE” Model



Phase 2 of the MRE Model is the “Moderators” section. Two moderator areas are included, based on literature discussed in Sections E and F of this chapter. The first area includes consumer characteristics, which consist of the psychographic variable of “Screening Ability” and the demographic variable of gender.

The rationale for Screening Ability is that those consumers lower in screening ability (i.e. nonscreeners) will be more influenced by the instore music and will have different responses than consumers with higher screening ability. Since research by Mehrabian (1976) indicated that more females tended to be nonscreeners (as was shown earlier in EXHIBIT 1), the hypotheses set forth earlier looked at gender issues as well.

The second area of Phase 2 includes the moderator of Music Structure. In the experiment conducted for this study, music mode was included (i.e. major and minor mode). Since previous research indicated that music in a Major Mode tended to be associated with more pleasant, happy emotions, the rationale here is that Major Mode music would generate more positive responses.

The last part of the MRE Model, Phase 3, contains the two sets of consumer “Approach Responses” including: a) attitudes and b) behavioral intentions. These two groups of responses contain a total of five outcome variables. The definitions for each of the five dependent variables in the MRE Model are presented in EXHIBIT 2. The actual scales used to operationalize these approach responses are described at the end of Chapter III which presents the research design and method.

H) Application of the Music-Retail Environment Model in a Retail Setting

The following are examples of how the Music-Retail Environment ("MRE") Model can apply to the in-store situation. Many retailers try to please customers by playing music that is consistent with the store's image, the products' image and consumers' self image (i.e. including tastes in music). For instance, the young women's clothing chain Express plays its own French music tapes (which are offered for sale at the cash register). Stern's and Macy's department stores play different music in different departments to try to match the tastes of its various target markets. For instance, in Stern's young women's Junior department, called "Zone" - a type of rhythmic dance music is played. In Macy's men's department which sells upscale shirts, a somewhat sophisticated jazz music is played.

At Staples - the office supplies chain, and at Genovese drug stores, a northeast regional drug store chain, the in-store music comes from Muzak satellite stations which play middle-of-the road pop music.

The specialty store chain known as The Endangered Species sells products related to the theme of endangered animals and fish (e.g., tee shirts, postcards, calendars, pictures, "save the whale" and other endangered species kits where the money goes to help the endangered species, figurines, and compact discs of music). The in-store music is new age featuring sounds of nature - music that is consistent with the visual displays (i.e. displays that look like rocks with waterfalls, and life-size, lifelike statues of animals) and the products it sells.

EXHIBIT 2 – Definitions of Key Terms in the MRE Model

- **Music Mood-Consumer Prior Mood Consistency** - exists when the music's affective state and the consumers' affective state before entering the store are perceived by consumers to be the same (i.e. both are happy or both are sentimental).
- **Music Mood-Product Mood Consistency** - exists when the music's affective state and the product's affective state are perceived by consumers to be the same.
- **Music Mood-Store Mood Consistency** - exists when the music's affective state and the store's affective state are perceived by consumers to be the same.

"Approach Responses" refer to the following variables:

Attitudes (includes 4 measures)

- **Store Mood** is the consumer's perception of what the store mood is like (i.e., is the store perceived as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).
- **Music Mood** is the consumer's perception of what the mood of the in-store music is like (i.e. is the music considered pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).
- **Product Mood** is the consumer's perception of the mood of the products (i.e. were the products viewed as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).
- **Store Image** reflects the consumer's view of the store on various positive or negative dimensions of factors such as layout, displays, product quality and price/value.

Behavioral Intentions (includes one measure)

- **Approach/avoidance** represents consumer behavioral shopping intentions including attitudes towards shopping and making purchases in the store (such as viewing the store as an enjoyable place to shop, interest in spending time exploring the store, and interest in buying products there).

Thus, stores that carry specialty or exclusive goods may air a specialized type of music to match store ambience, the product assortment and implicitly, also customers' musical tastes. This music-retail environment consistency can enhance shoppers' in-store experiences, making it more pleasant and enjoyable, and perhaps facilitate purchase. In general, many retailers are trying to use music as part of their overall atmospherics program to enhance their store's appeal to customers.

I) Chapter Summary

In Chapter II, an extensive literature review was provided on consistency theory and the perceived consistency between elements in an environment. There was also a discussion of environmental psychology research and research from musicology. This research was the basis for the development of the Music-Retail Environment Model and the seventeen main hypotheses presented in this Chapter.

CHAPTER III - METHOD

A) Research Objectives & Design

1. A Review of the Study's Objectives:

The first purpose of the study was to determine if music can be perceived as consistent, neutral or inconsistent with the product mood and store mood of a retail environment.

A second key objective of this research was to investigate the Music-Retail Environment Model proposed in Chapter II. In particular, it was of interest to study how music mood's consistency with consumer prior mood, as well as music mood's consistency with a retail environment might influence consumers' attitudes and behavioral intentions (i.e. "approach responses") toward the store's products and the store itself.

A third goal of this study was to better understand how consumer characteristics (i.e. psychographic variables such as "screening ability" and demographics such as gender) could moderate consumer "approach responses" to in-store music.

A fourth objective was to discover how the music structure characteristic of music mode (i.e., major or minor mode) might impact consumer "approach responses" toward the products and the store.

2. Rationale for Research Design:

A laboratory experiment was utilized in the pretest and in the main experiment to test the hypotheses derived from the proposed Music-Retail Environment Model. The rationale for selecting a laboratory experiment was that it allowed for a higher degree of control over the relationships being tested and therefore had more internal validity. Internal validity is considered more important when a study is testing theory, although to an extent external validity may be somewhat compromised (Martin and Sell 1979).

3. Overview of Research Design:

For the main study, a 3 x 2 factorial lab experiment was conducted using a between-subjects design. The treatments included: three levels of Music-Environment consistency: (high) consistency ("C"), inconsistency ("I") and neutrality ("N"), and two levels of the structural characteristic of music mode - major mode ("Ma") and minor mode ("Mi"). In addition, a "no music" control group condition was included. Groups of undergraduate student subjects were randomly assigned to treatments. Each subject was exposed to only one treatment condition.

Treatments were developed via a pretest. For the main experiment, subjects were provided with a cover story and asked to fill out a brief, self-administered questionnaire on their 'prior' mood. Next, subjects were shown a videotape of a store with a particular treatment and asked to complete an extensive self-administered questionnaire on perceptions of the music, store, and products, behavioral shopping intentions, as well as demographic and psychographic data.

The experiment controlled as much as possible for extraneous variables. Music loudness was controlled for, by maintaining a constant level of volume with all of the experimental treatments. All songs selected from the pretest that were included in the main experiment included vocals (to control for possible differences with instrumental music). The length (time duration) of each song and the visuals for the videotape treatments were all kept constant (exactly the same).

4. Sample for Main Experiment:

For each of the six conditions in the main experiment plus the no music control group, between twenty to twenty-nine students participated, for a total of one hundred and sixty-one respondents. Extra credit was offered toward a test grade as an incentive to reward participation in the study. Having student subjects participate in lab experiments with exploratory research and testing theory has been supported by various researchers (e.g., Calder, Phillips and Tybout 1981; Lynch 1982). Utilizing a relatively homogeneous subject sample is considered appropriate for theory testing.

However, for managerial application, it could be very important to have a more representative subject sample. The study's student sample had a similar demographic composition as the target market for the store shown on the videotapes, which added to the sample's validity.

5. Type of Store included in the Study:

From a consumer research view, a specialty store was included in the videotape for this study because it (e.g., a sporting goods store, book store, gift shop or clothing

store) may show the greatest results in terms of the impact of music on shoppers due to its unique, identifiable image associated with the store environment. From observation and informal interviews with store managers, it was found that specialty chains often play particular types of music that match the store's image and demographic tastes. Some of the stores which appear to employ this music-store environment consistency are Ann Taylor, The Gap, Old Navy, Contempo Casuals, Pier 1 Imports, Border's book stores, Spencer Gifts, Lechter's, General Nutrition, Foot Locker, Northern Reflections, Endangered Species and Structure.

6. Description of Store in Videotape used in the Experiment:

The videotape footage used for the main experiment was from a store in a sporting goods retail chain called Champs Sports (a division of Kinney Shoe Corporation). The letter of permission from the firm is shown in APPENDIX A.

Champs Sports is a mall-based specialty store chain (with many of the stores of small to medium sized in square footage) with a relatively wide breadth and depth of sporting goods. The chain's target market is mainly teens and young adults (composed of mostly males although the store is also trying to target more females).

Champs Sports carries an assortment of items such as apparel (e.g., jerseys, tee shirts, hats including licensed merchandise with sports team names and names of specific "champion" athletes), footwear (e.g., brand name sneakers such as Nike), athletic equipment (e.g., tennis rackets, rollerblades, hockey equipment, private-label "Champs" weights), and accessory items (e.g., sunglasses, Fossil watches and pins).

Many of the products Champs Sports carries could be either planned purchases or impulse items.

7. Rationale for Use of Videotapes in Retail Store Research:

The use of videotapes to simulate the store environment and measure retail store perceptions was effectively employed by Baker (1990) and Broekemier (1993). For example, Baker (1990) had eight different versions of videotapes made for a Hallmark card shop before and after a major store renovation. Baker's study consisted of a 2 x 2 x 2 factorial design of: ambient factors (high versus low image atmospheric elements), store design (high versus low design), and social factors (high versus low social elements) in her experiment. In her dissertation study, Baker had student subjects complete self-administered questionnaires to measure perceptions of store, product and service quality, value and price, as well as willingness to buy, based on a model developed by Zeithaml (1988).

The main purpose of the study by Broekemier (1993) was to investigate store image formation and retrieval using attribute-specific versus global information (which was done during a two-day test period for each subject). He showed a videotape of an unknown women's clothing store, and measured subjects' moods with brief, self-administered questionnaires before and after the videotape. During the videotape, he measured subjects perceptions by recording them on audio cassettes during a one-on-one verbal interview (used for a content analysis) rather than a formal questionnaire.

Broekemier (1993) measured subjects' mood at different intervals, including the first day of the experiment using the Mood Short Form (Peterson and Sauber 1983) , and the PAD scale (Mehrabian and Russell 1974).

Broekemier's study also included a 3 x 2 factorial between subjects experiment with the independent variables of: music type (three music levels: heavy metal, hits-oriented rock, easy-listening instrumental) and music emotion (two levels - whether the music was happy or sad). Thus, he had six songs and a seventh no music condition as the experimental treatments.

The dependent variables in Broekemier's dissertation study (1993) included: number of positive comments, number of negative comments, number of times subjects mentioned positive feelings, and number of times subjects mentioned negative feelings. Subjects rated the music on a seven-point bipolar item from very happy to very sad.

In Broekemier's research, *subjects also rated the compatibility of the music to the store type on a seven point bipolar item from very compatible to very incompatible.* Also included were other dependent measures of subjects' moods, and shopping intentions. In addition, Broekemier found no significant difference if subjects answered questions during or after the videotapes.

In comparison, as described in the previous section #3 "Overview of Research Design," this dissertation study was a 2 x 3 between-subjects design with two types of music mode (major mode and minor mode) and three levels of perceived consistency between the music and retail environment.

Different versions of videotapes of a store and a self-administered questionnaire were used in this study, similar to the studies conducted by Baker (1990) and

Broekemier (1993). The dependent variables in this study, described in detail at the end of this chapter, included consumer perceptions of the music mood, product mood, store mood, store image and consumer behavioral shopping intentions.

Other researchers in marketing have also recommended using videotapes to measure store impressions (Bateson and Hui 1992; Mazursky and Jacoby 1986).

From a consumer viewpoint, next to being in the store itself, seeing a videotape is currently the richest way to present a store environment. In the future, perhaps seeing a retail store in "streaming video" over the internet will be another valuable way for researchers to present and test responses to the store environment.

8. Pretests done for Related Studies:

In a pretest for the study by Broekemier (1993, p. 92) on store image formation and retrieval, the researcher chose over 100 songs, which he played in college classrooms, asking students to rate the songs on happy/sad perceptions.

In the pretest for the music-ad message congruency experiment by Kellaris Cox and Cox (1993, p. 116), the researchers selected forty pieces of unfamiliar instrumental music and asked about one hundred students to rate them on high/low attention-gaining value, and to list their thoughts about images that the music evoked. The lists of images evoked by the music were matched by the researchers to products which they viewed as representing similar images.

B) Pretest for this Study

1. Pretest Objectives:

There were two key objectives of this pretest.

a) Pretest Objective #1

The first pretest objective was to determine if there would be a consensus amongst respondents if music could be perceived as consistent, neutral or inconsistent with products and the overall store.

The two conceptual questions related to the first goal of the pretest were as follows:

(1) When consumers are simultaneously exposed to the overall visual of store stimuli (i.e. store layout) and various kinds of music, would they have common perceptions (i.e., a sufficient level of agreement) that certain songs can be perceived as consistent, neutral or inconsistent with the store?

(2) When consumers are simultaneously exposed to product assortment stimuli and various kinds of music, would consumers have some common perceptions (i.e., sufficient level of agreement) that certain songs can be perceived as being consistent, neutral or inconsistent with the products?

b) Pretest Objective #2

The second goal of the pretest was to select the music to use in developing the stimuli for the experimental treatments of the main experiment.

2. Pretest Procedure:

a) Selection of the Initial Music

First, forty songs representing a wide variety of different types of music were chosen by the researcher. (The list of songs is found in APPENDIX B). The songs were selected mainly from the top songs on each of the Billboard magazine charts (current at the time of data collection) since most young adults in the store's target market and in this study's sample, listen to the radio and would be familiar with current music.

In addition, some renowned songs not currently "on the charts" were added to represent other music categories which may be liked and may be played on "oldies" radio format stations, but were not necessarily on the current charts.

An audio tape was produced of those forty songs which had forty-five seconds representing the main chorus from each of the songs on the tape for a total of thirty minutes of songs (plus a six-second interval of silence between each song which composed an additional four minutes in total on the tape). The volume (loudness) of each song was measured and kept at the same level during the recording process which used two separate audio tape decks.

b) Pretest Study Design

The goal of the pretest was initially to test Music-Product Consistency and Music-Store Consistency perceptions.

The pretest was conducted with two groups of subjects. Group A consisted of thirty-one students who rated the perceived consistency of the forty music selections to store stimuli. Group B included thirty-five students who rated the perceived consistency

of each of forty music selections to the product stimuli. The respondents who participated in the pretest were a separate sample from the subjects in the main experiment.

The directions on the first questionnaire given to Group A asked about the *fit of the music to the store*. (Note: this pretest questionnaire is shown in APPENDIX C).

The directions on the second survey instrument asked Group B to rate the *fit of the music to the products*. (Note: This other pretest survey is shown in APPENDIX D).

Both groups were told the same cover story which was as follows: "A retailer is planning to open a new sporting goods store. When you look at the visuals of the store, assume that you are now entering this new store for the first time, in your local mall. The retailer wants to know what type of music would be the most appropriate fit for the store's atmosphere" (for Group B it was "for the store's products").

After the directions were read, each group was asked to focus their attention for about one minute on a television screen which played a brief (approximately thirty seconds) video cassette (without any sound) which showed the store front in a mall, and then a long shot of the entire store layout. This was done to familiarize the groups with what the store would look like as if they were about to enter the store from the mall and what they would see when they first entered the store (i.e. for greater mundane realism of the "in store experience.")

Then, for each group, the same audio cassette of forty songs was played in conjunction with a transparency on an overhead projector. Group A was shown an overhead transparency of the store layout for a typical Champs Sports store (shown in APPENDIX E). As mentioned earlier, the objective of Group A was to test for

consumer perceptions of music mood-store mood consistency. Group B was shown an overhead slide of close-up photos of the store products (found in APPENDIX F). Likewise, the goal of Group B was to test for perceptions of music mood-product mood consistency. The subjects in Group A and Group B rated their perceptions while listening to the songs, responding within fifteen seconds of hearing each song. The total time for the pretest for each group was a little less than an hour (fifty minutes).

3. Rationale for Using A Videotape and Still Images in the Pretest:

Using color transparency overheads showing the store layout and the product assortment was viewed to be the most efficient way to test for music-product consistency and music-store consistency, by keeping the images simple and to the point. Using still images clearly focused on the issues at hand, rather than using moving images. A similar method was used by Alpert and Alpert (1989) to test for the effects of different music on product perceptions and product choice.

The rationale for showing a brief videotape of the store before each pretest was to increase the mundane realism of the simulation of the "in-store experience." In addition, although the objective of subjects in Group B was to rate music-product perceptions, the videotape of the store was aired before the actual pretest. (During the pretest the group was shown the pictures of the product assortments simultaneously while hearing the songs.)

The reason why it was considered important to show the store videotape to the second group (Group B) was to put the products in their realistic context, and to ensure that subjects understood what the task was that they were asked to perform (rating

music for products in a store, rather than for an ad, for instance). This was considered an important task to achieve for this pretest, particularly taking into consideration the design and results of a study by Areni, Sparks and Dunne (1995).

Areni, Sparks and Dunne (1995) conducted a music-retail experiment with two student samples. The first group was a "visual condition" who saw slides of various retail clothing stores. The second instore "music-only" group listened to twelve instrumental music selections (each with a duration of two minutes) and were instructed to imagine themselves shopping for apparel, and to base their responses "on the type of clothing store you might associate with the background music being played."

Both the visual and the audio groups were asked to rate affective responses using PAS - a variation of the Mehrabian and Russell's (1974) PAD scale ("S" for seriousness/triviality dimension adapted from Wedin (1972) and a scale on store image. The two groups produced opposite results - with the music condition perceived as too arousing and the store interiors not arousing enough (but the means and standard deviations for the affect and store image measures were not significantly different by stimulus condition).

According to Areni et.al (1995, p.10), one of the possible explanations for the findings "is that the instructions used in the music treatment were not sufficient for evoking store schema necessary for making meaningful assessments of store image (interiors)." Support for this explanation was shown when the results from a third experimental condition with "music only" (no verbal instructions about stores) were very similar to the "instore music" condition.

Therefore, it was believed that for this dissertation pretest, that the combination of the videotape of the store shown prior to the actual pretest experiment along with the simultaneous presentation of the overhead transparencies and the music would provide a valid and strong test of consumers' music-retail environment consistency ("fit") perceptions.

4. Pretest Questionnaire Description & Measures:

The pretest questionnaires were *identical*, except that one focused on music-store fit perceptions and the other looked at music-product fit. (As noted earlier, the questionnaires are located in APPENDIX C and APPENDIX D). The directions for Part I of the pretest questionnaires were developed by using an adaptation of the Music-Store Consistency and Music-Product Consistency scales (shown respectively in APPENDIX G and APPENDIX H). These scales were developed for this study and based on the Music-Ad Message Consistency scale developed by Kellaris, Cox and Cox 1993 (found in APPENDIX I).

This adaptation in the pretest questionnaires transformed the themes of the items into the definitions given for "consistent" (with the store or products), "inconsistent" and "neutral." The scale for rating the 40 tunes on music-environment consistency used was a five-point likert scale which included the following ratings: 1 = Very Inconsistent, 2 = Somewhat Inconsistent, 3 = Neutral, 4 = Somewhat Consistent, and 5 = Very Consistent.

In addition, two other measures were included in each of the pretest questionnaires. Part II of the pretest questionnaire consisted of a Demographics and

Buying Habits section. The items included: gender, age, ethnic group, household income and buying habits in a sporting goods store.

Part III of the pretest questionnaire included a section on Musical Tastes (with a 5 point likert scale from "strongly dislike to "strongly like" rating twenty different musical genres. The scale was developed based upon a revised version of a musical tastes scale used by Lacher (1991), the categories used from a direct-response ad to join a direct-mail music club (e.g.. BMG music club services) and the Billboard magazine charts.

5. Pretest Results:

Music-retail environment consistency perceptions were analyzed for subjects in Group A (music-store consistency ratings) and for Group B (music-product consistency ratings). Descriptive statistics were calculated via SPSS.

A Pearson correlation coefficient was calculated across the songs, using the new data set of the means of the forty songs for Group A (Store-Music Consistency) and Group B (Product-Music Consistency) as input. The purpose of conducting a Pearson correlation coefficient analysis was to determine if, for this study, perceptions of music-store consistency and music-product consistency were similar.

The Pearson correlation coefficient was found to be .9408 at a significance level of .01 (two-tailed test). Since the coefficient was high (over .80), it was not necessary to drop some songs and rerun the pretest with different musical stimuli.

The results of the Pearson correlation coefficient and statistical analyses which ranked the means of each song for Groups A and B are shown in TABLE 3.1.

TABLE 3.1 - Pretest Results: Means and s.d. by Group

PRETEST RESULTS for:

Group A - Music-Store Consistency (n = 31) & Group B - Music-Product Consistency (n = 35)
 (NOTE: The Pearson correlation coefficient between Group A and Group B is: .9408,
 significant at less than .01 (two-tailed test).)

| Song #: | <u>Song Name & Artist:</u> | <u>Group A Means:</u> | <u>Group B Means:</u> | <u>Group A s.d. :</u> | <u>Group B s.d. :</u> |
|----------------|--|------------------------------|------------------------------|------------------------------|------------------------------|
| 1 | "Only Wanna Be With You"- Hootie & the Blowfish | 3.42 | 3.23 | 1.15 | 1.40 |
| 2 | "Breakfast at Tiffany's"-Deep Blue Something | 2.58 | 2.23 | 1.26 | 1.31 |
| 3 | "Hook" - Blues Traveler | 2.29 | 2.11 | 1.10 | 1.28 |
| 4 | "Carnival" - Natalie Merchant | 2.96 | 2.89 | 1.22 | 1.30 |
| 5 | "Runaway" - Janet Jackson | 3.61 | 3.63 | 1.38 | 1.11 |
| 6 | "Rapture" - Anita Baker | 1.61 | 1.86 | .96 | 1.22 |
| 7 | "Yo Te Voy A Querer" - All 4 One | 1.68 | 2.06 | 1.11 | 1.19 |
| 8 | "(I Know) I'm Losing You" - The Temptations | 1.65 | 2.74 | 1.17 | 1.31 |
| 9 | "Gangsta's Paradise" - Coolio | 3.23 | 3.26 | 1.43 | 1.46 |
| 10 | "Peter Gunne" - Henry Mancini | 1.36 | 1.51 | .66 | .95 |
| 11 | "Cantaloop (Flip Fantasia)" - Us3 | 3.55 | 3.74 | 1.06 | 1.31 |
| 12 | "Moose the Mooche/Lullaby of Birdland" - Charlie Parker | 1.17 | 1.37 | .64 | .65 |
| 13 | "String of Pearls" - Glen Miller | 1.29 | 1.37 | .59 | .94 |
| 14 | "Got to Get You Into My Life" - Earth Wind & Fire | 2.19 | 2.09 | 1.14 | 1.17 |
| 15 | "Salsa Mania" - Excelsior | 1.78 | 1.94 | 1.12 | 1.33 |
| 16 | "Walkin' to Freedom" - The Jazzmasters | 3.07 | 3.06 | 1.09 | 1.33 |
| 17 | "Asturias" - M. Albeniz | 1.78 | 1.63 | 1.09 | .84 |
| 18 | "Kiss From a Rose" - Seal | 3.41 | 3.23 | .99 | 1.26 |

TABLE 3.1 - Pretest Results: Means and s.d. by Group cont'd.

| | | | | | |
|----|---|------|------|------|------|
| 19 | "The Nutcracker" - Warsaw Philharmonic Orchestra | 1.32 | 1.43 | .91 | .98 |
| 20 | "Take a Bow" - Madonna | 3.30 | 3.34 | 1.04 | 1.03 |
| 21 | "I Can Love You Like That" - All 4 One (Same song as #7) | 3.23 | 3.09 | 1.26 | 1.36 |
| 22 | "Forever Young" - Rod Stewart | 3.74 | 3.51 | .93 | 1.07 |
| 23 | "That's Just Me" - Tim McGraw | 1.84 | 2.46 | 1.04 | 1.36 |
| 24 | "The Thrill Is Gone" - B B. King | 1.59 | 1.89 | 1.02 | 1.18 |
| 25 | "Summertime" - Shaggy | 2.87 | 2.71 | 1.29 | 1.30 |
| 26 | "Ain't Nuthin' But A She Thing" - Salt-N-Pepa | 3.51 | 3.74 | 1.21 | 1.25 |
| 27 | "Colors of the Wind" - Vanessa Williams | 2.39 | 2.17 | 1.31 | 1.20 |
| 28 | "Rorate" - Schola Cantorum of Amsterdam Students | 1.16 | 1.29 | .52 | .96 |
| 29 | "Walk in the Sun" - Bruce Hornsby | 3.20 | 3.09 | 1.05 | 1.10 |
| 30 | "You Got It" - Bonnie Raitt | 3.45 | 3.98 | 1.03 | .97 |
| 31 | "Fantasy" - Mariah Carey | 4.19 | 4.37 | 1.14 | .91 |
| 32 | "Real Hip Hop" - Das Efx | 3.16 | 3.29 | 1.42 | 1.25 |
| 33 | "This Ain't A Love Song" - Bon Jovi | 2.81 | 2.66 | 1.17 | 1.28 |
| 34 | "I Wanna Be 'Around" - Tony Bennett | 1.26 | 1.34 | .63 | .68 |
| 35 | "Lively Up Yourself" - Bob Marley | 2.10 | 2.89 | .94 | 1.30 |
| 36 | "Hungry Hamed's" - Spin Doctors | 2.48 | 2.06 | 1.31 | 1.14 |
| 37 | "Ramblin' Man" - Allman Brothers | 2.03 | 2.51 | 1.11 | 1.42 |
| 38 | "Close to You" - Maxi Priest | 3.94 | 4.03 | 1.21 | 1.07 |
| 39 | "Songbird" - Kenny G | 2.19 | 2.38 | 1.22 | 1.48 |
| 40 | "Jump" - Van Halen | 3.74 | 3.58 | .97 | 1.54 |

The findings indicated that for this study, perceptions of music-store consistency and music-product consistency were similar, and in some cases, the songs' ratings were identical.

Due to the high level of agreement among the subjects' perceptions, *the first pretest objective was achieved* which was to find out if music can be perceived as consistent, neutral or inconsistent with the mood of the store and the mood of the products. The results were positive, indicating that there can be agreement among groups of consumers who vary somewhat demographically.

A table of the means for the groups of songs most representative of the three consistency level categories is presented in TABLE 3.2.

A demographic profile of the pretest sample showed that comparing Groups A & B. Group B was older, had a slightly different ethnic mix, and had differences in terms of musical tastes shown in TABLE 3.3.

In addition, the means for each of the forty songs were ranked for Group A and Group B. The means for the songs were assigned to the three levels of "consistency" categories with the stimuli into: inconsistent, neutral and consistent groups (the rating scale was 1 = very inconsistent, 2 = somewhat inconsistent, 3 = neutral, 4 = somewhat consistent and 5 = very consistent). From the ranking of the means of all forty songs, a narrower list was created which consisted of eighteen songs, with between five to eight songs chosen to represent each of the three consistency levels.

TABLE 3.2 - Pretest Means by Consistency Category

PRETEST RESULTS (to select songs for Main Experiment) for:
Group A-Music-Store Consistency (n = 31) & Group B- Music-Product Consistency (n = 35)

| <u>CONSISTENCY CATEGORIES</u> | | Group A | Group B | Group A | Group B |
|-------------------------------|---|---------------|---------------|--------------|--------------|
| <u>INCONSISTENT SONGS:</u> | | <u>Means:</u> | <u>Means:</u> | <u>s.d.:</u> | <u>s.d.:</u> |
| 28 | "Rorate" - Schola Cantorum of Amsterdam (no instruments - acapella - in major mode) | 1.16 | 1.29 | .52 | .96 |
| 12 | "Moose the Mooche" - Charlie Parker (instrumental - in major mode) | 1.17 | 1.37 | .64 | .65 |
| 34 | "I Wanna Be Around" - Tony Bennett <i>CONDITION 4: minor mode (with vocals)</i> | 1.26 | 1.34 | .63 | .68 |
| 13 | "String of Pearls" - Glen Miller (instrumental - in major mode) | 1.29 | 1.37 | .59 | .94 |
| 6 | "Rapture" - Anita Baker <i>CONDITION 3: major mode (with vocals)</i> | 1.61 | 1.86 | .96 | 1.22 |
| <u>NEUTRAL SONGS:</u> | | Group A | Group B | Group A | Group B |
| | | <u>Means:</u> | <u>Means:</u> | <u>s.d.:</u> | <u>s.d.:</u> |
| 16 | "Walkin' to Freedom" - The Jazzmasters (instrumental) | 3.07 | 3.06 | 1.09 | 1.33 |
| 4 | "Carnival" - Natalie Merchant <i>CONDITION 6: minor mode (with vocals)</i> | 2.96 | 2.89 | 1.22 | 1.30 |
| 29 | "Walk in the Sun" - Bruce Hornsby <i>CONDITION 5: major mode (with vocals)</i> | 3.20 | 3.09 | 1.05 | 1.10 |
| 25 | "Summerume" - Shaggy (major mode - with vocals) | 2.87 | 2.71 | 1.29 | 1.30 |
| 32 | "Real Hip Hop" - Das Efx (major mode - with vocals) | 3.16 | 3.29 | 1.42 | 1.25 |
| <u>CONSISTENT SONGS:</u> | | Group A | Group B | Group A | Group B |
| | | <u>Means:</u> | <u>Means:</u> | <u>s.d.:</u> | <u>s.d.:</u> |
| 31 | "Fantasy" - Mariah Carey <i>CONDITION 1: major mode with vocals</i> | 4.19 | 4.37 | 1.14 | .91 |
| 38 | "Close to You" - Maxi Priest (major mode with vocals) | 3.94 | 4.03 | 1.21 | 1.07 |
| 30 | "You Got It" - Bonnie Raitt (major mode with vocals) | 3.45 | 3.98 | 1.03 | .97 |
| 40 | "Jump" - Van Halen (major mode with vocals) | 3.74 | 3.58 | .97 | 1.54 |
| 11 | "Cantaloop (Flip Fantasia)" - Us3 (minor mode - mainly instrumental) | 3.55 | 3.74 | 1.06 | 1.31 |
| 22 | "Forever Young" - Rod Stewart (major mode - with vocals) | 3.74 | 3.51 | .93 | 1.07 |
| 26 | "Ain't Nuthin' But A She Thing" - Salt-N-Pepa <i>CONDITION 2: minor mode (with vocals)</i> | 3.51 | 3.74 | 1.21 | 1.25 |
| 5 | "Runaway" - Janet Jackson (major mode - with vocals) | 3.61 | 3.63 | 1.38 | 1.11 |

TABLE 3.3 – Pretest Results: Demographic Variables**PART II of PRETEST QUESTIONNAIRES**

| | GROUP A | (n=31) | GROUP B | (n=35) |
|-------------------------|--------------------------|-------------------------|-------------------------|-----------------------|
| | <u>Frequency:</u> | <u>Valid Percent:</u> | <u>Frequency:</u> | <u>Valid Percent:</u> |
| GENDER | | | | |
| Female | 16 | 51.6% | 12 | 34.3% |
| Male | 13 | 41.9% | 23 | 65.7% |
| | <i>(2 cases missing)</i> | | | |
| AGE | | | | |
| 16-24 years | 24 | 80.0% | 12 | 34.3% |
| 25-29 years | 5 | 16.7% | 13 | 37.1% |
| 30-34 years | 1 | 3.3% | 4 | 11.4% |
| 35-39 years | | | 5 | 14.3% |
| 40-44 years | | <i>(1 missing case)</i> | 1 | 2.9% |
| ETHNIC GROUP | | | | |
| Asian | 11 | 37.9% | 3 | 8.8% |
| Black | 3 | 10.3% | 8 | 23.5% |
| Hispanic | 3 | 10.3% | 6 | 17.6% |
| Caucasian | 8 | 27.6% | 12 | 35.3% |
| Other | 4 | 13.8% | 5 | 14.7% |
| | <i>(2 missing cases)</i> | | <i>(1 missing case)</i> | |
| HOUSEHOLD INCOME | | | | |
| Under \$29,999 | 11 | 37.9% | 13 | 38.2% |
| \$30,000-\$59,000 | 13 | 44.8% | 15 | 44.1% |
| \$60,000-\$89,000 | 3 | 10.3% | 3 | 8.8% |
| \$90,000 & Over | 2 | 6.9% | 3 | 8.8% |
| | <i>(2 missing cases)</i> | | <i>(1 missing case)</i> | |

TABLE 3.3 – Pretest Results: Demographic Variables cont'd.

| PART II. - BUYING HABITS | | |
|---------------------------------|---|---|
| | GROUP A (n=31) | GROUP B (n=35) |
| | <u>Frequency:</u> <u>Percent:</u> | <u>Frequency:</u> <u>Percent:</u> |
| Q. WHAT DO YOU BUY? | | |
| (circle all that apply) | | |
| 1) SNEAKERS: | 23 - 74.2 % (92.0 valid %) | 30 - 85.7 % (100% valid %) |
| 2) clothing: | 1 - 3.2 % (4.0 valid %) | |
| 3) exercise equipment: | 1 - 3.2 % (4.0 valid %) (6 missing cases) | (5 missing cases) |
| 1) sneakers: | 1 - 3.2 % (5.0 valid %) | 20 - 57.1 % (80.0 valid %) |
| 2) CLOTHING: | 18 - 58.1% (90 valid %) | 5 - 14.3 % (20.0 valid %) |
| 3) exercise equipment: | 1 - 3.2 % (5.0 valid %) (11 missing cases) | (10 missing cases) |
| 1) sneakers: | | 11 - 31.4 % (64.7 valid %) |
| 3) EXERCISE EQUIPMENT: | 3 - 9.7 % (100 valid %) (28 missing cases) | 6 - 17.1 % (33.3 valid %) (18 missing cases) |
| 1) sneakers: | | 13 - 37.1% (81.3 valid %) |
| 4) SPORTS EQUIPMENT: | 10 - 32.3 % (100 valid %) (21 missing cases) | 3 - 8.6 % (18.8 valid %) (19 missing cases) |
| 1) sneakers: | | 5 - 14.3 % (71.4 valid %) |
| 5) OTHER: | 4 - 12.9 % (100 valid %) (27 cases missing) | 2 - 5.7 % (28.6 valid %) (28 cases missing) |

TABLE 3.3 – Pretest Results: Demographic Variables cont'd.

PART II. - BUYING HABITS

| | <u>GROUP A (n=31)</u> | | <u>GROUP B (n=35)</u> | |
|--|--------------------------|----------------------|-------------------------|----------------------|
| | <u>Frequency</u> | <u>Valid Percent</u> | <u>Frequency</u> | <u>Valid Percent</u> |
| Q. HOW OFTEN DO YOU SHOP IN A SPORTING GOODS STORE? | | | | |
| Never | 2 | 6.7 % | 0 | 0 |
| 1-2 times a year | 13 | 43.3 % | 17 | 48.6 % |
| 3-6 times a year | 11 | 36.7 % | 16 | 45.7 % |
| About once a month or more | 4 | 13.3 % | 2 | 5.7 % |
| | <i>(2 missing cases)</i> | | | |
| If you do shop in a sporting goods store: | | | | |
| Q. HOW MUCH DO YOU SPEND PER YEAR? | | | | |
| Under \$50 | 7 | 24.1 % | 2 | 5.9 % |
| \$50-\$200 | 19 | 65.5 % | 23 | 67.6 % |
| \$201-\$500 | 3 | 10.3 % | 9 | 26.5 % |
| Over \$500 | 0 | 0 | 0 | 0 |
| | <i>(2 missing cases)</i> | | <i>(1 missing case)</i> | |

TABLE 3.3 – Pretest Results: Demographic Variables cont'd.

5 point Likert scale
 (1 = strongly dislike to
 5 = strongly like)

| <u>MUSICAL TASTES:</u> | <u>Group A</u> <u>Means:</u> | <u>Group B</u> <u>Means:</u> | <u>Group A</u> <u>s.d.:</u> | <u>Group B</u> <u>s.d.:</u> |
|------------------------|---------------------------------|---------------------------------|--------------------------------|--------------------------------|
| Pop | 4.35 | 4.21 | .89 | .98 |
| Modern Rock | 3.54 | 3.25 | 1.27 | .92 |
| Classic Rock | 3.19 | 3.03 | 1.30 | 1.33 |
| Heavy Metal | 2.89 | 2.09 | 1.45 | 1.13 |
| Blues | 2.70 | 3.18 | 1.30 | 1.33 |
| Rap | 3.24 | 3.44 | 1.45 | 1.24 |
| Dance | 4.28 | 4.18 | .79 | 1.20 |
| Rhythm & Blues | 3.44 | 3.56 | 1.12 | 1.37 |
| Acid Jazz | 2.56 | 2.64 | 1.00 | 1.19 |
| Traditional Jazz | 2.64 | 3.27 | 1.19 | 1.15 |
| Contemporary Jazz | 3.12 | 3.45 | 1.24 | 1.18 |
| New Age | 3.00 | 3.15 | 1.12 | 1.20 |
| Classical | 3.00 | 3.48 | 1.44 | 1.18 |
| Opera | 2.00 | 2.81 | 1.19 | 1.18 |
| Latin | 2.76 | 3.09 | 1.42 | 1.36 |
| Big Band | 2.56 | 2.93 | 1.12 | 1.14 |
| Easy Listening | 2.96 | 3.45 | .98 | 1.23 |
| Modern Country | 2.28 | 2.87 | 1.14 | 1.22 |
| Traditional Country | 1.92 | 2.57 | 1.08 | 1.12 |
| Contemporary Christian | 2.12 | 2.20 | 1.05 | 1.19 |

Then a music mode analysis (conducted by a professional musician) was done to determine the mode for the most representative songs which is shown in TABLE 3.4.

