

**INFLUENCE OF MUSIC ON CONSUMERS AGED FROM 20 TO 35 IN CLOTHING STORES IN  
FRANCE**

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## Declaration

I declare that this dissertation that I have submitted to Dublin Business School for the award of MSc Marketing is the result of my own investigations, except where otherwise stated, where it is clearly acknowledged by references. Furthermore, this work has not been submitted for any other degree.

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## Abstract

In an increasingly competitive world, brands have to find ways to differentiate themselves from their competitors in order to continue to attract consumers and, above all, to build consumer loyalty. Music is omnipresent in daily life; it surrounds us every day wherever it is and influences us as people but also as consumers. This is how music has become an important marketing lever today and continues to develop over the years. The existing literature does not yet seem to have taken the full measure that its use can have for brands, especially since its techniques of use are constantly evolving. This is why the goal of this study is to bring a fresh look at previous research and to investigate in greater depth the influence of music on consumers in clothing stores. The methodology for this includes a quantitative questionnaire on French people between 20 and 35 years old in order to examine whether correlations emerge between the music played in stores, the consumers' behavior, their lived experience, and their perception of the store. The key findings of this research are that music has a very strong influence on salespeople who play a major role in the overall consumer experience. This is how music can, through the salesperson, have both a damaging and profitable effect on the consumer. This research also highlighted correlations between a musical playlist in store adapted to the target and the image of the store and the consumer's buying behavior and perception of the store.

## Introduction

Society has changed during the last decades and customers are now influenced by many other things than the product itself. Indeed, the modern customer is confronted with thousands of information while doing his shopping: the product, the merchandising, the packaging, and so on. For a long time, human senses were not very considered in marketing. But things have evolved, and the five human senses occupy an important place in today's society, sight in particular. Over the years and decades, marketing has adapted to the new expectations of consumers and brands have paid more and more attention to the use of these senses that were hitherto neglected, especially in points-of-sale. Emotional marketing attempts to address some of the shortcomings of traditional marketing, which tends to present only a rational version of the product to consumers. Today, the management of the atmosphere of the point of sale, through the olfactory, taste, touch, and the sense on which this study will focus, hearing; has become an essential element in the marketing strategy of a brand. The five human senses make up what is called sensory marketing. It is a set of action variables that allows to create a specific atmosphere around a product, or a service sold with the aim of eliciting favorable reactions to the act of purchase from the consumer. The aim of sensory marketing at the point of sale is to work on how the customer reacts to the retail environment. Sensory marketing is an important segmentation and differentiation tool for brands. Indeed, it can provide the consumer with a special and unique experience. All these different marketing strategies are designed to help brands stand out in an increasingly competitive world and to build customer loyalty by offering pleasant shopping conditions. Generally speaking, the music economy has multiplied the opportunities and communication possibilities for brands and companies. But unlike some other marketing strategies used in points of sale, music, which is one of the most widely used marketing strategies in the vast majority of stores, is often misused, and without considering the scope and impact it can have on the consumer, the sales or even the brand. Unfortunately,

the importance of hearing in sensory marketing has often been considered too lightly. Indeed, for many people, despite being a prominent tool, music is just considered as a background sound that only serves to fill a silence that would be too burdensome in store. By neglecting music out of ignorance of the opportunities it represents, brands are depriving themselves of a considerable potential.

The questions raised by the use of music are not recent. To this day, music is one of the most widely used atmospheric factors. Indeed, there are not many existing stores that do not play music when the store's opened. But nevertheless, the deep knowledge on this sensitive factor is still limited. The fact is that a lot of studies exist, but most of them are not recent at all and so, maybe obsolete. Indeed, as explained earlier, everything has evolved a lot these last decades, the society, the consumers, the brands, music, and the way marketing works also.

According to a survey conducted by SOFRES, 84% of French people declared that they listen to music on a daily basis. According to a study, the time spent listening to music exceeds the time spent on other leisure activities, such as watching TV or going to the cinema (Rentfrow, Gosling; 2003). One reason for this may be that music can often be consumed alongside other activities such as sports, walking, cooking, or shopping. Another French study has also revealed that among the daily activities of the French, listening to music would be the one they would least easily give up. All of these findings show that music occupies an important place in people's daily lives and represents a huge potential for brands if used properly. That is why music has been used more and more in recent decades by companies to address consumers. Indeed, marketers understood that music can play a role on so many aspects, whether it is the brand positioning, targeting or image. In addition to this, unlike many types of marketing which are often perceived as aggressive or oppressive, the use of music in marketing tends to be well received and perceived by consumers. Music marketing is the set of uses of music in branding strategies, in its commercials and points-of-sale. In this context, music is a powerful tool for a

lot of things. Firstly, it helps to gain the attention of consumers, it can change their mood and arouse emotions in them to lead them to make a purchase, it can favor their willingness to come back and create a relation between the brand and the customer. Today's consumers no longer buy just out of need but out of pleasure, and emotions have already proven time and again that they are an important part of consumers' motivation to buy. Music has a major role in marketing that keeps on growing with years and increasing knowledge on it. Music contributes greatly to the general atmosphere of the environment where it is being played. Some author even stated that music is the third element, after light and heat that always impacts a customer while he is in the store (Rubel, 1996).

Even if there are more and more knowledge on this subject and things are starting to evolve, there are still a lot of companies that do not use the power of music marketing to their advantage because they are not yet sufficiently educated on this subject. Most of retailers have the habit to play music in store all day long but they do not necessarily realize and measure the importance of the impact it can have on consumers and their perception of the moment and experience and therefore the repercussions on their sales and image. They just choose a playlist to play, or a radio, and music plays all day randomly. But retailers now have to be more than just passive regarding their musical playlist in store.

Indeed, a study conducted in Germany by Mediavea revealed that absence of music in store lead to a 28% decline in revenues in a store. On the opposite, the same study measured an average increase in revenue of 17% for the implementation of a coherent and efficient in store music choice.

In order to have a better understanding of the use of music in stores, this research is interested in the different types of influence the background music played in clothing stores can have on the consumer. Indeed, music is part of the atmospherics element that can have an important impact on the moment spent by the customer, without even realizing it. This paper

will be specifically based in France among people between 20 and 35 years old. The objective of this study is to understand and analyze exactly to what extent the music has an impact on the consumer and buyer while doing shopping in a clothing store. In order to achieve this objective, the study will be conducted using a questionnaire on the population concerned, the aim of which will be to investigate the relationships between the predictor and the dependent variables here respectively, the background music in clothing stores, and the dependent variables are the consumer behavior, the consumer lived experience and finally the consumer perception of the store.

## Literature Review

### *1.1 Literature Introduction*

Indeed, as explained earlier, most retailers use music in order to enhance their store's atmosphere and have a positive impact on the customers and their behavior (Yalch and Spangenberg, 1990). While the use of music is widespread, the research on the use of music in marketing are limited and are not recent most of the time. According to Morrison and Beverland, (2003) music is an essential variable that creates in-stores experiences and allows to connect with consumers' emotions. Music can have a very powerful and strong influence on people, even unconsciously and in ways unknown to them. If used properly, music can make people buy a product, make customer feel comfortable or even make brand win customers trust. The way music is used can also determine the amount of money spent, the time spent in the store, the return intention, or the probability of recommendation to a friend (Hultén et al., 2009). In addition, the music being played can also be a way for the store to target a specific consumer segment based on criteria such as age or gender.

A service can be defined as an experience, a "moment of truth". It exists only if there is a meet between the customer and the company which is offering a service, through the personnel in contact. The meeting place is particularly important in the servuction model because it will determine the perceived quality of the provided service to the customer. All the elements in the environment will count in the perceived quality, the lived experience, and the brand image that the customer will keep, so everything have to be controlled and appropriate, including the music. Otherwise, the perceived risk linked to the purchase is accentuated because a service is, by definition, intangible. The customer always tries to make the service more "tangible" to be reassured. In this direction, some authors affirmed that the place and the

elements in the environment are extremely essential for the customer (Levitt, 1976; Shostack, 1977). Indeed, these elements are the only one tangible in a service consumption context, the consumer will cling to these elements in order to be able to evaluate the service provided to take a final decision.

In the last decades, the service marketing has evolved in terms of store layout and creation of a pleasant atmosphere. This new sensory conception of the store gave it a personality, make it more pleasant and attractive and tries to provide pleasure to the customer during his visit in store. Indeed, Kotler (1974) was the first one to declare that the purchase place, and more specifically the atmosphere of the place, has way more influence than the product itself on the purchase decision. While the atmospherics as a marketing tool have been neglect for a long time in business, according to Philip Kotler, the atmosphere of a store could even be considered as the primary product in some cases. Indeed, some studies conducted shown that each ambient factor, studies separately on in interaction with others, provokes some consumer reactions. The most known models are those of Russel and Mehrabian (1974), Kotler (1973) and Bitner (1992). According to Mehrabian and Russel (1974), the context characteristics such as music are as important as more classical characteristics such as the price or seller's competence for example.