The results showed that there were only one or two songs in a minor mode for each rated category of inconsistent, neutral and consistent songs. It should be noted that the low number of songs in a minor mode is actually a reflection of most popular music heard on the radio and purchased in the United States (i.e., most popular songs are written in a major mode). If there was no minor mode song in one of the three consistency categories, then the variable of music mode would have been dropped from the design for the main experiment.

The results of these analyses were used to *meet the second pretest goal to select the music to develop the experimental video treatments*. The music mode analysis presented in TABLE 3.4 indicated that there was at least one *song with a major mode and one with a minor mode* rated similarly on both store and product perceptions for each of the three categories of inconsistent, neutral and consistent. Therefore, the main experimental design which included as the first independent variable "music-environment consistency" (with three levels of consistency - inconsistent, neutral and consistent) was able to include major mode as the second variable (with two levels, major and minor).

Thus, the main experiment had six experimental conditions with music consistent with the store and products in the first two conditions, music inconsistent with the store and products in conditions three and four, and with music neutral with the store and products in conditions five and six. One song was chosen as background music for each experimental condition (using the same song as the soundtrack for the

store segment and the product segment) - for a total of six songs for the six videotapes, plus a seventh videotape for the no-music condition.

In the selection process for choosing the six songs for the videotape soundtracks (based upon TABLE 3.4), the instrumental songs were dropped first. The instrumental songs were dropped to prevent the instrumental versus vocals characteristic from being a confound in the main experiment. The underlying motivation for this is from the Billboard music charts, which almost always indicate that songs with vocals are at the top of the popular music charts, and that songs with vocals have greater sales than instrumental music.

Future research may want to specifically manipulate instrumental versus vocal music (perhaps using the same songs) to measure differences in perceptions and other outcome variables.

Out of the process of elimination, for the first category of "Inconsistent" songs, there was only one minor mode song with vocals ("I Wanna Be Around" - Tony Bennett) and only one major mode song with vocals ("Rapture" - Anita Baker).

In the second category of "Neutral" songs, the two most representative songs with vocals were chosen, one in a minor mode song ("Carnival" - Natalie Merchant) and one major mode song ("Walk in the Sun" - Bruce Hornsby).

For the "Consistent" songs category, the major mode song with the highest rating was selected ("Fantasy" - Mariah Carey), and the only minor mode song in the representative category was chosen ("Ain't Nuthin' But A She Thing" - Salt-n-Pepa).

TABLE 3.4 – Pretest Results: Music Mode Analyses

| Song # on tape | | <u>Major Key</u> | <u>Minor Key</u> |
|-------------------|--|----------------------|----------------------|
| | <u>INCONSISTENT SONGS:</u> | | |
| 28 | "Rorate" - Schola Cantorum of Amsterdam [gregorian chant] (<i>No Instruments</i>) | X | |
| 12 | "Moose the Mooche" - Charlie Parker [bebop jazz] (<i>Instrumental</i>) | X | |
| 34 | "I Wanna Be Around" - Tony Bennett [easy listening] | | X |
| 13 | "String of Pearls" - Glen Miller [big band] (<i>Instrumental</i>) | X | |
| 6 | "Rapture" - Anita Baker [adult contemporary/contemporary jazz] | X | |
| | <u>NEUTRAL SONGS:</u> | | |
| 16 | "Walkin' to Freedom" - The Jazzmasters [contemporary jazz] (<i>Instrumental</i>) | | X |
| 4 | "Carnival" - Natalie Merchant [pop/alternative rock] | | X |
| 29 | "Walk in the Sun" - Bruce Hornsby [pop/adult contemporary] | X | |
| 25 | "Summertime" - Shaggy [pop/rap] | X | |
| 32 | "Real Hip Hop" - Das Efx [pop/rap] | X | |
| | <u>CONSISTENT SONGS:</u> | | |
| 31 | "Fantasy" - Mariah Carey [pop/dance] | X | |
| 38 | "Close to You" - Maxi Priest [pop/rhythm & blues] | X | |
| 30 | "You Got It" - Bonnie Raitt [pop/rhythm & blues] | X | |
| 40 | "Jump" - Van Halen [pop/dance/rock] | X | |
| 11 | "Cantaloup (Flip Fantasia)" - Us3 [pop/acid jazz/rap] (<i>Instrumental w/some vocals</i>) | | X |
| 22 | "Forever Young" - Rod Stewart [pop/adult contemporary] | X | |
| 26 | "Ain't Nuthin' But A She Thing" - Salt-N-Pepa [pop/rap] | | X |
| 5 | "Runaway" - Janet Jackson [pop/dance] | X | |

The means and standard deviations for the six songs chosen as instore music on the store videos utilized in the main experiment are presented in TABLE 3.5.

TABLE 3.5 - Pretest Results Utilized for the Main Experiment Music*

*Note: Means are based on a 5 point scale with "5" very consistent

| EXPERIMENTAL GROUP: Song-Artist | PRETEST Group A Store Means (& s.d.) (n=31) | PRETEST Group B Product Means (& s.d.) (n = 35) |
|--|--|--|
| Consistent Major Mode Group "Fantasy" – Mariah Carey | 4.19 (1.14) | 4.37 (.91) |
| Consistent Minor Mode Group "Ain't Nuthin' But A She Thing"- Salt-N-Pepa | 3.51 (1.21) | 3.74 (1.25) |
| Inconsistent Major Mode Group "Rapture" – Anita Baker | 1.61 (.96) | 1.86 (1.22) |
| Inconsistent Minor Mode Group "I Wanna Be Around" – Tony Bennett | 1.26 (.63) | 1.34 (.68) |
| Neutral Major Mode Group "Walk in the Sun" – Bruce Hornsby | 3.20 (1.05) | 3.09 (1.10) |
| Neutral Minor Mode Group "Carnival" – Natalie Merchant | 2.96 (1.22) | 2.89 (1.30) |

C) Main Experiment

1. Development of the Experimental Stimuli:

For the main experiment, seven different videotapes were produced including six music-edited conditions and the seventh no music condition. FIGURE 7 illustrates the 3 x 2 design with the six experimental conditions and the specific songs selected from the pretest results. Each videotape was approximately ten minutes in duration and included one of six different songs edited as part of the soundtrack that were selected during the pretest. Thus, the subjects all saw the same visual in all seven conditions, but had different soundtracks for each group.

FIGURE 7 – Main Experimental Design

CONSISTENCY LEVELS:

Consistency ("C") Inconsistency ("I") Neutrality ("N")

| | | | | |
|---|---|--|------------------------------------|--|
| | | <u>MUSIC</u> | | |
| | | <u>MODE:</u> | | |
| <u>Major</u> <u>("Ma")</u> | "Fantasy" - Mariah Carey | "Rapture" - Anna Baker | "Walk in the Sun" Bruce Hornsby | |
| | 1 C-Ma | 2 I-Ma | 3 N-Ma | |
| <u>Minor</u> <u>("Mi")</u> | "Ain't Nuthin' But A She Thing" - Sade-Papa | "I Wanna Be Around" - Tony Bennett | "Carnival" - Natalie Merchant | |
| | 6 C-Mi | 5 I-Mi | 4 N-Mi | |

*Plus the 7th treatment of the "no music condition" videotape.

The order of the videotape segments simulated the shopper experience: subjects saw the overall store first (as if entering the store) and then focused on specific products (as if shopping). Subjects were able to focus attention to answer questions concerning each stimulus area (store layout or products) immediately after each video segment to assure the memory of the stimuli was fresh, with the hope of generating more vivid recall and accurate responses.

2. Procedure:

For Groups 1-6, the music conditions, the main questionnaire was utilized and is shown in APPENDIX J. For Group 7, the no-music control condition, a separate questionnaire was used, which was identical to the main survey, except it did not include any of the music-related measures. The no music questionnaire is shown in APPENDIX K.

a) Initial Phase

When subjects entered the rooms where the main lab experiment was conducted, they were told that the purpose of the study was to understand consumers' views of a new store. Each subject was given a questionnaire asked to complete a brief scale on "consumer prior mood" (shown in Part I of the questionnaire).

b) Responses to Store Stimuli for Groups 1 – 6 (with the music)

Subjects were then instructed to read the following cover story directions: "A retailer is planning to open a new store. When you watch the video, assume that you are now entering this new store in your local mall." Respondents then viewed the first segment of the videotape (approximately three minutes long) which showed the store layout. The subjects also heard a particular song as part of the background of the tape (depending on the condition) which would be played during the entire videotape.

After viewing the first segment of the videotape showing a long shot of the overall store layout, the subjects were asked to complete Part II-A of the questionnaire

which is the same mood scale as in Part I. Part II-A measured the variable known as “Store Induced Mood.”

For the six music condition groups, subjects also completed: Part II-B: a description of the instore Music Mood; Part II-C: a description of the Store Mood; Part II-D: perceptions of Music Mood-Consumer Prior Mood Consistency and Music Mood-Store Mood Consistency.

c) Responses to Product Stimuli for Groups 1 -6

Next, respondents were instructed to read the following directions: “You are now going to view the second portion of the videotape, which shows some of the main products that this store plans to carry. Some of the prices of the products will also be shown, so that you can get an idea of how the prices are compared to the competition.”

The second portion of the videotape showed various product assortments (with prices for some of the sample products). Then subjects completed the next phase of the questionnaire in response to the product stimuli. Part III of the questionnaire included: Part III-A: subjects' current (induced) moods after seeing the products – Product Induced Mood; Part III-B:- subjects' perceptions of the products' mood - Product Mood; Part III-C: subjects' perceptions of whether there was Music Mood-Product Mood Consistency and Part III-D: subjects' product interest - Product Involvement.

d) Responses to Overall Store Environment for Groups 1 -6

Having seen both segments of the videotape (on store layout and product assortment), subjects were then asked to complete questions to “describe what you

think your impression would be” on the overall store environment. This section from the questionnaire included: Part IV-A on Store Image and Part IV-B on the behavioral intentions measure called Approach/Avoidance Behavioral Shopping Intentions.

e) Psychographics and Demographics Data for All of the Groups

In addition, Part IV-C measured subjects' personality trait of "arousal-seeking tendency" which is known as the Screeners-Non-Screener trait. In Part V, the last section of the main experiment questionnaire, subjects answered questions on Demographics and Musical Tastes.

f) Procedure for No Music Control Group

The no-music control condition (Condition 7) part of the study was run the same as the other conditions in the main experiment. The visual portion of the videotape was exactly the same as in all of the other six tapes, only there was no music (or sound) on the audio part of the videotape. Therefore, all the sections asking about music mood and music-consistency perceptions were eliminated from the "No Music" Condition questionnaire (in APPENDIX K).

3. Profile of Subjects For Main Experiment:

The sample for the experiment consisted of undergraduate students enrolled at two state universities (one in a suburban area, one in a rural area) and one city college (in a suburban area) from the New York/Metropolitan area. The students were all

business majors. A total of 161 students participated in the experiment. A demographic profile of the overall sample is shown in TABLE 3.6.

The main experiment sample was slightly more male, with the majority of students under 24 years old, single, caucasian and born in the United States. Subjects were also asked how often they shopped in a sporting goods store (APPENDIX J and APPENDIX K - Part IV-B, item 15).

Out of 161 respondents, 40.4% (65) reported shopping in a sporting goods store three to six times a year and 23.6% (38) were heavy shoppers going to a sporting goods store about once a month or more per year. Thus, 64% of the sample were relatively heavy in sporting goods store patronage, putting them directly in the target market for this type of specialty store.

TABLE 3.6 - Demographic Profile of the Experimental Subjects*

| <u>Variable:</u> | <u>Frequency</u> | <u>Percent</u> |
|-------------------------|------------------|----------------|
| <u>Gender</u> | | |
| Female | 72 | 44.7 |
| Male | 84 | 55.3 |
| <u>Age</u> | | |
| 16-24 | 117 | 72.7 |
| 25-29 | 19 | 11.8 |
| 30-34 | 10 | 6.2 |
| 35-44 | 4 | 2.5 |
| 45-54 | 1 | .6 |
| 55 & Over | 10 | 6.2 |
| <u>Marital Status</u> | | |
| Single | 140 | 87.0 |
| Married | 20 | 12.4 |
| Divorced | 1 | .6 |
| <u>Country of Birth</u> | | |
| U.S. | 110 | 68.3 |
| Non-U.S. | 51 | 31.7 |

TABLE 3.6 - Demographic Profile of the Experimental Subjects cont'd.

| <u>Variable:</u> | <u>Frequency</u> | <u>Percent</u> |
|--|------------------|----------------|
| <u><i>Ethnic Group</i></u> | | |
| Asian | 16 | 9.9 |
| Black | 17 | 10.6 |
| Caucasian | 102 | 63.4 |
| Hispanic | 12 | 7.5 |
| Other | 14 | 8.6 |
| <u><i>How Often Shop in a Sporting Goods Store</i></u> | | |
| Never | 8 | 6.8 |
| 1-2 times a year | 47 | 29.2 |
| 3-6 times a year | 65 | 40.4 |
| About once a month or more | 38 | 23.6 |
| <u><i>Occupation</i></u> | | |
| Clerical | 19 | 11.8 |
| Sales & Services | 37 | 23.0 |
| Manager | 24 | 14.9 |
| Laborer | 10 | 6.2 |
| Other (i.e. Student, machine operator, crafts) | 71 | 44.0 |
| <u><i># Hrs. Worked Per Week</i></u> | | |
| Under 15 | 24 | 14.9 |
| 16-25 | 36 | 22.4 |
| 26-35 | 30 | 18.6 |
| 36-45 | 18 | 11.2 |
| 46-55 | 9 | 5.6 |
| 56 & Over | 44 | 27.3 |
| <u><i>Total HH Income</i></u> | | |
| Less than \$10,000 | 18 | 11.2 |
| \$10,000-\$19,999 | 18 | 11.2 |
| \$20,000-\$39,999 | 32 | 19.9 |
| \$40,000-\$59,999 | 24 | 14.9 |
| \$60,000-\$79,999 | 24 | 14.9 |
| \$80,000-\$99,999 | 14 | 8.7 |
| \$100,000 & over | 31 | 19.2 |

In addition, the means and standard deviations for the subjects' musical tastes in the main experiment were calculated. The results are shown here in TABLE 3.7.

TABLE 3.7 - Musical Tastes of Experimental Subjects

| | <u>Means</u> | <u>(s.d.)</u> |
|---|--------------|---------------|
| Pop/Adult Contemporary <i>(Neutral Major Mode Group - Bruce Hornsby song & Inconsistent Major Mode Group - Anita Baker song)**</i> | 3.75* | 1.07 |
| Modern Rock <i>(Neutral Minor Mode Group- Natalie Merchant song)**</i> | 3.53 | 1.23 |
| Classic Rock | 3.21 | 1.28 |
| Heavy Metal | 2.54 | 1.40 |
| Classic Blues | 3.01 | 1.20 |
| Rap/Modern R & B <i>(Consistent Minor Mode Grp. - Salt-n-Pepa song)**</i> | 3.12 | 1.38 |
| Dance <i>(Consistent Major Mode Grp. - Mariah Carey song)**</i> | 3.74* | 1.14 |
| Classic R & B | 3.42 | 1.13 |
| Acid Jazz | 2.43 | 1.15 |
| Traditional Jazz | 2.76 | 1.19 |
| Contemporary Jazz | 2.76* | 1.28 |
| New Age | 2.55* | 1.23 |
| Classical | 2.95 | 1.33 |
| Opera | 2.34* | 1.22 |
| Latin | 2.63 | 1.27 |
| Big Bands | 2.62 | 1.12 |
| Easy Listening <i>(Inconsistent Minor Mode Group - Tony Bennett song)**</i> | 3.19 | 1.25 |
| Modern Country | 2.33 | 1.23 |
| Traditional Country | 2.20 | 1.13 |
| Contemporary Christian | 1.88 | 1.03 |

*Possible statistically significant differences between main experiment and pretest results

**Songs used in main experiment. (For reference, see Figure 7)

A profile of the non-screener/screener personality data from the main experiment questionnaire is shown in TABLE 3.8. For items such as #3 ("get tired quickly") or #5 ("gets cold hands or feet") and item #9 ("don't enjoy dangerous sports") it was shown that the screeners had high physical energy. These results were as expected, supporting research by Mehrabian (1976). In addition, for item #2, the majority of the subjects were screeners who said that they "do not pay much attention to my surroundings." These same subjects are most likely sporting goods store patrons. Non-screeners appear more risk averse to both demanding physical and new stimuli and situations (as measured in the main experiment questionnaires, APPENDIX J and APPENDIX K – Part IVC, items 6, 7, 10, 11, 13, 14).

TABLE 3.8 - Results for Screening Ability (Appendix J & Appendix K-Part IVC)

| <i>Items:</i> | <i>Nonscreener</i> | | <i>Screener</i> | |
|---|--------------------|----------|------------------|----------|
| | <i>Frequency</i> | <i>%</i> | <i>Frequency</i> | <i>%</i> |
| 1) Have great physical endurance* | 85 (disagree) | 52.8 | 36 (agree*) | 22.3 |
| 2) Don't pay much attention to surroundings* | 18 (disagree) | 11.2 | 126 (agree*) | 78.2 |
| 3) Get tired quickly | 23 (agree) | 14.2 | 102 (disagree) | 53.4 |
| 4) Avoid busy, noisy places | 66 (agree) | 41.0 | 70 (disagree) | 43.5 |
| 5) Generally have cold hands/cold feet | 31 (agree) | 19.2 | 101 (disagree) | 62.8 |
| 6) Think designs should be bold and exciting* | 100 (disagree) | 62.1 | 23 (agree*) | 14.3 |
| 7) Like surprises* | 108 (disagree) | 67.1 | 27 (agree*) | 16.7 |
| 8) Don't enjoy dangerous sports | 57 (agree) | 35.4 | 79 (disagree) | 49.1 |
| 9) Am unpredictable* | 66 (disagree) | 41.0 | 53 (agree*) | 32.9 |
| 10) Continually seek new ideas and experiences* | 127 (disagree) | 78.9 | 14 (agree*) | 8.7 |
| 11) Enjoy the changes in the four seasons* | 121 (disagree) | 75.1 | 24 (agree*) | 14.9 |
| 12) Don't enjoy doing foolhardy things just for fun | 66 (agree) | 41.0 | 53 (disagree) | 32.9 |
| 13) Like seeing new things and places* | 151 (disagree) | 93.8 | 3 (agree*) | 1.8 |
| 14) Enjoy buying new products* | 145 (disagree) | 90.1 | 5 (agree*) | 3.1 |

* Reverse coded for nonscreeners **disagree was rated 1 & 2 *** agree was rated 4 & 5 on 5 pt.scale

D. Measures for the Main Experiment Questionnaires

For the measures described in this section, APPENDIX J presents the questionnaire implemented with the six instore music groups in the experiment; APPENDIX K shows the questionnaire used for the no music condition group.

Consistency of the Music with the Retail Environment

Three music-retail consistency scales were developed for the main experiment in this study that were based upon of the Music-Ad Message Congruency Scale developed by Kellaris, Cox and Cox (1993). The original scale (shown in APPENDIX I) included a summed, six-item, 5 point agreement scale developed by Kellaris, Cox and Cox (1993, p. 118). Kellaris et al. reported that reliability of the total congruency scale was found to have a Cronbach's alpha of .92.

The new scales developed for this study were:

1. Music Mood-Product Mood Consistency:

These items included: Item 1: "The music and the products seemed to evoke the same general mood," Item 2 - "The music and the products both made me think about the same things." Item 3- "The music and the products seemed to be well matched," Item 4 – "Regardless of how much I liked or disliked the music, it *did* seem appropriate for the products." Item 5 - "The music did *not* seem to fit the image of the products" (reverse scored), and Item 6 – "The music was *not* what I would expect to hear with these types of products" (reverse scored). (APPENDIX J - Part IIIC)

2. Music Mood-Store Mood Consistency:

These items included: Item 1: "The music and the store seemed to evoke the same general mood." Item 2 - "The music and the store both made me think about the same things." Item 3- "The music and the store seemed to be well matched." Item 4 – "Regardless of how much I liked or disliked the music, it *did* seem appropriate for the store." Item 5 "The music was *not* what I would expect to hear in this store" (reverse scored). (APPENDIX J - Part IID)

3. Music Mood-Consumer Prior Mood Consistency:

These items included: Item 1 - "The music seemed to evoke the same general mood as I was in before I entered this room. Item 2 – "The music and my mood both made me think of the same things." Item 3 - "The music and my mood seem to be well matched." Item 4 - "The music did *not* seem to fit the mood I was in before I entered this room" and Item 5 - "The music was *not* what I expected, considering the mood I was in before entering the room." (APPENDIX J - Part IID)

Consumer Moods

4. Consumer Prior Mood:

A six item version of the Mood Short Form (MSF) adapted from Peterson and Sauber (1983) was used to measure Consumer Prior Mood, i.e. subjects' prior moods upon entering the experiment environment (classroom). There were three factors. Factor 1 represented a pleasant mood, which was measured with Item 1 "Currently I am in a pleasant mood" and Item 4 "Right now I feel cheerful." Factor 2 represented an

unpleasant mood which was measured with Item 2 "At this moment, I feel irritable." and Item 5 "For some reason, I am not very comfortable now." The first two factors were part of the original Mood Short Form. A third factor was added, based on a review of the mood-related literature, which represented a neutral mood, measured with Item 3 "My mood is neither pleasant nor unpleasant." and Item 5 "There is no particular mood I am currently experiencing right now." (APPENDIX J and APPENDIX K - Part I)

The same exact new scale with all six items from the Consumer Prior Mood measure, was also used to measure respondents' *induced moods which included the following:*

5. Store Induced Mood:

This scale was measured after seeing the store layout portion of the videotape (segment A of the tape). (APPENDIX J and APPENDIX K, Part IIA)

6. Product Induced Mood:

This construct was measured after seeing the product assortment portion of the videotape (segment B of the tape). (APPENDIX J and APPENDIX K, Part IIIA)

The Mood Short Form is considered an acceptable way of measuring consumers' moods. Peterson and Sauber (1983) tested the original four item, two factor scale with three different samples (n = 1343, which had a coefficient alpha of .78; n = 713 with an alpha of .74, and another sample of 248 which had an alpha of .77.

Also, Broekemier (1993, p. 92) had subjects complete the MSF five times over a two day period, and found coefficient alphas of: .82. .68. .73. .73 and .72.

Consumer Attitudes Towards the Store Stimuli

Music Mood, Product Mood and Store Mood were new measures adapted from a revised version of the Mood Short Form (Peterson and Sauber 1983) and the PAD scale (Mehrabian and Russell 1974).

7. Music Mood:

The following new items were generated, based upon the Peterson & Saubert Mood (1983) Short Form discussed earlier, using a five point likert scale (from 1 = strongly disagree to 5 = strongly agree): Item 1: "The music is pleasant." * Item 3: "The music is cheerful." * Item 7: "The music is sad." ** Item 6: "The music is unpleasant." ** Item 8: "The music is irritating." ** Item 5: "The music is neither pleasant nor unpleasant." *** Item 10: "There is no particular mood associated with this music." ***

In addition, new items were added to represent the latter two dimensions of emotions of Mehrabian and Russell's (1974) PAD (pleasure, arousal and dominance) scale: Item 4: "The music is arousing." Item 2: "The music is relaxing." and Item 9: "The music makes me feel in control." Other new items were created based upon music-related research, including Item 11: "I am familiar with this music" and Item 12: "I like this music" to test key hypotheses. (APPENDIX J, Part IIB)

* represents a pleasant mood ** represents an unpleasant mood ***represents a neutral mood

8. Store Mood:

The store's mood was measured with the same twelve item scale as the one for "Music Mood" – except that wherever the original items had the word "music," it was replaced with the word store, and most items included the words "The mood of the store is ... " to emphasize the idea of the new construct of "store mood." (APPENDIX J - Part IIC and APPENDIX K - Part IIB)

9. Product Mood:

The product mood scale was measured with the same twelve items as the one for "Music Mood" – except that wherever the original items had the word "music," it was replaced with the word store, and most items included the words "The mood of the product is ... " to emphasize the idea of the new construct of "product mood." (APPENDIX J and APPENDIX K Part IIIB)

10. Product Involvement:

The revised version of Zaichowsky's (1985) Product Involvement Inventory is the RPII and OPII by McQuarrie and Munson (1986). The latter scale was used to find out if product involvement (for the particular items shown in the store video) is related to the approach-avoidance responses. Two new items included one on product familiarity and one on product liking.

The semantic differential scale used in this study included 17 pairs of product involvement related adjectives: unfamiliar/familiar, unimportant/important, not

beneficial/beneficial, boring/interesting, worthless/valuable, doesn't matter to me/matters to me, uninterested/interested, unexciting/exciting, mundane/fascinating, undesirable/desirable, unwanted/wanted, not fun/fun, not needed/needed, says nothing about me/says something about me, tells me nothing about a person/tells me about a person, risky/not risky and hard to choose/easy to choose. This scale was also used to as *part of the cover story*, so that subjects did not unduly focus on the music in the video.

Product involvement was a moderator in a lab experiment by Swinyard (1993) which found that the influence of subjects' moods on shopping intentions were moderated by level of involvement in the shopping experience.) From a logical viewpoint, personal product involvement should be a key factor in approach/avoidance responses including purchase intentions, except in the situation of gift-giving.

The RPII and OPII scales together included twenty-two semantic differential items, scored on a seven point scale. The alpha for the RPII was reported as .93. A factor analysis of the RPII showed three factors - importance, pleasure and risk - with alphas of .85, .90 and .67. (APPENDIX J - Part IIID & APPENDIX K - Part IIIC)

11. Store Image:

This construct was measured with a revised version of the CIRS (Consumer Image of Retail Stores) scale by Dickson and Albaum (1977). The original scale consisted of 29 seven point semantic differential items. Dickson et al. found that the scale had a test-retest reliability of .91. Sherman and Smith (1987) reported a Cronbach's alpha of .90 for the scale.

Original items that were excluded were those that could only be judged if the subject was in the store. The items omitted were: Item 10 inconvenient/convenient location and Item 17 too few/too many clerks. The rest of the items were introduced this way to subjects: "Based upon the video you just watched, if you were to shop in this store, what do you think your impression would be for the following ... " in order to obtain subjects' perceptions. An item on complex/ simple store layout was also added to help determine if a subject is a screener or nonscreener.

The Store Image scale included items on consumers' perceptions of employees (e.g., friendliness, helpfulness), the store (e.g., layout, brightness, cleanliness) and products (e.g., prices, sales, selection, value). The idea of measuring store image and judging the overall store environment and offerings was also included *in the cover story*, so as to divert attention from the music-environment consistency issues.

The 14-item modified version of the semantic differential scale, rated on 7 points, used in this study included the following adjective pairs: unorganized layout/well organized layout, dull store/bright store, unpleasant store to shop in/pleasant store to shop in, bad store/good store, complex layout/simple layout, unattractive store/attractive store, attracts lower class customers/attracts upper class customers, high prices/low prices, hard to find items you want/easy to find items you want, crammed merchandise/well-spaced merchandise, low quality products/high quality products, limited selection of products/wide selection of products, bad displays/good displays and bad buys on products/good buys on products. (APPENDIX J and APPENDIX K, Part IVA)

12. Approach and Avoidance Behavioral Shopping Intentions:

This measure was partly derived from the 8-item scale by Donovan and Rossiter (1982) who adapted the Mehrabian and Russell (1974) environmental psychology approach to the store environment. Donovan and Rossiter (1982, p.48) found reliability coefficients for the approach/avoidance measures in the scale to be .88 (Items 3 and 5). Donovan et al. also found that coefficient alpha was .90 for the affect measure (Items 1 and 6), but only .72 for the affiliation measure (Items 4 and 7) and .67 for the time measure (Item 2). For this study, behavioral responses were measured after the videotape was played.

The original eight items in Donovan and Rossiter's scale included in this study were: "I would really enjoy shopping in this store" (Item 2), "I would avoid looking around or exploring in this store" (Item 3), "I like this store's environment" (Item 4), "I would feel friendly and talkative to a stranger who happens to be near me" (Item 5), "I might end up spending more money than originally planned to spend" (Item 13), "I would avoid returning to this store" (Item 10), "I would recommend shopping there to a friend" (Item 9), and "How much time would you like to spend if you were to shop in this store?" (Item 13 – which was multiple choice question).

The new items added to this scale included: "I would feel excited about shopping in this store" (Item 7), "I would feel stressed shopping in this store" (Item 8), "I would feel relaxed shopping in this store" (Item 6), "I would buy products for myself

there" (Item 11), "I would buy gifts there" (Item 12), and "I have shopped in this kind of store before" (Item 1).

All items (except for the one on how much time would you spend to shop in this store) were measured using a five-point likert scale from 1 = strongly disagree to 5 = strongly agree. The "time would spend" question was a multiple choice question ranging from no time to more than an hour. Item 15 was also a multiple choice question to determine if subjects were in the store's target market: "How often do you shop in a sporting goods store?" which ranged from never to about once a month or more.

(APPENDIX J & APPENDIX K, Part IVB)

13. Screening Ability:

The psychographic variable of "screening ability" which influences consumer responses to environmental stimuli (i.e. music and other in store atmospherics) was measured on a 14 item scale based on the screener-nonscreener typology (Mehrabian 1976, p. 28). To determine if a subject was a screener or nonscreener, the following items were measured on a 5 point scale from 1 = strongly disagree to 5 = strongly agree: "In general, I have cold hands and/or cold feet" (Item 5), "I have great physical endurance" (Item 1) and "I usually get tired relatively quickly" (Item 3 based on Mehrabian 1976).

A number of additional items were used from the Mehrabian and Russell (1974, pp. 218-219) measure of "Arousal Seeking Tendency." These items were measured on a five point likert scale from 1 = strongly disagree to 5 = strongly agree. The items

included: "I think designs and patterns should be bold and exciting" (Item 6), "I don't pay much attention to my surroundings" (Item 2), "I usually like surprises" (Item 7), "I usually avoid busy, noisy places" (Item 4), "I wouldn't enjoy dangerous sports such as mountain climbing or sky diving" (Item 8), "I am viewed as a quite unpredictable person" (Item 9), "I am continually seeking new ideas and experiences" (Item 10), "I don't enjoy doing daring, foolhardy things just for fun" (Item 12) "I like seeing new things and places" (Item 13), and "I enjoy buying new products" (Item 14).

(APPENDIX J and APPENDIX K - Part IVC)

14. Demographics:

Most studies in the area of music, mood and marketing have included the collection of demographic data (e.g., Broekemier 1993; Baker 1990; Kellaris, Cox and Cox 1993; Yalch and Spangenberg 1988; Sherman and Smith 1987). Yalch & Spangenberg (1988) recommended that future studies on music's influence on consumers include variables such as income, family life cycle stage, and education level. Ethnic group and cultural background may also be key factors. Sherman and Smith (1987) included a number of demographic items such as: income, age, sex and occupation.

An extensive demographic section was included in the self-administered questionnaires for the music conditions and the no music condition which consisted of: gender, age, marital status, ethnic group, occupation, household income, average number of hours worked per week and hobbies. (APPENDIX J and APPENDIX K - Part V)

15. Musical Tastes:

Consumers' musical tastes for twenty different musical genres were measured on a 5 point likert scale from "1 = strongly dislike" to "5 = strongly like." The scale was developed based upon a revised version of a musical tastes scale used by Lacher (1991), the categories used from a direct-response ad to join a direct-mail music club (e.g., BMG music club services) and the Billboard magazine charts. (APPENDIX J and APPENDIX K - Part V)

E) Evaluation of Reliability for the Experimental Measures

1. Reliability of the Main Experiment Measures Used in Hypotheses Tests:

The reliability of the nine multiple-item scales from the main experiment questionnaire that were used in hypotheses tests was evaluated by calculating coefficient alphas. A summary of the reliability analyses is presented in TABLE 3.9.

In TABLE 3.9, the coefficient alpha is shown for each factor for the consumer mood scale "Consumer Prior Mood" (CPM). The CPM scale included the four-item Mood Short Form scale developed by Peterson and Sauber (1983). In addition to the four original items (two good mood and two bad mood items), two new items were added to represent a 'neutral' mood, in order to test the hypotheses in the Music-Retail Environment Model. Peterson and Sauber (1983) tested the scale with three different samples ($n = 1434$, $n=713$ and $n=248$) and respectively reported coefficient alphas of .78, .74 and .77.

In the CPM scale, Factor 1 included the four items from the Peterson and Sauber Mood Short Form. Coefficient alpha for Factor 1 of the CPM scale was found to be .82. For Factor 2 of this scale (which included the two neutral mood items), the coefficient alpha was shown to be .75. Thus, the two CPM factors had coefficient alphas above the .70 level recommended by Nunnally (1978).

In addition, the coefficient alphas were also found to be above the .70 level for the three store environment mood scales Music Mood (MM), Store Mood (SM) and Product Mood (PM), with overall respective coefficient alphas of .83, .77 and .71. The MM, SM and PM scales were based upon the PAD scale (Mehrabian and Russell 1974).

TABLE 3.9 - Reliability Analyses for the Main Experiment Measures

| SCALES: [Note: All scales are 5 point scales except for PI & SI which are 7 point scales] | # of items | Coef. Alpha | Mean | (s.d.) |
|--|-------------------|--------------------|-------------|---------------|
| Consumer Prior Mood (CPM): | | | | |
| <i>Factor 1 - Pleasant/Unpleasant Mood</i> [items 2,1,4,5] | 4 | .82 | 3.68 | (.85) |
| <i>Factor 2 - Neutral (No Mood)</i> [items 6,3] | 2 | .75 | 2.86 | (1.10) |
| Music Mood (MM) | 12 | .83 | 2.98 | (.76) |
| Store Mood (SM) | 12 | .77 | 3.30 | (.56) |
| Product Mood (PM) | 12 | .71 | 3.40 | (.49) |
| Store Image (SI) | 14 | .88 | 4.76 | (.92) |
| Approach/Avoidance (APAV) | 15 | .88 | 3.27 | (.62) |
| Music Mood-Consumer Prior Mood Consistency (MCPM) | 5 | .85 | 2.61 | (.96) |
| Music Mood-Store Mood Consistency (MSM) | 5 | .84 | 2.63 | (.99) |
| Music Mood-Product Mood Consistency (MPM) | 6 | .89 | 2.72 | (1.07) |

The PAD scale was found to have coefficient alphas ranging from .69 to .77 (Mehrabian and Russell 1974) and .88 to .89 (Holbrook, Chestnut, Oliva and Greenleaf 1984).

TABLE 3.8 also presents the three direct Music-Store Consistency scales: Music Mood-Consumer Prior Mood Consistency (MCPM), Music Mood-Store Mood Consistency (MSM) and Music Mood-Product Mood Consistency (MPM) with respective coefficient alphas of .85, .84 and .89. These reliability measures are comparable to the .92 Cronbach's alpha found for the original scale of music-(ad) message congruency by Kellaris, Cox and Cox (1993).

In addition, TABLE 3.8 shows the reliability analyses for the other dependent measures. For the fourteen item Store Image (SI) scale (which is based upon the Consumer Image of Retail Stores "CIRS" scale by Dickson and Albaum 1977), the overall coefficient alpha for this study was .88. This is similar to Dickson and Albaum's findings of a .88 Spearman rank-order reliability coefficient and test-retest reliability of .91. Also, Sherman and Smith (1987) reported a Cronbach's alpha of .90 for the CIRS scale.

In addition, the fifteen item Approach/Avoidance (APAV) scale for this study had a coefficient alpha of .88. The APAV scale is based on an eight item scale by Donovan and Rossiter (1982) who adapted Mehrabian and Russell's (1974) environmental psychology approach to a store environment. Donovan and Rossiter (1982) found reliability coefficients for the factors in the scale to range from .67 to .88.

2. Evaluation of Validity & Manipulation Checks:

Convergent validity is arrived at by the correlation of several different methods that measure the same construct (Peter 1981). In regards to convergent validity, a test was conducted which compared the direct measures of music-environment consistency - Music Mood-Store Mood Consistency ("MSM") and Music Mood-Product Mood Consistency "MPM" with the combinations of store environment mood measures.

The first combined measure included the separate measures of the Music Mood scale "MM" (APPENDIX J, Part IIB) with the Store Mood "SM" scale (APPENDIX J, Part IIC). This combination measure was compared with the results of the direct MSM measure (APPENDIX J, IID, items 6-10).

The second combined measure included the separate measures of the Music Mood scale "MM" (APPENDIX J, Part IIB) with the Product Mood "PM" scale (APPENDIX J, Part IIIB). This second combination measure was compared with the direct MPM measure (APPENDIX J, Part IIC).

In regards to content (face) validity, it is a question of judgment as to whether a construct is represented well by a measurement. An extensive literature review was done for this study to define each construct and its dimensions to help achieve face validity (Churchill 1979).

3. Manipulation Checks:

There are two direct measures of music-environment consistency in the main experiment survey instrument: Music Mood-Store Mood Consistency – “MSM” (shown in APPENDIX J, Part IID items 6-10) and Music Mood-Product Mood Consistency “MPM” (found in APPENDIX J, Part IIIC). These measures served as a manipulation check to see if the respondents perceived the same consistency levels of either a consistent, inconsistent or neutral music-environment fit as the videotapes (which were edited according to the pretest results).

Music Mood/Store Mood Consistency was measured directly with the five item MSM scale (adapted from Kellaris, Cox and Cox 1993). A 5 point likert scale from 1 (“Very Inconsistent”) to 5 (“Very Consistent”) was utilized.

Music Mood-Product Mood Consistency was measured directly with the six item MPM scale (adapted from Kellaris, Cox and Cox 1993). A 5 point likert scale from 1 (“very inconsistent”) to 5 (“very consistent”) was used.

In addition to group means, means were calculated for the combined consistency levels for both MSM and MPM. The means of the two consistent experimental groups were combined to form a “Consistent Level” mean.

The means of the two inconsistent groups were put together to form an “Inconsistent” level mean.

Likewise, the means of the two neutral groups were put together to generate a mean for a “Neutral” level.

TABLE 3.10 presents the means for the six experimental groups and the means for each consistency level (i.e. Consistent, Inconsistent and Neutral).

TABLE 3.10 - Manipulation Checks for Music-Store Consistency (MSM) & Music-Product Consistency (MPM)

[Means (and s.d.) for Experimental Groups and Consistency Levels]

| | <u>Consist.</u> <u>Major</u> <u>Group</u> (n=20) | <u>Consist.</u> <u>Minor</u> <u>Group</u> (n=20) | <u>Incons.</u> <u>Major</u> <u>Group</u> (n=22) | <u>Incons.</u> <u>Minor</u> <u>Group</u> (n=29) | <u>Neutral</u> <u>Major</u> <u>Group</u> (n=21) | <u>Neutral</u> <u>Minor</u> <u>Group</u> (n=27) | TOTAL: (N=139) |
|------|---|---|--|--|--|--|-------------------|
| MSM* | 2.84 (1.02) | 3.14 (.84) | 2.40 (.78) | 2.04 (.61) | 2.70 (1.05) | 2.89 (1.08) | 2.63 (.96) |
| | <i>Consistent Level:</i> 2.99 (.93) | | <i>Inconsistent Level:</i> 2.22 (.70) | | <i>Neutral Level:</i> 2.79 (1.06) | | |
| MPM* | 2.39 (1.08) | 3.39 (1.05) | 2.45 (.99) | 2.21 (.83) | 3.15 (.94) | 2.43 (1.17) | 2.63 (1.08) |
| | <i>Consistent Level:</i> 2.89 (1.07) | | <i>Inconsistent Level:</i> 2.33 (.91) | | <i>Neutral Level:</i> 2.79 (1.05) | | |

MSM & MPM – Used a Likert scale from 1 “Very Inconsistent” to 5 “Very Consistent”

Did the subjects in the main experiment perceive the music/store stimuli in the videotape the way each experimental condition intended them to? Looking at the results of the means for each treatment level of consistent, inconsistent and neutral conditions in TABLE 3.10, it appeared that subjects did perceive the conditions as they were supposed to, if the direct measure scales MSM and MPM are used.

Music Mood-Store Mood Consistency

As shown in TABLE 3.10, a mean of 2.99 (s.d. .93) was found for Music Mood-Store Mood for the Consistent level (i.e. the combination of the two experimental Consistent groups). In contrast, the mean for the Inconsistent level was 2.22 (s.d. .70)

and the mean for the Neutral level was 2.79 (s.d.1.06). These results indicated that the levels which were manipulated were viewed the way the experiment was intended to be perceived. The consistency levels highest in consumer Music Mood-Store Mood consistency perceptions: the neutral levels were perceived to be of medium-level consistency and the inconsistent experimental levels were viewed as least consistent. Therefore, the means were in the predicted direction, providing support for the manipulation check.

In addition, an ANOVA was conducted to check for any significant differences between the Music Mood-Store Mood (MSM) means for the three consistency levels. As shown in TABLE 3.11, the ANOVA for MSM had an $F = 9.90$, statistically significant with a $p = .00$.

**TABLE 3.11 - ANOVA for Music Mood-Store Mood Consistency
by Consistency Level (Manipulation Check)**

| SOURCE | d.f. | Sum of Squares | Mean Squares | F Ratio | F prob. |
|----------------|------|----------------|--------------|---------|---------|
| Between Groups | 2 | 16.14 | 8.07 | 9.90 | .00 |
| Within Groups | 135 | 110.12 | .82 | | |
| TOTAL | 137 | 126.26 | | | |

Next, t-tests were run to determine which pairs of consistency levels were significantly different. As presented in TABLE 3.12, For Music Mood-Store Mood, the t-test results revealed that there were significant differences between the Consistent and Inconsistent pair, as well as for the Inconsistent and the Neutral pair. However, the

analysis comparing the Consistent and Neutral levels did not actually show any statistically significant differences.

TABLE 3.12 - T-Tests by Consistency Level for MSM

| CONSISTENCY LEVEL | # of Cases | Means | S.D. | S. E. | Pooled Variance Est. | | |
|-------------------|------------|-------|------|-------|----------------------|------|--------------|
| | | | | | T Value | d.f. | 2-Tail Prob. |
| Consistent | 40 | 2.99 | .94 | .15 | 4.63 | 89 | .00 |
| Inconsistent | 51 | 2.20 | .70 | .10 | | | |
| Inconsistent | 51 | 2.20 | .70 | .10 | -3.36 | 96 | .00 |
| Neutral | 47 | 2.80 | 1.06 | .15 | | | |

Music Mood-Product Mood Consistency

As TABLE 3.10 indicated, a mean of 2.89 (s.d. 1.07) was found for Music Mood-Product Mood for the Consistent level (i.e. the combination of the two experimental Consistent groups). In contrast, the mean for the Inconsistent level was 2.33 (s.d. .91) and the mean for the Neutral level was 2.79 (s.d. 1.05). These results showed that the experimental levels manipulated in the study were perceived by respondents in the intended manner. The levels were highest for the consumer Music Mood-Product Mood consistency perceptions; the neutral levels were perceived to be of medium-level consistency and the inconsistent experimental levels were viewed as

least consistent. Therefore, the means were in the predicted direction, providing support for the manipulation check.

In addition, an ANOVA was conducted to check for any significant differences between the Music Mood-Product Mood (MPM) means for the three consistency levels. As shown in TABLE 3.13, the ANOVA for MPM had an $F = 3.75$, statistically significant with a $p = .03$.

TABLE 3.13 - ANOVA for Music Mood-Product Mood Consistency by Consistency Level (Manipulation Check)

| SOURCE | d.f. | Sum of Squares | Mean Squares | F Ratio | F prob. |
|----------------|------|----------------|--------------|---------|---------|
| Between Groups | 2 | 8.45 | 4.23 | 3.76 | .03 |
| Within Groups | 136 | 153.01 | 1.13 | | |
| TOTAL | 138 | 161.46 | | | |

Since the ANOVAs indicated statistically significant differences by consistency level for Music Mood-Product Mood Consistency (MPM), t-tests were done to see which pairs of levels were different. The findings in TABLE 3.14 showed that there were statistically significant differences between the means for the Consistent and Inconsistent levels.

These results indicated that there were also statistically significant differences between the means for the Inconsistent and Neutral conditions in the main experiment.

There were no statistically significant differences between the Consistent and Neutral conditions. In summary, the findings for the Music Mood-Product Mood manipulation check were very similar to the results for the Music Mood-Store Mood manipulation check. Therefore, the manipulation check demonstrated that the manipulation of the factor of Music-Retail Environment Consistency was successful for the key conditions of Consistent versus Inconsistent, and for Inconsistent versus Neutral.

However, the lack of statistically significant differences between the Consistent versus Neutral experimental conditions suggested that subjects perceived the music in those two levels to be too similar - both compatible with the Retail Environment. Future research experiments which test the MRE Model need to develop stimuli that are statistically significant between each experimental level. It is recommended that either the "neutral" condition be eliminated from future experiments, or that musical stimuli be selected which is more strongly perceived as consistent versus neutral with the store environment.

TABLE 3.14 - T-Tests by Consistency Level for MPM

| CONSISTENCY LEVEL | # of Cases | Means | S.D. | S. E. | Pooled Variance Est. | | |
|-------------------|------------|-------|------|-------|----------------------|------|--------------|
| | | | | | T Value | d.f. | 2-Tail Prob. |
| Consistent | 40 | 2.89 | 1.16 | .18 | 2.67 | 89 | .01 |
| Inconsistent | 51 | 2.31 | .90 | .13 | | | |
| Inconsistent | 51 | 2.31 | .90 | .13 | -2.10 | 97 | .04 |
| Neutral | 48 | 2.74 | 1.13 | .16 | | | |

F) Chapter Summary

Chapter III discussed the rationale for the research design, and the procedures of the pretest. The results of the pretest analyses were presented in this Chapter, including a demographic profile of the subjects. The pretest results determined that there could be a consensus amongst respondents perceptions of consistency between different music and store stimuli. In addition, results were presented which indicated how the stimuli were created for the Main Experiment.

This Chapter also presented the research design and procedures for the main experiment. The results of the respondents' demographic profile, musical tastes and screener profile were provided as well. Also, the measures utilized in the main experiment questionnaires were described. Reliability analyses were also presented for the measures. In addition, results of a manipulation check were reported in this Chapter. The next chapter provides the results and discussion of the hypotheses tests for the Music-Retail Environment Model.

CHAPTER IV - ANALYSES AND FINDINGS

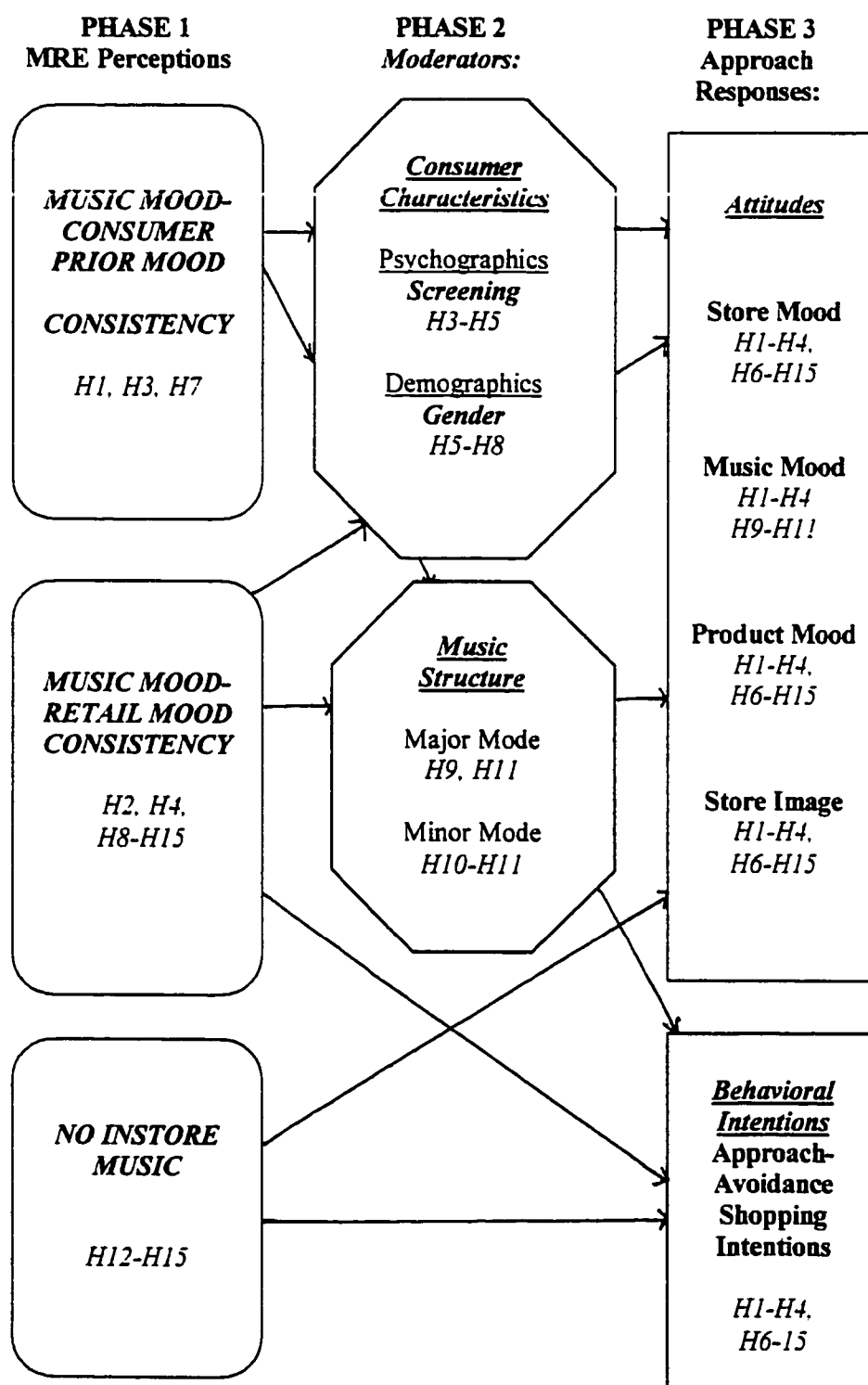
A) Introduction

This chapter presents the updated conceptual framework with the hypotheses that were tested in the main experiment. In addition, the independent and dependent variables included in the hypotheses are reiterated. Next, the results of the hypotheses tests from the questionnaire data in the main experimental study are discussed. Then, a description of key issues relating to the findings is provided. Lastly, a summary of the hypotheses support is shown.

1. Updated Conceptual Framework:

The hypotheses tested in this chapter are based on the updated version of the Music-Retail Environment Model (MRE) presented in FIGURE 8. (The original version of the MRE Model was shown as FIGURE 6 in Chapter II.) The updated MRE Model is based upon the pretest results (as discussed in Chapter III) which indicated that consumer perceptions of the Music Mood-Product Mood Consistency (MPM) and the Music Mood-Store Mood Consistency (MSM) were practically identical. Thus, the revised MRE Model includes "Music Mood-Retail Mood Consistency" as the independent variable which encompasses the two earlier proposed constructs of "Music Mood-Product Mood Consistency" and "Music Mood-Store Mood Consistency." The hypotheses numbers corresponding with the constructs are also included in FIGURE 8.

**FIGURE 8 – Updated Music-Retail Environment Model
(with Hypothesis Tests)**



2. Independent and Dependent Variables Tested:

As described earlier in Chapter III on the experimental research method, two independent variables were manipulated to measure influence on the dependent variables of consumer responses. The first independent variable manipulated was "Music Mood-Retail Mood Consistency" (with three levels - consistent, neutral and inconsistent). One of the key objectives of this study was to conduct a test to explore what the influence on consumers would be if they perceived the store music's mood to be the same (i.e. consistent) with their perceptions of the overall mood of the store (i.e. "retail mood").

For this particular experiment, the second independent variable manipulated was the music structure characteristic of mode (with two levels - major mode and minor mode). As discussed in the literature review in Chapter II, research has shown that the mode of the music may influence an individual's mood, with music composed in a major mode being associated with an individual experiencing a happy mood and music composed in a minor mode related to a more sad or pensive mood (i.e. see Bruner 1990 for a comprehensive review of the literature in this area). Mode was considered a moderator variable in the Model. Since there was also a "No Music" control group in the experiment, this is shown in the MRE Model as an antecedent condition, which is tested in some hypotheses.

In addition, since the Music-Retail Environment Model (MRE) predicts that the antecedent variable of "Music Mood-Consumer Prior Mood Consistency" will have an impact on consumer responses, statistical analyses were also conducted on this

variable. Also, the moderator section in the Model included consumer characteristics; for this study, screening ability and gender were variables that were tested.

The MRE Model focuses on the impact of overall music-retail environment consistency on two groups of consumer approach responses: 1) consumer attitudes and 2) consumer behavioral intentions. These two groups of consumer responses were operationalized as five dependent variables: four consumer attitude measures which included Music Mood (MM), Store Mood (SM), Product Mood (PM), and Store Image (SI) and one behavioral intention measure called Approach/Avoidance (APAV).

3. Definitions of “Approach Responses” for Hypotheses Evaluation:

For the hypotheses described in this chapter, "approach responses" refer to the following outcome variables:

a) **SM** - The Store Mood measure was the consumer's perception of what the store mood was like (i.e. was the store perceived as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).

b) **MM** - The Music Mood dependent variable was the consumer's view of what the mood of the in-store music was like (i.e. was the music considered pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).

c) **PM** - The Product Mood measure was the consumer's perspective on the mood of the products (i.e. were the products viewed as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).

d) **SI** - The Store Image measure reflected the consumer's view of the store on various positive or negative dimensions of factors such as layout, displays, product quality and price/value.

e) **APAV** - The Approach Avoidance variable indicated consumer behavioral shopping intentions including attitudes towards shopping and making purchases in the store (such as viewing the store as an enjoyable place to shop, interest in spending time exploring the store, and interest in buying products there).

B) Hypotheses Evaluation

The hypotheses are presented in the same order as in Chapter II, when the Music-Retail Environment (MRE) Model was developed.

For reference, the hypotheses which are related to the main experiment included: H2 and H12-15 which were the manipulation tests of the levels of music-retail environment consistency on various approach responses.

The other hypotheses related to the manipulation include H9-H11 which were tests with music mode.

In addition, H1 was not manipulated in the experiment, but is an important construct for testing the MRE Model.

The other hypotheses, H3-H8 tested the importance of the consumer characteristics of screening ability and gender as moderating factors in the MRE Model.

1. Evaluation of Hypothesis One:

The first part of the MRE Model refers to Music Mood-Consumer Prior Mood Consistency. *Music Mood-Consumer Prior Mood Consistency* was tested directly in the main experiment questionnaire (shown in the APPENDIX J, Part IID)

The following is the first hypothesis proposed for the MRE Model:

- ❖ **H1: Higher "Music Mood-Consumer Prior Mood Consistency" perceptions will be related to higher (i.e. more positive) levels of consumer "approach responses" in a retail environment.**

H1 was tested using correlation analysis since Consumer Prior Mood was not manipulated in this study. Consumer Prior Mood was not manipulated for this experiment in order to reflect a realistic shopping situation (since retailers don't usually try to influence consumer mood *before* a consumer enters a store).

The results of the direct measure of Music Mood-Consumer Prior Mood Consistency ("MCPM" is Part IID of the questionnaire shown in J in the Appendix) were correlated with the outcome variables. The correlations between Music Mood Consumer Prior Mood Consistency (MCPM) and the dependent variables are presented in the *left* column of TABLE 4.1.

A second method of testing H1 was used as a manipulation check. This method compared the measure of Consumer Prior Mood with the Music Mood measure (which are shown in Appendix J, Part I and Part IIB respectively.)

For the analysis, a new variable "MCPC" was created which calculated the difference between the Consumer Prior Mood measure and the separate Music Mood

measure. Correlations were also run between the new MCPC measure and the dependent variables. The results appear in the *right* column of TABLE 4.1. In addition, a diagram of the results is presented in FIGURE 9.

TABLE 4.1 - Correlation Analysis with CPM for H1:

| Dependent Variables: (<i>"Approach Responses"</i>) | <u>MCPM:</u> (Music Mood- Consumer Prior Mood Consistency) [single scale direct measure] | <u>MCPC:</u> (Music Mood- Consumer Prior Mood Consistency) [two scale calculated measure] |
|--|---|--|
| H1a – SM | .33* | .49** |
| H1b – MM | .54** | .82** |
| H1c – PM | .25** | .26** |
| H1d – SI | .21** | .21** |
| H1e – APAV | .13 | .22** |

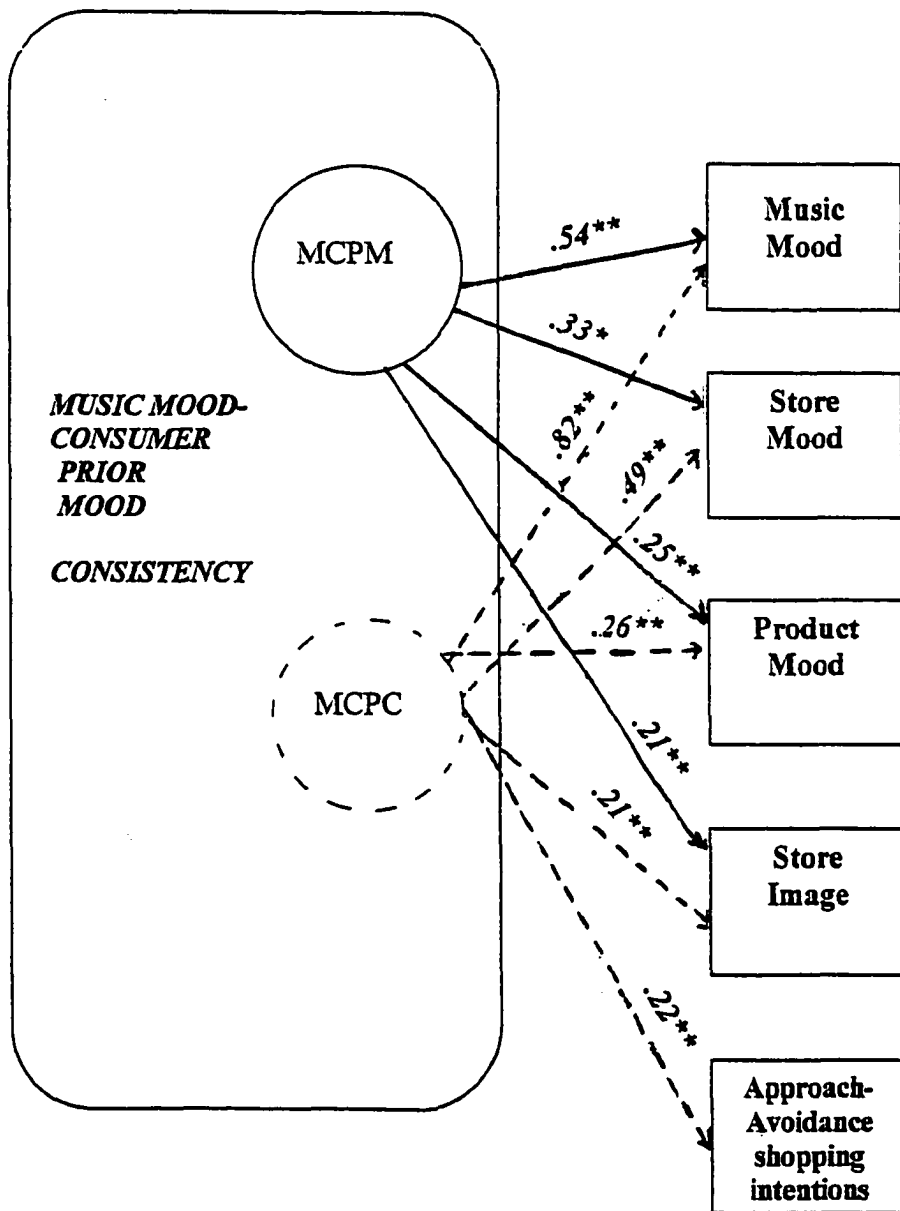
* Significant at < .05 (2 tailed test) **Significant at < .01 (2 tailed test)

The following is a discussion of the correlation coefficient results for each subhypothesis in Hypothesis 1.

- ◆ **H1a:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SM. MCPM's relationship with Store Mood (i.e. the consumer's perception if the store mood was pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.) was found to be significant with a correlation coefficient of .33 (significant at less than .05 for a 2-tailed test). MCPC was shown to be even more significantly related to Store Mood with a higher correlation of .49 (significant at less than .01 for a 2 tailed test).

- ◆ **H1b:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive MM. For MM, the pattern was similar to SM. MCPM's relationship with Music Mood (i.e. the consumer's perception if the music mood was pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.) *was found to be significant with a correlation of .54* (significant at less than .01 for a 2-tailed test). MCPC was shown to be even *more significantly related to Store Mood with a higher correlation coefficient of .82* (also significant at less than .01 for a 2 tailed test).
- ◆ **H1c:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive PM. For Product Mood (i.e. the consumer's perception if the product mood was pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.), the MCPM and MCPC measures were significant similar to MM and SM. However, MCPM and MCPC variables both had practically the same relationship with Product Mood, with *significant correlation coefficients respectively, of .25 and .26* (significant at less than .01 for a 2-tailed test).
- ◆ **H1d:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SI. The relationship of both MCPM and MCPC with store image (SI) had exactly the same *significant correlation of .21* (significant at less than .05 for a two-tailed test).

FIGURE 9 – Correlation Results for H1



*significant at <math><.05</math> (2 tailed test)

**significant at <math><.01</math> (2 tailed test)

- ◆ **H1e:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive APAV. Lastly, MCPM was not highly significantly related to approach-and avoidance intentions (APAV) with a correlation of .13. In contrast, the MCPC variable *was more significantly correlated with approach/avoidance behavioral shopping intentions at .22* (significant < .01 with a 2-tailed test).

In summary, using the MCPM direct (single scale) measure, there was statistically significant support for H1a, H1b, H1c and H1d. With the MCPC combined measure (the difference between two separate scales of CPM and MM), there was significant support for H1a, H1b, H1c, H1d and H1e.

Thus, the direct measure MCPM generated statistically significant correlations with four out of five dependent outcome variables (i.e. "approach responses"). The MCPC measure had support for all five of the dependent variables. Therefore, both of the measures indicated that the construct of Consumer Prior Mood-Music Mood Consistency had an impact on the approach responses included in this particular study.

On two of the sub-hypotheses, for the dependent variables of Store Mood and Music Mood, the indirect combined measure MCPC produced higher correlations. On another two of the variables, Product Mood and Store Image, the MCPM and MCPC measures both produced almost identical correlations. Therefore, there was evidence from both measures that Music Mood-Consumer Prior Mood Consistency had a positive impact on the three retail stimuli mood measures (Store Mood, Music Mood and Product Mood) as well as consumers' perceptions of the store image.

One of the important findings was that the MCPC generated a significant relationship with APAV (whereas the direct measure MCPM did not). From a retail management perspective, the MCPC method of measuring Music Mood-Consumer Prior Mood Consistency appeared to produce the most positive results for APAV, indicating that the music's consistency with consumer mood prior to entering the store could be related to in-store behavioral shopping intentions. This view would be meaningful since out of all of the eight dependent outcomes measured in this study, APAV shopping intentions would most likely be more highly correlated with actual sales.

Since "Music Mood-Consumer Prior Mood Consistency" is a new construct to the field that was developed for the new Music-Retail Environment Model, it was of interest to pursue the aforementioned comparative analyses using the alternative measures of CPM and CPC. This was done to determine which operationalization would be most effective in influencing approach responses.

These two methods can be tested again in future studies of a similar nature to see if results can be replicated, in order to recommend which method is more robust.

2. Evaluation of Hypothesis Two:

The following hypotheses were originally proposed for Areas 2 & 3 of the original Model (shown in FIGURE 6, Chapter II):

- H2 - Higher "Music Mood-Product Mood Consistency" perceptions will lead to higher consumer "approach responses" in a retail environment.

- H3- Higher "Music Mood-Store Mood Consistency" perceptions will lead to higher consumer "approach responses" in a retail environment.

As discussed in the previous Pretest Results section in Chapter III, a high Pearson Correlation coefficient of .94 (sig. at $< .01$, 2 tailed test) was found between the ratings of songs for consistency with the store (in Group A of the Pretest) and with the products (in Group B of the Pretest). It was determined acceptable to have the same song (music) during both the store and product segments of each videotape for the six conditions in the main experiment. Thus, for this research study, the two previously mentioned hypotheses were viewed as "Music Mood-Retail Mood Consistency" as shown in the updated Music-Retail Environment Model (MRE) (shown in FIGURE 8 here in Chapter IV) and treated the same for statistical testing. The combined hypothesis is as follows:

- ❖ **H2: Higher "Music Mood-Retail Mood Consistency" perceptions of instore music (which is also in a Major Mode) will lead to more positive consumer "approach responses" in a retail environment.**

ANOVA Analyses

H2 was tested using ANOVA for the overall test of significance (Milliman 1982; Baker 1990; Broekemier 1993; and Kellaris, Cox and Cox 1993) for the main experiment treatment effects and interactions. The ANOVA was done for each of the subhypotheses' five dependent variables: SM, MM, PM, SI and APAV.

As discussed in Chapter III, the experiment included two categorical variables - Music Consistency (3 levels) and Music Mode (2 levels). In such situations, the standard approach is to use two-way ANOVA (Berenson, Levine and Goldstein 1983, p.138).

Accordingly, H2a-H2e were tested with the following equation:

$$Y_{ijk} = \mu + \tau_i + \beta_j + \tau\beta_{ij} + \epsilon_{ijk}$$

Where:

Y_{ijk} = represents the k^{th} observation for level i of factor τ and level j of factor β

μ = the overall mean effect

τ_i = the factor "music mode"

i ranged from 1 to 2 with

i_1 = major

i_2 = minor

β_j = the factor "consistency levels"

j ranged from 1 to 3 with

j_1 = Consistency

j_2 = Inconsistency

j_3 = Neutrality

$\tau\beta_{ij}$ = the interaction effect at level i of the factor "music mode" and level j of the factor "consistency levels"

ϵ_{ijk} = the random error in the k^{th} observation of cell ij .

The model was run separately for each dependent variable in H2. The results are summarized in TABLE 4.2 and discussed thereafter.

TABLE 4.2- Results of 2 Way ANOVAs with Consistency & Mode for H2

| DEPENDENT VARIABLES: | MAIN EFFECT: | | INTERACTION: | |
|-------------------------|--------------|------|--------------|------|
| | F | p | F | P |
| H2a SM | 0.56 | .64 | 1.03 | .36 |
| H2b MM* | 0.83 | .48 | 2.34 | .10* |
| H2c PM* | 2.04 | .11* | 0.14 | .87 |
| H2d SI | 1.60 | .19 | 0.04 | .96 |
| H2e APAV | 1.09 | .36 | 0.95 | .39 |

- ◆ **H2a:** Higher MM-RM Consistency instore music will lead to more positive SM.

Neither the main effect for this analyses ($F = .56, p = .64$) nor the interaction ($F = 1.03, p = .36$) were significant. Thus, there was no statistical support for the proposed relationship between MM-RM (the in-store music's consistency with the retail environment) and SM (consumers' perceptions of the store mood).

- ◆ **H2b:** Higher MM-RM Consistency instore music will lead to more positive MM.

The main effect was not significant ($F = 0.83, p = 0.48$). However, the interaction was marginally significant ($F = 2.34, p = 0.10$). (The original output is in APPENDIX L.) This gave directional support for the presence of an interaction between the two factors, suggesting Music Mood and Consistency levels varied with the level of Music Mode. This can also be seen by looking at TABLE 4.3 and TABLE 4.4.

In TABLE 4.3, the average of the Music Mood outcome variable by the independently manipulated experimental factor Music Mode (Factor 1) and across all Consistency levels (Factor 2) showed consumers rated the dependent variable "Music Mood" as more positive on average when the instore music was in a Major Mode.

TABLE 4.3 - Average Level of "Music Mood"

| Music Mode: | Overall Average Consistency: |
|--------------------|-------------------------------------|
| Ma | 3.01 |
| Mi | 2.91 |

More specifically, as seen in TABLE 4.4 below, according to the experimental condition results, only the "Consistent" group conditions (where the instore music was consistent with the retail store mood), rated the mood of the Major Mode music higher on average than the Minor Mode music.

TABLE 4.4 - Average Level of "Music Mood"

| CONSISTENCY LEVELS: | | | |
|----------------------------|----------------------------|-------------------------|------------------------------|
| MUSIC MODE: | C1 (Consistent) | C2 (Neutral) | C3 (Inconsistent) |
| Ma | 3.33 | 2.74 | 2.95 |
| Mi | 2.83 | 2.92 | 2.99 |

The next section is a continuation of the summary discussion of the results from the ANOVAs in TABLE 4.2.

- ◆ **H2c:** Higher MM-RM Consistency instore music will lead to more positive PM. The main effect ($F = 2.04$, $p = .11$) was the only one of the dependent variables (as measured in H2a-H2h) that was *almost marginally significant*.

The contributing independent factor was Music Consistency level (Factor 2) which was marginally significant ($F = 2.70, p = .07$). (The original output is shown in APPENDIX M.) The interaction ($F = .14, p = .87$) was not significant. Thus, there was some directional statistical support for the proposed relationship between MM-RM (the in-store music's consistency with the retail environment) and PM (consumers' perceptions of the mood of the products).

- ◆ **H2d:** Higher MM-RM Consistency will lead to more positive SI. For SI, the main effect ($F = 1.60, p = .19$) was not significant but directionally supportive. The contributing independent factor was Music Consistency level (Factor 2) which was marginally significant ($F = 2.35, p = .10$). (The original output is found in APPENDIX N.) The interaction ($F = .04, p = .96$) was not significant. Thus, there was some directional statistical support for the proposed relationship between MM-RM (the in-store music-retail environment consistency) and SI (consumers' perceptions of the store image based on characteristics such as price, quality, store layout, etc.).
- ◆ **H2e:** Higher MM-RM Consistency will lead to more positive APAV. Neither the main effect for this analyses ($F = 1.09, p = .36$) nor the interaction ($F = .95, p = .39$) were significant. Thus, there was no statistical support for the proposed relationship between MM-RM (the in-store music's consistency with the retail environment) and APAV - the (approach/avoidance responses of

consumers in regards to such elements as interest in spending time in the store, as well as purchase intentions).

In summary, the 2 way ANOVA analyses unexpectedly did not provide any statistically significant group differences. There was marginal support in the direction of significance with H2c and H2d for the main effects of Music-Mood-Retail Environment Consistency's influence on the approach responses (dependent variables) of "Product Mood" and "Store Image."

In addition, for H2b there was also a marginally significant interaction between the two independent factors of Music Mode and Music Consistency Levels on the dependent variable of Music Mood.

There are a number of possible explanations for these unexpected ANOVA results testing H2 (e.g., methodology issues, characteristics of the sample, etc.) which are discussed in detail at the end of this chapter in section "C) Issues Related to Lack of Support for MM-RM Consistency Effects."

Evaluation of H3, H4 and H5

For the "*consumer moderators*" part of the Model, the environmental psychology literature suggested that there are both psychographic and demographic variables that may moderate consumers' responses to in-store music. A psychographic scale based on the arousal preferences of individuals to various stimuli was used in the main experiment questionnaire (Appendix J, Part IVC). This scale is an adaptation of

one created by Mehrabian and Russell (1974). *Psychographic-related hypotheses were developed, based on the screener-nonscreener typology's application to this study.*

3. Evaluation of Hypothesis Three:

The following is a description of Hypothesis 3.

- ❖ **H3: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive “approach responses” in a retail environment for consumers who are nonscreeners (i.e. with lower screening levels).**

As noted, the psychographic Screening measure (SCRN) is a continuous variable measured in the experiment survey instrument (discussed in Chapter III and shown in APPENDIX J) with a 14-item scale. The scale had response options that ranged from “1” indicating high screening levels to “5” representing low screening levels.

Research on individual differences in regards to this construct called “stimulus screening” conducted by Mehrabian and Russell (1974), Mehrabian (1976, 1977a, 1977b) described individuals as tending to be either “screeners” (with a high screening ability to screen out many environmental stimuli) or “nonscreeners” (low in screening ability who pay attention to many environmental stimuli). Since environmental stimuli can include store atmospherics such as music, the “screening” variable was of interest and included in this study. It was hypothesized that “nonscreeners” would pay more attention to and be more influenced by the in-store music than “screeners.”

For testing H3, H4 and H5, the continuous variable was converted into a categorical variable. The sample was split at the mid-point of the scale (2.5). Respondents in this experiment who fell below 2.5 were categorized as "screeners" and respondents who rated above the midpoint of 2.5 were categorized as "nonscreeners." For H3, since consumer prior mood was not manipulated, this relationship was tested with following regression equation: Approach Response = $b_0 + b_1 \text{MCPM} + b_2 \text{SCRN} + \epsilon$

+

Where:

b_0 = an intercept

b_1 & b_2 = coefficients

ϵ = a disturbance term

The equation was run separately for each dependent variable in H3. The results are shown next in TABLE 4.5.

TABLE 4.5 - Results of Regression Analysis for H3
Approach Responses = f(MCPM & SCRN)

| Dep. Var.: | Adj. R ² | Overall Fit (d.f. 2, 125) | | MCPM | | | | SCRN | | | |
|-------------|---------------------|---------------------------|-----|------|------|------|-----|------|------|-------|-----|
| | | F | p | B | Beta | T | P | B | beta | T | p |
| H3a SM | .17 | 12.98 | .00 | .20 | .35 | 4.21 | .00 | -.33 | -.24 | -2.80 | .01 |
| H3b MM | .35 | 32.57 | .00 | .46 | .57 | 7.76 | .00 | -.30 | -.15 | -2.09 | .04 |
| H3c PM | .08 | 6.25 | .00 | .13 | .25 | 2.86 | .00 | -.23 | -.18 | 2.04 | .04 |
| H3d SI | .08 | 6.90 | .00 | .21 | .22 | 2.61 | .01 | -.49 | -.22 | -2.64 | .01 |
| H3e APAV | .04 | 3.78 | .03 | .08 | .12 | 1.37 | .17 | -.34 | -.21 | -2.39 | .02 |

Note: Bold = significant results.

The following is a discussion of the results of the five separate regression analyses which were done for each subhypothesis in Hypothesis 3.

- ◆ **H3a:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SM in a retail environment for consumers with lower screening levels. *The results showed that both MCPM and SCRN were related to the consumer's perception of the mood of the store (SM), with an Adjusted R square of .17, $F(2,125) = 12.98$, $p = .00$. Therefore, 17% of the variation in Store Mood could be explained by the multiple regression model, adjusted for the number of predictors and sample size. MCPM was shown to be an influential variable on SM ($\beta = .35$, $t = 4.21$, $p = .00$). This provided partial support for H3a. Being a non-screener (SCRN) was linked to SM, but not as strongly as MCPM. Being low in screening ability (SCRN) unexpectedly had a negative link with store mood ($\beta = -.24$, $t = -2.80$, $p = .01$). This finding did not indicate support for H3a.*

- ◆ **H3b:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive MM in a retail environment for consumers with lower screening levels. *The results showed that both MCPM and SCRN were related to the consumer's perception of the mood of the music (MM), with an Adjusted R square of .35, $F(2,115) = 32.57$, $p = .00$. Therefore, 35% of the variation in Music Mood could be explained by the multiple regression model, adjusted for the number of predictors and sample size. MCPM was shown to be an influential variable on MM ($\beta = .57$, $t = 7.76$, $p = .00$). This provided partial support for*

H3b. Being a non-screener (SCRN) was linked to MM, but not as strongly as MCPM. Being low in screening ability (SCRN) unexpectedly had a negative relationship with store mood ($\beta = -.15$, $t = -2.09$, $p = .04$). This finding did not indicate support for H3b.