Indeed, in a large number of studies, music turned out to be an integral part of the retail environment. Music is considered as a key ambient factor in a retail environment. Music involves, refreshes, entertains, engages, and creates an experience for the customer. According to Herrington and Capella, (1994) the music in-store has a direct impact on the lived experience by the customer by impacting the overall affective and service evaluations.

The atmosphere is also characterized as the set of ambient stimuli such as the music, the scent, the colors, the lights, the temperature, etc., that produce certain effects on the buyer such as influence their attitude, trigger a buying behavior, generate more traffic on the point of sales,

and so on. Rieunier (2000) proposes this following definition: “the atmosphere of the point of sale refers to all the elements of the store that can be controlled in order to influence the affective, cognitive, and behavioral reactions from people insides”. Furthermore, on his article *Atmospherics as a marketing tool*, Philip Kotler (1974) stated that atmospherics correspond to the effort from marketers to design a complete environment in the store in order to produce a specific effect on the consumer that can help to enhance his buying probability.

According to some authors such as Kotler (1974), the atmospheric stimuli is divided in four dimensions which are the visual, the aural, the olfactory and finally the tactile dimensions. Turley and Milliman (2000) added one more dimension to the fourth first which is the human variable. Indeed, as explained earlier, in services marketing, the human aspect is not insignificant. Humans are part of the environment, whether it be the other customers in store or the employees. Both play a role on the general store’s atmosphere.

Bitner (1992) developed the “servicescape” framework, that describe the environmental variables and responses to understand customers and employees impacted by physical surroundings. This model divides the physical environment in three categories which are: the ambient conditions, the spatial layout and functionality and finally signs, symbols, and artifacts. It suggests that interactions with these physical settings lead to some cognitive, emotional, and physical responses (Bitner, 1992). To go further on the basis of this reflection, Oakes (2000), developed “musicscape”, as a framework that explains that music is part of the ambient conditions that have an influence on customer behavior.

Studies on the impact on in-store music on consumers have highlighted its great importance as an atmospheric variable and reported some affective, cognitive, and behavioral consumer reactions and evaluations (Herrington & Capella, 1994; Kellaris, 2008; Guéguen & Jacob, 2010).

Based on these observations, this following review of the literature will be divided into three themes. In the first one, the importance of the influence of music on the consumer from an emotional point of view will be discussed. The second theme will present all the existing theoretical research and experiences about the influence of music from a behavioral point of view on the consumer. Finally, the last theme of this review will focus on consumers' cognitive reactions to exposure to music.

### *1.2 Literature theme one – Influence of Music on Emotional or Affective Reactions*

Number of studies have already shown a substantial correlation between music and emotions. Music provokes some emotional estates on individuals, that have a role on their following behaviors. Indeed, while shopping, all the decisions made by the consumers are influenced a lot by the environment. The shopping environment plays on the consumer's emotions. The retailers' aim is to make their store the most attractive possible with a good merchandising that encourages impulsive purchases and provides a good experience to the customer (Levy and Weitz, 2009).

According to Mehrabian and Russel (1974), emotions are considered as a complex reaction pattern, consisting of a set of experientials, behavioral and physiological elements. More recently, some other authors gave their definition of emotions as a set of interactions among subjective and objective factors leading to some affective experiences (Dube and Menon, 2000). In marketing, it is considered that a product can arouse emotions. So, some authors gave a definition to emotions in a marketing context specifically: they said that it is a set of emotional responses developed during the consumption of a product or service experience (Westbrook and Oliver, 1991).

The most frequently investigated emotional responses are pleasure and arousal (Donoval et al., 1994; Sherman & al, 1997; Kaltcheva & Weitz, 2006; Mummalaneni, 2005; Koo & Ju, 2010). More recently, some other studies incorporated the dimension of dominance as customer emotional response (Koo and Lee, 2011). Pleasure is the feeling of happiness, satisfaction, it is when a person feels good, satisfied, or joyful in a particular situation (Menon and Kahn, 2002). Pleasure is basically the affective response to a stimulus (Kaltcheva and Weitz, 2006). On the other hand, arousal is the state of being excited and activated in response to a stimulus (Baker, Levy & Grewal, 1992; Menon & Kahn, 2002; Wu, Cheng & Yen, 2008). Robert Plutchik (1980) introduced an emotion classification system known under the name of the "wheel of emotions." He proposed eight primary emotional dimensions which are: anger/fear, happiness/sadness, trust/disgust, and surprise/anticipation.

According to Kant, "music is the language of emotions", because only a sound, a voice, or a music can trigger an emotion on people. Music is generally used to play on the feeling of pleasure. Some neuroscientific studies have revealed that the intensity of pleasure derived from listening to music is different and more intense than those from that derived from other, more "down-to-earth" sources of pleasure. Indeed, the background music can be a tool used to favor client's pleasure by diffusing cheerful music for example (Alpert and Alpert, 1990). According to an experiment, consumers spend more time in store and pay less attention to the amount of money spent when they are listening to a music that matches their musical tastes (Yalch and Spangenberg, 1993). There are also other studies that suggest that the pleasure feeling arising from the background music could enhance the customers' evaluation of the stores (Gorn et al, 1993; Yalck and Spangenberg, 1993). According to some studies, the previous emotional states do not always influence people. According to Mummalaneni (2005), the emotion of pleasure influences the number of purchased items and also have a role on the time spent in the store,

but the emotion of arousal does not. However, still according to Mummalaneni (2005), both arousal and pleasure influence the customer satisfaction while shopping.

It has been proven that an appropriate music causes positive emotional reactions by acting on the nervous system. However, it appears that the fact that music plays on emotions depends on two elements: people individually and context. Indeed, according to some authors, the link between emotions and music is subject to cultural differences (Blackwill, Thompson and Matsunga, 2004, Fritz et al., 2009). Kotler (1974) has also stated that there are differences between the intended atmosphere and the actual perceived atmosphere by the customers. The intended atmosphere is unique, it is the atmosphere the brand is trying to create and the emotions it is trying to convey. On the opposite the perceived atmospheric is multiple and vary from a customer to another. One of the reasons the perceived atmosphere is varying is based on learned associations (Egermann, 2014). Indeed, from childhood, one learns to associate some distinct musical patterns with some emotions. For example, in movies, a sad moment will always be accompanied by a music with the same “sad” musical patterns. That way, people learn to associate an emotion to a particular type of music. Another reason for differences in perceived atmosphere is the customer’s culture, in addition to personal tastes. Indeed, people from different culture have different ideas and different feelings about colors, sounds, scents, and so on. Something that sounds good to someone can sounds unpleasant to another, because of their cultural differences.

Then, there is also another element that influences the customer’s emotions during the shopping experience, this element is the level of involvement. According to Bell and Marshall (2003), the level of involvement represents the degree of efforts a customer invests to a product, the time devoted to the decision making and also the financial and social risks to buy the product. Thus, the level of involvement is divided in two distinct categories: high and low involvement. Indeed, according to their level of involvement, consumers may react differently

in a shopping context. So, a person highly involved have greater interest in product or service information, will use that information carefully and invest time and effort in order to make the right decision and have higher purchase intentions (Zaichkowsky, 1985; Bell & Marshall, 2003; Puccinelli et al., 2009). Conversely, low involved customers are those who does not consider the choice decision as something important and those for which the search for information about the product is minimal (Bell and Marshall, 2003). So, depending on their level of involvement, people tend to discover shopping environments differently and feel different emotions (Eroglu et al., 2003). On the opposite, there are also some other studies on the level of involvement conducted by Park and Young (1986). Their study was focused on the impact of involvement, that they divided in three: high cognitive, high affective and low involvement, and on music (presence or absence) on customers. They concluded that music has a facilitative effect on low involved customers but acts like a distraction for high cognitive involved persons. Finally, the results of the study for people in high affective involvement conditions was unclear.

People listen to music every day and it permits to bring them into the right mood (Egermann, 2014). The term “mood” can be defined as a fleeting and temporary state of feeling (Gardner, 1985). In contrast to emotions, a mood is usually less intense (Alpert & Alpert, 1989). The effects of music have also been studied in psychology (Juslin, 2019). Indeed, music can have a lot of therapeutic effects both physical and psychological. According to Yalch and Spengenberg (1988) music plays on the client’s mood. If the client’s mood is positive, it favors positive behaviors (better appreciation of sellers and products, better tolerance to delivery delay, etc.). Various studies have also shown that changes in mood have an impact on evaluations and recall (Gardner, 1985).

According to Hui and Dube (1997), background music also has an impact on the perceived waiting time. Their study shown that music had a positive impact on customer’s emotions, even if these customers report a longer perceived waiting time. Indeed, music change

people's relationship with time. Stratton (1992) stated that customers have the feeling to wait longer in an environment where there is no music. While listening to a pleasant music, time seems to pass much faster, everybody has experienced it once. For example, that is the reason why music is often used in waiting rooms, it is to reduce the subjective impression of waiting time. Indeed, listening to a pleasant music is helpful to distract people's attention away from time processing.

Some studies conducted on positive affective reactions to a retail environment shown that it leads customers to stay longer inside and increases the probability for them to interact with employees (Babin & Darden, 1995; Donovan & Rossiter, 1982; Milliman 1986; Yalch & Spangenberg, 1993), and to improve the quality perception of the products and service offered (Baker et al.,1994; Yalch & Spangenberg, 1993). On the opposite, negative emotions tend to increase the customer's desire to leave the retail environment (Eroglu and Machleit, 1990), and reduce consumer patience (Baker and Cameron, 1996). Generally, an appropriate environment ambient can reduce negative reactions (Garlin and Owen, 2006). Nevertheless, both positive and negative effects are independent of each other. Which means that the absence of one does not necessarily implies the presence of the other.

The S.O.R (Stimulus-Organism-Response) model of Mehrabian and Russel (1974) is a model based on emotional reactions created by the atmospherics. The result of this model is approach and avoidance behavior. An approach behavior implies positive responses such as staying in the environment, entering in interaction with other people, making a purchase decision, or even making some unplanned purchase (Baker et al., 1992; Donovan & Rossiter, 1982; Turley & Milliman, 2000). On the other hand, an avoidance behavior is the willingness to leave a specific environment, not to buy what was intended, not to interact with other or explore the store, for example (Donovan & Rossiter, 1982; Turley & Milliman, 2000). Bitner (1992) stated that a pleasant environment is conducive to making the consumer feel good and

comfortable. So, pleasant atmospherics (including background music) may generate an approach behavior for a customer while an unpleasant environment would tend to lead to an avoidance behavior.

As explained earlier, the human dimension is not insignificant (Turley and Milliman, 2000). Indeed, there are some social factors that include the influence on the customer of human presence in the servicescape, which is rarely considered in research (Baker, Levy and Grewal, 1992). In the servuction model (Eigler and Langeard, 1987), the store's employees are called "contact personnel", they are the personnel in contact with the customer while consuming the service, so, in this context, while doing shopping. Those people play a major role in the customers experience, and they are also humans, they have feelings and emotions, so music also has an impact on them. Sometimes, some details are imperceptible for most people and for all the customers in store but can have large effects on employees who spend long hours each day in this environment. Indeed, it seems likely to think that the prolonged exposure to these noises while working can alter its perception, disturb, or even annoy some workers, putting them on a bad mood. Being exposed to music all day long ask more efforts in terms of concentration, physical and mental fatigue, that can generate irritability towards the customers. Conversely, some workers prefer to work listening to music and are not annoyed at all but rather motivated by the music. When the music influences their general mood, the final service offered to the customer is therefore also altered. Similarly, a positive mood leads to a greater employee satisfaction (Veit, 2007), and vice versa with a negative mood. The employee satisfaction is a key element to a successful business. Studies shown that satisfied employees are more efficient and productive, (Lesiuk, 2005) and on the opposite a poor employee satisfaction reduces the productivity and efficiency. Indeed, the employees' ability to do their jobs effectively is largely influenced by their work environment and, so, by the background music played all day long.

Thus, it is reasonable to think that the background music has an impact on the customer by influencing firstly the contact personnel in the store.

### *1.3 Literature theme two – Influence of Music on Behavioral Reactions*

Some studies have acknowledged and recognized that environmental factors are also influencing human behavior. Research in marketing shown the great importance of environmental variables as accounting for variances in customer choice and purchase behavior (Belk, 1975; Bush & Parasuraman, 1985; Kassarian, 1968). Some studies conducted in Vietnam revealed that 86% of customers have already been influenced by music in their purchase decisions (Chebat, Sirgy & Grzeskowiak, 2010).

The experiment work of Milliman (1982) constitutes the starting point on research on the influence of music on consumer behavior. Then, the influence of the music has already been studied many times with different points of view and perspectives. Then, Donovan and Rossiter (1982) introduced the concept of environmental psychology in marketing research and so, discussed widely the influence of environmental cues on consumer behavior. Oakes, (2000) stated that music has the faculty to alter people's moods and mood variances can alter behaviors. According to some authors, music has an impact on the customer purchase intention (Spangenberg & Alii, 1996; Alpert & Alpert, 1990). A study conducted by Broekemier, Marquardt and Gentry (2008) on the effects of sad and happy music on purchase intentions. The results shown that there is a direct effect on purchase intent according to the dimension sad or happy, the happy music played tends to increase the customers purchase intent.

The musical style would act on impulsive purchase (Siberil, 1994). The impulsive purchase is an unplanned purchase which follows exposure to a stimulus. The impulsive purchase is accompanied by some emotional and cognitive reactions (Piron, 1993). A lot of

studies shown that retail atmospheric variables represent an important stimulus that can enhance the desire to buy a product impulsively (Stern, 1962; Eroglu & Machleit, 1993; Donovan et al., 1994; Underhill, 1999).

On the opposite, there is also another point of view that says that ambient factors (such as music or even scent) are not responsible of purchasing decisions if those factors are just those expected by the consumer (Baker, 1987). According to her, a different factor than the expected one could even lead to an avoidance behavior from the customer. For example, if the music does not match at all the customer's musical tastes or if the volume is way too high, it can lead the customer to leave the store. (Baker, 1987).

Some research shown that there are three major aspects of music that can influence customer purchasing behavior, which are the musical tempo, the volume, and the musical genre.

- The research theory about the music tempo was that a slow music could “relax” the customers, has an effect on their length of stay in the store and potentially present an opportunity for more sales. Indeed, according to Gajanayake and Surangi (2011), a slow music tends to slow down the shoppers' pace which results in an increasement of purchased items. Milliman et al. (1982) conducted a study in a grocery shop in order to assess whether music tempo have an influence on consumers and their buying behavior. As a result, people spend more time in the store and spend 32% more money when the store played slow music than when the music played had a faster tempo. Slow music brings people not to feel rushed. Then, some experiments on music tempo were conducted in restaurants. According to Caldwell and Hibbert, (1999) slow music led customers to spend a lot more money in the restaurant because they drank more alcohol and spent more time eating in comparison with a faster music that leads customers to eat and drink faster (McElrea and Standings, 1992). In the same vein, a study was conducted on Iranian supermarkets and concluded that consumers tended to walk faster

through the store when fast music was played which discourage impulsive purchases. Oppositely, a slower music tended to make people walk slower which encourage people to purchase more during their shopping (Hassam, Muhammad & Bakar, 2010). According to Zatorre and Peretz (2009), a slow music tempo is often associated with higher purchase intentions and is also associated with longer stay time in-store (North, Sheridan & Areni, 2015). Similarly, another study on music tempo concluded that slow and calm music would make people spend more time in store and consequently spend more money in the store (Oakes and North, 2006).

- An experiment on music loudness was conducted by Smith and Curnow (1966) in a clothing store. As a result, the music high volume had a direct influence on the time spent in the environment. Indeed, loud music reduced the time customers stayed in the store in comparison with soft music. However, the number of sales was not very different between loud and soft music. On the opposite Alpert and Alpert (1989) found in their study that a loud music led people to stay less longer in store. With soft music, people were allowed to add more items to their cart and so, spend more money because they were not rushed by the loud music.

The effects of volume were also studied by Yalch and Spangenberg (1988). According to them, age can moderate the effects the volume has on consumers. Indeed, the study shown that young people are more likely to spend more time in store when the music is loud while older customers tend to spend more time in store when the music is soft. Similarly, according to Kim and Kim (2012), older customers are more willing to spend more time in the store when the background music is very low. Conversely, younger customers are more likely to spend more time in-store when the background music is loud (Tol, Van Den & Edwards, (2011). Thus, the music volume is a real dimension to

consider and study to apply correctly according to the targeted customer because it is not a “one size fits all” tactic.

According to some authors, considering the fact that loud volume of music can alter human attention and can be distracting for customers, the optimal music volume is a moderate volume when the given activities requires concentration or attention (Andersson, Kristensson, Wästlund & Gustafsson, 2012). Conversely, a low music tends to make customers focus on listening to the music.

Furthermore, a music played at high volume can discourage social interactions between customers and employees. Indeed, when the played music is too loud, it seems complicated to get in touch with somebody else and it may dissuade customers to talk to the staff personnel, ask questions about the products, etc. (Geetha, Bharadhwaj & Sharma, 2013).