- ◆ **H3c:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive PM in a retail environment for consumers with lower screening levels. The results showed that both MCPM and SCRN were related to the consumer's perception of the mood of the products (PM), with a relatively low Adjusted R square of .08, $F(2,115) = 6.25$, $p = .00$. MCPM was shown to be significantly linked to PM ($\beta = .25$, $t = 2.86$, $p = .00$). *This provided partial support for H3c.* Being a non-screener (SCRN) was linked to PM, but not as strongly as MCPM. Similar to store mood, being low in screening ability (SCRN) also had an unexpected negative relationship with product mood ($\beta = -.18$, $t = -2.04$, $p = .04$). This finding did not show support for H3c.

- ◆ **H3d:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SI in a retail environment for consumers with lower screening levels. The results showed that MCPM was significantly related to the consumer perceptions of store image ($\beta = .22$, $t = 2.61$, $p = .01$). *This provided support for H3d.* Being low in screening ability (SCRN) had an unexpected negative relationship strongly linked with Store Image ($\beta = -.22$, $t = -2.64$, $p = .01$). This finding however, indicated the opposite of the predicated direction for H3d.

- ◆ **H3e:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive APAV in a retail environment for consumers with lower screening levels. The results showed that MCPM was not significantly related to APAV. *This did not provide support for H3e.* Being a non-screener (SCRN) was linked to APAV. Being low in screening ability (SCRN) had an unexpected negative relationship strongly linked with behavioral shopping intentions involvement (beta = -.21, $t = -2.39$, $p = .02$). This finding was the opposite of the predicted direction for H3e.

In summary, SCRN unexpectedly had a statistically significant negative relationship with all five dependent approach response variables (SM, MM, PM, SI and APAV). These findings may suggest that if a consumer is low in screening ability (i.e., paid more attention to environmental stimuli and variables such as Music Mood-Consumer Prior Mood Consistency), it could have a negative influence on the consumer's approach responses toward the store, perhaps partially impairing cognitive processing of more fundamental elements of the store.

Overall, Music Mood-Consumer Prior Mood Consistency was found to be significantly related to Store Mood (H3a), Music Mood (H3b), Product Mood (H3c) and Store Image (H3d) providing partial support for these subhypotheses. The Approach/Avoidance behavioral shopping intentions variable (H3e) was not significant.

4. Evaluation of Hypothesis Four:

The following original hypotheses proposed in Chapter II were:

- H5: Higher Music Mood-Product Mood Consistency will lead to more positive “approach responses” to the retail environment for nonscreeners than for screeners.
- H6: Higher Music Mood-Store Mood Consistency will lead to more positive “approach responses” to the retail environment for nonscreeners than for screeners.

For the purposes of this study, as was discussed in the section on H2, the development of the experimental stimuli (videos of the sporting goods store with different music as soundtracks) treated music-store consistency and music-product consistency as one in the same for the manipulations, based on the results from the pretest. Therefore, the hypotheses shown above which were H5 and H6 in Chapter II were also treated the same for this research and were combined and viewed as “Music Mood-Retail Mood Consistency.” The newly combined hypothesis is:

- ❖ **H4: Higher Music Mood-Retail Mood Consistency will lead to more positive “approach responses” in a retail environment for consumers with lower screening levels (i.e for non-screeners).**

To test H4, a 2-way ANOVA using the two factors of screener-nonscreener and Music Mood-Retail Mood consistency was done. As mentioned earlier, the rating scale for the Screener measure was rated on a five point scale. (Appendix J, Part IVC)

The lower responses were considered "screeners" (assigned as ratings less than 2.5) and the higher responses were "nonscreeners" who would actually be considered to have lower screening ability (assigned as ratings greater than 2.5).

Did in-store Music Mood-Retail Mood Consistency (MM-RM) produce more positive approach responses for those who were nonscreeners? The same 2-way ANOVA model for H2 was run with Factor 1 as screening ability and Factor 2 as Music Mood-Retail Mood Consistency (results are shown in TABLE 4.6).

TABLE 4.6 - Two-Way ANOVAs with SCRN & MM-RM Consistency for H4

| DEP. VARIABLES: | MAIN EFFECT: | | INTERACTION: | |
|-----------------|--------------|------------|--------------|-----|
| | F | p | F | P |
| <i>H4a SM</i> | 2.58 | .06 | 0.11 | .89 |
| H4b MM | 1.54 | .21 | 0.73 | .48 |
| H4c PM | 3.36 | .02 | 0.36 | .70 |
| H4d SI | 3.58 | .02 | 0.87 | .42 |
| <i>H4e APAV</i> | 2.05 | .11 | 2.28 | .11 |

Note: Bold = significant results at $p < .05$; italics = directional significance.

- ◆ **H4a:** Higher MM-RM Consistency will lead to more positive SM for consumers with lower screening levels. The main effect for this analyses ($F = 2.58, p = .06$) was very close to a significant result. However, the interaction ($F = .11, p = .89$) was not significant. *Thus, there was some directional support for the proposed relationship between MM-RM (the in-store music's consistency with the retail environment) and SM (consumers' perceptions of the store mood) for non-screening consumers.*

- ◆ **H4b:** Higher MM-RM Consistency will lead to more positive MM for consumers with lower screening levels. Neither the main effect ($F = 1.54, p = .21$), nor the interaction were significant ($F = .73, p = .48$). These results provided no support for the presence of an interaction for Music Mood and Consistency levels varying with the level of screening ability.

- ◆ **H4c:** Higher MM-RM Consistency will lead to more positive PM for consumers with lower screening levels. *The main effect for Product Mood ($F = 3.36, p = .02$) was statistically significant.* The interaction ($F = .36, p = .70$) was not significant. *Thus, there was some statistical support for the proposed relationship between MM-RM (the in-store music's consistency with the retail environment) and PM (consumers' perceptions of the mood of the products).* This result indicated that there was a stronger association between the instore music/retail environment consistency and Product Mood (i.e. were the store products viewed as pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.) for consumers who were nonscreeners.

- ◆ **H4d:** Higher MM-RM Consistency will lead to more positive SI for consumers with lower screening levels. The results for Store Image had the same pattern as the Product Involvement and Product Mood variables. *The main effect for Store Image ($F = 3.58, p = .02$) was statistically significant* and the interaction ($F = .87, p = .42$) was not significant. This result indicated that there was an association between the instore music/retail environment consistency and SI (i.e., consumers' perceptions of

the store image based on characteristics such as price, quality, store layout, etc.) for respondents who were nonscreeners.

- ◆ **H4e:** Higher MM-RM Consistency will lead to more positive APAV for consumers with lower screening levels. Both the main effect ($F = 2.05, p = .11$) and the interaction ($F = 2.28, p = .11$) were marginally significant. (The original output is located in APPENDIX O.) *This gave directional support* for the presence of an interaction between the two factors, suggesting APAV and Consistency levels varied with the level of screening ability. Thus, there was directional support for a relationship between MM-RM (the in-store music's consistency with the retail environment) and APAV (consumers' approach/avoidance responses in regards to such elements as interest in spending time in the store, as well as purchase intentions) for consumers who were nonscreeners.

In summary, the two-way ANOVA analyses indicated that the variables of Product Mood (PM) and Store Image (SI) had significant main effects. Store Mood (SM) showed a marginally significant main effect and Approach/Avoidance (APAV) had marginally significant results for both the main effect and an interaction with the MM-RM Consistency (perceived consistency of the in store music to the retail environment). Therefore, there was statistical support for H4c and H4d and directional support for H4a and H4e.

With four out of the five outcome variables indicating some significance, it would appear that having in-store music consistency with the retail environment will

tend to have more of an impact on consumers with lower screening ability. This is in line with research (i.e. Mehrabian 1976, 1977a, 1977b) that demonstrated that individuals lower in screening ability (i.e. nonscreeners) usually are more attentive to and potentially more influenced by environmental stimuli which could include retail atmospherics such as music.

Evaluation of H5 - H8

In addition to psychographic variables, the literature review also indicated that some demographic variables may be relevant to the study's question of how in-store music influences consumers. Research has indicated that females process music differently than males, with females preferring softer music (Kellaris, 1992; Kellaris and Altech 1992; Kimura, 1964).

Studies have also indicated that nonscreeners (who have a wider span of and higher levels of arousal to environmental stimuli than screeners) may tend to be more anxious and prefer low-load (less stimulating) environments (Mehrabian and Russell 1974; Mehrabian 1976). These research studies were discussed earlier in more detail in the literature review. A number of hypotheses were postulated for the *demographic* items.

5. Evaluation of Hypothesis Five:

The following is a description of Hypothesis 5.

- ❖ **H5: Since there are differences in musical processing ability due to gender, more female than male consumers may have lower screening levels (i.e., be nonscreeners).**

For H5, a "t" test was done with gender on the screener variable. As shown in TABLE 4.7, there were 69 female respondents, with a mean of 2.50 (s.d. of .35) on the SCRN (screening level) measure. In addition, there were 77 male respondents, with a mean rating of 2.49 (s.d. of .35) for the SCRN variable. The "t" test results showed no significant difference on being a screener/nonscreener for females and males ("t" = .13, 144 d.f., $p = .44$ with a 2-tail probability). *Therefore, H5 was not supported.*

TABLE 4.7 – Results of T-tests by Gender for Screening Ability - H5

| Pooled Variance Est. | | | | | | | | | | |
|----------------------|--------|------------|------|------|-------|---------|--------------|---------|------|--------------|
| Dep. Var. | Group | # of Cases | Mean | S.D. | S. E. | F Value | 2-Tail Prob. | T Value | d.f. | 2-Tail Prob. |
| SCRN | Female | 69 | 2.50 | .35 | .04 | 1.01 | .49 | .13 | 144 | .44 |
| | Male | 77 | 2.49 | .35 | .04 | | | | | |

6. Evaluation of Hypothesis Six:

The following is a description of Hypothesis 6:

- ❖ **H6: Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different “approach responses” to music in a retail environment.**

To evaluate H6, t-tests were done on the dependent approach response variables of SM, PM, SI, and APAV between female and male groups of respondents. The t-tests which were statistically significant are presented in TABLE 4.8..

The following is a discussion of the results for each of the five subhypotheses associated with Hypothesis 6.

- ◆ **H6a: Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different SM responses to music in a retail environment.** The results in TABLE 4.8 for the t-test on gender for Store Mood (“t” value of 2.09, $p = .04$ with 144 d.f.), also showed that female and male consumers rated the mood of the store differently in a statistically significant way. *Therefore, there was also support for H6a.*
- ◆ **H6b: Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different PM responses to music in a retail environment.** In a similar manner to the first three

subhypotheses, the results provided in TABLE 4.8 showed that there were statistically significant gender differences for how the mood of the products were perceived. The Product Mood variable had a “t” value of 2.58, $p = .01$ at 140 d.f., indicating *support for H6b*.

- ◆ **H6c:** Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different SI responses to music in a retail environment. Store Image was the last dependant variable which had statistically significant differences according to gender. The results from TABLE 4.8 for the Store Image were as follows: (t value of 2.38, $p = .02$ at 149 d.f.). *Therefore, H6c was supported.*

- ◆ **H6d:** Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different APAV responses to music in a retail environment. The variable of Approach/Avoidance behavioral shopping intentions did not have any statistically significant results for gender. The results were that APAV had a “t” value of .35, $p = .72$ (at 151 d.f.). Therefore, this study showed that both female and male consumers had similar shopping intentions (i.e. interest in spending time at the store, desire to purchase store products, etc.). From these results, no support was found for H6d.

TABLE 4.8 - Significant Results for T-Tests for Gender – H6

| Pooled Variance Est. | | | | | | | | | | |
|----------------------|--------|------------|------|------|-------|---------|--------------|---------|------|--------------|
| DEP. VAR. | GROUP | # of cases | Mean | S.D. | S. E. | F Value | 2-Tail Prob. | T Value | d.f. | 2-Tail Prob. |
| H6a SM: | Female | 71 | 3.38 | .55 | .07 | 1.15 | .55 | 2.11 | 152 | .04 |
| | Male | 83 | 3.21 | .51 | .06 | | | | | |
| H6b PM: | Female | 68 | 3.51 | .45 | .06 | 1.46 | .12 | 2.56 | 141 | .01 |
| | Male | 75 | 3.29 | .55 | .06 | | | | | |
| H6c SI: | Female | 71 | 4.94 | .82 | .10 | 1.18 | .48 | 2.36 | 150 | .02 |
| | Male | 81 | 4.61 | .89 | .10 | | | | | |

In summary, the Approach/Avoidance behavioral shopping intentions variable did not have significant differences in regards to gender (no support for H6d).

However, there was strong support for statistically significant differences according to gender for the following approach response hypotheses: H6a- Store Mood, H6b – Product Mood, and H6c – Store Image.

A look at the means indicated that for all three of the statistically significant dependent variables, female respondents had significantly *higher* (more positive) ratings

than the male respondents. For this study, male participants rated their attitudes towards the store more negatively than the female respondents.

One possible explanation for the higher ratings almost across the board for female respondents may be gender role socialization. In many cases, females may be taught through acculturation to be more positive in general about rating things whereas males may be more typically socialized to be more critical in their perspective.

Another interpretation may be that of genetically based anthropological archetypes. There has been anthropological and consumer research which has suggested that women tend to enjoy shopping more than men because of ancient historical roles of women as "gatherers," whereas men have played the more defensive traditional role of "hunters."

7. Evaluation of Hypothesis Seven:

The following is a description of Hypothesis 7.

- ❖ **H7: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive "approach responses" in a retail environment for female consumers than for male consumers.**

For H7, since consumer prior mood was not manipulated, a regression analysis was used. The regression included the variable of Gender (GEN) and used Music-Consumer Prior Mood Consistency (MCPM) and an interaction term (MCPM *GEN) as the predictors. From the regression analysis results, did in-store Music Mood-

Consumer Prior Mood Consistency produce more positive approach responses (e.g. MM, SM, PM, SI and APAV) for female consumers than for male consumers? A summary of the results is presented in TABLE 4.9.

The results indicated that the regression models in TABLE 4.9 had relatively unacceptable statistical properties and low explanatory power, with the exception of the Gender variable. The other independent variables, Music Mood-Consumer Prior Mood Consistency “MCPM” and the interaction term MCPM*Gen did not show any statistically significant relationships with the dependent variables except for one approach response.

TABLE 4.9 - Regression Analysis with MCPM & GEN for H7
*Approach Responses = f(MCPM, GEN, MCPM*GEN)*

| Dep Var.: | Adj. R2 | Overall Fit (d.f. 3,106) | | MCPM | | GEN | | | | MCPM* GEN | |
|-------------|---------|--------------------------|------|------|------------|-------------|-------------|--------------|------------|-----------|------|
| | | F | p | T | p | B | beta | T | P | T | p |
| H7a SM | .20 | 10.29 | .00 | n.s. | n.s. | -.51 | <i>-.55</i> | -2.50 | <i>.01</i> | n.s. | n.s. |
| H7b MM | .39 | 24.02 | .00 | 2.20 | <i>.03</i> | -.47 | <i>-.36</i> | -1.90 | <i>.06</i> | n.s. | n.s. |
| H7c PM | .13 | 6.57 | .01 | n.s. | n.s. | -.44 | <i>-.53</i> | -2.30 | <i>.02</i> | n.s. | n.s. |
| H7d SI | .09 | 4.73 | .01 | n.s. | n.s. | -.71 | <i>-.47</i> | -2.03 | <i>.05</i> | n.s. | n.s. |
| H7e APAV | -.01 | .66 | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. |

NOTE: **Bold** = significant; *italics* = directional significance between .06 and .10; n.s. = not significant.

Music Mood was influenced, as to be expected, by the music-related independent variable Music Mood-Consumer Prior Mood Consistency.

The dependant variables tested (i.e. the “approach responses”) could be sorted into two groups. The first group consisted of variables that had statistically significant F values and Adjusted R squares which included: Music Mood (Adj. R square = .39,

$F(3,106) = 24.02, p = .00$), Store Mood (Adj. R square = .20, $F(3,106) = 10.29, p = .00$), Product Mood (Adj. R square = .13, $F(3,106) = 6.57, p = .01$), and Store Image (Adj. R square = .09, $F(3,106) = 4.73, p = .01$).

The variable with an insignificant F value was Approach/Avoidance behavioral shopping intentions (Adj. R square = -.00).

In addition, TABLE 4.9 revealed that Gender (GEN) was the only independent variable in the regression equation that had a statistically significant “T” value. Gender was significantly linked to three dependent variables and had directional significance for one other approach response. For this reason, more detailed output for is provided. The results are shown in the middle section of TABLE 4.9.

According to the T values (from highest to lowest), gender’s (GEN) influence from greatest to least on the approach responses were statistically significant (from highest to lowest) for: Store Mood, Product Mood, and Store Image. Gender was also directionally significant for Music Mood. As an independent variable in the regression equations, Gender had no influence on Approach/Avoidance behavioral shopping intentions.

The results are analyzed further in the following section for each subhypothesis in Hypothesis 7.

- ◆ **H7a:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SM perceptions in a retail environment for female than male consumers. Music Mood-Consumer Prior Mood Consistency and the interaction term also did not have a statistically significant link to consumer perceptions of

Store Mood. In contrast, the Gender variable in the regression equation was definitely statistically significant with Store Mood. ($\beta = -.55$, $T = -2.50$, $p = .01$) albeit in a negative direction. (This negative direction also occurred with gender's influence on all of the other statistically significant approach responses in this study.) *Therefore, H7a received partial statistical support.*

- ◆ **H7b:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive MM perceptions in a retail environment for female than male consumers. Music Mood-Consumer Prior Mood Consistency had a statistically significant link to consumer perceptions of Music Mood ($T = 2.20$, $p = .03$). In addition, the "t" value was directionally significant on the gender variable ($T = -1.9$, $p = .06$). However, the interaction term was not significant. *Therefore, H7b received partial statistical support.*
- ◆ **H7c:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive PM perceptions in a retail environment for female than male consumers. Music Mood-Consumer Prior Mood Consistency and the interaction term both did not have any statistically significant link to consumer perceptions of Product Mood. However, in a similar manner to the Store Mood, the Gender variable was statistically significant ($\beta = -.53$, $t = -2.30$, $p = .02$). *Therefore, H7c received partial statistical support.*

- ◆ **H7d:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive SI perceptions in a retail environment for female than male consumers. The results for Store Image were similar to those for Store Mood and Product Mood. The Music Mood-Consumer Prior Mood Consistency and the interaction term both did not have any statistically significant link to consumer perceptions of Store Image. However, the Gender variable was statistically significant ($\beta = -.47$, $t = -2.03$, $p = .05$). *Therefore, H7d received partial statistical support.*

- ◆ **H7e:** Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive APAV perceptions in a retail environment for female than male consumers. There was no statistically significant link for Approach/Avoidance behavioral shopping intentions with any of the independent variables in the regression equation. Music Mood-Consumer Prior Mood Consistency, Gender and the interaction term were all not influential on APAV. *Therefore, H7e had no support.*

In summary, the analyses with the regression equation shown in TABLE 4.9 including the independent variables of Music Mood-Consumer Prior Mood Consistency, Gender and an interaction term only showed that Gender influenced some of the approach responses, with one exception. The results for the subhypotheses demonstrated the following. There was *statistically significant support in relation to Gender for H7a – SM (Store Mood) and H7d – SI (Store Image).*

In addition, the analysis for H7b on MM (Music Mood) revealed that Music Mood-Consumer Prior Mood Consistency had a statistically significant influence and that the Gender variable influenced consumer perceptions of Music Mood in a marginally significant manner.

Finally, the regression equation model analyses did not provide support for H7e – APAV (Approach/Avoidance behavioral shopping intentions). Overall, from the regression analyses, it can be concluded that there was partial support for Hypothesis 7. All of the statistically significant and marginally significant “T” values were in a negative direction.

The results of the previously presented TABLE 4.8 showed that statistically significant differences on gender existed on three approach responses: SM, PM and SI. As discussed earlier in the results section for Hypothesis six, the means for all three of the statistically significant dependent variables were higher (i.e. more favorable) for the female than the male respondents.

Two suggested possible reasons offered earlier for the higher ratings for female respondents may be gender role socialization or genetically based anthropological archetypes.

8. Evaluation of Hypothesis Eight:

The following were the original Hypotheses 10 and 11 proposed in Chapter II:

- H10: Higher Music Mood-Product Mood Consistency will lead to more positive “approach responses” to the retail environment for female than for male consumers.
- H11: Higher Music Mood-Store Mood Consistency will lead to more positive “approach responses” to the retail environment for female than for male consumers.

As discussed in the aforementioned sections evaluating H2, the development of the experimental stimuli (videos of the sporting goods store with different music as soundtracks) treated music-store consistency and music-product consistency as one in the same, based upon pretest findings.

Thus, H10 and H11 are considered the same for this research and for statistical analysis purposes were combined and viewed as the following “Music Mood-Retail Mood Consistency” hypothesis:

- ❖ **H8: Higher Music Mood-Retail Mood Consistency will lead to more positive “approach responses” in a retail environment for female consumers than for male consumers.**

To test H8, a 2-way ANOVA using the two factors of gender and consistency was conducted. Did in-store Music Mood -Retail Mood Consistency (MM-RM) produce more approach responses for female or male respondents? A summary of the results of the 2 way ANOVAs is presented in TABLE 4.10.

TABLE 4.10 - Two-Way ANOVAs with Gender & Consistency-H8

| DEPENDENT VARIABLES: | MAIN EFFECT* | | GENDER ** (Factor 1) | |
|----------------------|--------------|------------|-------------------------|------------|
| | F | p | F | p |
| <i>H8a SM</i> | 1.28 | .28 | 2.78 | .10 |
| H8b MM | 1.49 | .22 | 2.28 | .13 |
| H8c PM | 3.01 | .03 | 4.42 | .04 |
| H8d SI | 3.06 | .03 | 4.66 | .03 |
| H8e APAV | 1.16 | .33 | .02 | .90 |

Notes: **Bold = significant at $p < .05$; italics = directional significance between .06 and .10.** *There were no significant interaction effects between the factors. **Factor 2 (MM-RM Consistency) was not significant for any of the dependent variables.

The following is a discussion of the subhypotheses' test results.

- ◆ **H8a:** Higher Music Mood-Retail Mood (MM-RM) Consistency will lead to more positive SM for female than for male consumers. The results for the main effect and the interaction were not statistically significant. However, the effect for Gender (Factor 1) on Store Mood was *directionally significant* ($F = 2.78, p = .10$). This indicated that the Store Mood approach response (consumer perceptions of the mood of the store) did not vary significantly between the different levels of MM-RM (the in-store music's consistency with the retail environment) but that gender appeared to have some influence on SM.
- ◆ **H8b:** Higher Music Mood-Retail Mood Consistency (MM-RM) will lead to more positive MM for female than for male consumers. The ANOVA results for Music Mood indicated that the main effect and the interaction were also not statistically significant. The effect of Gender (Factor 1) on Music Mood was almost marginally significant. Thus, Music Mood (consumer perceptions of the mood of the instore

music) did not vary significantly between the different levels of MM-RM (the in-store music's consistency with the retail environment) or by gender.

- ◆ **H8c:** Higher Music Mood-Retail Mood (MM-RM) Consistency will lead to more positive PM for female than for male consumers. These ANOVA results indicated statistical significance, according to gender. The main effect on Product Mood was statistically significant ($F = 3.01, p = .03$) and the effect for Gender (Factor 1) was significant ($F = 4.42, p = .04$). This showed that the Product Mood approach response (consumer perceptions of the mood of the product) varied significantly between the different levels of MM-RM (the in-store music's consistency with the retail environment) and also that gender was influential on PM. The interaction was not statistically significant.

- ◆ **H8d:** Higher Music Mood-Retail Mood (MM-RM) Consistency will lead to more positive SI for female than for male consumers. These ANOVA results were the only other ones (aside from Product Mood) to reach statistical significance, due to gender. The main effect on Store Image was statistically significant ($F = 3.06, p = .03$) and the effect for Gender (Factor 1) was significant ($F = 4.66, p = .03$). This indicated that the Store Image approach response (consumer attitudes toward the store image) varied significantly between the different levels of MM-RM (the in-store music's consistency with the retail environment) and also that gender was influential on SI. The interaction was not statistically significant.

- ◆ **H8e:** Higher Music Mood-Retail Mood (MM-RM) Consistency will lead to more positive APAV for female than for male consumers. The results for the main effect, the effects for each of the factors, and the interaction were not statistically significant. In essence, Approach/Avoidance behavioral shopping intentions did not vary significantly between the different levels of MM-RM (the in-store music's consistency with the retail environment) or by gender.

In summary, for the ANOVAs conducted with the two factors of Music Mood-Retail Mood Consistency levels and Gender, only the gender variable appeared to have an influence on the dependent variables (and there were no significant interaction effects). There were only two approach responses which had main effects (that could be attributed to gender, rather than the consistency of the instore music to the retail environment) – Product Mood and Store Image. *Therefore, there was only statistically significant support for H8c and H8d.*

In addition, the results for Store Mood (H8a) had marginally significant results. Also, the findings for Music Mood (H8b) were almost marginally significant.

Lastly, a strong lack of significance for both factors of Music Mood-Retail Mood Consistency (the perceived consistency of the mood of the instore music with the mood of the retail environment) and Gender was found for Approach/Avoidance behavioral shopping intentions (H8e).

Thus, from the ANOVAs, overall Hypothesis 8 *received partial support.*

Evaluation of H9, H10 and H11

Hypotheses 9, 10 and 11 were proposed in regards to the manipulated variable of "music mode" for the six music conditions (three conditions with major modes and three with minor modes). The main rationale behind these hypotheses was to find out if high levels of consistency (Factor 1) between the in-store music and the retail environment would have a more important positive influence on consumer responses than music mode (Factor 2 in the experiment). Next is a description of Hypothesis 9.

9. Evaluation of Hypothesis Nine:

- ❖ **H9: *Consistent Major Mode instore music will lead to more positive consumer "approach responses" than Major Mode music perceived as inconsistent or neutral to the retail environment.***

H9 was tested using a one way ANOVA was to comparing the means of the three groups: Consistent Major Mode, Inconsistent Major Mode and Neutral Major Mode. The results are summarized in TABLE 4.11. The following is a discussion of the results for the subhypotheses in Hypothesis 9 which appear in TABLE 4.11.

TABLE 4.11 - One-Way ANOVAs with Mode & Consistency - H9

| DEPENDENT VARIABLES: | EFFECTS: | |
|----------------------|-------------|------------|
| | F | P |
| H9a SM | 1.30 | .28 |
| H9b MM* | 3.39 | .04 |
| H9c PM | 1.04 | .36 |
| H9d SI | 0.93 | .40 |
| <i>H9e APAV**</i> | <i>2.48</i> | <i>.09</i> |

***Bold** = significant results. ***Italics* = directional significance.

- ◆ **H9a:** Consistent Major Mode instore music will lead to more positive SM than instore music in a Major Mode that is neutral or inconsistent with a retail environment. The results of the ANOVA for SM ($F = 1.30$, $p = .28$) also were not significant. Thus, there was no statistical support that the Consistency condition generated more positive perceptions of Store Mood than the Inconsistent or Neutral conditions when the instore music was in a Major mode.
- ◆ **H9b:** Consistent Major Mode instore music will lead to more positive MM than instore music in a Major Mode that is neutral or inconsistent with a retail environment. *This was the only significant dependent variable ($F = 3.39$, $p = .04$).* Thus, there was support that music perceived as consistent with the retail environment more favorably influenced consumer perceptions of Music Mood than when the major mode instore music was perceived as inconsistent or neutral with the retail environment.

- ◆ **H9c:** Consistent Major Mode instore music will lead to more positive PM than instore music in a Major Mode that is neutral or inconsistent with a retail environment. The results of the ANOVA for PM ($F = 1.04, p = .36$) were not significant. Thus, there was no statistical support that the Consistency condition in a Major Mode generated more positive perceptions of Product Mood than the Inconsistency or Neutral instore music in a Major Mode.

- ◆ **H9d:** Consistent Major Mode instore music will lead to more positive SI than instore music in a Major Mode that is neutral or inconsistent with a retail environment. The results of the ANOVA for SI ($F = .93, p = .40$) were not significant. Thus, there was no statistical support that the Consistency condition generated more positive perceptions of Store Image than the Inconsistency or Neutral condition when all of the music conditions were in a major mode.

- ◆ **H9e:** Consistent Major Mode instore music will lead to more positive APAV than instore music in a Major Mode that is neutral or inconsistent with a retail environment. *The ANOVA results for APAV ($F = 2.48, p = .09$) indicated directional significance.* This indicated that the music perceived as consistent with a retail environment may generate more positive approach behavioral shopping intentions compared to inconsistent or neutral music if all of the music was in a major mode.

In summary, the ANOVA results demonstrated that among the three Major Mode groups, there was statistically significant support only for H9b - Music Mood (MM) had an F ratio of 3.39 and a $p = .04$. Therefore, amongst the three Major Mode conditions (each paired with a different level of music-environment consistency - Consistent, Inconsistent or Neutral), there were significant differences in consumers' perceptions of the Music Mood (i.e. if the instore music was considered pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).

Consumer perceptions of the instore music's mood (MM) may be a meaningful variable to retail managers, if the music puts potential customers in a pleasant mood and if that pleasant mood leads to more positive behavioral shopping intentions. As discussed in Chapter II in the Literature Review section, research has indicated that music in a major mode tends to generate or be associated with happy emotions and music in a Minor mode may generate or be associated with more sad emotions (i.e. Hevner 1935a; Kellaris and Kent 1991, Hanser 1990; Bruner 1990; Infante & Berg 1979; Neilzen and Cesarec 1982).

The hypothesis which received some directional support was H9e. APAV (Approach/Avoidance behavioral shopping intentions) had an F ratio of 2.48 and a $p = .09$. Thus, there were indications that there could be differences amongst the Major Mode conditions in terms of consumer attitudes and interest in shopping at the store (such as viewing the store as an enjoyable place to shop, interest in time spent exploring the store and interest in buying products there). Of all the

dependent variables measured in this study, APAV could be most important for a retailer since it would most likely be most closely associated to actual sales.

T-Tests

Following up in response to these ANOVA results, a more in-depth analysis was done using the T-test to determine specifically which pair or pairs of treatment(s) produced the most significant results on the Music Mood and Approach/Avoidance dependent measures. The results are presented in TABLE 4.12.

TABLE 4.12 - Results for T-Tests for Major Mode Groups H9b & H9e

| Dep. Var. | GROUP: | # of cases | Mean | S.D. | S. E. | Pooled Variance Est. | | | | |
|-----------|--------------|------------|------|------|-------|----------------------|--------------|---------|------|--------------|
| | | | | | | F Value | 2-Tail Prob. | T Value | d.f. | 2-Tail Prob. |
| MM | Consistent | 20 | 3.33 | .59 | .13 | 1.37 | .25 | 2.83 | 38 | .00 |
| | Neutral | 20 | 2.74 | .70 | .16 | | | | | |
| APAV | Consistent | 18 | 3.59 | .68 | .16 | 1.56 | .17 | 2.29 | 38 | .01 |
| | Inconsistent | 22 | 3.09 | .55 | .12 | | | | | |

T-tests were done between the following three pairs of groups for both the Music Mood and Approach/Avoidance variables: 1st Pair: Consistent Major Mode group vs. Neutral Major Mode group; 2nd Pair: Consistent Major Mode group vs. Inconsistent

Major Mode group; and 3rd Pair: Inconsistent Major Mode group vs. Neutral Major Mode group. Significant results from the T-tests are also presented in TABLE 4.12.

1st Pair:

The first pair of groups analyzed were the *Consistent Major Mode* group (with the in-store music dance tune by Mariah Carey) vs. the *Neutral Major Mode* group (with the in-store music pop/adult contemporary Bruce Hornsby tune). The t-test between the Consistent Major Mode and the Neutral Major Mode groups indicated there was a significant difference, but only for the Music Mood variable. Music Mood perceptions for the pooled variance "t" test value of 2.83 had a two-tailed probability of .01 (38 d.f.) as shown in TABLE 4.12. *These results indicated support for H9b that the Consistent Major group will produce more positive 'approach' responses than the Neutral Major group -in this case for Music Mood perceptions - a key managerial goal of selecting music appropriate for a store.*

(The t-test between the Consistent Major Mode condition vs. Neutral Major Mode group for the APAV variable results were that the pooled variance had a "t" value of .70 with a two-tail probability of .49 (36 d.f.). Thus, these results did not reach an acceptable level of significance.)

2nd Pair:

The second pair of groups included the *Consistent Major Mode* group (with the in-store music pop/dance music tune by Mariah Carey) vs. the *Inconsistent Major Mode* group (with the in-store music smooth jazz vocal tune by Anita Baker). *The results*

from this comparison indicated that there was a significant difference between the Consistent Major Mode group vs. the Inconsistent Major Mode group conditions only for the APAV variable. The t-test for APAV (approach/avoidance behavioral shopping intentions) showed a pooled variance "t" value of 2.29 with a probability of .03 (with 38 d.f.) as indicated in TABLE 4.12. Therefore, between the Consistent Major Mode and Inconsistent Major Mode groups, a significant difference was found for the variable of Approach Avoidance behavioral shopping intentions, which provides support for H9e.

(The t-test between the Consistent Major Mode vs. Inconsistent Major Mode for the Music Mood variable results were that the pooled variance had a "t" value of 1.65 with a probability of .11 (40 d.f.). Thus, these results were in the direction, but did not reach an acceptable level of significance.)

3rd Pair

Lastly, the third pair of groups compared included the Inconsistent Major Mode (the smooth jazz vocal tune by Anita Baker) vs. the Neutral Major Mode (the pop/adult contemporary music tune recorded by Bruce Hornsby). Between these two groups, there were no significant differences in regards to the Music Mood variable (the pooled "t" value was .90 with a 2-tail probability of .38) or the Approach Avoidance variable (the pooled "t" value was -1.48 with a p of .15 (40 d.f.).

10. Evaluation of Hypothesis Ten:

The following is a description of Hypothesis 10. The main rationale behind this hypothesis was to find out if high levels of consistency (Factor 1) between the in-store

music and the retail environment would have a more important positive influence on consumer responses than music mode (Factor 2 in the experiment) for the Minor Mode conditions.

- ❖ **H10: *Consistent Minor Mode* instore music will lead to more positive consumer "approach responses" than Minor Mode music perceived as inconsistent or neutral to the retail environment.**

As with H9, H10 was also tested using a one way ANOVA on all of the dependent variables for the overall test on the potential significance of mode. An ANOVA was done comparing the means of the three Minor Mode groups. Results are shown in TABLE 4.13.

TABLE 4.13 - One-Way ANOVAs with Minor Mode Groups for H10

| DEPENDENT VARIABLES: | EFFECTS | |
|----------------------|---------|-----|
| | F | P |
| H10a SM | 0.56 | .58 |
| H10b MM | 0.20 | .82 |
| H10c PM | 1.80 | .17 |
| H10d SI | 1.48 | .24 |
| H10e APAV | 0.08 | .92 |

A summary of the results in TABLE 4.13 indicated that none of the outcome variables reached statistical significance. Thus, no t-tests were done since additional analysis was not warranted. *Therefore, no support was found for H10a-H10e.*

11. Evaluation of Hypothesis Eleven:

The following is a description of Hypothesis 11.

- ❖ **H11: The *Major Mode music* conditions will lead to more positive consumer "approach responses" in a retail environment than the *Minor Mode* conditions.**

H11 was analyzed using a "t-test" comparing a group containing all three of the Major Mode conditions vs. a combined Minor Mode group (which was formed with the three minor mode groups). No statistically significant differences were found for any of the dependent variables. (The output for the analyses is shown in APPENDIX P.)

Therefore, from this data, H11 which hypothesized that major mode conditions would tend to produce higher consumer approach responses *was not supported*. For this particular analysis, it seemed to make no difference if music in a major mode or minor mode was employed. Thus, the independent variable of Music-Retail Environment "Consistency" (Factor 1 in the experiment) appeared to be more influential on consumers' responses than the independent variable "Music Mode" (Factor 2).

Evaluation of H12, H13 and H14

The following hypotheses were proposed for the "*No Music Condition:*"

- ❖ **H12: Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than *no instore music*.**

[Note: the Consistency conditions included C-Ma (the Music Mood-Retail Mood Consistent/Major Mode Group) and C-Mi (the Music Mood-Retail Mood Consistent/Minor Mode Group).]

- ❖ **H13: Music Mood-Retail Mood Inconsistency will lead to less positive consumer "approach responses" than *no instore music*.**

[Note: the Inconsistency conditions included I-Ma (the Music Mood-Retail Mood Inconsistent/Major Mode Group) and I-Mi (the Music Mood-Retail Mood Inconsistent/Minor Mode Group).]

- ❖ **H14: Music Mood- Retail Mood Neutrality will lead to more positive consumer "approach responses" than *no instore music*.**

[Note: the Neutral conditions included N-Ma (the Music Mood-Retail Mood Neutral/Major Mode Group) and N-Mi (the Music-Retail Neutral/Minor Mode Group).]

A Review of the Means for the No Music Control and Experimental Groups

The means for the seven groups (conditions) in the experiment are presented in TABLE 4.14. The following is a discussion of the results in TABLE 4.14.

12. Evaluation of the Means for Hypothesis Twelve:

For H12, did the Music-Retail Environment *Consistency* conditions lead to *higher* consumer approach responses than the *No Music condition*?