- It appears coherent to think that the type of listened music is one of the most important characteristics that has an impact of shopping behavior. North and Hargreaves (1998) conducted a research in a cafeteria playing different musical styles – pop music, classical music, and no music. After questioning consumers for four days, the pop music gave the perception that the place was lively and youth while classical music gave the perception that the place was sophisticated. Without any music, people spent less money in the cafeteria and spent the most when classical music was played. Another study was conducted on the same area in a wine store (Areni and Kim, 1993). They played classical music and top 40 in the wine store. As a result, and that confirms the stereotypical upmarket and sophistication association with classical music. Indeed, different musical styles can change radically the atmosphere of the same environment. The classical music let customers to buy more expensive bottles than the top 40 music did. In 2009,

a study conducted at the University of Cambridge shown that customers who are listening to classical music perceive themselves as “intellectuals” and hearing this kind of music while shopping can conduct them to spend more money in sophisticated products. It appears that classical music allows to promote high-end or luxury products in a store, so, this kind of music does not fit any retail store but only some specific sophisticated ones. Moreover, according to a research, classical music seems to increase the expenses for high-end products and music would decrease it in the context of low-end products (Ben Dahman Mouelhi and Touzani, 2001). In the same vein, some studies revealed that playing classical music had an influence on shopper’s unconscious in a lingerie store because it had spread a prestigious atmosphere in the store which leads to a customer perception of high quality (Jacobs, Van der Merwe, Lombard & Kruger, 2010). The result was the same on a study conducted in a wine store, the most expensive bottles were selected when the music played was classical music (Mandila and Gerogiannis, 2012). All of this indicates that playing classical music can achieve to promote luxury or high-end products in a retail store.

Another study was carried out in a flower shop. Customers were exposed to romantic music, pop music and finally no music. The study shown that customers tend to spend more time when the music played was romantic than with pop music or no music, but there was no link found between the average ticket and the type of music played (Guéguen and Jacob, 2010). According to Mandila and Gerogiannis, (2012), it appears that there is no relationship between musical style and the amount of money spent in the store. However, the musical styles jazz and lounge has an important influence and seem to make customers spend more money in the store.

All of these studies allowed to gather data that confirms the idea that music has an influence on the consumer buying behavior. Humans behavioral reactions are now known and predictable thanks to the large number of studies already conducted. The more adapted and personalized the music is in a store, the more the consumer behavior will match the store's expectations. That is the reason why certain stores with a certain target put some specific types of music at a certain loudness level.

#### *1.4 Literature theme three – Influence of Music on Cognitive Reactions*

Music involves many cognitive functions such as perception, memorization, and learning. Indeed, the musical ambient can influence the believes about products, people, a service or even a brand. Indeed, music is a sensory stimulus used to trigger some emotional and behavioral reactions. Those stimulus responses can lead to a memorable and pleasurable experience in the store. Consequently, the customers are in a positive mood and are more willing to buy and spend money, but above all, a good music choice allows the brand to create, modify or improve its image (Jain and Bagdare, 2009). Indeed, music can be the element that creates a differentiation between a store and its competitors, and it can also reinforce the store's image (Sweeney & Wyber, 2002). Some authors have declared that background music in-store has a very significant place in the consumers' lives since it represents a key stimulus element for shaping customers experiences in a shopping environment (Alpert and Alpert, 2005). Then, Chebat, Chebat and Vaillant (2007) stated that in-store music can help to rejuvenate, stimulate, and create memorable experiences for customers.

Music can be used to create a different brand image and a distinct positioning on a market. Thus, the diffusion of a certain type of music affects the point-of-sale perception (Rieunier, 2000). The diffusion of a classical music gives to the store a prestigious image selling

expensive products (Markin and Alii, 1976). According to North and Hargreaves (1998), the client transfers the musical characteristics to those of the store. For example, a pop music enables to give a youth image, happy and fresh to a clothes retail while a classical music would have given to the same store a more spiritual, feminine, sensual, and quality image. Indeed, an adapted musical program increases significantly the perceived added value by the customers (Morrison, 2002) and can have a positive influence on the service evaluations and purchase intentions (Morin et al., 2007). On the opposite, a music which does not fit properly the store can lead to a misleading judgement in the customer mind about the brand positioning. This can finally have bad repercussions on the entire experience and even on brand image (McCollkennedy & Sparks, 2003). This is the reason why a brand or a store has to choose the played music according to its segmentation and their targeted customers. Indeed, the people in a market segment have common needs, wants and tastes, which makes it possible to implement marketing strategies in order to target adequately those customers in this segment. So, music has to be chosen carefully according to the brand segmentation and positioning in order to match with the targeted customers and their tastes. In addition, some studies have shown that an adequate music selection can lead to a better understanding of products for the consumers (Brodsky, 2011). Thus, music contributes to the offer valuation (Schmitt, 1999) and increases the sales volume (Yalch, Spangenberg, 1993).

A research published in the *Journal of Retailing* (2016) shown that if the music played does not correspond the brand and product image, it can lead to a refusal from consumers to pay the displayed price for a given product. On the opposite, it has also been proven that when the music played fits the store image, it affects positively the length of shopping time and expenditure (Vida et al., 2007).

As explained earlier, the emotions are based on learned associations, thus, if a brand uses an appropriate music, for a certain result expected, it will enhance the consumers

experience and opinions about a specific product or brand. An adequate music playlist can help stores to win customers' trust, make them feel comfortable or even create a feeling of belonging. This tool is very important for many firms because it can determine the amount of time and money spent in the store and it can be responsible to customers recommendation of the store (Hultén et a., 2009). Pleasant music tends to increase cognitive activity especially when other cognitive stimulations are low. Thus, the customers' attitudes towards servicescape are influenced, as well as the attitudes towards the store evaluation and the store personnel (Dube & Morin, 2001). Then, the right music can also influence the customers' return intention. Indeed, if the store atmosphere (and the music) let a positive image to the customer, his wants to come back will be higher than if the atmosphere was negative (North and Hargreaves, 1996). It appears that familiar music also has an influence on customer experience. Indeed, according to Vida, Obadia and Kunz (2007), a familiar music would lead to a positive customer mood and would result in positive customer evaluation and behaviors. Then, customers' return intentions are higher when familiar music were played in store in comparison with unfamiliar music conditions (Grossbart, Hampton, Rammohan & Lapidus, 2012).

### *1.5 Literature Conclusion*

This literature review revealed some important elements. The different possibilities in the uses of music has been studied many times before. Background music in store is part of the atmospherics and is a key element in the enhancement of the environment. Indeed, music is a vector of emotions and used properly, can alter moods and lead to positive behavioral and cognitive reactions from the customers. Secondly, the literature review revealed that there will always be a part that a store, or a brand cannot anticipate even if they try the best. Indeed, even if some customers are part of the same customers segment, there is the perceived atmosphere, which is completely individual and specific to each according to their experience, their culture,

their mood, and so on. Then, the perception of the servicescape can be altered by social factors. As explained earlier, employees are influenced by the ambient elements, as well as consumers, and this can change their efficiency positively or negatively and thus alter the customers lived experience.

So, it has been proven that music change customers moods, and moods can change behaviors. There are some technical characteristics of music that have different effects on customers and their behaviors. The most important on studies are the tempo, the loudness, and the style. The “theme” of the music is also an element to consider, the happiness or sadness of the music has its importance.

One of the most important things is that music is partly responsible of the perceived image of the store. If the musical choices are not cohesive at all with the positioning of the store, it can have significant repercussions for the store. Of course, the expectations of each brands and stores are to make people like the brand, buy brand products, increase their average ticket, their customer satisfaction, their return intention, etc. But musical choices cannot be neglected, they have to be made carefully in order to have the right expected result.

As a reminder, the present research consists in studying the influence of background music on consumers in the context of fashion retail in France among the 20-35 years old. In this purpose, there will be an update regarding certain points that already have been proven years ago from a new perspective such as the musical atmosphere and the impact on the consumers’ feelings and behaviors. The second part of this study will focus on the experience lived by the consumer and the role that music has on this experience.

### *1.6 Rationale for the Research*

This paper consists in exploring the vast topic of sensory marketing and particularly the use of music in fashion retailing and the different effects that it can have in consumers in general.

The concept of atmospherics in marketing was coined in 1973 by Philip Kotler in the article *Journal of Retailing*. As explained earlier, according to his definition, this concept refers to the design of space (colors, lighting, sounds) in order to create a specific effect (emotional particularly) that favor the act of purchase. Indeed, music is atmospherics because that provokes some emotional reactions to the consumer that then come into play on the consumer behavior. Finally, music is the atmospherics and ambient factors the most frequently used, but not always in the good manner, this means that new studies are necessary to educate people on music and its uses.

As explained above, music surrounds people all the time in their lives, it became just a habit and sometimes people do not even pay attention to it anymore and do not realize that music is playing. But unconsciously, music as an impact a play a role in people's choices and in their behavior, as people but also as consumers. Indeed, it has already been proved that background music affects the human and consumer behavior.

So, the fact that music characteristics has an influence on the consumer has already been recognized (Bitner, 1992), but a clear image of the extent to which has yet to emerge.

This research is made to explore and measure this impact, and every influence possible it can have, on the consumer while doing shopping. This dissertation will focus on the customer's mood, feelings and perceptions and the resulting act of purchase, indeed, the published research on this topic is limited but it is logic to think that the final buying decisions

are reflecting the shopper's mood after a moment spent in the store. The purpose of this research is to go further on some aspects that have not been really dug into in previous existing research.

All of the following aims and objectives and hypotheses are taking place in the context of French customers under 35 years old while doing shopping in fashion retail.

The first part of the research aims is to critically assess the influence of background music on consumer behavior while shopping. So specifically, the research objective in relation with this research aim is to examine the relation between the music sensory marketing and the buying decisions of a customer.

Then, as the second research aim, the researcher also wants to critically assess the influence of background music on consumer's lived experience. This research aim is divided in three research objectives which are:

- To highlight the relation between the shopper's mood and his purchase intentions,
- To explore the impact the music has on the consumer's perception of the moment spent in the store,
- To examine the relation between the seller's mood and the consumer's experience,

Three hypotheses have finally emerged from the research done previously on this topic and the existing literature and will structure this study, namely:

- That the seller's mood influenced by music has an impact on the customer,
- That a music playlist adapted to the targeted customer has a positive influence on his buying behavior,
- And that a pleasant music improves the perception of the environment.

## Method

This research paper will be based on a study within the concerned population, which are French people between 20 and 35 years old. Thus, this study will try to investigate and determine to what extent the background music has an impact on the customer while shopping in a clothing store. In order to answer this research question, the aim of a questionnaire is to gather quantitative data to have some results that can be expressed in number. Indeed, the researcher decided to conduct a quantitative research for several reasons. Firstly, a quantitative research is appropriate when there is already a theoretical framework in the literature, as it is the case here. It allows to collect quantified data and analyze it in order to validate or invalidate some hypotheses. There are some existing biases which lead respondents to interpret and act depending on what they believe is expected or desired by the one who collects the data. But a quantitative research is also faster to do, generates a lot of reliable and objective data easy to collect and gather, easier to organize and simple to administer through social media, especially in this particular COVID-19 context, and finally allows to measure rather than describe.

### *2.1 Participants*

This research is conducted among French people from 20 to 35 years old. This particular population was selected because of the possibilities of access to French people in this age group by the researcher. This part of the French population represents approximately 11.5 million people in France. Within these 11.5 million people, the researcher selected a sample. This is the process of selecting a subset of people who are representative of the population and who will participate to the study. The sample size was determined from the entire population – French between 20 and 35 years old – and calculated with a level of confidence of 90% and a margin

of error of 5%. The resulted sample size is 271 people. So, this quantitative research requires 271 participants to be representative of the population.

The 272 participants in the current study were therefore French people and consumers (male = 61 respondents, female = 211 respondents). Among the 272, approximately 33% of respondents are currently working or have already worked in a clothing store. The participants were 20 to 35 of age with an average age of response of 23,9.

There are two existing types of sampling which are the probability sampling and the non-probability sampling (Bailey, 1994; Levy & Lemeshow, 1999; Robson, 2002). This research consists in a non-probability sampling, which means that the researcher has selected a sample based on a subjective judgement rather than on a random selection. Unlike probability sampling method, this sampling method is not necessarily representative of the targeted population but allows to make correlational analysis between some variables. Moreover, this method is less expensive and less complicated than conduct a random probability sampling, due to some limitations. Then a non-probability sampling is more practical to conduct and requires less time.

The most non-probability sampling methods knowns are the quota sampling, the convenience sampling, the dimensional sampling, etc. The non-probability sampling method chose for this research is the voluntary response sampling. This method consists of calling on volunteers to respond the questionnaire. Generally, volunteers participate to a single study, but in some cases, it is possible for them to join a panel and to take part in multiple studies. This method carries a risk of bias because those who will participate can be only those who are interested in the subject and not necessarily the others of the sample. But this method will be easier to conduct, especially in the COVID-19 context and the current lockdown in France. The researcher has planned to administer the questionnaire through social media principally. Indeed, this method was used because it was necessary that the researcher could not be in direct contact

with the respondents because of the actual sanitary restrictions which does not really permits human interactions. In this particular context, a massive diffusion on social media is the easiest way to proceed and allows to gather a lot of responses quite fast, easily and without taking any risk, for both the researcher and respondents. Finally, social media allowed the researcher to also reach a number of people who were helpful in answering the vendor hypothesis.

## *2.2 Design*

A variable is simply something that varies (Kerlinger, 1973; Bhopal, 2002), but in the context of research, a variable is defined as an empirical phenomenon that varies (Ellis, 1998). Most of the time, in research, variables are divided in two different which are the independent and the dependent ones. Nevertheless, there are some other existing types of variables, as well. Independent variables are stable and are expected to influence the dependent variables. In experimental research, those variables are those manipulated by the researcher. They are the presumed cause. On the other hand, dependent variables are expected to be affected and to change as a result of a manipulation of the independent variables. They are the presumed effect. Both have a causal and effect relationship (Vogt, 1993; Polit et al., 2001). Nevertheless, the independent variables are not manipulated in nonexperimental research, the term predictor is then more suitable. The term predictor is appropriate in nonexperimental research (Kleinbaum et al., 1998) because it does not imply a manipulation of a variable contrarywise with the independent variable.

Thus, in this particular research where the aim is to portray a clear image of the impact of music on consumers, the predictor variable is the background music in clothing stores while the dependent variables are the consumer behavior, the consumer lived experience and the

consumer perception of the store. Indeed, these different variables are those from the aims and objectives of this research.

The actual design adopted for the quantitative part of this research is correlational. Indeed, a correlational research refers to studies aimed to explore and verify some relations between two or more variables (Wallen & Fraenkel, 2000; Legendre, 2005; Fortin, 2010). The primary objective of a correlational research method is to quantify the relationship between the variables, that is to say to measure how much they vary simultaneously without any intervention (Pelletier et al., 2000). With correlational studies, variables are not manipulated as with experimental or quasi-experimental studies. Conversely to the experimental method which allows to establish causal links between the observed phenomenon, the correlational method essentially offers a descriptive approach to the links between the phenomenon in question, and that is why correlational does not necessarily implies causality. To put in another way, the existence of a relationship between the variables does not permits to conclude that a variable is at the origin of the other, or vice-versa, even if the relationship is strong. Correlation does not prove causality. This type of method is usually used for some deontological reasons or because the independent variable cannot be manipulated (e.g., if the variable is the age or height). In this case, the researcher decided to use the correlational method because an experimental study is impossible to carry out considering in the actual sanitary restrictions in France.

The objectives of this correlational research are, firstly, to describe the perceptions and reactions declared by the respondents towards in store music and then to verify the existence of relation between their perceptions and their actual behavior.

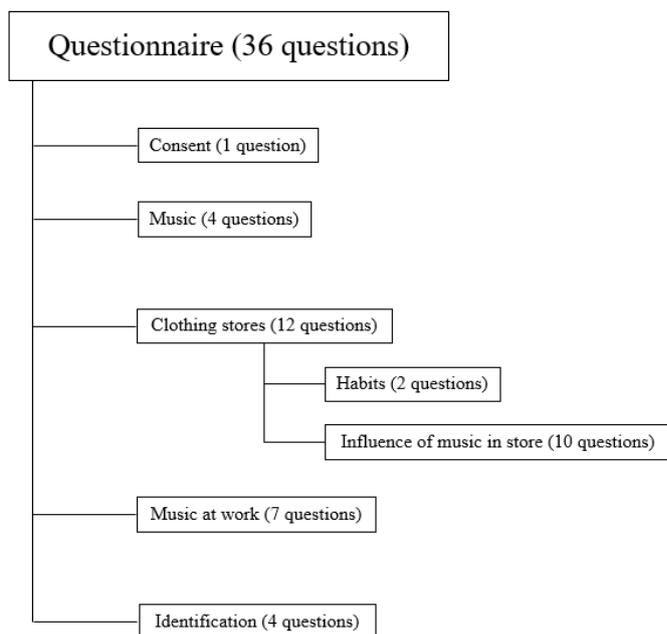
### *2.3 Materials*

An online questionnaire was favored over paper questionnaire for this research for several reasons. The first one is a financial reason. A paper questionnaire can represent significant expenses. Then, the online questionnaire allows to the researcher an important time saving, (Nulty, 2008) since it does not require to transcribe the collected data on a computer. Indeed, online questionnaire management software allows to have a direct access to data in a digital format ready for quantitative data processing. Thirdly, the online questionnaire allows to reduce some biases such as omission or no response to certain questions by requiring the necessity to answer a question to pursue the questionnaire (Jean & Lenoir, 2015). Then, the questionnaire allows to collect a large amount of information (Newby, 2010) because there are more respondents than with a qualitative research which allows more representative observations to be drawn.

Nevertheless, using a questionnaire as a data collection tool is not without its drawbacks. It is obviously possible that participants lie, consciously or non, in order to please the researcher or even to please to themselves (Lamoureux, 2010). There is also an existing bias because people who will respond the questionnaire can possess some characteristics, such as a marked interest for the study research, that those who does not respond does not have. Thus, they are more inclined to want to participate to this research project.

The questionnaire (Appendix 1) is composed of five sections and two sub-sections. In total, the questionnaire is composed of 36 questions.

This flowchart (Appendix 2) illustrates the content and structure of the questionnaire.



The questionnaire starts with a simple dichotomic question in order to verify the respondent's consent to participate to the study. Then, the following section dealt with music generally and the objective was to identify respondents' consumption habits and relationship to music in their daily lives. This section consists of four questions. In this section, people had to say whether they listen to music regularly, under what circumstances, for what reasons, and finally what emotions the music gives them. This section was composed of one single select multiple-choice-question and three multi select multiple-choice-questions.