The results showed that the means for the *Consistent* conditions (both the Major Mode group and the Minor Mode group) were somewhat *lower* than the mean for the *No Music group* for: H12a - Store Mood (SM) and H12d - Approach-Avoidance behavioral intentions (APAV), which did not support these sub-hypotheses. These

unexpected findings suggest that having *no* in-store music may be more effective than having music which was supposed to be perceived as "Consistent" with the retail environment. Since the results are only from this one study, no generalizations can be drawn.

**TABLE 4.14 - Means (and s.d.) of the 6 Experimental Treatments
(+ No Music Control Group) on the Approach Responses**

| | CONSISTENT GROUPS: | | INCONSISTENT GROUPS: | | NEUTRAL GROUPS: | | <i>No Music Group:</i> |
|---|--------------------|---------------|----------------------|---------------|-----------------|---------------|------------------------|
| | Major | Minor | Major | Minor | Major | Minor | |
| DEP. VAR.: | (n=20) | (n=20) | (n=22) | (n=29) | (n=21) | (n=27) | (n=22) |
| SM [H12a, H13a, H14a] | 3.38 (.49) | 3.31 (.71) | 3.33 (.48) | 3.15 (.49) | 3.13 (.57) | 3.27 (.53) | 3.43 (.54) |
| MM | 3.33 (.60) | 2.83 (.88) | 2.95 (.82) | 2.99 (.65) | 2.74 (.70) | 2.92 (.79) | (Not Applicable) |
| PM [H12b, H13b, H14b] | 3.53 (.42) | 3.51 (.51) | 3.29 (.60) | 3.25 (.47) | 3.40 (.47) | 3.27 (.51) | 3.46 (3.38) |
| SI [H12c, H13c, H14c] | 4.98 (.91) | 4.97 (.90) | 4.65 (.94) | 4.56 (.84) | 4.62 (.94) | 4.62 (.86) | 4.93 (.80) |
| APAV [H12d, H13d, H14d] | 3.54 (.68) | 3.35 (.63) | 3.09 (.55) | 3.28 (.66) | 3.38 (.71) | 3.33 (.63) | 3.53 (.74) |

However, the opposite was true for H12b - Product Mood (PM) and H12d - Store Image (SI). The *Consistency* group means (*only in the Major Mode groups*) were all *higher* than the *No Music* means (although for SI the means for the Consistency level and the No Music group were almost identical). *Thus., there was some directional support for H12b and H12d that a "No Music" condition would be less effective in producing approach responses than a "Consistency" condition (as long as the music was in a Major Mode) for Product Mood and Store Image perceptions.*

13. Evaluation of the Means for Hypothesis Thirteen:

For H13, did the Music-Retail Environment *Inconsistency* conditions lead to lower consumer "approach responses" than the *No Music* condition?

The results of the means from TABLE 4.14 showed that the *No Music* group condition was rated *higher* than both *Inconsistent* groups across the board for all the variables. All of these results in the predicted direction *showed directional support* for H13a - Store Mood (SM), H13b - Product Mood (PM), H13c - Store Image (SI), and H13d - Approach/Avoidance (APAV). These findings suggested that having *no* in-store music could be more effective than having *music inconsistent* with a store – which is an important and probably obvious message to retailers in their selection or non-selection of music as part of atmospherics.

14. Evaluation of the Means for Hypothesis Fourteen:

For H14, did the Music-Retail Environment *Neutral* conditions lead to higher consumer "approach responses" than the *No Music* condition?

Looking at TABLE 4.14, in a similar way to the comparisons from H12, the *No Music* condition unexpectedly had *higher* means for all of the dependent variables. Therefore, there was *no directional support* for H14a-H14d.

Thus, it may be suggested from this data that having *no* instore music may also be *more effective* in influencing consumers' approach responses than having music perceived as "*neutral*" to a store's environment. This suggests an even stronger message to retailers (than the one mentioned in H13) that they need to do very careful in-store music selection if they are going to include music as part of a store's atmospherics.

15. Evaluation of Hypothesis Fifteen:

ANOVA Analyses

The "No Music" condition was outside of the original ANOVA (since it was not part of the actual experimental manipulation of the two independent variables of "Music Mood/Retail Mood Consistency" and "music mode").

Hypotheses 12, 13 and 14 were combined into the following single Hypothesis 15 to test the overall proposition that having in-store music consistent with the retail environment will produce more positive consumer responses than having no in-store music at all:

- ❖ **H15: Higher Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than *no instore music*.**

A single factor, one-way ANOVA was done with the three sets of consistency conditions and the no music condition on the outcome variables. A summary of the ANOVA results is shown in the following TABLE 4.15.

TABLE 4.15 - One-Way ANOVAs on Consistency & No Music for H15

| DEPENDENT VARIABLES: | EFFECTS: | |
|----------------------|-------------|-------------|
| | F | P |
| H15a SM | 1.18 | .32 |
| <i>H15b PM*</i> | <i>1.91</i> | <i>.13*</i> |
| <i>H15c SI*</i> | <i>2.05</i> | <i>.11*</i> |
| H15d APAV* | 1.68 | .17* |

** Italics = directional significance.*

The following is a discussion of the results of the ANOVA for Hypothesis 15.

- ◆ **H15a:** Higher MM-RM Consistency will lead to more positive SM than no instore music. Likewise, the effect for this analyses ($F = 1.18, p = .32$) also was not significant. Thus, there was no statistical support for the proposed relationship of MM-RM Consistency being more effective than No Music on the dependent approach response of SM (consumers' perceptions of the store mood).
- ◆ **H15b:** Higher MM-RM Consistency will lead to more positive PM than no instore music. The main effect ($F = 1.91, p = .13$) was almost marginally significant. Thus, there was some directional statistical support for the proposed hypothesis that MM-RM Consistency more favorably influenced PM (consumers' perceptions of the mood of the products) more than the No Music condition.

(This was also shown in the discussion earlier about the group means shown in TABLE 4.14.)

- ◆ **H15c:** Higher MM-RM Consistency will lead to more positive SI than no instore music. The ANOVA results ($F = 2.05$, $p = .11$) were directionally supportive. (The original output is shown in APPENDIX Q.) *Thus, there was some directional statistical support for the hypothesis that MM-RM Consistency (the in-store music-retail environment consistency) would have a more positive influence on SI (consumers' perceptions of the store image based on characteristics such as price, quality, store layout, etc.) than the No Music condition.*

- ◆ **H15d:** Higher MM-RM Consistency will lead to more positive APAV than no instore music. The effect for this analyses ($F = 1.68$, $p = .17$) was insignificant, but approached the direction of support. Thus, there was some slight directional support that MM-RM Consistency (the in-store music's consistency with the retail environment) would have a more positive impact on APAV (consumers' approach/avoidance responses in regards to such elements as interest in spending time in the store, as well as purchase intentions) than the No Music condition.

In summary, there was some directional support for H15b - Product Mood, H15c - Store Image, and very slight directional support for H15d APAV. The hypothesis for Store Mood (H15a) was not found to be significant. Therefore, the results for this experimental manipulation suggest not to reject the null hypothesis -

that there were no significant differences in responses between any of the experimental conditions.

A possible explanation is that this particular experimental manipulation was not strong enough to provide support for the key hypotheses in the proposed Music-Retail Environment Model. Future research needs to be done to determine if this concepts related to "music-retail environment consistency" are viable constructs, and if so, what methods would be most effective at selecting appropriate music for a store that will generate consumers' approach responses (and to determine the best methods for defining and measuring approach responses).

Further discussion of possible explanations for these results is included in the following section on "Issues Related to Lack of Support for MM-RM Consistency Effects."

C) Issues Related to Lack of Support for MM-RM Consistency Effects

There are a number of issues which may shed light on explanations regarding the lack of statistically significant results for H15 as well as the related hypothesis H2. These two hypotheses investigated the influence of "Music Mood-Retail Mood Consistency" on consumer approach responses, and was an important part of the proposed Music-Retail Environment Model.

The issues to be discussed consist of: 1) A review of the means providing directional support for H2; 2) Different methods of measuring Music-Retail Environment consistency for the pretest and main experiment; 3) Other research instrument issues; 4) The selection of dependent variables included in this study; and

5) Feedback of some respondents on the experimental stimuli (i.e. the videotape of the store and the instore music).

1. A Review of the Means Providing Directional Support for H2:

In addition to providing the data results in the discussion on H12-H14, TABLE 4.14, which provided a review of the means for each approach response within each experimental group, can also shed some light on the results for H2. As discussed earlier, the results of ANOVA analyses for H2 found no statistically significant differences amongst the three consistency levels on the dependent variables. H2 postulated that higher Music Mood-Retail Mood Consistency would produce more positive approach responses than the other instore music groups (i.e. inconsistent and neutral groups). H2 did not focus on the contrast between the instore music groups and the No Music condition, but the results of the No Music group are included in this discussion for added perspective.

A detailed review of the results shown in TABLE 4.14 revealed that the means were often in the hypothesized direction, but this occurred in most cases only for the Consistent Major Mode group. The following provides a discussion of the review of the means as it applied to H2.

In regards to Store Mood (SM – H2a), directional support was shown for the Consistent Major Mode group, which had means that were higher than all of the other experimental groups (but was lower than the No Music group).

The results for Music Mood (MM - H2b) also indicated directional support for the Consistent Major group which had higher means than all of the other groups

(but was lower than the No Music group).

In reference to the approach responses of Product Mood (PM-H2c), directional support was indicated across the board. For Product Mood, the Consistent Major and Consistent Minor groups had almost identical means, and were higher than all of the other groups (including the No Music group). For Product Involvement, the Consistent Major group was much higher than all of the other groups (including the No Music group).

The results for the Store Image dependent variable (SI – H2d) were similar to those for Product Mood, with the Consistent Major and Consistent Minor groups both having almost identical means. Those consistency means were all higher than the means in the other groups (Inconsistent, Neutral as well as No Music), although the means were almost the same as for the No Music group.

Lastly, the means for the Approach/Avoidance behavioral shopping intentions variable (APAV – H2d) had directional support where the Consistent Major group was higher than all of the other music groups; (however, the Consistent Major group was almost identical to the No Music group).

Overall, from this review of the means, just as was the case with the analyses in H15-17, it appeared that for H2, the music-retail environment consistency experimental manipulations did have some impact on consumer store and product perceptions as well as on behavioral shopping intentions.

2. Different Music-Retail Consistency Measurement Methods:

However, the lack of statistical significance found in the ANOVAs testing H2

was unexpected and possible reasons need to be explored. How was it possible that music as diverse as a Salt-N-Pepa rap music song "Ain't Nuthin' But a She Thing" and a Tony Bennett easy listening song "I Wanna Be Around" generated almost the same ratings for the consumer approach response dependent variables?

One possible explanation may be related to a comparison of the somewhat different results in comparing the pretest and main experiment music-retail consistency scales and subsequent ratings. TABLE 4.16 provides a comparison of the means and standard deviations for two music-retail consistency types of perceptions (Music-Store Consistency and Music-Product Consistency) from the pretest (initially presented in TABLE 3.5) and the corresponding results from the main experiment's manipulation check (presented earlier in TABLE 3.10).

For the pretest, the method to measure Music-Store Consistency and Music Product Consistency for each song used a simple one item 5 point Likert scale - with "1" = very inconsistent to "5" = very consistent (shown in Part I of APPENDICES C and D). In the main experiment questionnaire, a five item scale was utilized to measure Music-Store Consistency for each song, with one song used per experimental group (the scale is shown in the second half of Part IID – APPENDIX J). In addition, a six item scale was employed to measure Music-Product Consistency for each song/group (located in Part IIIC – APPENDIX J).

Looking at TABLE 4.16, a comparison of the pretest means with the means in the experiment for the Consistent Major group showed that the pretest means were much higher for the perceived fit between the particular song and the retail environment included in the video. For the Consistent Major Mode experimental

group, Music-Store Consistency had a pretest mean of 4.19 vs. 2.84 for the experimental group; Music-Product Consistency showed a pretest mean of 4.37 vs. an experimental mean of 2.39.

Similarly, for the Consistent Minor Group, the pretest means were also somewhat higher than the experimental group means (i.e. 3.51 vs. 3.14 for Music-Store Consistency and 3.74 vs. 3.39 for Music-Product Consistency).

For the Inconsistent Major Mode and Inconsistent Minor groups, the opposite occurred, with the experimental mean ratings higher than those in the pretest for Music-Store Consistency (i.e. 2.40 vs. 1.61 for the Major Mode song and 2.04 vs. 1.26 for the Minor Mode tune) and Music-Product Consistency (i.e. 2.45 vs. 1.86 for the Major Mode song and 2.21 vs. 1.34 Minor Mode tune).

TABLE 4.16 - Pretest & Experiment Music-Retail Consistency Perceptions

| EXPERIMENTAL GROUP: "Song"-Artist | PRETEST Group A (Store) Means (& s.d.) | EXPER. MSM* Means (& s.d.) | PRETEST Group B (Product) Means (& s.d.) | EXPER. MPM* Means (& s.d.) |
|---|---|---|---|---|
| Consistent Major Mode Group "Fantasy" – Mariah Carey | 4.19 (1.14) | 2.84 (1.02) | 4.37 (.91) | 2.39 (1.08) |
| Consistent Minor Mode Group "Ain't Nuthin' But A She Thing"- Salt-N-Pepa | 3.51 (1.21) | 3.14 (.84) | 3.74 (1.25) | 3.39 (1.05) |
| Inconsistent Major Mode Group "Rapture" – Anita Baker | 1.61 (.96) | 2.40 (.78) | 1.86 (1.22) | 2.45 (.99) |
| Inconsistent Minor Mode Group "I Wanna Be Around" – Tony Bennett | 1.26 (.63) | 2.04 (.61) | 1.34 (.68) | 2.21 (.83) |
| Neutral Major Mode Group "Walk in the Sun" – Bruce Hornsby | 3.20 (1.05) | 2.70 (1.05) | 3.09 (1.10) | 3.15 (.94) |
| Neutral Minor Mode Group "Carnival" – Natalie Merchant | 2.96 (1.22) | 2.89 (1.08) | 2.89 (1.30) | 2.43 (1.17) |

*Note: MSM = Music-Store Consistency; MPM = Music-Product Consistency

Lastly, for the Neutral Major group, the pretest mean of 3.20 was higher than the experimental mean of 2.70 for Music-Store Consistency; however, the pretest mean for Music-Product Consistency of 3.09 was actually lower than the experimental mean of 3.15. In addition, results for the Neutral Minor group showed that the pretest means were higher than the experimental ones for Music-Store Consistency (2.96 vs. 2.89) and for Music-Product Consistency (2.89 vs. 2.43).

From this analyses, it can be concluded that there were differences between the pretest results and experimental results in terms of music-retail consistency perceptions. Overall for the pretest results, there were greater differences amongst the consistent, inconsistent and neutral songs. The differences were much lower for consumer perceptions in the main experiment of music-retail consistency, inconsistency and neutrality; these differences could perhaps contribute to an explanation of why the experiment did not produce statistically significant results between the various consistency levels and groups on the dependent approach responses.

The mean ratings for the pretest could have been stronger than experimental ratings possibly because the pretest was simpler and only asked subjects to focus on one issue – if the music was consistent, inconsistent or neutral with the store/products. With the experiment, the entire questionnaire was more involved and asked about many other perceptions.

The differences in the rating levels between the pretest and experimental means did not appear to be due to differences in musical tastes. A look at the mean ratings for the musical genre categories related to the six songs used in the experiment showed that

the means were quite similar for the categories that corresponded to the songs. This could be seen from an informal comparison of the means for the "Pop/Adult Contemporary," "Modern Rock," "Rap/Modern R & B," "Dance" and "Easy Listening" categories (shown in TABLE 3.7 and compared with TABLE 3.1).

It is also possible that a difference in methodology between the pretest (which used mainly a still image of transparencies of the store and products) vs. the experimental methodology (which used videotapes to create a more 'realistic' in-store simulation) may have produced the differences in the results. As mentioned earlier in the pretest section, a study by Areni, Sparks and Dunne (1995) found that two different methodologies (one utilizing transparencies and the other using only an audio soundtrack) asking the same question on music-retail store compatibility produced two very different sets of results.

3. Other Research Instrument Issues:

It should be emphasized that in addition to measuring the concept of Music Mood-Retail Mood Consistency differently, there were other major differences between the pretest surveys (APPENDICES C and D) and the main experiment questionnaires (APPENDICES J and K). One key difference was that the measurement of consumer approach responses in the main experiment questionnaires was not included in the pretest survey. (The purposes of the pretest were simply to test for music-retail consistency perceptions and select the music to be used for the experimental stimuli.)

Another possibility as to why the means for the groups were not found to be significantly different may be the long length of the main experiment questionnaire.

A review of the actual questionnaires showed that some respondents did not take the time to read and answer each question separately, and made a single "circle" on entire pages of items around the number 3 (which was the neutral point in the 5 point rating scale from 1 = "strongly disagree" to 5 = "strongly agree"). This may have provided evidence that some subjects were not sufficiently motivated to take the time to complete the questionnaire accurately.

4. Selection of Dependent Variables for this Study:

A separate methodology-related issue is that perhaps the measures were too abstract in nature to truly capture such emotive responses and perceptions as "music mood," "store mood," and "product mood." Perhaps the cover story diluted the ability of respondents to process and accurately respond to the often 'subliminal' impact of an atmospheric variable such as music. However, reliability analyses for the scales did generate alpha levels of an acceptable range (in the area of .70 and above), which would tend to negate this issue.

Other research which included music as a marketing stimulus found a mixture of significant and insignificant results. Research by Baker (1990, P. 118) did find that music (as part of store ambience) could significantly impact consumers' perceptions (e.g., perceptions of store quality, product quality and product prices), as well as influence consumers' moods (i.e. pleasure) as found by Baker, Levy and Grewal (1992).

As in this study, some results of ANOVAs done by Kellaris (1990) in his dissertation also did not approach significance. For instance, Kellaris' experiment did not find statistical relationships hypothesized of interactions for the factors of music's

attention-gaining ability with Music-Message Integration (consistency of particular music with ad messages) on brand recall, ad message recall and ad and brand recognition measures (1990, p.55).

However, Kellaris (1990) did find significant two way interactions of music appeal and music-ad message consistency on the affective measure of attitude toward the ad, with a positive impact of music appeal on attitude toward the ad when the music and message were most integrated (consistent). The music-ad message consistency factor also had a positive main effect on attitude toward the brand and ad credibility (1990, p. 62). Experimental research using videotapes of a store to test manipulations in store atmosphere by Baker (1990) and research by Kellaris (1990) investigating the influence of music-ad message congruency on consumers' responses to ads and brands are cited here because their studies had a major influence on the experimental design of this study.

The ANOVA results in this study which tested H2 and H15 also are in contention with findings by Donovan and Rossiter (1982) and recommendations by Sherman and Smith (1987). Both of these studies had higher external validity, as they were conducted in actual stores. Perhaps the laboratory nature of this dissertation research did not effectively simulate the shopping experience and that in a real store, the various types of music used in this study would have demonstrated significant differences.

5. Feedback from Some Respondents on Experimental Stimuli:

In addition, there is another viable explanation of the lack of statistically significant results for H2 and H15 related to the issue of respondent feedback. Subjects in the last four groups (i.e., Neutral Major, Neutral Minor, Inconsistent Minor and Consistency Minor) were given an option to provide additional feedback at the end of the experimental procedure. Some respondents wrote down key thoughts they had about the research that they were not able to express in the actual questionnaire. This feedback opportunity was provided after it was apparent by the researcher (who conducted all of the experimental group conditions) that subjects wished to express their opinions about the study following survey completion and a debriefing.

Many of the respondents' comments (which were optional) indicated that they were distressed by the "fast-cut" editing of the video production (see comments 6, 7, 8, 9) are shown in EXHIBIT 3). It is possible that this problem with the video production interfered with respondents information processing and so they were unable to provide their true responses in the form of ratings.

Also, the respondents in the two "inconsistent" conditions and in the consistent minor mode condition all verbally "complained" about the music during the experiment. The verbatim comments also appear to qualitatively capture respondents' disapproval of the music selection as being inconsistent with the sporting goods store, for both the Inconsistent Minor Group (see comments 1, 4, 6 and 7) as well as for the Consistent Minor Group (see comment 2). Respondents also suggested some specific other genres of music which they thought would be more consistent and appropriate for the store shown in the experimental videos.

EXHIBIT 3 - Samples of Respondents' Feedback on Experiment

- 1) "I like Rock & Roll music in sporting stores. That kind of music will make me feel sporty, more energetic. I think that some of the prices of the products are a little bit higher than the products in other stores." (Inconsistent Minor Group - Pop Standard song)
- 2) "I don't think sporting goods stores should always play rap and R & B. Play some rock. Bands like Aerosmith, Nine Inch Nails and Pearl Jam. Why are performers such as Mariah Carey, Salt N Pepa played in a sporting goods store? They are horrible, no talent performers. Mariah Carey's screechy voice makes me sick." (Consistent Minor Group - Rap music song)
- 3) "If I was an employee and had to listen to the type of music used all day, I would be lethargic and sleepy." (Inconsistent Minor Group - Pop Standard song)
- 4) "I think music should be more uplifting, more upbeat (techno music would work). That would attract people and lift moods." (Inconsistent Minor Group - Pop Standard song)
- 5) "Usually, when I enter a store, the first think that attracts me is soothing music. I don't really enjoy shopping, I get tired easily, so it is not very pleasing to hear music that is too fast or slow but something that will encourage me to stay in a particular store longer. Another think is the amount of space in the store. I hate crowded stores." (Inconsistent Minor Group - Pop Standard song)
- 6) "Most Champs stores I visited are too small. I think the music played in the video isn't what a sports fan would like to hear while thinking about or shopping for sports. A faster, more electronic-sounding tune would fit this store. Also, the video angles were annoying. Rack focusing doesn't fit quick editing. Keep the camera still ... don't try an "MTV" look. It's kind of out-dated and getting old." (Inconsistent Minor Group - Pop Standard song)
- 7) "The video quality was horrible. The music was totally wrong. Video seemed male-oriented - showed mostly men and men's products, especially the second part." (Inconsistent Minor Group - Pop Standard song)
- 8) "Get a new video - It does not present the store fairly." (No Music Group)
- 9) "Re: the layout of the store question. Unorganized-organized layout was hard to determine from video." (Consistent Minor Group - Rap music song)

A related explanation for not finding significant differences between the groups might be due to the initial selection of the music in the pretest – which may not have provided a strong enough test for the main experiment. The means for the “Consistent” conditions were actually not as high as they could have been (averaging around 3.6 out of 5.0); this could have been due to a lack of inclusion of the 'ideal' consistent music for this particular store when the initial pretest songs were selected. Evidence supporting this view is found in subjects' comments shown in EXHIBIT 3. Future research should continue pretests with additional stimuli until there are stronger differences in ratings/perceptions among songs.

E) Summary of Results

A complete summary of all of the results for the hypotheses tests is provided in EXHIBIT 4. The results were interpreted as follows: “Support” = level of significance between .00 and .05. “Partial support” = at least one hypothesis variable was at a level of significance between .00 and .05. “Directional support” = a level of significance between .06 and .11 (unless otherwise noted in the data analyses discussion). “No support” = a significance level that was .12 or higher (unless otherwise described in the data analyses discussion in this Chapter).

EXHIBIT 4 - Summary of Hypotheses Test Results

| HYPOTHESES SUPPORT | METHOD |
|--|---------------------|
| <p>H1: Higher "Music Mood-Consumer Prior Mood Consistency" consumer perceptions will be related to more positive consumer "approach responses."</p> <ul style="list-style-type: none"> ◆ H1a: SM Support ◆ H1b: MM Support ◆ H1c: PM Support ◆ H1d: SI Support ◆ H1e: APAV Partial support | Correlation |
| <p>H2: Higher "Music Mood-Retail Mood Consistency "consumer perceptions of instore music (which is also in a Major Mode) will lead to more positive consumer "approach responses."</p> <ul style="list-style-type: none"> ◆ H2a: SM No support ◆ H2b: MM Directional support ◆ H2c: PM Directional support ◆ H2d: SI Directional support ◆ H2e: APAV No support | Two-way ANOVA |
| <p>H3: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive "approach responses" in a retail environment for consumers with lower screening levels (i.e. nonscreeners).</p> <ul style="list-style-type: none"> ◆ H3a: SM Partial support ◆ H3b: MM Partial support ◆ H3c: PM Partial support ◆ H3d: SI Partial support ◆ H3e: APAV Partial support | Multiple Regression |
| <p>H4: Higher Music Mood-Retail Mood Consistency will lead to higher "approach responses" in a retail environment for consumers with lower screening levels (i.e for non-screeners).</p> <ul style="list-style-type: none"> ◆ H4a: SM Directional support ◆ H4b: MM No support ◆ H4c: PM Support ◆ H4d: SI Support ◆ H4e: APAV Directional support | Two-way ANOVA |

EXHIBIT 4 - Summary of Hypotheses Test Results cont'd.

| HYPOTHESES SUPPORT | METHOD |
|---|-------------------------|
| <p>H5: Since there are differences in musical processing ability due to gender, More female than male consumers may have lower screening levels.</p> <p>◆ H5: No support</p> | t- test |
| <p>H6: Since there are differences in musical processing ability due to gender, female and male consumers will have significantly different "approach responses" to music in a retail environment.</p> <p>◆ H6a: SM Support ◆ H6b: PM Support ◆ H6c: SI Support ◆ H6d: APAV No support</p> | t-tests |
| <p>H7: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive "approach responses" in a retail environment for female consumers than for male consumers.</p> <p>◆ H7a: SM Partial support ◆ H7b: MM Partial support ◆ H7c: PM Partial support ◆ H7d: SI Partial support ◆ H7e: APAV No support</p> | Multiple Regression |
| <p>H8: Higher Music Mood-Retail Mood Consistency will lead to more positive "approach responses" in a retail environment for female consumers than for male consumers.</p> <p>◆ H8a: SM Directional support ◆ H8b: MM No support ◆ H8c: PM Support ◆ H8d: SI Support ◆ H8e: APAV No support</p> | 2-way ANOVA |
| <p>H9: Consistent Major Mode instore music will lead to more positive consumer "approach responses" than Major Mode music perceived as inconsistent or neutral to the retail environment.</p> <p>◆ H9a: SM No support ◆ H9b: MM Support ◆ H9c: PM No support ◆ H9d: SI No support ◆ H9e: APAV Directional support</p> | One-way ANOVA & t-tests |

EXHIBIT 4 - Summary of Hypotheses Test Results cont'd.

| HYPOTHESES SUPPORT | METHOD |
|--|-----------------------------------|
| <p>H10: Consistent Minor Mode instore music will lead to more positive consumer "approach responses" than Minor Mode music perceived as inconsistent or neutral to the retail environment.</p> <p>◆ H10a – H10e: No support</p> | <p>One-way ANOVA</p> |
| <p>H11: The Major Mode music conditions will lead to more positive consumer "approach responses" in a retail environment than the Minor Mode conditions.</p> <p>◆ H11a – H11e: No support</p> | <p>t-test</p> |
| <p>H12: Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than no instore music.</p> <p>◆ H12a: SM No support ◆ H12b: PM Directional support ◆ H12c: SI Directional support ◆ H12d: APAV No support</p> | <p>Review of the Means</p> |
| <p>H13: Music Mood-Retail Mood Inconsistency will lead to less positive consumer "approach responses" than no instore music.</p> <p>◆ H13a –SM Directional support ◆ H13b- PM Directional support ◆ H13c –SI Directional support ◆ H13d-APAV Directional support</p> | <p>Review of the Means</p> |
| <p>H14: Music-Mood-Retail Mood Neutrality will lead to more positive consumer "approach responses" than no instore music.</p> <p>◆ H14a – H14d: No support</p> | <p>Review of the Means</p> |
| <p>H15: Higher Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than no-instore music.</p> <p>◆ H15a: SM No support ◆ H15b: PM Directional support ◆ H15c: SI Directional support ◆ H15d: APAV Directional support</p> | <p>One-way ANOVA</p> |

E) Chapter Summary

Chapter IV first introduced an updated version of the Music-Retail Environment Model, based upon the results of the pretest discussed in Chapter III. Then Chapter IV provided the findings for the hypotheses tests. A discussion of issues related to the relative lack of support for Music-Retail Consistency's influence on the approach responses was also presented. The chapter concluded with EXHIBIT 4, a summary of the results of all of the hypotheses.

As shown in EXHIBIT 4, Chapter IV tested fifteen main hypotheses. Many of the main hypotheses included up to five subhypotheses, which represented the dependent variables known as "approach responses" in the Music-Retail Environment MRE Model (shown in FIGURE 8 earlier in this Chapter). As described in Chapter II, the Music-Retail Environment Model was developed in this study based on an extensive literature review.

The "approach responses" for most of the hypotheses included four consumer attitude measures (i.e., Store Mood, Music Mood, Product Mood, Store Image) and one behavioral intention scale measure (i.e. Approach Avoidance behavioral shopping intentions). Altogether, sixty-six hypotheses were tested and analyzed.

The experiment was a 3 x 2 between subjects design which included three levels of the independently manipulated variable Music Mood-Retail Mood Consistency (i.e. consistent, inconsistent and neutral levels). It also included two levels of the independent variable of "Music Mode" (i.e. major mode and minor mode) as a structural characteristic of the instore music.

Overall, the results showed some support for the MRE Model, but indicated that the experiment itself had a number of limitations which may have influenced the results. These limitations are discussed in the next Chapter V.

CHAPTER V – SUMMARY, LIMITATIONS & FUTURE RESEARCH

A) Introduction

This chapter presents a summary of the dissertation study. A review of the research objectives, methodology and results of the data analyses is included. In addition, the contributions of the study and managerial implications are discussed. Lastly, the limitations of the study are described, recommendations for future research and conclusions are offered.

B) Research Objectives

After the conceptual development of the Music-Retail Environment Model, which was based on an extensive literature review, the following objectives were generated to provide an initial test of the model.

The first key objective of this study was to determine if there could be a consensus amongst consumers that a variety of music could be perceived as being consistent, neutral or inconsistent with a store and its products.

The second main research objective was to test the Music-Retail Environment Model utilizing an experimental design.

One main issue was to find out if consistency between the consumer's prior mood and the instore music mood would be related to more positive approach responses. "Approach responses" included consumer moods, attitudes and behavioral shopping intentions. Strong support was found for this issue and is discussed later in

section "F" on "Discussion of Support for the MRE Model, in part 1, on "Music Mood-Consumer Prior Mood Consistency."

A second key issue of the experimental study was to find out if music perceived as consistent with a retail environment could generate more positive approach responses compared to music that was perceived as neutral or inconsistent with a retail environment. The results of the hypotheses tests related to this objective are discussed later in section "F" on "Discussion of Support for the MRE Model, in part 2, on "Music Mood-Retail Mood Consistency." Overall, there was mostly only directional support for the hypotheses related to this objective.

A third objective of this research was to test the influence of certain consumer moderator variables in the proposed Model that might be related to more positive approach responses due to the influence of music in a retail environment.

The findings of the hypotheses tests related to this objective are discussed later in section "F" on "Discussion of Support for the MRE Model, in part 4 "Moderators in the MRE Model." There was strong support for many of the hypotheses related to the consumer characteristics of screening ability and gender in regards to the third objective of this study.

A fourth goal of the study was to test the influence of the music structure characteristic of "mode" to discover if music with a major mode would produce more positive approach responses than music with a minor mode in a retail setting. The hypotheses test findings related to this objective are described later in section "F" on "Discussion of Support for the MRE Model, in part 4 "Moderators in the MRE

Model.” There were only a few supported hypotheses which received mostly directional support in reference to this objective.

C) Research Methodology

1. Pretest:

The pretest’s initial goal was to achieve the first objective of the dissertation study - to investigate if a consensus would exist amongst respondents if music could be perceived as consistent, neutral or inconsistent with products and the overall store.

The second goal of the pretest was to select the music to use in developing the stimuli for the experimental treatments of the main experiment.

The pretest procedure was as follows. First, 40 songs representing a wide variety of different types of music were chosen by the researcher. An audio cassette tape was produced of those 40 songs (which controlled for song length and loudness) for a total of 30 minutes.

The pretest was conducted with two groups of subjects. Group A consisted of 31 students who rated the perceived consistency of the 40 music selections to store stimuli. Group B included 34 students who rated the perceived consistency of each of 40 music selections to the product stimuli.

After the directions were read, each group was asked to focus attention on a TV screen which played a brief (approximately 30 seconds) videocassette (without any sound) which showed the storefront in a mall, and then a long shot of the entire store layout. This was done to familiarize the groups with what the store would look like as if they were about to enter the store from the mall.

Each group then heard the same audiocassette of 40 songs played in conjunction with a transparency on an overhead projector. Group A was shown an overhead transparency of the store layout for a typical Champs Sports store. The objective of Group A was to test for consumer perceptions of music mood-store mood consistency. Group B was shown an overhead slide of close-up photos of the store products. Likewise, the goal of Group B was to test for perceptions of music mood-product mood consistency. The total time for the pretest for each group was a little less than an hour (50 minutes).

The pretest did accomplish its two goals. A consensus was found amongst the pretest samples on what music was perceived as consistent, inconsistent or neutral with the store and its products. A Pearson correlation coefficient determined that the mean ratings for both Group A and Group B were practically identical, so it was concluded that a combination of the two sets of perceptions would represent music-retail consistency.

In addition, based on two factors of music-retail environment consistency and music mode, six songs were selected from the 40 songs tested to represent the instore music for the six experimental conditions. The six songs were edited onto copies of the same store video, so that the visual stimuli in the main experiment would be kept constant.

2. Main Experiment:

For the main study, a 3 x 2 factorial lab experiment was conducted using a between subjects design. The treatments included: three levels of Music-Environment

consistency: (high) consistency ("C"), inconsistency ("I") and neutrality ("N"), and two levels of the structural characteristic of music mode - major mode ("Ma") and minor mode ("Mi"). In addition, a "no music" control group condition was included.

Groups of undergraduate student subjects were randomly assigned to the seven treatments. Each subject was exposed to only one treatment condition. Each group had between 20-29 subjects: a total of 161 respondents participated in the main experiment. Subjects were provided with a cover story and asked to fill out a brief, self-administered questionnaire on their 'prior' mood.

Next, subjects were shown a videotape of a sporting goods store with a particular music treatment. Respondents were asked to complete an extensive self-administered questionnaire on perceptions of the music (except in the no music control group), as well as attitudes towards the store and its products. Consumer behavioral shopping intentions were also measured in addition to demographic and psychographic data. The study's other objectives are discussed in the next section on support for the MRE Model.

D) Summary of Support for the Music-Retail Environment Model

1. Support for all Significant Hypotheses:

A summary of the support for all of the subhypotheses with significant, partially significant and directionally significant findings is provided in EXHIBIT 5. Results which had "support" were significant between a level of .00 and .05. Those results which had "partial support" were regression analyses that had at least one independent variable that generated significant support for at least one dependent

variable at a level between .00 and .05. Those hypotheses where “directional support” is indicated, had a dependent variable with a significance level of between .06 and .11 (unless otherwise noted in Chapter IV) in the discussion of the hypotheses’ results).

EXHIBIT 5 - Summary of Significant Hypotheses Tests

| HYPOTHESES SIGNIFICANTLY SUPPORTED: | METHOD: |
|--|---------------------|
| <p>H1: Higher “Music Mood-Consumer Prior Mood Consistency” consumer perceptions will be related to more positive consumer “approach responses.”</p> <ul style="list-style-type: none"> ◆ Support: H1a-SM, H1b-MM, H1c-PM, H1d-SI ◆ Partial support: H1e-APAV | Correlation |
| <p>H2: Higher “Music Mood-Retail Mood Consistency” consumer perceptions of instore music will lead to more positive consumer “approach responses.”</p> <ul style="list-style-type: none"> ◆ Directional support : H2b-MM, H2c-PM, H2d-SI | Two-way ANOVA |
| <p>H3: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive “approach responses” in a retail environment for consumers with lower screening levels.</p> <ul style="list-style-type: none"> ◆ Partial Support: H3a-SM, H3b-MM, H3c-PM, H3d-SI, H3e-APAV | Multiple Regression |
| <p>H4: Higher Music Mood-Retail Mood consistency will lead to higher “approach responses” in a retail environment for consumers with lower screening levels.</p> <ul style="list-style-type: none"> ◆ Support: H4c-PM, H4d-SI ◆ Directional sup.: H4a-SM, H4e-APAV | Two-way ANOVA |
| <p>H6: Female and male consumers will have significantly different “approach responses” to music in a retail environment.</p> <ul style="list-style-type: none"> ◆ Support: H6a-SM, H6b-PM, H6c-SI | t-tests |
| <p>H7: Higher Music Mood-Consumer Prior Mood Consistency will be related to more positive “approach responses” in a retail environment for female consumers than for male consumers.</p> <ul style="list-style-type: none"> ◆ Partial support: H7a-SM, H7b-MM, H7c-PM, H7d-SI | Multiple Regression |

EXHIBIT 5 - Summary of Significant Hypotheses Tests cont'd.

| HYPOTHESES SIGNIFICANTLY SUPPORTED: | METHOD: |
|---|-------------------------|
| <p>H8: Higher Music Mood-Retail Mood Consistency will lead to more positive "approach responses" for female consumers than for male consumers.</p> <ul style="list-style-type: none"> ◆ Support: H8c-PM, H8d-SI ◆ Directional support: H8a-SM | 2-way ANOVA |
| <p>H9: Consistent Major Mode instore music will lead to more positive consumer "approach responses" than Major Mode music perceived as inconsistent or neutral to the retail environment.</p> <ul style="list-style-type: none"> ◆ Support: H9b- MM ◆ Dir. Support: H9e-APAV | One-way ANOVA & t-tests |
| <p>H12: Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than <i>no instore music</i>.</p> <ul style="list-style-type: none"> ◆ Dir. Sup.: H12b-PM, H12c-SI | Review of the Means |
| <p>H13: Music Mood-Retail Mood Inconsistency will lead to less positive consumer "approach responses" than <i>no instore music</i>.</p> <ul style="list-style-type: none"> ◆ Dir. Sup.: H13a-SM, H13b-PM, H13c-SI, H13d-APAV | Review of the Means |
| <p>H15: Higher Music Mood-Retail Mood Consistency will lead to more positive consumer "approach responses" than <i>no-instore music</i>.</p> <ul style="list-style-type: none"> ◆ Dir. Sup.: H15b-PM, H15c-SI, H15d-APAV | One-way ANOVA |

Overall, there was some support (including significance, partial significance and directional significance) for twelve out of the fifteen major hypotheses tested. (The three hypotheses which did not receive any support were H5, H11 and H14, as discussed in Chapter IV and shown in EXHIBIT 4 at the end of that chapter. Most of the hypotheses included four or five dependent variables. In actuality, separate analyses were conducted for each of the sixty-six subhypotheses tested. As shown in EXHIBIT 5, specific support was found for thirty-nine subhypotheses.