The third section of 12 questions in total dealt with clothing stores and was composed two sub-sections. The first one, which contained two questions was about the respondents' habits in relation to clothing stores. In this sub-section, the respondents were asked to indicate if they visit stores frequently and if they are in the habit of listening to their own music while shopping. In the first part of this clothing store section, there are one dichotomic question and the other is a single select multiple-choice-question. The second sub-section was about the influence of music in store and was composed of ten questions. In this sub-section, respondents

had to say if they think that music can have a positive or negative impact on their mood or not, if an unpleasant music for them could lead them to leave the store, respondents were also asked about one of their previous experience in store regarding their buying behavior and return intention, their opinion about an inadequate playlist according to the store image, and finally the level of influence of a good or bad mood of an employee on their act of purchase. In this second sub-section, there were three multi select multiple-choice-questions, four singles select multiple-choice-questions and three questions that needed to be answered with a Likert scale. The Likert scale (1932) is a scale used in quantitative research to allow the respondents to express their degrees of opinion on a particular statement with a graduated scale.

The researcher decided to make three scales with six different levels of opinion so as to eliminate the possibility for the subjects, to take a neutral position by responding the middle level, since it is considered as a lazy response for some respondents. That way, they have to make a choice and take position on an opinion (Newby, 2010).

The following section is about listening to music while working and is composed of seven questions. Respondents were asked about if they have the habit to listen to music or not at work and why. They were also asked about their opinion and if they think that music at work can affect their efficiency positively or negatively. Then, there were some questions about if they have already work in a clothing store or if they are currently working in a clothing store, and their feedback about music in store as an employee in these working conditions. This section is composed of four dichotomic questions, two of them are conditional questions. Then, there are one single selects multiple-choice-question, one short open-ended response question and finally a long open-ended question.

Finally, the section about socio-demographic elements was composed of four questions which were the age, the gender, the socio-professional category and to conclude a question about some potential remarks or suggests for the research. This last section was composed of

two single select multiple-choice-questions, one dropdown list and an open-ended response question.

Most of the questions in this questionnaire are closed-ended questions as they allow respondents to answer quickly and easily and above that they allow to the researcher to obtain a large amount of reliable data (Newby, 2010). But there were also some opened questions to allow to respondents to explain themselves, to justify their previous answer or to give a more detailed response. The researcher decided to favor the closed-ended questions because this type of questions is easier and more practical to analyze and clearer to understand.

#### *2.4 Procedure*

Since the research project was taking place in France in an epidemic context, the procedure was extremely simple. Initially, the researcher simply distributed the questionnaire on social networks to reach the target of the survey easily and quickly. The questionnaire was published on many groups, including students and workers, personal pages, as well as shared by many people in order to reach a very large number of people.

All respondents who clicked on the link in the Facebook posts were therefore directed to the Google Form online questionnaire. Before they could take part in the study, respondents were required to review the consent form and respond positively to it. The consent form was intended to assure the researcher that participants understood the research project and agreed to participate in a free and informed manner. After agreeing to participate to the questionnaire, respondents had to read the questions one after the other and answer them adequately. Responding to the questionnaire required no more than five minutes per entry. Then, reminders and new posts were made to reach the required number of responses within four days.

## *2.5 Ethics*

This research respects the general ethical principles of respect for human dignity, respect for free and informed consent, the right of withdrawal, privacy, and anonymity.

After opening the link to the questionnaire, respondents were presented with a first page explaining the aims and objectives of this research and the consent form they had to accept to participate. Respondents had the right at any moment during the questionnaire to decide to leave the study, as the choice to participate in this project remained strictly confidential and anonymous.

## *2.6 Data Analysis*

All quantitative data were then analyzed using SPSS statistical 26 software. Before starting to analyze the data with the software, the responses had to be translated into English to ensure that they were analyzed in the correct language and that the tables were correct.

## Results

This section will consist in analyzing all the answers of the questionnaire and draw conclusions from it. In this chapter, the results obtained are analyzed and presented with the aim of validating or invalidating the assumptions made at the beginning of this dissertation. As a reminder, the hypotheses of this research are that:

- 1) H1: The seller's mood influenced by music has an impact on the customer.  
H0: The seller's mood influenced by music has no impact on the customer.
  
- 2) H1: A music playlist adapted to the targeted customer has a positive influence on his buying behavior.  
H0: A music playlist adapted to the targeted customer has no influence on his buying behavior.
  
- 3) H1: A pleasant music improves the perception of the environment.  
H0: A pleasant music does not improve the perception of the environment.

In the first place, the results about the first hypothesis on the employees will be presented. Then, the second and third hypotheses' results will be analyzed and presented together. The description of these results tables will be presented with them.

### *3.1 Analysis of Results for the First Hypothesis*

In this first subsection, the hypothesis to test is that the seller's mood that is influenced by the music in-store has an impact on the customer. The objective of this subsection was to establish a correlation link between the seller's mood and the experience lived by the customer.

In the questionnaire, there were nine questions oriented on this hypothesis. The tables 1 and 2 show the results for some questions intended for those who have already worked or for those who are currently working in a clothing store.

### *3.1.1 sellers' feelings about music.*

The results of the questionnaire revealed that 89 respondents out of 272 have already work or are currently working in a clothing store as a seller. The following questions that are represented in tables were asked in order to measure the extent to which sellers have already been annoyed by the music in store and to what extent the music in store put them in a good mood. Thus, the tables presented show that there is a big part of sellers among the respondents that have already been in a bad mood because of the music while they are working (57,7%). The second table show that among them, the large majority have already been in a good mood thanks to the music in store (77,1%) while only 32 respondents (11,8%) answered that it never happened to them. The results are slightly biased because some people who did not report working as a salesperson nevertheless answered this question.

Table 1 *Negative influence of music on seller's mood*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	Missing	142	52,2	52,2	52,2
	No	55	20,2	20,2	72,4
	Yes	75	27,6	27,6	100,0
	Total	272	100,0	100,0	

Table 2 *Positive influence of music on seller's mood*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	Missing	132	48,5	48,5	48,5
	No	32	11,8	11,8	60,3
	Yes	108	39,7	39,7	100,0
	Total	272	100,0	100,0	

It is clearly notable with these results that music has a large influence, either positively or negatively on sellers while working. Indeed, among those who have already worked in a clothing store, the majority answered “YES” to both questions, namely that they already had been annoyed and put in a good mood by music while working. But it seems that music has a positive influence more often than a negative one on sellers.

### *3.1.2 influence of seller's mood.*

Then, the figures 1 and 2 show the results of the questions about the sellers' mood but this time those questions were intended to the respondents in customers shoes.

To get these figures, the questions were “To what extent does a salesperson's good mood encourage you to make a purchase?” and on the opposite “how much does the seller bad mood influence negatively your chances of making a purchase?”. As it is clearly visible in the graphs below, the seller's mood plays an essential role in the existing chances for a consumer to make a purchase.

Indeed, according to 172 persons out of 272 (63,3%), the seller's good mood has a key role in their purchases, and it is still very important for 63 of them (23,2%). There are only 37 respondents out of 272 (13,6%) who does not consider the seller's good mood as an essential element to make them buy a product.

Conversely, for the second question about that subject (Figure 2), it appears that 117 persons of the interviewees (43%) said that their chances to make a purchase were very strongly reduced (they voted 6 on the 6-point scale) if the seller is in a bad mood and unpleasant with the customers. Then, in the same vein, 74 of them (27,2% of respondents) stated that their chances to buy something were very reduced (they voted 5 on a 6-point scale). That means that according to 191 persons who answered the questionnaire, if the seller is in a bad mood, they are very unlikely to make a purchase in this store. There are also 39 respondents (14,39%) who voted 3 on the 6-point scale to indicate that their chances to make a purchase would be reduced by the bad mood of the seller but this would not be completely prohibitive for them. On the opposite, only 42 out of all respondents said that they would not be so bothered by the bad attitude or mood of the seller (they voted 1, 2 or 3 on the 6-point scale), which represent 15,44% of the 272 respondents.

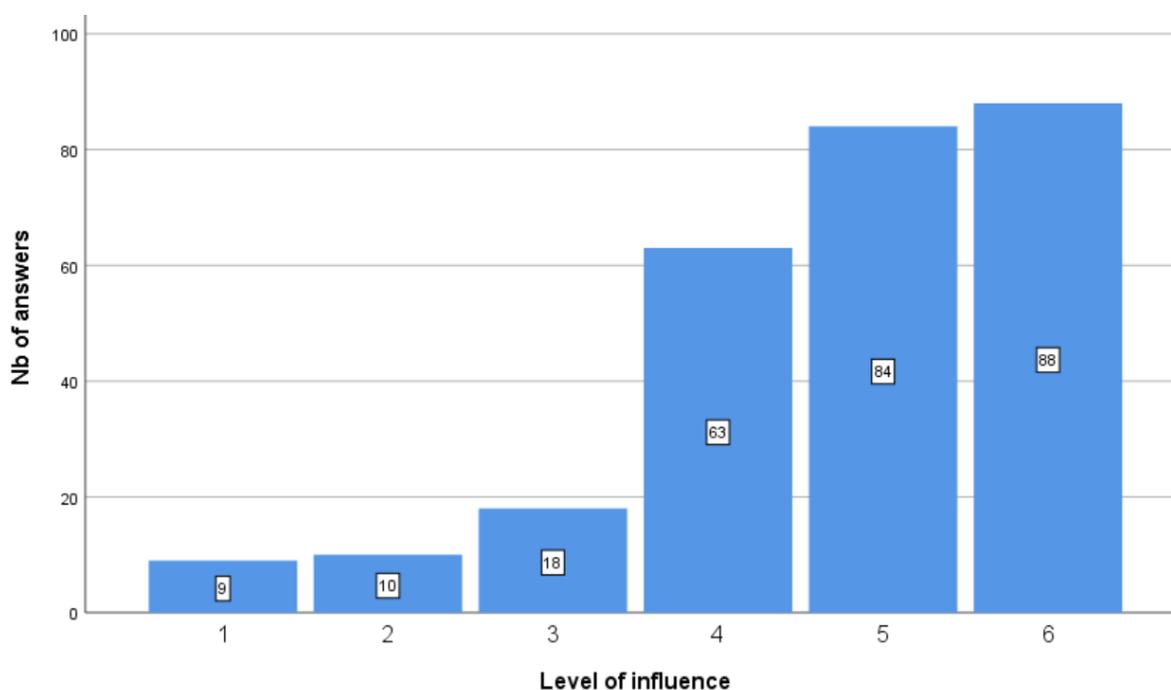


Figure 1 *Level of influence of seller's good mood on the act of purchase*

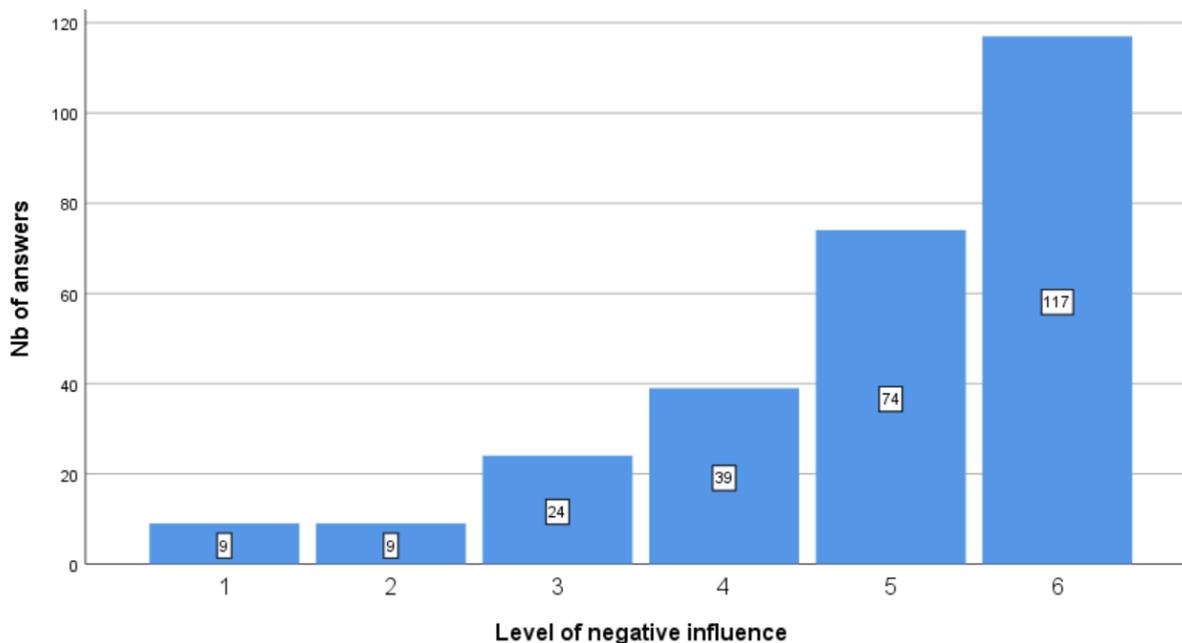


Figure 2 *Level of influence of seller's bad mood on the act of purchase*

Indeed, whether positively or negatively, the seller plays a very major role in the consumer's decision to make a purchase or not, as can be seen in these graphs. There is a very clear existing correlation between the seller's mood and the customer that emerges from these results. Indeed, according to the responses of this questionnaire, consumers are unlikely to proceed with a purchase if the seller is unpleasant. But the results also revealed that it is not very rare that seller's are irritated because of the music. On the opposite, it is very common for seller's to be in a good mood thanks to music while working, and the table 1 revealed that consumers are more likely to make a purchase when seller's are in a good mood.

### *3.2 Analysis for the Second and the Third Hypotheses*

In this second subsection, the first hypothesis that is analyzed is that the right music adapted to the targeted customer has a positive influence on his buying behavior and the second hypothesis analyzed here is that a pleasant music allows to improve the consumer's perception

of the environment. The first objective of this subsection is to determine whether a correlation exists between a targeted music and consumer's resulting buying behavior. The second objective here is also to determine if there is also a correlation between music and consumer's perception of the store.

In the questionnaire, eight questions were intended to answer these two different hypotheses.

The two following graphs are just an introduction to explore the hypotheses in this subsection. Indeed, the objective was to know the opinion of the interviewees about the impact of a music they like, or not, on themselves, before to explore the actual impact of music.

So, the figure 3 shows the answers of interviewees to the question "Do you think that music in stores can have a positive impact on your mood if it matches your musical tastes?". Indeed, the very large majority of respondents (233 out of 272) think that if they like the music in store, it can have a positive influence on them and their mood. Only 33 out of the 272 respondents answered "NO" and 6 did not respond.

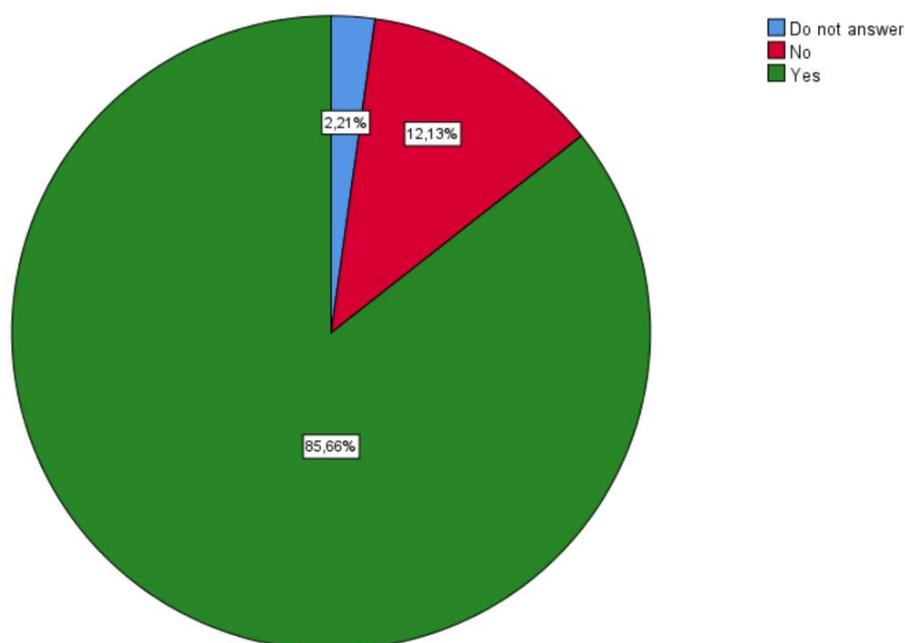


Figure 3 *Descriptive graph of positive influence of music on consumers*

On the opposite, the figure 4 shows the results for the reverse question (i.e., “If you do not like the music, do you think it has a negative impact on your mood?”). Those who declared that it can indeed have a negative influence on them were fewer than those for the previous question but still in small majority (149 out of 272). 109 interviewees answered “NO” to this question and 14 did not answer to this question.

These two questions show that people are pretty conscious that music has an influence on them. This influence is positive or negative according to whether they like or not the music but for the majority, it has a large importance.