2. Support By Dependent Variable:

In addition, a summary of the support for each of the five dependent variables is found in EXHIBIT 6. The results from these two exhibits were combined and added to the updated Music-Retail Environment Model (MRE), to generate FIGURE 10 which presents a complete view of the support found in the main experiment study for the MRE Model.

| <i>EXHIBIT 6 - Significant Results by Dependent Variable</i> | | |
|--|---------------------------|----------------------------------|
| Store Mood: | | |
| ◆ Sup.: H1a, H6a | Par. Sup.: H3a, H7a | Dir. Sup.: H4a, H8a, H13a |
| Music Mood: | | |
| ◆ Sup.: H1b, H9b | Par. Sup.: H3b, H7b | Dir. Sup.: H2b |
| Product Mood: | | |
| ◆ Sup.: H1c, H4c, H6b, H8c | Par. Sup.: H3c, H7c | Dir. Sup.: H2c, H12b, H13b, H15b |
| Store Image: | | |
| ◆ Sup.: H1d, H4d, H6c, H8d | Par. Sup.: H3g, H8g | Dir. Sup.: H2d, H12c, 13c, 15c |
| Approach Avoidance Shopping Intentions: | | |
| ◆ Par. Sup.: H1e, H3e | Dir. Sup.: H4e, H9e, H13d | |

E) Discussion of Support for MRE Model

1. Music Mood-Consumer Prior Mood Consistency:

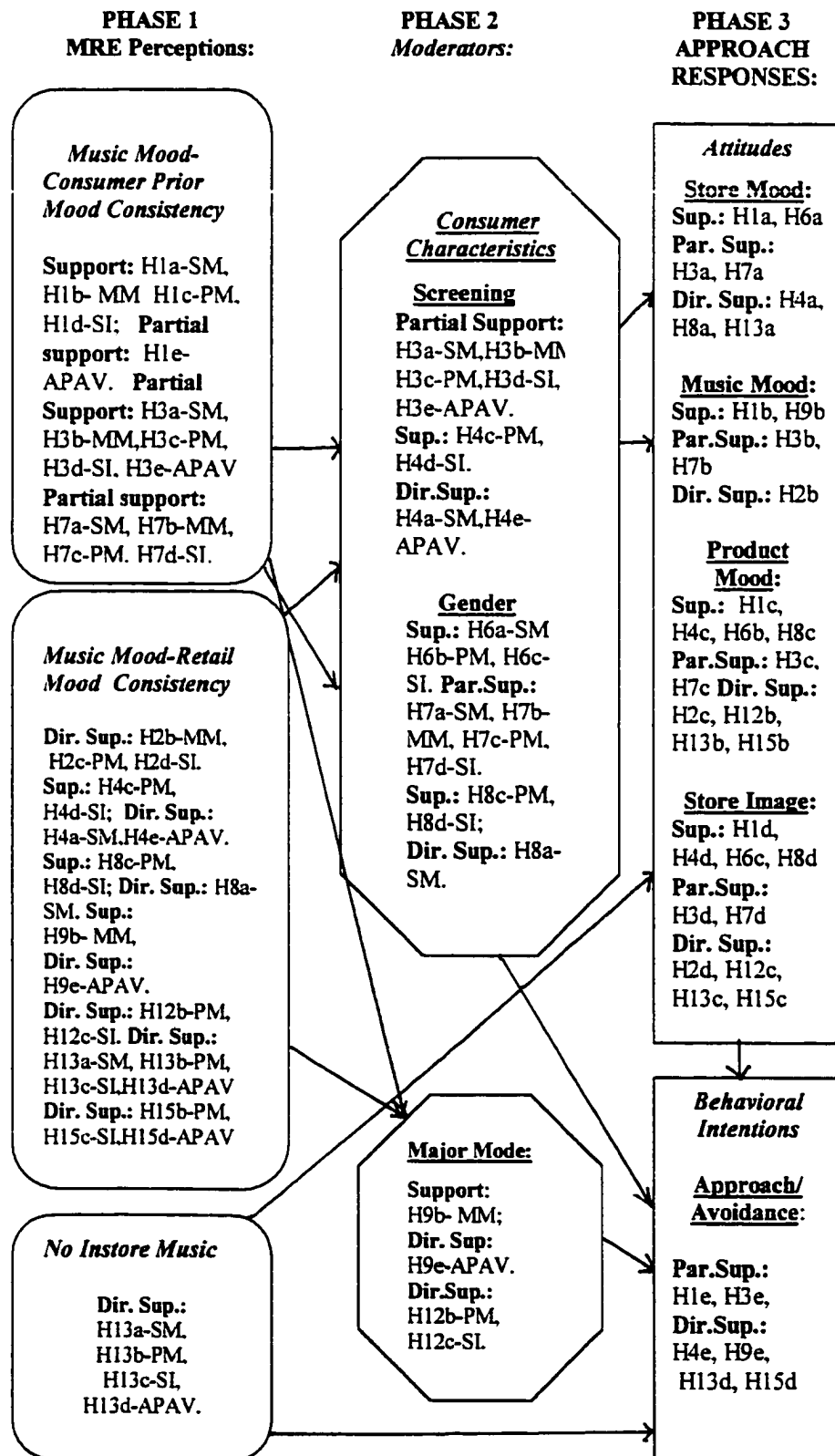
The first part of the Music-Retail Environment Model refers to Music Mood-Consumer Prior Mood Consistency. A review of the consumer behavior literature and social psychology studies had shown that subjects' prior mood could influence, or be

transferred over to their attitudes towards environmental stimuli. This study adapted these perspectives to consumers in a retail setting to propose the new construct of "Music Mood-Consumer Prior Mood Consistency." "Music Mood-Consumer Prior Mood Consistency" referred to the consistency of the consumer's mood prior to entering the store environment with the mood of the instore music.

As shown in FIGURE 10, in terms of the hypotheses which included the "Music-Mood-Consumer Prior Mood Consistency" (MM-CPM) measure, strong support was found for specific subhypotheses from H1, H3 and H7. The results indicated that this new construct had some type of meaningful influence on consumers in a retail environment with instore music. MM-CPM did generate more positive consumer moods, attitudes and behavioral intentions in this study.

Correlation analyses were done using two different measures of MM-CPM Consistency. Both measures found that greater "Music Mood-Consumer Prior Mood Consistency" perceptions were significantly related to the following "approach responses" and their corresponding subhypotheses: Store Mood (H1a), Music Mood (H1b), Product Mood (H1c), and Store Image (H1d). MM-CPM Consistency was also significantly related to Approach/Avoidance behavioral shopping intentions (APAV) for H1e, but only for utilizing one of the measures.

FIGURE 10 - Results of Significant Hypotheses Tests for the Music-Retail Environment Model (MRE)



In addition, environmental psychology and consumer behavior research in a retail setting found support for Mehrabian and Russell's (1974) construct of "screening ability." Research indicated that those who have lower screening levels (called "non-screeners") pay greater attention to details in an environment and can be more influenced by environmental stimuli.

For this dissertation, multiple regression analyses were done to determine if consumers with lower screening levels would be more positively influenced by Music-Mood-Consumer Prior Mood Consistency in the retail environment.

The regression results showed partial significance for the following approach responses: Store Mood (H3a), Music Mood (H3b), Product Mood (H3c), Store Image (H3d), and Approach Avoidance behavioral intentions (H3e). These are the same dependent variables that were significant from Hypothesis 1.

In a similar manner to H3, a set of multiple regression analyses were also done for H7 with MM-CPM Consistency, only instead of "screening levels," gender was included as a variable. The findings demonstrated partial significance for the same variables in H3, with one exception. No support was found for APAV (H7e). Thus, there was partial support SM (H7a), MM(H7b), PM (H7c) and SI (H7d).

However the significant findings in the regression equations for both H3 and H7 were in a positive direction for MM-CPM Consistency (providing partial support for the hypotheses), and in negative directions from gender and screening ability. Research on gender discussed in Chapter IV on the findings from H6 shed some light on this, since significant differences in approach responses were found between male and female respondents (with females rating the store and products more highly). With screening

ability, it appeared that the results indicated the opposite of the prediction. It is possible that at low level of screening, consumers may find that paying attention to such perceptions as “MM-CPM” consistency could actually interfere with cognitive processing and perhaps negatively influence consumer responses in a retail environment.

From a conceptual viewpoint, the findings related to Music Mood-Consumer Prior Mood Consistency appear to offer some additional insights into how the atmospheric variable of music can be related to consumer attitudes towards the store and its products, as well as to a lesser extent, its relationship with behavioral shopping intentions (such as desire to spend more time in the store, purchase intentions, recommending the store to others, etc.).

However from a managerial perspective, these findings that MM-CPM can have a strong influence on consumer responses to a retail environment presents a challenge or potential opportunity. Most retailers don't deliberately attempt to manipulate consumer prior mood (CPM). If the retailers do try to influence CPM, how do they accomplish this goal? Perhaps CPM is manipulated to some extent by the retailer's store sign and window decorations: also stores may have music playing outside of the stores (in the street of a local neighborhood shopping center or in the corridors of a mall). It may also be helpful for retail managers to generate new ways to improve consumer prior mood (i.e. giving out free samples, having some sort of 'entertainment' from live performers to fun interactive kiosks).

2. Music Mood-Retail Mood Consistency:

The second key area of the Music-Retail Environment Model focused on the newly introduced construct of "Music Mood-Retail Mood Consistency." The Literature Review in Chapter II described an extensive stream of consumer behavior literature which found that the consistency between the elements in various marketing stimuli such as music with the products' appeal in a print or tv advertisement, often generated more positive attitudes towards the ad and the brand. There have also been a few studies on music's influence on consumer responses.

Trade magazines have included anecdotal views on how music is selected to be compatible with a retail environment. However no academic study to date had tested the combination of instore music's consistency with a retail environment. This dissertation accomplished that objective by conducting an experimental study on the impact on consumer responses of the instore music mood's consistency with the perceived mood of a retail environment.

As mentioned earlier in the research methodology, this dissertation research conducted a lab study showing a retail video of a sporting goods store. The video for each group had the same visual images, but had different music. A different song was used as background music for each experimental condition, to simulate instore music. Each of the songs had been rated in a pretest to be either "consistent," "neutral" or "inconsistent" with the store.

As shown in FIGURE 10, in regards to the hypotheses which included the "Music-Mood-Retail Mood Consistency" (MM-RM) measure, some significant support was found for specific subhypotheses from H4, H8 and H9. However,

overall, the test of MM-RM's influence mainly showed only directional support. Directional support was found for subhypotheses in H2, H4, H8, H9, H12, H13 and H15.

Hypothesis 2, a key test in the main experiment, postulated that MM-RM Consistency would lead to more positive consumer approach responses. Unexpectedly, the ANOVA analyses did not indicate any statistically significant group differences. Directional support was found for the main effects of Music-Mood-Retail Environment Consistency's influence on the approach responses of Product Mood (H2c) and Store Image (H2d). In addition, there was also a marginally significant interaction between the two independent factors of Music Mode and Music Consistency Levels on the dependent variable of Music Mood (H2b). Issues related to the lack of statistically significant support for the influence of Music Mood-Retail Mood Consistency on approach responses are discussed in section 5 of this chapter.

Environmental psychology research by Mehrabian (1976, 1977a, 1977b) has found that nonscreeners (i.e. consumers with lower screening levels) tend to pay more attention to details in environmental stimuli. For this dissertation, it was of interest to investigate if higher MM-RM Consistency would generate more positive approach responses for nonscreeners. Hypothesis 4 addressed this question.

The results of two-way ANOVA analyses found that there were significant main effects (but no significant interactions) for Product Mood (H4c) and Store Image (H4d). In addition, directional support for the main effect was indicated for Store Mood (H4a). Approach/Avoidance (H4e) had marginally significant results for both

the main effect and an interaction with the MM-RM Consistency (perceived consistency of the in store music to the retail environment).

With four dependent variables indicating some significance, it would appear that having in-store music consistency with the retail environment will tend to have more of an impact on consumers with lower screening ability.

In addition, research by Mehrabian (1976, 1977a, 1977b) had also found that nonscreeners tended to more likely be female (as had been shown in EXHIBIT 1 in Chapter II). Therefore, H8 was developed to test if Music Mood-Retail Mood Consistency would lead to more positive approach responses in a retail environment for female consumers than for male consumers.

To test H8, a 2-way ANOVA using the two factors of gender and consistency was conducted. For these ANOVAs, only the gender variable appeared to have an influence on some of the dependent variables (and there were no significant interaction effects).

The results indicated that Product Mood (H8c) and Store Image (H8d) had statistically significant main effects (the main effects were attributed to the factor of gender, rather than the consistency of the instore music to the retail environment).

There were no significant main effects, but directionally significant results were found for gender (Factor 1) in regards to Store Mood (H8a).

Lastly, a strong lack of significance for both factors of Music Mood-Retail Mood Consistency (the perceived consistency of the mood of the instore music with the

mood of the retail environment) and gender was found for the Approach/Avoidance behavioral shopping intentions (H8e).

Since H9 relates to the Moderator of Music Mode, the results for the subhypotheses are discussed in the "Moderator" section.

There was one more group of hypotheses which was tested in regards to the Music Mood-Retail Mood Consistency construct. That group consisted of H12, H13, H14 and H15, which focused on a comparison of the impact on approach responses from MM-RM Consistency versus the No Music control group condition in the experiment.

A review of the group means for the dependent variables was conducted. Directional support indicating that MM-RM Consistency produced more positive results than the No Music control group was found for Product Mood (H12b) and Store Image (H12c). The *Consistency* group means were all *higher* than the *No Music* means, but this was true only in the Major Mode groups. (Also, for Store Image, the means for the Consistency level and the No Music group were almost identical). For the other variables, the opposite results were found, with the No Music Condition unexpectedly having higher means than the Consistent groups.

A discussion of the results for H13 is reserved until the next section on "No Instore Music" since it provides important support there.

H14 hypothesized that the Music Mood-Retail Mood Neutrality conditions would lead to more positive consumer "approach responses" than the *No Music* condition. Once more, the results were in the opposite of the predicted direction. Therefore, there was *no directional support* for H14a-H14d.

Thus, it may be suggested from this data that having *no* instore music may also be *more effective* in influencing consumers' approach responses than having music perceived as "*neutral*" to a store's environment. The finding could suggest a strong message to retailers that they need to do very careful in-store music selection if they are going to include music as part of a store's atmospherics. (However, there were no statistically significant differences found between the no music and any of the music conditions on consumer responses as is mentioned in the discussion on H15).

Hypothesis 15 incorporated the informal review of the means in H12, H13 and H14 to test the overall proposition with an ANOVA that having in-store music consistent with the retail environment would produce more positive consumer responses than having no in-store music at all.

The results of the ANOVA showed some directional support for Product Mood (H15a), Store Image (H15c), and very slight directional support for APAV (H15d). The Store Mood (H15a) was not found to be significant, indicating none of the music conditions or no music condition produced significant differences for this approach response. The issues related to the lack of significant support are further discussed later in section 5.

3. No Instore Music:

As mentioned in the Music Mood-Retail Mood Consistency section, H12 postulated that the Consistency conditions would produce more positive consumer approach responses than the No Music control group. However, there was a lack of support for some of the H12 subhypotheses. Results indicated that the means for the

Consistent conditions (both the Major Mode group and the Minor Mode group) were somewhat *lower* than the means for the *No Music group* for the following variables: Store Mood (H12a) and Approach-Avoidances responses (H12d). These unexpected findings tentatively suggest that at least in some instances, having *no* in-store music might be more effective than having music which was supposed to be perceived as "Consistent" with the retail environment. Since the results are only from this one study, no generalizations can be drawn.

H13 predicted that the Music Mood-Retail Mood *Inconsistency* conditions would generate lower consumer approach responses than the *No Music* condition. The findings showed directional support for this hypothesis. The means in the *No Music* group condition were *higher* than the *Inconsistent* groups across the board for all the variables. These results *showed directional support* for: Store Mood (H13a), Product Mood (H13b), Store Image (H13c), and Approach/Avoidance (H13d). These findings suggested that having *no* in-store music could be more effective than having *music inconsistent* with a store – which is an important and probably obvious message to retailers in their selection or non-selection of music as part of atmospherics.

As discussed in the previous section on MM-RM Consistency, H14 hypothesized that the Music Mood-Retail Mood *Neutrality* conditions would generate more positive consumer approach responses than the *No Music* condition? However, similar to some of the results in H12, the *No Music* condition unexpectedly led to *higher* means for all of the dependent variables. Therefore, there was *no directional support* for H14a-H14d.

Thus, as mentioned in the previous section, at least for this study, *no* instore music appeared to be directionally *more effective* in influencing consumers' approach

responses than having music perceived as "*neutral*" to a store's environment.' This suggests an even more important message (than the one mentioned in H13) that retailers must do very careful in-store music selection if they are going to increase the effectiveness of music as an element of a store's atmospherics.

In summary, from the review of the means, the No Music group generated more directionally positive approach response ratings than the inconsistent conditions (H13 was supported as predicted). The No Music group unexpected led to more positive consumer responses than the two neutral conditions (H14 thus was not supported).

The most interesting and unexpected findings were that the No Music group generated directionally higher ratings than the Consistent conditions for Store Mood (H12a) and Approach-Avoidance responses (H12d). One reason might be that the "consistent" conditions did not include instore music that was really as "consistent" with the retail environment as it should have been. (This possibility is discussed in the next section 5e on issues related to lack of support.)

Another possibility is that having no music is actually more effective than any kind of music - at least for the particular sporting goods store included in this study. No instore music may provide a retail environment that makes it easier for consumers to have a stronger focus and more favorable evaluation of the products and the store. In regards to this view, research has sometime found that music may interfere with consumers' cognitive processing (i.e. Park and Young 1986; MacInnis and Park 1991; Gorn, Goldberg, Chattopadhyay and Litvack 1991). In particular, Kellaris, Cox and Cox (1993) found that "When (music-ad message) congruency is low, attention-gaining music seems to serve more as a distraction from ad processing" (p.121). Other research

has also shown that interference with cognitive processing can influence consumer perceptions (i.e., Thomas 1992).

Some other research findings have also been in line with this study's results on the No Music condition. Kellaris, Cox and Cox (1993, pp. 121-2), noted that "one of the most striking findings is that the no-music ads performed about as well as (and in some cases better than) the musical ads (in terms of recall and recognition)." Yalch and Spangenberg (1988) also found similar results in their in-store study with foreground and background music. They found that the "No Music" condition actually produced a higher level of perceived arousal than the foreground music. Yalch and Spangenberg (1988) suggested that there was nothing to mask the sounds in the environment. Another possibility is that the no music condition was novel - it may have been against expectations that music should be playing in that environment, and therefore, customers paid more attention, were more aware of the environment.

4. Results of Moderator Variables in the MRE Model:

a) Consumer Characteristics

1) Psychographic Moderator of "Screening Ability"

As discussed in the first section on Music Mood-Consumer Prior Mood Consistency, research by Mehrabian (1976, 1977) generated a typology of two kinds of individuals – non-screeners who are lower in screening ability and screeners who are higher in screening ability. Those who are lower in screening ability have been found to be more influenced by environmental stimuli, whereas those who are the opposite tend to pay less attention to the environment.

H3 had predicted that higher MM-CPM Consistency would produce more positive approach responses for nonscreeners (i.e. consumers with lower levels of screening ability). As described in the first section, partial support was found for multiple regression equation results associated with H3 (with support only from the MM-CPM Consistency construct).

Likewise, supportive results were also discussed for H4 in the Music Mood-Retail Mood Consistency section, indicating that there was some support for MM-RM Consistency leading to more positive approach responses for nonscreeners.

2) Demographic Moderator of Gender

In addition to psychographic variables, the literature review also noted that some demographic variables may be relevant to the study's question of how in-store music influences consumers. There is relevant research which suggests gender differences may influence consumer responses. Some studies have found physiological differences in the way females process and experience sound and music (Corso 1963; Kimura 1964; Kellaris and Altsech 1992; Kellaris and Rice 1993). For instance, some research indicated females prefer softer music (Kellaris, 1992; Kimura, 1964). Also, research by Mehrabian (1976, 1977) found that nonscreeners tended to be female, rather than male.

To address the aforementioned research, H5 tested the notion that more female respondents would be nonscreeners. However, the "t" test results showed no significant differences for any of the approach responses on being a screener/nonscreener for females and males, so H5 received no support (and it was not included in the MRE

Model shown in FIGURE 10).

A possible explanation of the lack of support could be that research by Mehrabian (1976) may have found gender differences for nonscreeners which were based upon cultural stereotypes. Over two decades later, with greater equality between the sexes and the blurring of gender roles, it appears that for this experiment's sample of relatively young people (84.5% were between the ages of 16-29), that both females and males could be either screeners or nonscreeners.

The next hypothesis related to gender was H6, which tested the proposition that there would be significantly different approach responses to the instore Music Mood, in regards to gender. The t-test results generated statistically significant differences according to gender for Store Mood (H6a), Product Mood (H6b), and Store Image (H6c). There was no support for Approach/Avoidance behavioral shopping intentions (H6d), indicating that there was no significant difference in regards to gender.

Another gender-related hypothesis was H7, which postulated that greater Music Mood-Consumer Prior Mood Consistency would be related to more positive approach responses for female consumers. These results were discussed in the first section on MM-CPM Consistency. Partial support showed female respondents rated the following variables higher than the male respondents: Store Mood (H7a), Music Mood (H7b), Product Mood (H7c) and Store Image (H7d). No gender differences were found for Approach/Avoidance behavioral shopping intentions (H7e).

One possible explanation for the higher ratings almost across the board for female respondents may be gender role socialization. In many cases, females may be

traditionally culturally taught to be more positive in general about rating things whereas males may be more typically socialized to be more critical in their perspective.

Another interpretation may be that of genetically based anthropological archetypes. Anthropological and consumer research has suggested that women tend to enjoy shopping more than men because of ancient historical roles of women as “gatherers,” whereas men have played the more defensive traditional role of “hunters.”

Support was also found for subhypotheses in H8, which postulated that Higher Music Mood-Retail Mood Consistency will lead to more positive approach responses for female consumers, was discussed earlier in the MM-RM Consistency section.

b) Music Structure Characteristics

1. Music Mode

Hypotheses 9, 10 and 11 were proposed in regards to the independently manipulated variable of “*music mode*” for the six music conditions in the main experiment (three conditions with major modes and three with minor modes). The main rationale behind these hypotheses was to find out if high levels of consistency (Factor 1) between the in-store music and the retail environment would have a more important positive influence on consumer responses than music mode (Factor 2 in the experiment).

Music Mode is also included as a “moderator” variable in the Music-Retail Environment Model. Hypotheses support is indicated for this variable in Phase 2 of FIGURE 10 (shown earlier in this chapter).

The first hypothesis associated with the moderator variable of mode was H9, which predicted that instore music which was *consistent* with the retail environment and in a Major Mode would lead to more positive approach responses than instore music in a Major Mode that was perceived as *inconsistent* or *neutral* to the retail environment.

H9 was tested using a one way ANOVA was to comparing the means of the three groups: Consistent Major Mode, Inconsistent Major Mode and Neutral Major Mode. The ANOVA results indicated that among the three Major Mode groups, there was statistically significant support for only one dependent variable - Music Mood (H9b). Therefore, amongst the three Major Mode conditions (each paired with a different level of music-environment consistency - Consistent, Inconsistent or Neutral), there were significant differences in consumers' perceptions of the Music Mood (i.e. if the instore music was considered pleasant, relaxing, cheerful, arousing, neutral, unpleasant, sad, irritating, etc.).

Consumer perceptions of the instore music's mood (MM) may be a meaningful variable to retail managers, if the music puts potential customers in a pleasant mood and if that pleasant mood leads to more positive behavioral shopping intentions. As discussed in Chapter II, research indicated that music in a major mode tends to generate or be associated with happy emotions and music in a Minor mode may generate or be associated with more sad emotions (i.e. Hevner 1935a; Kellaris and Kent 1991, Hanser 1990; Bruner 1990; Infante & Berg 1979; Neilzen and Cesarec 1982).

In addition, there was also some directional support was for H9e - APAV (Approach/Avoidance behavioral shopping intentions). Thus, there were indications that there could be differences amongst the Major Mode conditions in terms of consumer attitudes and interest in shopping at the store (such as viewing the store as an enjoyable place to shop, interest in time spent exploring the store and interest in buying products there). Of all the dependent variables measured in this study, APAV could be considered the most important, from a retailer's perspective, since it would most likely be most closely associated to actual sales.

T-tests were conducted to investigate which pair or pairs of treatment(s) generated the most significant results on the Music Mood and Approach/Avoidance dependent measures.

The t-test between the Consistent Major group of respondents (with the in-store music dance tune by Mariah Carey) and the Neutral Major group (exposed to the in-store music pop/adult contemporary Bruce Hornsby tune) indicated there was a significant difference, but only for the Music Mood variable. *These results indicated support for H9b that the Consistent Major group will produce a more positive approach response than the Neutral Major group -in this case for Music Mood perceptions - a key managerial goal of selecting music appropriate for a retail environment.*

The second set of t-test results included a comparison between the Consistent Major group (with the instore music pop/dance music tune by Mariah Carey) and the Inconsistent Major group (with the instore music smooth jazz vocal tune by Anita Baker). *The findings showed a significant difference between the Consistent Major*

group and the Inconsistent Major group conditions, but only for the Approach/Avoidance behavioral shopping intentions, which provided support for H9e.

H10 tested the same idea as H9, except with Minor Mode instore music, rather than the Major Mode music. The main rationale behind H10 was to find out if high levels of consistency (Factor 1) between the in-store music and the retail environment would have a more important positive influence on consumer responses than music mode (Factor 2 in the experiment) for the Minor Mode conditions.

H10 was also tested using a one way ANOVA on all of the dependent variables comparing the means of the three Minor Mode groups. None of the outcome variables reached statistical significance and no t-tests were done since additional analysis was not warranted. Thus, there was no significant difference between any of the minor mode conditions.

In addition, since past research had indicated that Major Mode and Minor Mode music tended to produce different perceptions and emotional responses in listeners, it was also of interest to see if there was a significant difference in approach responses with instore music in a Major Mode versus instore music in a Minor Mode.

H11 was analyzed using a "t-test" comparing a group containing all three of the Major Mode conditions versus a combined Minor Mode group (which was formed with the three minor mode groups). No statistically significant differences were found for any of the dependent variables. (Analyses with insignificant results for H10 and H11 are not shown in FIGURE 10.) Therefore, for this particular study, the statistical analyses

indicated that it made no difference on the particular outcome variables measured in the experiment if instore music in a Major Mode or Minor Mode was employed.

Aside from H9, the other hypothesis related to Major Mode which did receive some sort of support was H12. As discussed earlier, in the Music Mood-Retail Mood (MM-RM) Consistency section, results for H12 had some directional support. H12 had predicted that MM-RM Consistency would lead to more positive approach responses than no instore music. A review of the means found marginal support indicating that MM-RM Consistency *only in a Major Mode* produced more positive approach responses than the No Music control group condition for Product Mood (H12b) and slightly for Store Image (H12c).

6. Issues Related to a Lack of Support for MM-RM Consistency's Effects:

There are a number of possible issues which may assist in explaining the lack of statistically significant results for H15 as well as the results related to hypothesis H2. These two hypotheses studied the influence of "Music Mood-Retail Mood Consistency" on certain dependent variables (i.e. referred to in the hypotheses as consumer approach responses), and was an important part of the proposed Music-Retail Environment Model.

Five issues which may provide insights into reasons for lack of support were discussed in detail at the end of Chapter IV. The issues analyzed included: a) A review of the means providing directional support for H2. b) differences in measuring Music-Retail Environment consistency for the pretest and main experiment; c) other methodological issues; d) the selection of dependent variables; and e) respondents'

feedback about the experimental stimuli (i.e. the videotape and instore music). The following presents an overview of these issues.

a) A review of the means providing directional support for H2

In contrast to the ANOVA results, a review of the means for H2, as with H12-H14, indicated directional support. The direction of the means supported the notion that music-environment consistency did have some influence on consumer store and product perceptions as well as behavioral shopping intentions.

b) Different music-retail consistency measurement methods

An analysis showed that the pretest results had greater differences amongst the consistent, inconsistent and neutral songs. The differences amongst the mean ratings for consumer perceptions of music-retail consistency, inconsistency and neutrality were much lower for the experiment. This may have been a contributing explanatory factor as to why the experiment did not produce statistically significant results between the various consistency levels and groups on the dependent approach responses. Results may have been due to methodological differences between the pretest and the experiment (i.e. different surveys and different procedures).

c) Other differences in the pretest and main experiment instruments

An additional key methodological difference was that the measurement of consumer approach responses in the main experiment questionnaires was not included in the pretest survey. The reason for this was that the purpose of the pretest was simply

to test various music for music-retail consistency and select appropriate songs for the main experiment video stimuli.

In addition to different content, the longer length of the main experiment questionnaire and the use of a 5 point scale (where a neutral point was offered) may have contributed to a lack of strong differences. Some respondents chose to circle the neutral point for an entire page of scale items, which also suggested that there may have been a lack of sufficient incentive for subjects to participate in the experiment.

d) Selection of dependent variables for this study

A separate methodological issue was that the new measures might have been too abstract in nature to capture emotive responses and perceptions as "music mood," "store mood," and "product mood." However, reliability analyses of the scales did generate alphas within an acceptable range (with an average alpha above .70).

When music was included as a factor in other marketing studies with different dependent variables, results also contained a mixture of significant and lack of significant results (i.e. Baker 1990; Baker, Levy and Grewal 1992; Kellaris 1990; Donovan and Rossiter 1982; Sherman and Smith 1987; Yalch & Spangenberg 1988, 1990).

e) Feedback from some respondents on experimental stimuli

More viable explanations of the lack of significant results for H2 and H15 appear to be related to subjects' additional feedback at the end of this study's

experimental procedure. Many of the respondents' comments (which were optional) indicated that they were distressed by the "fast-cut" editing of the video production. The video production may have interfered with respondents' information processing, so that subjects were unable to provide their true responses in the form of strong ratings.

The second main criticism from respondents was that the instore music in the video did not fit well with the store image. Some respondents suggested music from musical genres that were not included in the pretest or the main experiment. This feedback, along with the relatively low ratings for the "Consistent" group means for the Music-Store and Music-Product Consistency perceptions (mentioned in the aforementioned section b), would provide a stronger explanation of the lack of statistically significant results and recommendations for future research.

It should be acknowledged that this study is only the first exploratory test of the newly proposed Music-Retail Environment MRE Model, which is based upon decades of research on music and consumer behavior (as discussed in the literature review found in Chapter II).

F) Contributions of the Study

First, this study made a conceptual contribution to the literature via the development of the Music-Retail Environment Model, based upon decades of research in the areas of marketing, consumer behavior, psychology and music (as discussed in the literature review in Chapter II).

Other conceptual contributions were made via an exploratory pretest and

an initial test of the MRE Model with a lab experiment. The pretest achieved the goal of finding a consensus amongst respondents in the measurement of perceptions of instore music's consistency with product and store stimuli. The main experiment questionnaire extended the research by adapting the Music-Message Integration (MMI) construct proposed by Kellaris (1990) which was originally utilized to test the effect on consumers of music's congruency with an ad message (Kellaris, 1990; Kellaris, Cox and Cox 1993).

An alternative measure was also developed to measure music-retail environment consistency for this study using an adaptation of the Mood Short form (Peterson and Sauber 1983). The adaptation of that consumer mood measure was also based upon the PAD mood scale (Mehrabian and Russell 1974). New scales were created for this study including Music Mood, Store Mood and Product Mood which had coefficient alphas of acceptable reliability (over .70). From these scales, new music-environment consistency measures were created that provide an effective alternative way to measure this construct (as was discussed in the manipulation check section of Chapter III).

The test results from this study presented in Chapter IV provided some additional insights into the consumer decision-making process in regards to instore music mood's consistency with consumer mood prior to entering a retail environment. This type of consistency was shown to be significantly related to consumers' induced mood, as well as consumer perceptions of store mood, music mood, product mood, store image and behavioral shopping intentions (but not to product involvement). These consumer perceptions were shown to be

moderated by the psychographic variable of whether a consumer is a screener or nonscreener of environmental stimuli, as well as by gender.

In addition, an experimental manipulation of the consistency of the music mood with the retail mood was found to significantly influence consumer perceptions of product mood and store image when the consumer moderator characteristics of screening ability and gender were taken into account. Music Mood-Retail Mood Consistency also influenced consumer perceptions of product involvement, when moderated by gender.

Also, the main experiment was the first study to manipulate the music structure characteristic of "music mode" in a retail environment, which extends research on music's influence on subjects in a consumer-oriented setting (e.g., Kellaris 1992; Kellaris and Kent 1991; Alpert and Alpert 1989). Other types of music characteristics have been studied in a retail setting such as tempo (Milliman 1982, 1986), but not mode.

This study found that instore music in a Major Mode which was perceived as *consistent* with a store, significantly influenced consumer perceptions of Music Mood (MM) and had a directionally supportive impact on Approach/Avoidance behavioral shopping intentions (APAV). However, in general, no statistically significant differences found on consumer responses between instore music in a Major Mode versus a Minor Mode.

Lastly, analyses comparing the music conditions and a No Music control group unexpectedly found no statistically significant differences on consumer responses. Directional support was found for: instore music in a Major Mode

consistent with a retail environment in regards to consumer perceptions of product mood, product involvement and store image.

No Music was shown to be directionally more effective than inconsistent music for consumer induced moods and consumer perceptions of store mood, product mood, product involvement, store image and behavioral shopping intentions.

G) Managerial Implications

As was mentioned in Chapter I, store atmospherics can be utilized as part of an overall strategy to make the shopping experience less stressful and more enjoyable. For a retailer, these strategies might include extended hours, improved customer service, well-informed, helpful salespeople, delivery options and *relaxing atmospherics*. As a potentially soothing atmospheric, appropriately selected music should be able to play a role in enhancing customers' instore shopping satisfaction.

Most stores today tend to include music as part of their store atmospherics, just as it is also the norm that most broadcast ads today have music (e.g., Hecker 1984, Kellaris, Cox and Cox 1993). However, as the results of this study have indicated, the selection of "appropriate" instore music which will lead to more positive consumer responses is not such a simple task.

On the one hand, results from this study showed that instore music highly consistent with consumer mood prior to entering a store could have a very positive impact on numerous consumer responses (i.e. consumer moods, perceptions and behavioral shopping intentions). However, this finding presents a challenge to

retailers. since consumer prior mood is not typically something that a store manager focuses upon or includes in a retail strategy.

This challenge may have managerial implications; if a retailer does decide to try to influence consumer prior mood, what kinds of choices are available to achieve this goal? Some decisions under the control of the retail manager which could influence consumers immediately before entering or deciding to enter a store could include: window dressing decorations that put a consumer in a good mood; giving away a coupon or free sample of something the consumer finds pleasant (preferably a product carried and sold in the store) right outside of the store; and having 'pleasant' music broadcast outside of the store (i.e. in the mall or outside areas of a neighborhood shopping center). In addition, perhaps influencing pre-shopping planning in some way (i.e. via store direct mail with coupons and enjoyable store websites that encourage instore shopping visits) might have some influence on consumer prior mood.

In addition, as discussed in the aforementioned section on "Contributions of the Study," the results also demonstrated significant support for the influence of Music Mood-Retail Mood Consistency on consumer perceptions on product mood and store image, particularly when moderated by screening ability and gender. The managerial implications are that if retail managers do have instore music that is consistent with the store, that it can have a positive effect on consumer attitudes towards the products and the store. In accordance with this study's findings, retailers that research demographic and psychographic profiles of their customers

should collect data on gender and screening ability, since these were shown to be important moderating variables on consumer responses.

These recommendations are in line with Kotler's view of atmospherics role as "an attention-creating medium ... to make an establishment stand out among others ... (and) as a message creating medium ... that communicates the store's intended audience, its level of concern for its customers" (1973-74, p.54).

These managerial implications are also in concurrence with industry experts that have observed retailers employing "customized music programs to build customer loyalty and reinforce their store's brand image" (Chandler 1998, D1).

The most surprising findings were that no statistically significant differences in consumer responses were found between the experiment's music groups and the No Music control condition. The managerial implication may be that it really doesn't matter whether any kind of music is played or no music is present in a retail environment. This view is contrary to numerous industry and academic studies which have found that instore music: increases actual time spent in the store, influences perceived time spent in a store; enhances a store's atmosphere, shows that retailers care about shoppers, and may influence purchase decisions (Rubel 1996; Milliman 1982; Smith and Curnow 1966; Linsen 1975; Burleson 1979).

This study also demonstrated directional support that the No Music condition was more effective than instore music perceived as "inconsistent" or "neutral" with a retail environment. In some cases, the No Music condition also seemed to generate more positive responses than music supposedly perceived as "consistent" with a retail setting. The managerial implications of these findings are

that retailers must be extremely careful with instore music selection if they are using music as an atmospheric element to deliberately try to influence consumer responses in a positive way. It is possible that it may be better to have no instore music, unless the retailer is sure the music is appropriate for the store image and compatible with its customers. One industry retail music consulting firm expert noted that "retailers need ... music that appeals to the demographics of the retail audience... If you ... miss the demographics, you ... chance ...customers switching ... to a negative buying attitude" (Rubel 1996, p.1).

It has been asserted that the influence of instore music on shopping is a complex one (Yalch and Spangenberg 2000; Turley and Milliman 2000). Research results which support this view include Yalch and Spangenberg's experiment which manipulated shopping time (fixed or variable) and music familiarity (familiar or unfamiliar); the researchers found that individuals reported themselves as shopping longer when exposed to familiar music, but in reality, shopped for a longer time period when exposed to the unfamiliar music.

Another study which is closely tied to this dissertation was the experiment by Kellaris, Cox and Cox (1993) on music-message integration (in the context of advertisements). When Kellaris, Cox and Cox (1993) found that no music seemed to produce more positive responses than ads with music, the researchers recommended that "It is premature ... to conclude that background music should be excluded from broadcast ads" (p. 122). Similarly, since this dissertation is only a single study, it is also premature to suggest that in-store music should not be used as part of store atmospherics.

H) Limitations & Recommendations for Future Research

This study has a number of limitations that should be taken into consideration in light of the results. Recommendations for future research are also provided that address the various limitations of this study.

1. Store Context:

First, only one type of specialty retailer (a sporting goods store) was used to test the Music-Retail Environment (MRE) Model proposed in this study. It is possible that the findings from this exploratory test may not be applicable to other retail environments. Thus, future research needs to test the MRE Model in other store settings. In addition, future research may want to consider tests not just in different stores, but in different shopping scenarios such as during particular holidays as well as other situations (i.e., Belk 1975).

Belk (1975) asserted that there are five types of objective characteristics which can define situational influences (or stressors): 1) physical surroundings, 2) social environment, 3) task definition (gift vs. self), 4) temporal perspective, and 5) antecedent states. Belk's situational characteristics can be applied to the consumer shopping experience.

For instance, Mick, Faber and DeMoss (1992, p.137) found that "subjective characteristics such as the mood the consumer is currently in and/or the prevailing motivational-situational context (such as reward, cheering up, or birthday)" play an important role in consumer self-gift behavior.

Research has also shown that time pressure can have an impact on choice of

store, and how important or salient store attributes are (Mattson 1982). In addition, it has been asserted that the consumer's knowledge about a store and time available for shopping influences unplanned purchasing, brand switching and the decision on what total amount will be spent (Park, Iyer and Smith 1989). Future research could test the MRE Model in these types of contexts.

2. Sample:

In addition, there are limitations in regards to the sample. Although student subjects are considered acceptable for doing theory testing, these subjects may not be representative of other consumer segments. However, from a managerial standpoint, a large percentage of the subjects that participated in this study reported that they were medium to heavy shoppers of sporting goods products. Thus, from a consumer buying habits perspective, there was relatively good external validity for the results as applied to the particular store included in the experimental stimuli.

In addition, the subjects were from business classes at colleges in the New York City Metropolitan area, which also influences the generalizability of the findings. Also, a relatively small sample size of 161 respondents may have been a contributing factor to a lack of statistical significance for some of the hypotheses. Thus, it is also recommended that future research test the Music-Retail Environment (MRE) Model with larger and more diverse samples. Other consumer moderator variables (e.g., ethnic group, number of children, etc.) could be tested in future studies. It will be important that preferences and influences be determined for target markets, including the use of cultural variables as part of the segmentation in the application of music as a promotional tool (Bruner 1990).

3. Experimental Stimuli:

a) Music Selections

There is also the issue of the limitation of the musical stimuli included in the study. The selection of musical stimuli in the pretest was done by the researcher, who made an extensive effort to choose forty songs from almost every musical genre (e.g., classical, jazz, country, rock, pop, alternative and easy listening music). The initial pretest of the songs demonstrated a high level of agreement among music-store environment consistency perceptions which were able to be sorted out in terms of three groups: a consistent group of songs with the highest ratings, a neutral group of songs with medium ratings and an inconsistent group of songs with the lowest ratings.

However, the results of this pretest revealed that the means in the consistent group of songs were really not as high as they could have been (although the pretest means were relatively higher than in the main experiment). The consistent group had means that were probably too close to the neutral group means.

As discussed, there appeared to be a difference between the pretest and main experiment samples' music-store consistency perceptions. The pretest results were used to develop the soundtracks for the main experiment stimuli. Perhaps the lack of statistically significant differences between the main experiment groups was due to the relatively low ratings for the "consistent" group of songs in the initial pretest.

Therefore, it is highly recommended that future research which plans to utilize a similar 5 point likert scale (of "1 = very inconsistent" to 5 = very

consistent") for measuring music-retail environment consistency should continue with additional pretests of other songs until the ratings results are stronger. This would increase the probability of a stronger main experiment test and hopefully provide statistically significant results in future studies. Future studies should also include other musical genres (and other songs that fit those genres).

In addition, to control for potential effects, only songs with vocals (the original recordings) were selected for the videotape soundtracks. This was done because in specialty retail stores such as a sporting goods store, it is more likely that familiar popular music with lyrics would be played (which would be from current radio airplay) to reach the young target market. Future research should also test music that is instrumental versus music with vocals, as well as unfamiliar music for differences in consumers' responses.

Since no statistically significant differences were found between songs associated with a Major Mode vs. a Minor Mode, additional research needs to be done that includes a larger number of songs with a major vs. minor mode to see if this effect is an anomaly or a typical result.

Another limitation of the musical stimuli is that only one song was used in each video/experimental condition. Future research should consider having a few more songs played (perhaps at least ten minutes) to simulate and reflect a more realistic instore shopping visit.

b) Store Video Stimuli

As with all laboratory stimuli, another limitation was the use of videotape footage of the store. The fast-cut editing of the videotape may have interfered with

subjects' processing of the stimuli and in turn, negatively effected their responses in the questionnaire. Future studies should have better quality videotapes; to ensure the simulation is perceived as intended, the actual videotape and questionnaire should be pretested before a full-scale study is implemented in the main experimental phase.

The use of videotapes will probably continue in future studies, as it has been done in past store environment research (e.g., Baker 1990; Broekemier 1990; Baker, Levy and Grewal 1992). As Baker noted, "Although a video of a store is likely to provide a more realistic environmental experience than slides or pictures, it is not comparable to having people in the store itself, ... as they would be in a purchase situation" (1990, p. 152). Thus, it is recommended that actual in-store studies also be conducted.

Future research can test the MRE Model with various methodologies such as laboratory experiments with scenarios and store simulations. Lab studies could make use of longer and better quality videotapes, streaming video on the internet, software and interactive CD ROM discs of store environments. If videotapes are used, they should have slow-moving footage of a relatively long duration (i.e. at least twenty minutes) that simulates a typical shopping experience for a particular type of store. These visual production issues would assist subjects in being able to form more realistic and accurate perceptions of the store and its products, as well as enabling consumers to accurately predict their own behavioral intentions.

It is also possible that future research could have subjects "visit" online e-tailer websites that are sophisticated enough to simulate the in-store shopping experience and also include some sort of "background" music which would serve as a proxy to "instore" music.

4. Survey Instrument:

Another limitation mentioned earlier was the nature of the measuring instrument. The lengthy nature of the questionnaire was intended to capture meaningful information to do an exploratory test of the proposed Music-Retail Environment Model. However, the length of the questionnaire may have led a number of subjects to not take the time to carefully read the questions and provide responses that were an accurate reflection of their views. For instance, one subject actually wrote on the back of the questionnaire "Don't use my evaluation! I really didn't want to take it."

Future research should have shorter questionnaires and/or recruit motivated volunteers who are provided with sufficient incentives/rewards for their time and accurate responses. The subjects in the main experiment were volunteered by their professors, who allowed the researcher to visit their class at the end of the semester to conduct the experiment. In only some of the classes, the professors promised to reward student subjects with a few extra points on their exam grades.

5. Other Recommendations for Future Research

a) Additional tests of the Music Mood-Retail Mood Consistency construct

As discussed earlier, the results of this study provided mainly directional support for the Music Mood-Retail Mood Consistency area of the proposed Music-Retail Environment Model. Future research needs to determine if the concept of "Music Mood-Retail Mood Consistency" is a viable construct, and if so, what methods would be most effective at selecting appropriate music for a store that would generate more positive consumers' approach responses.

b) Tests of other dependent variables

Overall, it is also recommended that tests of the Music-Retail Environment Model be conducted in stores with real customers, perhaps using a streamlined questionnaire and other methods such as observation and UPC code data that coordinates with the time different types of music might be played.

A study in a real store context could measure dependent variables other than those selected for this dissertation study. For example, other dependent variables could include: actual patronage decisions to enter the store, time spent in-store, unplanned purchases (number and dollar amounts spent), interaction of consumers with other consumers and with store salespeople, nonverbal consumer behavior, future intentions to return to the store, etc.

In regards to nonverbal behavior, according to Yingling (1962), individuals have a need to approach or withdraw from music with some sort of physical movement (such as hand clapping, finger snapping, foot tapping, swaying or dancing). Lacher (1988) called this a "sensorial" response to the music. On occasion, this researcher has observed consumers humming or singing to instore

music tunes. Observations of other non-verbal behavior such as smiling, may also be correlated with instore customer satisfaction, partly due to the music. Future research could include instore observation of customers' nonverbal behavior as well.

c) Tests of other independent variables (i.e. atmospheric and marketing)

To extend the knowledge gleaned from this study as well as that of other researchers (e.g., Baker 1990; Baker, Levy and Grewal 1992; Donovan and Rossiter 1982; Sherman and Smith 1987; Brokemier 1990; Bitner 1992; Bruner 1990), it is also recommended that in conjunction with music, that other atmospheric environmental variables be tested.

For instance, atmospheric variables' influence on consumers such as visual stimuli (e.g., lighting, colors, fabrics, store layout, furniture design, etc.), touch-oriented such as interactive products and displays, and olfactory-related products and accessories could be looked at. Other situational variables which could be studied in terms of interactions with the music, are in-store marketing variables such as point of purchase displays, salespeople, prices, store location.

In terms of marketing variables as situational moderators, there is the possible situation where non-store variables could interact with consumers' in-store responses, such as broadcast and print ads for the retailer and the products/services offered by the store. Future research can test how music interacts with a variety of situational variables in the shopping experience. Overall, future studies can investigate if a more expanded Atmospherics-Retail Environment Model is in effect.

These types of studies would have valuable managerial applications to actual retailers. In addition, other detailed diagrams of the Music-Retail Environment Model could be generated, based upon future research results.

I) Summary & Conclusions

This chapter has provided a summary of the research objectives, methodology, and results of the data analyses as it supported the Music-Retail Environment Model. In addition, the contributions of the study, managerial implications, limitations and recommendations for future research were described.

It may also be of assistance to put some germane research associated with concepts similar to the MRE Model in perspective. Past research in related areas such as direct mail promotions (McMellon and Ducoffe 1995) and advertising (Johar and Sirgy 1991; Gardner and Houston 1988) has demonstrated that consistency of communication elements (e.g., between elements such as visuals and words) can enhance a marketing message. Additional research may suggest that the basic paradigm of the consistency principle (i.e., Heider 1958) can be applicable for different types of the marketing communication messages (including store atmospherics, types of advertising and other promotional messages).

According to consistency theory research, when individuals come across stimuli, in order to interpret and understand them, they try to see how the stimuli are "consistent" with or "fit" with their existing cognitive, affective and behavioral schemas. Perhaps a more general theoretical conceptual model could be proposed and tested, called a "Marketing Stimuli-Environment Consistency Model" or a

"Message-Environment Consistency Model" which is not necessarily applicable to the retail setting. To determine the value of the new Music-Retail Environment Model, it will be necessary in the future to conduct numerous tests. Perhaps with other studies, a Music Mood-Retail Mood consistency effect would be generated.

When consumers perceive stimuli as being consistent with their schemas and world view (i.e. paradigm or "Weltanschauung"), they may tend to respond in a more positive "approach response" manner. This was supported to some extent with the "Music Mood-Consumer Prior Mood" consistency results in this dissertation study. A typical positive "approach response" may be related ultimately to customer satisfaction and self-satisfaction, a 'harmonious' feeling and perception consumers' possess when consistency takes place. Thus, achieving marketing stimuli-environment "consistency" ultimately may accomplish two broad objectives: fulfilling marketers' fundamental objectives of generating positive attitudes which stimulate new and repeat business and enhancing consumers' well being which can contribute to life satisfaction.

#

APPENDICES

APPENDIX A - Letter of permission from Champs Sports to use video

CHAMPS
Sports

Teresa Thompson
Vice President/Sales Administrator

November 27, 1995

Ms. Valerie L. Vaccaro


Dear Valerie,

Thank you for your interest in Champs Sports. We will be happy to assist you in your doctorate studies on the impact of in-store music on customer moods, attitudes, and purchase intentions. We certainly feel it is an important part of the atmosphere in our stores.

This letter will serve as permission to utilize the videotape produced at the Florida retail research center and the brochures that I have gathered for you. Doug Smith from marketing will be forwarding pictures for your use.

We would definitely be interested in your findings. Please contact me if I can be of any further help. Best of luck in your study.

Sincerely,



TT/tt

cc: Jon Chittenden

Division of
KIMBLE SHOE CORPORATION

311 Monroe Avenue West

Braconton, Florida 34205

813-748-0577

APPENDIX B - Audiotape Song List for Pretest

- Song 1 - Hootie & the Blowfish's "Only Wanna Be With You"
- Song 2 - Deep Blue Something's "Breakfast at Tiffany's"
- Song 3 - Blues Traveler's "Hook"
- Song 4 - Natalie Merchant's "Carnival"
- Song 5 - Janet Jackson's "Runaway"
- Song 6 - Anita Baker's "Rapture"
- Song 7 - All 4 One's "Yo Te Voy A Querer" ("I Can Love You Like That" in Spanish)
- Song 8 - The Temptations' "(I Know) I'm Losing You"
- Song 9 - Coolio's "Gangsta's Paradise"
- Song 10 - Henry Mancini's "Peter Gunne"*
- Song 11 - U3's "Cantaloop (Flip Fantasia)**
- Song 12 - Charlie Parker's "Moose the Mooche Lullaby of Birdland"*
- Song 13 - Glen Miller's "String of Pearls"**
- Song 14 - Earth Wind and Fire's cover of "Got to Get You Into My Life"
- Song 15 - Excelsior's "Salsa Mania" (latin dance classic)*
- Song 16 - The Jazzmasters's "Walkin' to Freedom"*
- Song 17 - M. Albeniz: "Asturias" (spanish guitar music classical new age)*
- Song 18 - Seal's "Kiss From A Rose"
- Song 19 - Tchaikovsky's "The Nutcracker" (Warsaw Philharmonic Orchestra)*
- Song 20 - Madonna's "Take a Bow"

* = an instrumental song

APPENDIX B - Audiotape Song List for Pretest cont'd.

- Song 21 - All 4 One's "I Can Love You Like That" (same as song 7 only in English)
- Song 22 - Rod Stewart's "Forever Young"
- Song 23 - Tim McGraw's "That's Just Me"
- Song 24 - B.B. King's "The Thrill is Gone"
- Song 25 - Shaggy's "Summer Time"
- Song 26 - Salt-N-Pepa's "Ain't Nuthin' But A She Thing"
- Song 27 - Vanessa Williams' "Colors of the Wind"
- Song 28 - Schola Cantorum of Amsterdam Students Gerven's "Rorate" (Gregorian Chant)
- Song 29 - Bruce Hornsby's "Walk in the Sun"
- Song 30 - Bonnie Raitt's cover of "You Got It"
- Song 31 - Mariah Carey's "Fantasy"
- Song 32 - Das Efx's "Real Hip-Hop"
- Song 33 - Bon Jovi's "This Ain't A Love Song"
- Song 34 - Tony Bennett's "I Wanna Be Around"
- Song 35 - Bob Marley's "Lively Up Yourself"
- Song 36 - Spin Doctor's "Hungry Hamed's"
- Song 37 - Allman Brothers Band's "Ramblin' Man"
- Song 38 - Maxi Priest's "Close to You"
- Song 39 - Kenny G's "Songbird" *
- Song 40 - Van Halen's "Jump"

* = an instrumental song

APPENDIX C - Pretest Questionnaire Version A (Store)

CONSUMER MARKETING SURVEY 12/95 (Version A)

Directions: The purpose of this study is to find out what music consumers think would be best to play inside of a new store. Please read the instructions carefully. Your sincere and honest answers will be most appreciated. Answers will be kept confidential. Return the surveys to Prof. Valerie Vaccaro. For more information, contact Prof. Valerie Vaccaro at the Marketing Department of Baruch College at: (212) 802-6480. Thank you very much for your cooperation!

PART I

A retailer is planning to open a new sporting goods store. When you look at the visuals of the store, assume that you are now entering this new store for the first time, in your local mall.

The retailer wants to know what type of music would be the most appropriate "fit" for the store's atmosphere. This survey asks you to focus only on the consistency (fit) of the music to the store.

The survey does not ask if you like or dislike the songs. (For instance, you may like a song that could be either consistent or inconsistent with the store. Or you might dislike a song that is consistent or inconsistent with the store.)

Your answers are important, since real responses are key to decisions for this store.

After listening carefully to each song, fill out your response for that song's fit to the store.

APPENDIX C cont'd.

- I. Circle the number that best describes if you think the *music* is consistent, inconsistent or neutral with the store.

CONSISTENT = music is an appropriate fit, well-matched, same mood as the store.

INCONSISTENT = music is not an appropriate fit, not well-matched, different mood as the store.

NEUTRAL = music is neither consistent nor inconsistent with the store.

MUSIC-STORE FIT:

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 1 | 1 | 2 | 3 | 4 | 5 |
| Song 2 | 1 | 2 | 3 | 4 | 5 |
| Song 3 | 1 | 2 | 3 | 4 | 5 |
| Song 4 | 1 | 2 | 3 | 4 | 5 |
| Song 5 | 1 | 2 | 3 | 4 | 5 |
| Song 6 | 1 | 2 | 3 | 4 | 5 |
| Song 7 | 1 | 2 | 3 | 4 | 5 |
| Song 8 | 1 | 2 | 3 | 4 | 5 |
| Song 9 | 1 | 2 | 3 | 4 | 5 |
| Song 10 | 1 | 2 | 3 | 4 | 5 |
| Song 11 | 1 | 2 | 3 | 4 | 5 |

APPENDIX C cont'd.

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 12 | 1 | 2 | 3 | 4 | 5 |
| Song 13 | 1 | 2 | 3 | 4 | 5 |
| Song 14 | 1 | 2 | 3 | 4 | 5 |
| Song 15 | 1 | 2 | 3 | 4 | 5 |
| Song 16 | 1 | 2 | 3 | 4 | 5 |
| Song 17 | 1 | 2 | 3 | 4 | 5 |
| Song 18 | 1 | 2 | 3 | 4 | 5 |
| Song 19 | 1 | 2 | 3 | 4 | 5 |
| Song 20 | 1 | 2 | 3 | 4 | 5 |
| Song 21 | 1 | 2 | 3 | 4 | 5 |
| Song 22 | 1 | 2 | 3 | 4 | 5 |
| Song 23 | 1 | 2 | 3 | 4 | 5 |
| Song 24 | 1 | 2 | 3 | 4 | 5 |
| Song 25 | 1 | 2 | 3 | 4 | 5 |
| Song 26 | 1 | 2 | 3 | 4 | 5 |
| Song 27 | 1 | 2 | 3 | 4 | 5 |
| Song 28 | 1 | 2 | 3 | 4 | 5 |
| Song 29 | 1 | 2 | 3 | 4 | 5 |
| Song 30 | 1 | 2 | 3 | 4 | 5 |

APPENDIX C cont'd.

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 31 | 1 | 2 | 3 | 4 | 5 |
| Song 32 | 1 | 2 | 3 | 4 | 5 |
| Song 33 | 1 | 2 | 3 | 4 | 5 |
| Song 34 | 1 | 2 | 3 | 4 | 5 |
| Song 35 | 1 | 2 | 3 | 4 | 5 |
| Song 36 | 1 | 2 | 3 | 4 | 5 |
| Song 37 | 1 | 2 | 3 | 4 | 5 |
| Song 38 | 1 | 2 | 3 | 4 | 5 |
| Song 39 | 1 | 2 | 3 | 4 | 5 |
| Song 40 | 1 | 2 | 3 | 4 | 5 |

Part II. The store's management would like to know more about what types of people could be potential customers. Please answer the following questions about yourself. All answers will be confidential. Circle the answer that best applies.

- 1) Gender: a) female b) male
- 2) Age: a) 16-24 b) 25-29 c) 30-34 d) 35-44 e) 45-54 f) 55 & over
- 3) Ethnic group: a) asian b) black c) hispanic d) caucasian e) other
- 4) HHI income: a) under \$29,999 b) \$30,000-\$59,999 c) \$60,000-\$89,000 d) over \$90,000
- 5) How often do you shop in a sporting goods store?
 - a) never b) 1-2 times a year c) 3-6 times a year d) about once a month or more
- 6) If you do shop in a sporting goods store:
 - About how much do you spend per year? a) under \$50 b) \$50-200 c) \$201-500 d) over \$500
 - What do you buy? [circle all that apply:]
 - a) sneakers b) clothing c) exercise equipment d) sports equipment e) other

APPENDIX C cont'd.

| Part III. Please rate each music category: | Strongly Dislike | Somewhat Dislike | Neither Like Nor Dislike | Somewhat Like | Strongly Like |
|--|-------------------------|-------------------------|---------------------------------|----------------------|----------------------|
| Pop/Adult Contemporary (Janet Jackson, Seal) | 1 | 2 | 3 | 4 | 5 |
| Modern Rock (Blues Traveler, Natalie Merchant) | 1 | 2 | 3 | 4 | 5 |
| Classic Rock (Allman Brothers, 38 Special) | 1 | 2 | 3 | 4 | 5 |
| Heavy Metal (AC/DC, Ozzy Osbourne) | 1 | 2 | 3 | 4 | 5 |
| Classic Blues (B.B. King, John Mayall) | 1 | 2 | 3 | 4 | 5 |
| Rap/Modern R&B (Coolio, Salt-n-Pepa) | 1 | 2 | 3 | 4 | 5 |
| Dance (Mariah Carey, C-C Music Factory) | 1 | 2 | 3 | 4 | 5 |
| Classic R&B (Temptations, Earth Wind & Fire) | 1 | 2 | 3 | 4 | 5 |
| Acid Jazz (Us3, Guru, Omar, Greg Osby) | 1 | 2 | 3 | 4 | 5 |
| Traditional Jazz (Charlie Parker, Ella Fitzgerald) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Jazz (Kenny G, Jazzmasters) | 1 | 2 | 3 | 4 | 5 |
| New Age (Yanni, Ottmar Liebert, John Tesh) | 1 | 2 | 3 | 4 | 5 |
| Classical (Tchaikovsky, Benedictine Monks) | 1 | 2 | 3 | 4 | 5 |
| Opera (Luciano Pavarotti, Placido Domingo) | 1 | 2 | 3 | 4 | 5 |
| Latin (Luis Miguel, Selena, Tito Puente) | 1 | 2 | 3 | 4 | 5 |
| Big Bands (Glenn Miller, Count Basie) | 1 | 2 | 3 | 4 | 5 |
| Easy Listening (Frank Sinatra, Tony Bennett) | 1 | 2 | 3 | 4 | 5 |
| Modern Country (Tim McGraw, Reba McEntire) | 1 | 2 | 3 | 4 | 5 |
| Traditional Country (Johnny Cash, Loretta Lynn) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Christian (Michael W. Smith) | 1 | 2 | 3 | 4 | 5 |

THANK YOU VERY MUCH FOR YOUR COOPERATION!

APPENDIX D - Pretest Questionnaire Version B (Product)**CONSUMER MARKETING SURVEY 12/95 (Version B)**

Directions: The purpose of this study is to find out what music consumers think would be best to play inside of a new store. Please read the instructions carefully. Your sincere and honest answers will be most appreciated. Answers will be kept confidential. Return the surveys to Prof. Valerie Vaccaro. For more information, contact Prof. Valerie Vaccaro at the Marketing Department of Baruch College at: (212) 302-6480. Thank you very much for your cooperation!

PART I

A retailer is planning to open a new sporting goods store. Assume that you are now entering this new sporting goods store for the first time, in your local mall.

The retailer wants to know what type of music would be the most appropriate "fit" for the store's products. This survey asks you to focus only on the consistency (fit) of the music to the products.

The survey does not ask if you like or dislike the songs. (For instance, you may like a song that could be either consistent or inconsistent with the products. Or you might dislike a song that is consistent or inconsistent with the products.)

Your answers are important, since real responses are key to decisions for this store.

After listening carefully to each song, fill out your response for that song's fit to the products.

APPENDIX D cont'd.

- I. Circle the number that best describes if you think the *music* is consistent, inconsistent or neutral with the store.

CONSISTENT = music is an appropriate fit, well-matched, same mood as the store.

INCONSISTENT = music is not an appropriate fit, not well-matched, different mood as the store.

NEUTRAL = music is neither consistent nor inconsistent with the store.

MUSIC-STORE FIT:

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 1 | 1 | 2 | 3 | 4 | 5 |
| Song 2 | 1 | 2 | 3 | 4 | 5 |
| Song 3 | 1 | 2 | 3 | 4 | 5 |
| Song 4 | 1 | 2 | 3 | 4 | 5 |
| Song 5 | 1 | 2 | 3 | 4 | 5 |
| Song 6 | 1 | 2 | 3 | 4 | 5 |
| Song 7 | 1 | 2 | 3 | 4 | 5 |
| Song 8 | 1 | 2 | 3 | 4 | 5 |
| Song 9 | 1 | 2 | 3 | 4 | 5 |
| Song 10 | 1 | 2 | 3 | 4 | 5 |
| Song 11 | 1 | 2 | 3 | 4 | 5 |

APPENDIX D cont'd.

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 12 | 1 | 2 | 3 | 4 | 5 |
| Song 13 | 1 | 2 | 3 | 4 | 5 |
| Song 14 | 1 | 2 | 3 | 4 | 5 |
| Song 15 | 1 | 2 | 3 | 4 | 5 |
| Song 16 | 1 | 2 | 3 | 4 | 5 |
| Song 17 | 1 | 2 | 3 | 4 | 5 |
| Song 18 | 1 | 2 | 3 | 4 | 5 |
| Song 19 | 1 | 2 | 3 | 4 | 5 |
| Song 20 | 1 | 2 | 3 | 4 | 5 |
| Song 21 | 1 | 2 | 3 | 4 | 5 |
| Song 22 | 1 | 2 | 3 | 4 | 5 |
| Song 23 | 1 | 2 | 3 | 4 | 5 |
| Song 24 | 1 | 2 | 3 | 4 | 5 |
| Song 25 | 1 | 2 | 3 | 4 | 5 |
| Song 26 | 1 | 2 | 3 | 4 | 5 |
| Song 27 | 1 | 2 | 3 | 4 | 5 |
| Song 28 | 1 | 2 | 3 | 4 | 5 |
| Song 29 | 1 | 2 | 3 | 4 | 5 |
| Song 30 | 1 | 2 | 3 | 4 | 5 |

APPENDIX D cont'd.

| | Very Inconsistent | Somewhat Inconsistent | Neutral | Somewhat Consistent | Very Consistent |
|---------|----------------------|--------------------------|---------|------------------------|--------------------|
| Song 31 | 1 | 2 | 3 | 4 | 5 |
| Song 32 | 1 | 2 | 3 | 4 | 5 |
| Song 33 | 1 | 2 | 3 | 4 | 5 |
| Song 34 | 1 | 2 | 3 | 4 | 5 |
| Song 35 | 1 | 2 | 3 | 4 | 5 |
| Song 36 | 1 | 2 | 3 | 4 | 5 |
| Song 37 | 1 | 2 | 3 | 4 | 5 |
| Song 38 | 1 | 2 | 3 | 4 | 5 |
| Song 39 | 1 | 2 | 3 | 4 | 5 |
| Song 40 | 1 | 2 | 3 | 4 | 5 |

Part II. The store's management would like to know more about what types of people could be potential customers. Please answer the following questions about yourself. All answers will be confidential. Circle the answer that best applies.

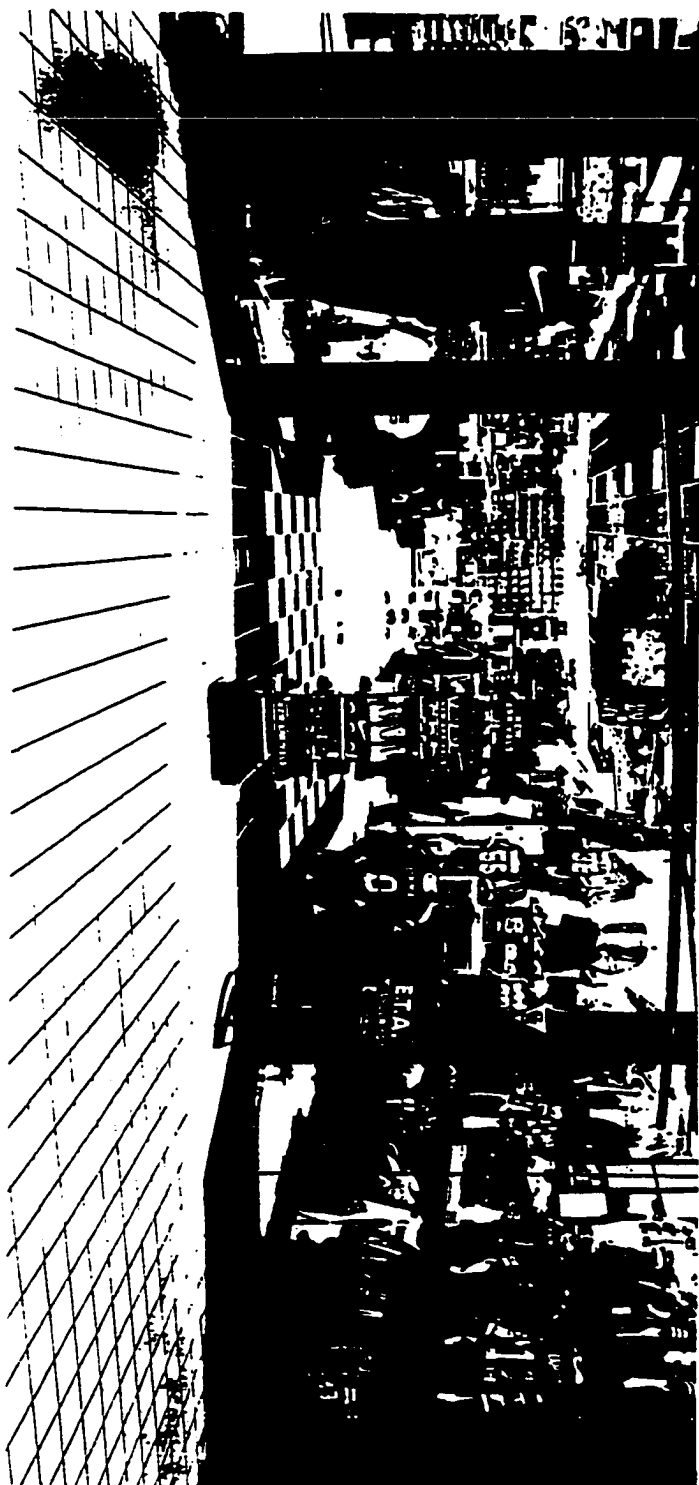
- 1) Gender: a) female b) male
- 2) Age: a) 16-24 b) 25-29 c) 30-34 d) 35-44 e) 45-54 f) 55 & over
- 3) Ethnic group: a) asian b) black c) hispanic d) caucasian e) other
- 4) HH income: a) under \$29,999 b) \$30,000-\$59,999 c) \$60,000-\$89,000 d) over \$90,000
- 5) How often do you shop in a sporting goods store?
 - a) never b) 1-2 times a year c) 3-6 times a year d) about once a month or more
- 6) If you do shop in a sporting goods store:
 - About how much do you spend per year? a) under \$50 b) \$50-200 c) \$201-500 d) over \$500
 - What do you buy? [circle all that apply:]
 - a) sneakers b) clothing c) exercise equipment d) sports equipment e) other

APPENDIX D cont'd.

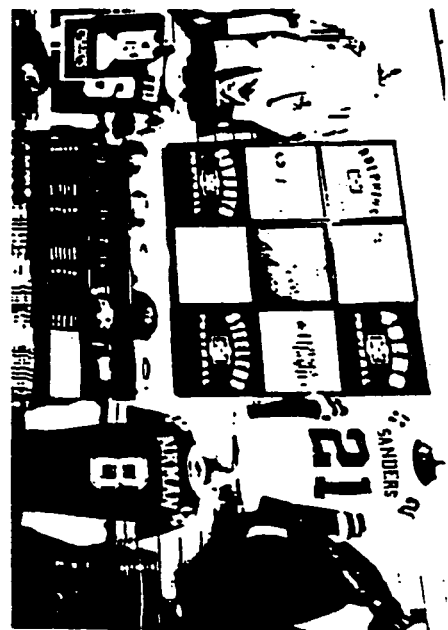
| Part III. Please rate each music category: | Strongly Dislike | Somewhat Dislike | Neither Like Nor Dislike | Somewhat Like | Strongly Like |
|--|-------------------------|-------------------------|---------------------------------|----------------------|----------------------|
| Pop/Adult Contemporary (Janet Jackson, Seal) | 1 | 2 | 3 | 4 | 5 |
| Modern Rock (Blues Traveler, Natalie Merchant) | 1 | 2 | 3 | 4 | 5 |
| Classic Rock (Allman Brothers, 38 Special) | 1 | 2 | 3 | 4 | 5 |
| Heavy Metal (AC/DC, Ozzy Osbourne) | 1 | 2 | 3 | 4 | 5 |
| Classic Blues (B.B. King, John Mayall) | 1 | 2 | 3 | 4 | 5 |
| Rap/Modern R&B (Coolio, Salt-n-Pepa) | 1 | 2 | 3 | 4 | 5 |
| Dance (Mariah Carey, C+C Music Factory) | 1 | 2 | 3 | 4 | 5 |
| Classic R&B (Temptations, Earth Wind & Fire) | 1 | 2 | 3 | 4 | 5 |
| Acid Jazz (Us3, Guru, Omar, Greg Osby) | 1 | 2 | 3 | 4 | 5 |
| Traditional Jazz (Charlie Parker, Ella Fitzgerald) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Jazz (Kenny G, Jazzmasters) | 1 | 2 | 3 | 4 | 5 |
| New Age (Yanni, Otmar Liebert, John Tesh) | 1 | 2 | 3 | 4 | 5 |
| Classical (Tchaikovsky, Benedictine Monks) | 1 | 2 | 3 | 4 | 5 |
| Opera (Luciano Pavarotti, Placido Domingo) | 1 | 2 | 3 | 4 | 5 |
| Latin (Luis Miguel, Selena, Tito Puente) | 1 | 2 | 3 | 4 | 5 |
| Big Bands (Glenn Miller, Count Basie) | 1 | 2 | 3 | 4 | 5 |
| Easy Listening (Frank Sinatra, Tony Bennett) | 1 | 2 | 3 | 4 | 5 |
| Modern Country (Tim McGraw, Reba McEntire) | 1 | 2 | 3 | 4 | 5 |
| Traditional Country (Johnny Cash, Loretta Lynn) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Christian (Michael W. Smith) | 1 | 2 | 3 | 4 | 5 |

THANK YOU VERY MUCH FOR YOUR COOPERATION!

APPENDIX E - Group A Store Stimuli (Pretest photo)



APPENDIX F - Group B Product Stimuli (Pretest photo)



APPENDIX G - Music Mood-Store Mood Consistency Scale

(adapted from Kellaris Cox and Cox - 1993)

There are 6 items in the new instrument on MM-SM which will be measured using a five point Likert scale from 1 = strongly disagree to 5 = strongly agree.

- 1) "Regardless of how much I liked or disliked the music, it *did* seem appropriate for this store."
- 2) "The music did *not* seem to fit the image of this store." (to reverse score)
- 3) "The store's image and music both made me think about the same things."
- 4) "The music was *not* what I would expect to hear with this store." (to reverse score)
- 5) "The music and the store seemed to evoke the same general mood."
- 6) "The music and the store seemed to be well matched."

APPENDIX H - Music Mood-Product Mood Consistency Scale

(adapted from Kellaris Cox and Cox - 1993)

There are 6 items in the new instrument on MM-PM which will be measured using a five point Likert scale from 1 = strongly disagree to 5 = strongly agree.

- 1) "Regardless of how much I liked or disliked the music, it *did* seem appropriate for the products in this store."
- 2) "The music did *not* seem to fit the image of the products in this store." (to reverse score)
- 3) "The products' images and music both made me think about the same things."
- 4) "The music was *not* what I would expect to hear with these types of products in this store." (to reverse score)
- 5) "The music and the products seemed to evoke the same general mood."
- 6) "The music and the products seemed to be well matched."

APPENDIX I - Music-Ad Message Congruency Scale

(Kellaris, Cox and Cox 1993)

Using a 5-point agreement scale

- 1) "Regardless of how much I liked or disliked the music, it *did* seem appropriate for this ad."
- 2) "The music did *not* seem to fit the message in this ad." (to reverse score)
- 3) "The message and music both made me think about the same things."
- 4) "The music was *not* what I would expect to hear in this kind of ad." (to reverse score)
- 5) "The music and the message seemed to evoke the same general mood."
- 6) "The music and the message seemed to be well matched in this ad."

APPENDIX J - Main Experiment Questionnaire (for music conditions)

CONSUMER MARKETING SURVEY

The purpose of this study is to understand consumers' views of a new store.
Please read the instructions carefully. Your sincere and honest answers will be most appreciated. Answers will be kept confidential. Return the surveys to Prof. Valerie Vaccaro. For more information, you may contact Prof. Valerie Vaccaro at the Marketing Dept. of Baruch College at: (212) 802-6480. Thank you for your cooperation.

PART I. When you enter the room, please complete Part I of this survey.

Circle the number which best describes your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.**PART II**

A retailer is planning to open a new store. When you watch the video, assume that you are now entering this new store in your local mall.

APPENDIX J cont'd.

II. A) Please circle the number which best describes level of agreement with these statements after seeing the store in the videotape.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

II. B) Please circle the number which best describes the mood of the store's music.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The <i>music</i> is pleasant. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is relaxing. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is cheerful. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is arousing. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is sad. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> is irritating. | 1 | 2 | 3 | 4 | 5 |
| The <i>music</i> makes me feel in control. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood associated with this store's <i>music</i> . | 1 | 2 | 3 | 4 | 5 |
| I am familiar with this <i>music</i> . | 1 | 2 | 3 | 4 | 5 |
| I like this <i>music</i> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

II. C) Please circle the number which best describes the mood of the store itself.
 The mood of the store is the feeling of the store's atmosphere if you were
 shopping in this store, or how you think being in the store would make you feel.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|---|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The mood of the <i>store</i> is pleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is relaxing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is cheerful. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is arousing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is sad. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is irritating. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> makes me feel in control. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood associated with this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |
| I am familiar with this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |
| I like this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

The store's management would like to know what you think of the "fit" of the music with your mood and with the store.

The following section does not ask if you like or dislike the music. (For instance, you might like music which fits or does not fit with your mood or with the store. Or you might dislike music which fits or does not fit with your mood or with the store.)

Your sincere answers are important, since real responses are key to decisions to open and run this store.

APPENDIX J cont'd.

II. D - Circle the number that best describes your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|---|-------------------|-------------------|----------------------------|----------------|----------------|
| The music seemed to evoke the same mood I was in before I entered the room. | 1 | 2 | 3 | 4 | 5 |
| The music and my mood both made me think of the same things. | 1 | 2 | 3 | 4 | 5 |
| The music and my mood seem to be well matched. | 1 | 2 | 3 | 4 | 5 |
| The music did <i>not</i> seem to fit the mood I was in before I entered this room. | 1 | 2 | 3 | 4 | 5 |
| The music was <i>not</i> what I expected, considering the mood I was in before entering the room. | 1 | 2 | 3 | 4 | 5 |
| <i>MSM:</i> The music and the <u>store</u> seemed to evoke the same general mood. | 1 | 2 | 3 | 4 | 5 |
| The music and the <u>store</u> both made me think about the same things. | 1 | 2 | 3 | 4 | 5 |
| The music and the <u>store</u> seemed to be well matched. | 1 | 2 | 3 | 4 | 5 |
| Regardless of how much I liked or disliked the music, it <i>did</i> seem appropriate for the <u>store</u> . | 1 | 2 | 3 | 4 | 5 |
| The music was <i>not</i> what I would expect to hear in this <u>store</u> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.**PART III**

You are now going to view the second portion of the videotape, which shows some of the main products that this store plans to carry.

Some of the prices of the products will also be shown, so that you can get an idea of how the prices are compared to the competition.

APPENDIX J cont'd.

III. A) Circle the number which best describes your level of agreement with these statements after seeing the products in the videotape.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

III. B) Please circle the number which best describes the *mood of the products*.

The mood of the store's products is how you would describe the feeling associated with the products.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The mood of the <i>products</i> is pleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is relaxing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is cheerful. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is arousing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is sad. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is irritating. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> makes me feel in control. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood associated with this store's <i>products</i> . | 1 | 2 | 3 | 4 | 5 |
| I am familiar with these <i>products</i> . | 1 | 2 | 3 | 4 | 5 |
| I like these <i>products</i> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

The store's management would like to know what you think of the "fit" of the music with the products.

The following section does not ask if you like or dislike the music. (For instance, you might like music which fits or does not fit with the products. Or you might dislike music which fits or does not fit with the products.)

Your sincere answers are important, since real responses are key to decisions to run this store.

APPENDIX J cont'd.

III. C) Circle the number that best describes your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The music and the products seemed to evoke the same general mood. | 1 | 2 | 3 | 4 | 5 |
| The music and the products both made me think about the same things. | 1 | 2 | 3 | 4 | 5 |
| The music and the products seemed to be well matched. | 1 | 2 | 3 | 4 | 5 |
| Regardless of how much I liked or disliked the music, it <i>did</i> seem appropriate for the products. | 1 | 2 | 3 | 4 | 5 |
| The music did <i>not</i> seem to fit the image of the products. | 1 | 2 | 3 | 4 | 5 |
| The music was <i>not</i> what I would expect to hear with these types of products. | 1 | 2 | 3 | 4 | 5 |

APPENDIX J cont'd.

**The store's management would like to know your interest
in the type of products sold in the store.**

Your answers will be kept confidential.

APPENDIX J cont'd.

PART III. D) From what you have seen, please rate what you think about the products in the store. For each pair, put a check mark to indicate what you think about the products.

| | | | | | | | | |
|---------------------------------------|-------|-------|-------|-------|-------|-------|-------|----------------------------|
| unfamiliar | _____ | _____ | _____ | _____ | _____ | _____ | _____ | familiar |
| unimportant | _____ | _____ | _____ | _____ | _____ | _____ | _____ | important |
| not beneficial | _____ | _____ | _____ | _____ | _____ | _____ | _____ | beneficial |
| boring | _____ | _____ | _____ | _____ | _____ | _____ | _____ | interesting |
| worthless | _____ | _____ | _____ | _____ | _____ | _____ | _____ | valuable |
| doesn't matter to me | _____ | _____ | _____ | _____ | _____ | _____ | _____ | matters to me |
| uninterested | _____ | _____ | _____ | _____ | _____ | _____ | _____ | interested |
| unexciting | _____ | _____ | _____ | _____ | _____ | _____ | _____ | exciting |
| mundane | _____ | _____ | _____ | _____ | _____ | _____ | _____ | fascinating |
| undesirable | _____ | _____ | _____ | _____ | _____ | _____ | _____ | desirable |
| unwanted | _____ | _____ | _____ | _____ | _____ | _____ | _____ | wanted |
| not fun | _____ | _____ | _____ | _____ | _____ | _____ | _____ | fun |
| not needed | _____ | _____ | _____ | _____ | _____ | _____ | _____ | needed |
| says nothing about me | _____ | _____ | _____ | _____ | _____ | _____ | _____ | says something about me |
| tells me nothing about a person | _____ | _____ | _____ | _____ | _____ | _____ | _____ | tells me about a person |
| risky | _____ | _____ | _____ | _____ | _____ | _____ | _____ | not risky |
| hard to choose | _____ | _____ | _____ | _____ | _____ | _____ | _____ | easy to choose |

APPENDIX J cont'd.

IV. A) From what you have seen in the videotape, if you were to shop in this store, describe what you think your impression would be about the following items.

For each pair, put a check mark to indicate what you think about the store.

| | | | | | | | | |
|--------------------------------|-------|-------|-------|-------|-------|-------|-------|--------------------------------|
| unorganized layout | _____ | _____ | _____ | _____ | _____ | _____ | _____ | well organized layout |
| dull store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | bright store |
| unpleasant store to shop in | _____ | _____ | _____ | _____ | _____ | _____ | _____ | pleasant store to shop in |
| bad store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good store |
| complex layout | _____ | _____ | _____ | _____ | _____ | _____ | _____ | simple layout |
| unattractive store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | attractive store |
| attracts lower class customers | _____ | _____ | _____ | _____ | _____ | _____ | _____ | attracts upper class customers |
| high prices | _____ | _____ | _____ | _____ | _____ | _____ | _____ | low prices |
| hard to find items you want | _____ | _____ | _____ | _____ | _____ | _____ | _____ | easy to find items you want |
| crammed merchandise | _____ | _____ | _____ | _____ | _____ | _____ | _____ | well spaced merchandise |
| low quality products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | high quality products |
| limited selection of products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | wide selection of products |
| bad displays | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good displays |
| bad buys on products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good buys on products |

APPENDIX J cont'd.

IV. B) Based upon what you have seen in the videotape, circle the number that best describes your level of agreement with each statement if you were to shop in this store.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| I have shopped in this type of store before. | 1 | 2 | 3 | 4 | 5 |
| I would really enjoy shopping in this store. | 1 | 2 | 3 | 4 | 5 |
| I would avoid looking around or exploring in this store. | 1 | 2 | 3 | 4 | 5 |
| I like this store's environment. | 1 | 2 | 3 | 4 | 5 |
| I would feel friendly and talkative to a stranger who happens to be near me. | 1 | 2 | 3 | 4 | 5 |
| I would feel relaxed shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would be excited about shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would feel stressed shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would recommend shopping there to a friend. | 1 | 2 | 3 | 4 | 5 |
| I would avoid returning to this store. | 1 | 2 | 3 | 4 | 5 |
| I would buy products for myself there. | 1 | 2 | 3 | 4 | 5 |
| I would buy gifts there. | 1 | 2 | 3 | 4 | 5 |
| I might end up spending more money than I originally planned to spend. | 1 | 2 | 3 | 4 | 5 |

How much time would you like to spend if you were to shop in this store?

Circle the letter:

- a) no time b) a few minutes c) 1/2 hour d) 1 hour e) more than 1 hour

How often do you shop in a sporting goods store?

Circle the letter:

- a) never b) 1-2 times a year c) 3-6 times a year d) about once a month or more

APPENDIX J cont'd.

IV. C) The store's management would like to design the store's elements to be the most comfortable for its customers (such as temperature, layout, best type of products to carry, etc.). Your sincere answers will be most appreciated and all answers will be kept confidential.

Please circle your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| I have great physical endurance. | 1 | 2 | 3 | 4 | 5 |
| I don't pay much attention to my surroundings. | 1 | 2 | 3 | 4 | 5 |
| I usually get tired relatively quickly. | 1 | 2 | 3 | 4 | 5 |
| I usually avoid busy, noisy places. | 1 | 2 | 3 | 4 | 5 |
| In general, I have cold hands and/or cold feet. | 1 | 2 | 3 | 4 | 5 |
| I think designs and patterns should be bold and exciting. | 1 | 2 | 3 | 4 | 5 |
| I usually like surprises. | 1 | 2 | 3 | 4 | 5 |
| I wouldn't enjoy dangerous sports such as mountain climbing or sky diving. | 1 | 2 | 3 | 4 | 5 |
| I am viewed as quite an unpredictable person. | 1 | 2 | 3 | 4 | 5 |
| I am continually seeking new ideas and experiences. | 1 | 2 | 3 | 4 | 5 |
| I enjoy the changes in the four seasons. | 1 | 2 | 3 | 4 | 5 |
| I don't enjoy doing foolhardy things just for fun. | 1 | 2 | 3 | 4 | 5 |
| I like seeing new things and new places. | 1 | 2 | 3 | 4 | 5 |
| I enjoy buying new products. | 1 | 2 | 3 | 4 | 5 |

My favorite season of the year is: (circle one) a) Fall b) Winter c) Spring d) Summer

APPENDIX J cont'd.

PART V. The new store's management would like to know more about what types of people would be potential customers.

Please put a check next to (or fill in) the answers to the following questions about yourself. *All answers will be kept confidential.*

1. **Gender:** Female Male
2. a) **Age Group:** 16 - 24 25 - 29 30 - 34 35 - 44 45 - 54 55 & over
 b) **Date of birth** - Please FILL IN the Numbers: Month Date Year
3. **Marital status:** Single Married Divorced Widowed
4. a) **Country of birth:** Please WRITE IN: _____
 b) **# of years living in the U.S. (ONLY if NOT born in the U.S.):**
 1-3 yrs. 4-10 yrs. 11-17 yrs. Over 18 yrs.
5. **Ethnic Group:** Asian origin Black origin Caucasian origin
 Hispanic origin Other (please specify): _____
6. a) **Occupation** - Please check the appropriate one:
 Clerical Sales Manager Services Worker Machine Operator
 Laborer Crafts Worker Other (please describe): _____
 b) **Average # of hours worked at your job per week:** Under 15 16-25 26-35
 36-45 46-55 56 and over
7. **Total Household Income:** Less than \$10,000 \$10,000 - \$19,999 \$20,000 - \$39,999
 \$40,000 - \$59,999 \$60,000 - \$79,000 \$80,000 - \$99,000 \$100,000 & over
8. **Main Hobbies or Interests** - Rank the top 5 categories which you spend the most leisure time at, from 1 = least amount of time to 5 = most amount of time spent:
 Watching TV Reading Attending sporting events Playing sports
 Attending concerts Playing prerecorded music Playing musical instruments
 Going to the movies Going to plays/theatre Doing crafts Shopping
 Other (please describe): _____

APPENDIX J cont'd.

9. Musical Tastes - Please circle your level of agreement about your musical tastes:

| | Strongly Dislike | Somewhat Dislike | Neither Like Nor Dislike | Somewhat Like | Strongly Like |
|--|---------------------|---------------------|-----------------------------|------------------|------------------|
| Pop/Adult Contemporary (e.g. Janet Jackson, Seal) | 1 | 2 | 3 | 4 | 5 |
| Modern Rock (e.g. Blues Traveler, Natalie Merchant) | 1 | 2 | 3 | 4 | 5 |
| Classic Rock (e.g. Allman Brothers, 38 Special) | 1 | 2 | 3 | 4 | 5 |
| Heavy Metal (e.g. AC/DC, Ozzy Osbourne) | 1 | 2 | 3 | 4 | 5 |
| Classic Blues (e.g. B.B. King, John Mayall) | 1 | 2 | 3 | 4 | 5 |
| Rap/Modern R&B (e.g. Coolio, Salt-n-Pepa) | 1 | 2 | 3 | 4 | 5 |
| Dance (e.g. Mariah Carey, C+C Music Factory) | 1 | 2 | 3 | 4 | 5 |
| Classic R&B (e.g. Temptations, Earth Wind & Fire) | 1 | 2 | 3 | 4 | 5 |
| Acid Jazz (e.g. Us3, Guru, Omar, Greg Osby) | 1 | 2 | 3 | 4 | 5 |
| Traditional Jazz (e.g. Charlie Parker, Ella Fitzgerald) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Jazz (e.g. Kenny G, Jazzmasters) | 1 | 2 | 3 | 4 | 5 |
| New Age (e.g. Yanni, Ottmar Liebert, John Tesh) | 1 | 2 | 3 | 4 | 5 |
| Classical (e.g. Tchaikovsky, Benedictine Monks) | 1 | 2 | 3 | 4 | 5 |
| Opera (e.g. Luciano Pavarotti, Placido Domingo) | 1 | 2 | 3 | 4 | 5 |
| Latin (e.g. Luis Miguel, Selena, Tito Puente) | 1 | 2 | 3 | 4 | 5 |
| Big Bands (e.g. Glenn Miller, Count Basie) | 1 | 2 | 3 | 4 | 5 |
| Easy Listening (e.g. Frank Sinatra, Tony Bennett) | 1 | 2 | 3 | 4 | 5 |
| Modern Country (e.g. Tim McGraw, Reba McEntire) | 1 | 2 | 3 | 4 | 5 |
| Traditional Country (e.g. Johnny Cash, Loretta Lynn) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Christian (e.g. Twila Paris, Michael Smith) | 1 | 2 | 3 | 4 | 5 |

THANK YOU VERY MUCH FOR YOUR COOPERATION!

APPENDIX K- Main Experiment Questionnaire (for no music group)
APPENDIX K cont'd.

NO MUSIC CONTROL GROUP
QUESTIONNAIRE

CONSUMER MARKETING SURVEY

The purpose of this study is to understand consumers' views of a new store.
Please read the instructions carefully. Your sincere and honest answers will be most appreciated. Answers will be kept confidential. Return the surveys to Prof. Valerie Vaccaro. For more information, you may contact Prof. Valerie Vaccaro at the Marketing Dept. of Baruch College at: (212) 802-6480. Thank you for your cooperation.

PART I. When you enter the room, please complete Part I of this survey.

Circle the number which best describes your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX K cont'd.

PART II

A retailer is planning to open a new store. When you watch the video, assume that you are now entering this new store in your local mall.

II. A) Please circle the number which best describes level of agreement with these statements after seeing the store in the videotape.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX K cont'd.

II. B) Please circle the number which best describes the *mood of the store itself*.

The mood of the store is the feeling of the store's atmosphere if you were shopping in this store, or how you think being in the store would make you feel.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|---|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The mood of the <i>store</i> is pleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is relaxing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is cheerful. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is arousing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is sad. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> is irritating. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>store</i> makes me feel in control. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood associated with this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |
| I am familiar with this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |
| I like this <i>store</i> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX K cont'd.**PART III**

You are now going to view the second portion of the videotape, which shows some of the main products that this store plans to carry.

Some of the prices of the products will also be shown, so that you can get an idea of how the prices are compared to the competition.

APPENDIX K cont'd.

III. A) Circle the number which best describes your level of agreement with these statements after seeing the products in the videotape.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| Currently, I am in a pleasant mood. | 1 | 2 | 3 | 4 | 5 |
| At this moment, I feel irritable. | 1 | 2 | 3 | 4 | 5 |
| My mood is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| Right now, I feel cheerful. | 1 | 2 | 3 | 4 | 5 |
| For some reason, I am not very comfortable right now. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood I am currently experiencing right now. | 1 | 2 | 3 | 4 | 5 |

APPENDIX K cont'd.

III. B) Please circle the number which best describes the *mood of the products*.

The mood of the store's products is how you would describe the feeling associated with the products.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| The mood of the <i>products</i> is pleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is relaxing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is cheerful. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is arousing. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is neither pleasant nor unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is unpleasant. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is sad. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> is irritating. | 1 | 2 | 3 | 4 | 5 |
| The mood of the <i>products</i> makes me feel in control. | 1 | 2 | 3 | 4 | 5 |
| There is no particular mood associated with this store's <i>products</i> . | 1 | 2 | 3 | 4 | 5 |
| I am familiar with these <i>products</i> . | 1 | 2 | 3 | 4 | 5 |
| I like these <i>products</i> . | 1 | 2 | 3 | 4 | 5 |

APPENDIX K cont'd.

**The store's management would like to know your interest
in the type of products sold in the store.**

Your answers will be kept confidential.

APPENDIX K cont'd.

PART III. C) From what you have seen, please rate what you think about the products in the store. For each pair, put a check mark to indicate what you think about the products.

| | | | | | | | | |
|---------------------------------------|-------|-------|-------|-------|-------|-------|-------|----------------------------|
| unfamiliar | _____ | _____ | _____ | _____ | _____ | _____ | _____ | familiar |
| unimportant | _____ | _____ | _____ | _____ | _____ | _____ | _____ | important |
| not beneficial | _____ | _____ | _____ | _____ | _____ | _____ | _____ | beneficial |
| boring | _____ | _____ | _____ | _____ | _____ | _____ | _____ | interesting |
| worthless | _____ | _____ | _____ | _____ | _____ | _____ | _____ | valuable |
| doesn't matter to me | _____ | _____ | _____ | _____ | _____ | _____ | _____ | matters to me |
| uninterested | _____ | _____ | _____ | _____ | _____ | _____ | _____ | interested |
| unexciting | _____ | _____ | _____ | _____ | _____ | _____ | _____ | exciting |
| mundane | _____ | _____ | _____ | _____ | _____ | _____ | _____ | fascinating |
| undesirable | _____ | _____ | _____ | _____ | _____ | _____ | _____ | desirable |
| unwanted | _____ | _____ | _____ | _____ | _____ | _____ | _____ | wanted |
| not fun | _____ | _____ | _____ | _____ | _____ | _____ | _____ | fun |
| not needed | _____ | _____ | _____ | _____ | _____ | _____ | _____ | needed |
| says nothing about me | _____ | _____ | _____ | _____ | _____ | _____ | _____ | says something about me |
| tells me nothing about a person | _____ | _____ | _____ | _____ | _____ | _____ | _____ | tells me about a person |
| risky | _____ | _____ | _____ | _____ | _____ | _____ | _____ | not risky |
| hard to choose | _____ | _____ | _____ | _____ | _____ | _____ | _____ | easy to choose |

APPENDIX K cont'd.

IV. A) From what you have seen in the videotape, if you were to shop in this store, describe what you think your impression would be about the following items.

For each pair, put a check mark to indicate what you think about the store.

| | | | | | | | | |
|--------------------------------|-------|-------|-------|-------|-------|-------|-------|--------------------------------|
| unorganized layout | _____ | _____ | _____ | _____ | _____ | _____ | _____ | well organized layout |
| dull store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | bright store |
| unpleasant store to shop in | _____ | _____ | _____ | _____ | _____ | _____ | _____ | pleasant store to shop in |
| bad store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good store |
| complex layout | _____ | _____ | _____ | _____ | _____ | _____ | _____ | simple layout |
| unattractive store | _____ | _____ | _____ | _____ | _____ | _____ | _____ | attractive store |
| attracts lower class customers | _____ | _____ | _____ | _____ | _____ | _____ | _____ | attracts upper class customers |
| high prices | _____ | _____ | _____ | _____ | _____ | _____ | _____ | low prices |
| hard to find items you want | _____ | _____ | _____ | _____ | _____ | _____ | _____ | easy to find items you want |
| crammed merchandise | _____ | _____ | _____ | _____ | _____ | _____ | _____ | well spaced merchandise |
| low quality products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | high quality products |
| limited selection of products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | wide selection of products |
| bad displays | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good displays |
| bad buys on products | _____ | _____ | _____ | _____ | _____ | _____ | _____ | good buys on products |

APPENDIX K cont'd.

IV. B) Based upon what you have seen in the videotape, circle the number that best describes your level of agreement with each statement if you were to shop in this store.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| I have shopped in this type of store before. | 1 | 2 | 3 | 4 | 5 |
| I would really enjoy shopping in this store. | 1 | 2 | 3 | 4 | 5 |
| I would avoid looking around or exploring in this store. | 1 | 2 | 3 | 4 | 5 |
| I like this store's environment. | 1 | 2 | 3 | 4 | 5 |
| I would feel friendly and talkative to a stranger who happens to be near me. | 1 | 2 | 3 | 4 | 5 |
| I would feel relaxed shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would be excited about shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would feel stressed shopping there. | 1 | 2 | 3 | 4 | 5 |
| I would recommend shopping there to a friend. | 1 | 2 | 3 | 4 | 5 |
| I would avoid returning to this store. | 1 | 2 | 3 | 4 | 5 |
| I would buy products for myself there. | 1 | 2 | 3 | 4 | 5 |
| I would buy gifts there. | 1 | 2 | 3 | 4 | 5 |
| I might end up spending more money than I originally planned to spend. | 1 | 2 | 3 | 4 | 5 |

How much time would you like to spend if you were to shop in this store?

Circle the letter:

- a) no time b) a few minutes c) 1/2 hour d) 1 hour e) more than 1 hour

How often do you shop in a sporting goods store?

Circle the letter:

- a) never b) 1-2 times a year c) 3-6 times a year d) about once a month or more

APPENDIX K cont'd.

IV. C) The store's management would like to design the store's elements to be the most comfortable for its customers (such as temperature, layout, best type of products to carry, etc.). Your sincere answers will be most appreciated and all answers will be kept confidential.

Please circle your level of agreement with each statement.

| | Strongly Disagree | Somewhat Disagree | Neither Agree Nor Disagree | Somewhat Agree | Strongly Agree |
|--|----------------------|----------------------|-------------------------------|-------------------|-------------------|
| I have great physical endurance. | 1 | 2 | 3 | 4 | 5 |
| I don't pay much attention to my surroundings. | 1 | 2 | 3 | 4 | 5 |
| I usually get tired relatively quickly. | 1 | 2 | 3 | 4 | 5 |
| I usually avoid busy, noisy places. | 1 | 2 | 3 | 4 | 5 |
| In general, I have cold hands and/or cold feet. | 1 | 2 | 3 | 4 | 5 |
| I think designs and patterns should be bold and exciting | 1 | 2 | 3 | 4 | 5 |
| I usually like surprises. | 1 | 2 | 3 | 4 | 5 |
| I wouldn't enjoy dangerous sports such as mountain climbing or sky diving. | 1 | 2 | 3 | 4 | 5 |
| I am viewed as quite an unpredictable person. | 1 | 2 | 3 | 4 | 5 |
| I am continually seeking new ideas and experiences. | 1 | 2 | 3 | 4 | 5 |
| I enjoy the changes in the four seasons. | 1 | 2 | 3 | 4 | 5 |
| I don't enjoy doing foolhardy things just for fun. | 1 | 2 | 3 | 4 | 5 |
| I like seeing new things and new places. | 1 | 2 | 3 | 4 | 5 |
| I enjoy buying new products. | 1 | 2 | 3 | 4 | 5 |

My favorite season of the year is: (circle one) a) Fall b) Winter c) Spring d) Summer

APPENDIX K cont'd.

PART V. The new store's management would like to know more about what types of people would be potential customers.

Please put a check next to (or fill in) the answers to the following questions about yourself. *All answers will be kept confidential.*

1. **Gender:** Female Male
2. a) **Age Group:** 16 - 24 25- 29 30 - 34 35 - 44 45 - 54 55 & over
- b) **Date of birth** - Please FILL IN the Numbers: Month Date Year
3. **Marital status:** Single Married Divorced Widowed
4. a) **Country of birth:** Please WRITE IN: _____
- b) **# of years living in the U.S. (ONLY if NOT born in the U.S.):**
1-3 yrs. 4-10 yrs. 11-17 yrs. Over 18 yrs.
5. **Ethnic Group:** Asian origin Black origin Caucasian origin
Hispanic origin Other (please specify): _____
6. a) **Occupation** - Please check the appropriate one:
Clerical Sales Manager Services Worker Machine Operator
Laborer Crafts Worker Other (please describe): _____
- b) **Average # of hours worked at your job per week:** Under 15 16-25 26-35
36-45 46-55 56 and over
7. **Total Household Income:** Less than \$10,000 \$10,000 - \$19,999 \$20,000 - \$39,999
\$40,000 - \$59,999 \$60,000 - \$79,000 \$80,000 - \$99,000 \$100,000 & over
8. **Main Hobbies or Interests** - Rank the top 5 categories which you spend the most leisure time at from 1 = least amount of time to 5 = most amount of time spent:
Watching TV Reading Attending sporting events Playing sports
Attending concerts Playing prerecorded music Playing musical instruments
Going to the movies Going to plays/theatre Doing crafts Shopping
Other (please describe): _____

APPENDIX K cont'd.

9. Musical Tastes - Please circle your level of agreement about your musical tastes:

| | Strongly Dislike | Somewhat Dislike | Neither Like Nor Dislike | Somewhat Like | Strongly Like |
|--|---------------------|---------------------|-----------------------------|------------------|------------------|
| Pop/Adult Contemporary (e.g. Janet Jackson, Seal) | 1 | 2 | 3 | 4 | 5 |
| Modern Rock (e.g. Blues Traveler, Natalie Merchant) | 1 | 2 | 3 | 4 | 5 |
| Classic Rock (e.g. Allman Brothers, 38 Special) | 1 | 2 | 3 | 4 | 5 |
| Heavy Metal (e.g. AC/DC, Ozzy Osbourne) | 1 | 2 | 3 | 4 | 5 |
| Classic Blues (e.g. B.B. King, John Mayall) | 1 | 2 | 3 | 4 | 5 |
| Rap/Modern R&B (e.g. Coolio, Salt-n-Pepa) | 1 | 2 | 3 | 4 | 5 |
| Dance (e.g. Mariah Carey, C+C Music Factory) | 1 | 2 | 3 | 4 | 5 |
| Classic R&B (e.g. Temptations, Earth Wind & Fire) | 1 | 2 | 3 | 4 | 5 |
| Acid Jazz (e.g. Us3, Guru, Omar, Greg Osby) | 1 | 2 | 3 | 4 | 5 |
| Traditional Jazz (e.g. Charlie Parker, Ella Fitzgerald) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Jazz (e.g. Kenny G, Jazzmasters) | 1 | 2 | 3 | 4 | 5 |
| New Age (e.g. Yanni, Ottmar Liebert, John Tesh) | 1 | 2 | 3 | 4 | 5 |
| Classical (e.g. Tchaikovsky, Benedictine Monks) | 1 | 2 | 3 | 4 | 5 |
| Opera (e.g. Luciano Pavarotti, Placido Domingo) | 1 | 2 | 3 | 4 | 5 |
| Latin (e.g. Luis Miguel, Selena, Tito Puente) | 1 | 2 | 3 | 4 | 5 |
| Big Bands (e.g. Glenn Miller, Count Basie) | 1 | 2 | 3 | 4 | 5 |
| Easy Listening (e.g. Frank Sinatra, Tony Bennett) | 1 | 2 | 3 | 4 | 5 |
| Modern Country (e.g. Tim McGraw, Reba McEntire) | 1 | 2 | 3 | 4 | 5 |
| Traditional Country (e.g. Johnny Cash, Loretta Lynn) | 1 | 2 | 3 | 4 | 5 |
| Contemporary Christian (e.g. Twila Paris, Michael Smith) | 1 | 2 | 3 | 4 | 5 |

THANK YOU VERY MUCH FOR YOUR COOPERATION!

APPENDIX L - Output for H2b (MM-RM Consistency on MM)

| BY | MM | | MUSIC MOOD | | | | |
|---------------------|--------|--------|------------------------------|-------------------------------------|-------------|-------|----------|
| | FACTR1 | FACTR2 | FACTOR 1 - MUSIC MODE LEVELS | FACTOR 2 - MUSIC CONSISTENCY LEVELS | | | |
| SOURCE OF VARIATION | | | SUM OF SQUARES | DF | MEAN SQUARE | F | SIG OF F |
| MAIN EFFECTS | | | 1.378 | 3 | .459 | .825 | .482 |
| FACTR1 | | | .195 | 1 | .195 | .351 | .555 |
| FACTR2 | | | 1.125 | 2 | .562 | 1.010 | .367 |
| 2-WAY INTERACTIONS | | | 2.605 | 2 | 1.303 | 2.340 | .100 |
| FACTR1 FACTR2 | | | 2.605 | 2 | 1.303 | 2.340 | .100 |
| EXPLAINED | | | 3.984 | 5 | .797 | 1.431 | .217 |
| RESIDUAL | | | 72.921 | 131 | .557 | | |
| TOTAL | | | 76.905 | 136 | .565 | | |

APPENDIX M - Output for H2c (MM-RM Consistency on PM)

| SOURCE OF VARIATION | BY | | PRODUCT MOOD | | SUM OF SQUARES | DF | MEAN SQUARE | F | SIG OF F |
|---------------------|----|--------|--------------|--------|----------------|-----|-------------|-------|----------|
| | PM | FACTR1 | FACTR2 | FACTR2 | | | | | |
| MAIN EFFECTS | | | | | 1.514 | 3 | .505 | 2.035 | .113 |
| FACTR1 | | | | | .149 | 1 | .149 | .601 | .440 |
| FACTR2 | | | | | 1.335 | 2 | .668 | 2.691 | .072 |
| 2-WAY INTERACTIONS | | | | | .071 | 2 | .036 | .143 | .867 |
| FACTR1 FACTR2 | | | | | .071 | 2 | .036 | .143 | .867 |
| EXPLAINED | | | | | 1.585 | 5 | .317 | 1.278 | .278 |
| RESIDUAL | | | | | 29.763 | 120 | .248 | | |
| TOTAL | | | | | 31.348 | 125 | .251 | | |

APPENDIX N - Output for H2d (MM-RM Consistency on SI)

| SOURCE OF VARIATION | SI | | STORE IMAGE | | MEAN SQUARE | F | SIG OF F |
|---------------------|----|------------------|---|--|-------------|-------|----------|
| | BY | FACTR1 FACTR2 | FACTOR 1 - MUSIC MODE LEVELS FACTOR 2 - MUSIC CONSISTENCY LEVELS | | | | |
| MAIN EFFECTS | | | | | | | |
| FACTR1 | | | | | 1.270 | 1.598 | .193 |
| FACTR2 | | | | | .038 | .048 | .827 |
| | | | | | 3.730 | 2.347 | .100 |
| 2-WAY INTERACTIONS | | | | | | | |
| FACTR1 FACTR2 | | | | | .063 | .039 | .961 |
| | | | | | .063 | .039 | .961 |
| EXPLAINED | | | | | 3.873 | .975 | .436 |
| RESIDUAL | | | | | 102.505 | | .795 |
| TOTAL | | | | | 106.378 | | .794 |

APPENDIX O - Output for H4e (MM-RM Consistency on APAV)

| BY | | APAV | APPROACH-AVOIDANCE BEHAVIORAL INTENTIONS | | | | |
|---------------------|--------|--------|--|-------------|-------------|-------|----------|
| | | SCRN | SCREENER-NONSCREENER | ARCUSAL | TENDENCY | | |
| | | FACTR2 | FACTOR 2 - MUSIC | CONSISTENCY | LEVELS | | |
| SOURCE OF VARIATION | | | SUM OF SQUARES | DF | MEAN SQUARE | F | SIG OF F |
| MAIN EFFECTS | | | | | | | |
| | SCRN | | 2.524 | 3 | .841 | 2.056 | .110 |
| | FACTR2 | | .867 | 1 | .867 | 2.118 | .148 |
| | | | 1.571 | 2 | .785 | 1.919 | .151 |
| 2-WAY INTERACTIONS | | | | | | | |
| | SCRN | FACTR2 | 1.866 | 2 | .933 | 2.280 | .107 |
| | | | 1.866 | 2 | .933 | 2.280 | .107 |
| EXPLAINED | | | | | | | |
| | | | 4.390 | 5 | .878 | 2.145 | .065 |
| RESIDUAL | | | | | | | |
| | | | 49.107 | 120 | .409 | | |
| TOTAL | | | | | | | |
| | | | 53.497 | 125 | .428 | | |

161 CASES WERE PROCESSED.
35 CASES (21.7 PCT) WERE MISSING.

APPENDIX P - Output for H11 (t-test for Major Mode vs. Minor Mode)

| GROUP | N | MEAN | STANDARD DEVIATION | STANDARD ERROR | F 2 TAIL | | T | | DEGREES OF FREEDOM | TAIL PROB. |
|----------------|----|--------|--------------------|----------------|----------|-------|-------|-------|--------------------|------------|
| | | | | | VALUE | PROB. | VALUE | PROB. | | |
| SCM | | | | | | | | | | |
| GROUP 1 | 56 | 2.5238 | .361 | .048 | 1.13 | .663 | .03 | 110 | 971 | |
| GROUP 2 (Full) | 56 | 2.5262 | .381 | .051 | | | | | | |
| APIN | | | | | | | | | | |
| GROUP 1 | 7 | 3.1680 | .615 | .080 | 1.25 | .395 | 1.08 | 113 | 285 | |
| GROUP 2 | 56 | 3.1987 | .688 | .092 | | | | | | |
| SI | | | | | | | | | | |
| GROUP 1 | 57 | 4.8820 | .878 | .116 | 1.06 | .819 | .31 | 111 | 759 | |
| GROUP 2 | 56 | 4.8520 | .851 | .114 | | | | | | |
| PI | | | | | | | | | | |
| GROUP 1 | 60 | 4.5647 | 1.094 | .141 | 1.17 | .544 | .88 | 115 | 103 | |
| GROUP 2 | 57 | 4.7492 | 1.185 | .157 | | | | | | |
| VM | | | | | | | | | | |
| GROUP 1 | 59 | 3.3955 | .502 | .065 | 1.01 | .979 | 1.05 | 109 | 298 | |
| GROUP 2 | 52 | 3.4952 | .500 | .069 | | | | | | |
| SN | | | | | | | | | | |
| GROUP 1 | 6 | 3.3014 | .503 | .065 | 1.17 | .544 | .28 | 115 | 776 | |
| GROUP 2 | 7 | 3.3289 | .545 | .072 | | | | | | |
| SCIN | | | | | | | | | | |
| GROUP 1 | 60 | 3.2722 | .574 | .074 | 1.17 | .554 | .51 | 114 | 613 | |
| GROUP 2 | 56 | 3.3344 | .530 | .071 | | | | | | |
| A-11 | | | | | | | | | | |
| GROUP 1 | 60 | 3.1583 | .583 | .075 | 1.30 | .322 | 1.09 | 115 | 478 | |
| GROUP 2 | 57 | 3.2690 | .511 | .068 | | | | | | |
| M4 | | | | | | | | | | |
| GROUP 1 | 50 | 3.0217 | .719 | .102 | 1.07 | .826 | .83 | 96 | 976 | |
| GROUP 2 | 48 | 3.0174 | .696 | .100 | | | | | | |

APPENDIX Q - Output for H15c (MM-RM Consistency on SI)

| SOURCE | D.F. | SUM OF SQUARES | MEAN SQUARES | F RATIO | F PROB. |
|----------------|------|-------------------|-----------------|------------|------------|
| BETWEEN GROUPS | 3 | 4.6676 | 1.5559 | 2.0531 | .1088 |
| WITHIN GROUPS | 153 | 119.9467 | .7578 | | |
| TOTAL | 156 | 120.6143 | | | |

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