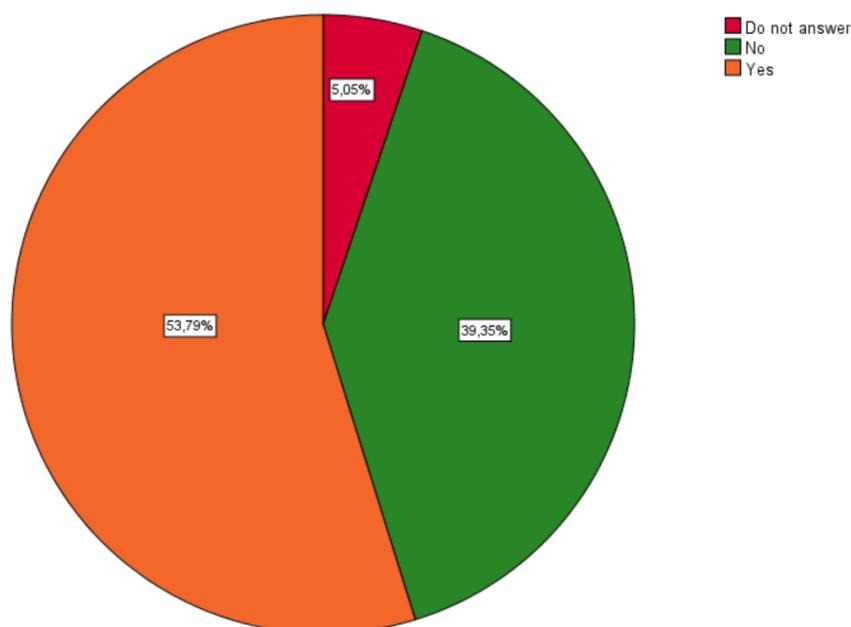


Figure 4 *Descriptive graph of negative influence of music*

Then, the table 3 shows the frequencies regarding the question “how bothered are you if the playlist doesn’t match the store’s image?”. On a scale of 6, most of the interviewees (75 out of 272, i.e., 27,57%) picked 4. In second position, (61 interviewees, i.e., 22,43%) people answered 5 out of 6. The two higher scores are in the high-end of the scale but only 6,99% of the interviewees found this “extremely annoying”. Only 43,01% in cumulative percentage answered between 1 and 3 while 56,99% answered a number between 4 and 6 to this question.

Table 3 *Frequency statistics of an inappropriate music*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	1	33	12,13	12,13	12,13
	2	34	12,50	12,50	24,63
	3	50	18,38	18,38	43,01
	4	75	27,57	27,57	70,59
	5	61	22,43	22,43	93,01
	6	19	6,99	6,99	100,0
	Total	272	100,0	100,0	

The following table 4 deals with how much interviewees leave the store according to the music playlist in stores. Interviewees had to decide between 3 answers which were, "I'm not leaving the store", "I'm not leaving the store but I'm putting on my headphones" or "I'm leaving the store". The very large majority (59,93% of respondents) declared that they would not leave the store if they do not like the music in it while 18,01% (49 interviewees) said they would not leave but would put on their headphones not to keep listening to music they do not appreciate. Finally, there are 60 interviewees out of 272 (22,06%) who declared that they would leave the store.

Table 4 *Frequency statistics of people leaving the store because of a disliked music*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	No	163	59,93	59,93	59,93
	No, but I would put on my headphone	49	18,01	18,01	77,94
	Yes	60	22,06	22,06	100,00
	Total	272	100,00	100,00	

The following table 5 is the Pearson correlation between a mismatch between the store's image and music and the fact that a customer would or not leave the store. This table revealed that there is indeed an existing correlation between these two elements.

This is not a strong correlation, but it is one anyway with a correlation of 0,295. So, this correlation is positive and both variables share a covariance.

Table 5 *Pearson correlation between leaving the store and a mismatch between music and store's image*

Correlations		
	Leaving the store	Mismatch between music and store's image
Leaving the store	1	
Mismatch between music and store's image	,295**	1

\*\* . Correlation is significant at the 0.01 level (2-tailed).

The following questions were focusing on a specific moment lived or felt by only some of the respondents. Indeed, the questions asked if they remembered a particular impression, they lived for the last time in a clothing store. Four questions in the questionnaire referred to this specific time and this specific store.

So, the following figure 5 shows the results for some questions intended to those who stated that they remembered the last time a music in store put them in a good mood in a store. To this question, 155 respondents on 272 said they remembered this moment. The respondents for the four following tables were therefore not 272 but 155.

This question was aimed to establish a correlation between a good mood provoked by a music in store and the consumer's buying behavior. The graph below shows that 87 respondents out of 155 (56% of them) bought a product in the store after being put in a good mood by the music, which is the majority of them. 52 of the 155 (which represents 33% of respondents) who respond "YES" to the previous question did not bought anything at this moment in the store and 16 of them (10% of them) did not give any answer.

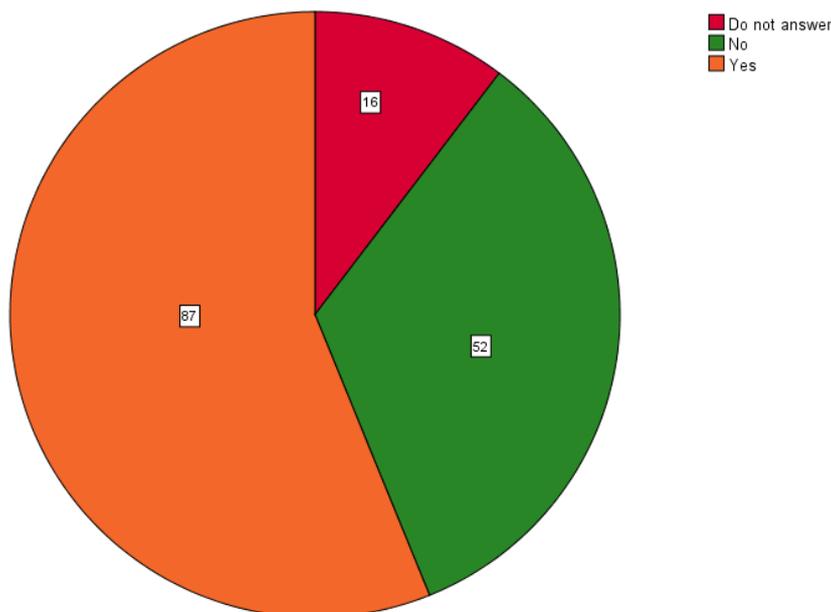


Figure 5 *Descriptive graph of interviewees buying behavior*

The following table 6 reports the results of a question that was designed to find out how many people had returned to the same store in question in the previous table. Among the 155 out of 272 who remembered the last time a music in store put them in a good mood, 83 people (30%) returned (or have the intention) to return in this store. 47 of them (17%) did not return there and 25 of the interviewees (9%) choose not to answer the question. Once again, there is a majority that answered positively which seems to mean that there is a correlation between all these elements.

Table 6 *Frequencies on interviewees who returned to the store in question*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	Missing	117	43,0	43,0	43,0
	Do not answer	25	9,0	9,0	52,0
	No	47	17,0	17,0	69,0
	Yes	83	30,0	30,0	100,0
	Total	272	100,0	100,0	

The table 7 shows the results about the customer's perception of the store after their visit. On 155 who respond to this question, 97 respondents kept a good image of the store in which the music put them in a good mood, which represents 62,6% (without counting the 117 who did not answer because they were not among the 155 who remembered the desired moment). On the opposite 35 (22,6%) did not keep a good image of the store and 23 (14,8%) did not answer the question. The very substantial majority of respondents to this question were in a good mood thanks to the exposition to the music and then had a good moment in the store and finally kept a good perception of the environment after their visit.

Table 7 *Frequencies on whether interviewees kept a good image of the store in question*

		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	Missing	117	43,0	43,0	43,0
	Do not answer	23	8,3	8,3	51,3
	No	35	12,6	12,6	64,0
	Yes	97	35,0	35,0	100,0
	Total	272	100,0	100,0	

The following table 8 represents the Pearson correlations between all the elements seen in the four previous tables, namely the music in store and the customer's buying behavior, the customer's perception of the store and the customer's return intention. This table revealed some correlations. First of all, there is a negative linear relationship between the act of purchase and the fact that a piece of music in store has put the consumer in a good mood (-0,113). Then, there are some weak positive linear relationships between the good mood provoked by a music and the positive image of the store (0,154) and also with the fact of going back to the store (0,133).

This table also reveal some slightly higher positive linear relationships. The first one is between the act of purchase and the positive image left by the store (0,208). The second one is between the act of purchase and the fact of going back to the store (0,198).

Finally, the strongest positive linear relationship revealed in this table is between the positive store's image and the fact of coming back in the store or having the intent to (0,811). This one is close to 1, and 1 would represent a perfect linear relationship. So, that means that the correlation between these variables is important. All of these positive linear relationships mean that both variables vary positively in the same direction and when one of them increases, the other increases at the same time.

Table 8 *Pearson correlation between an appropriate music and the customers' perception of the store*

<b>Correlations</b>				
	Do you remember the last time a music puts you in a good mood in store?	If yes, did you bought something this time in this store?	Did you kept a good image of this store?	Did you get back there?
Do you remember the last time a music puts you in a good mood in store?	1			
If yes, did you bought something this time in this store?	-0,113	1		
Did you kept a good image of this store?	0,154	,208**	1	
Did you get back there?	0,133	,198*	,811**	1
**. Correlation is significant at the 0.01 level (2-tailed).				
*. Correlation is significant at the 0.05 level (2-tailed).				

## Discussion

This chapter is aimed to interpret the findings from the analyses of the previous part. As a reminder, the aims of this research were to critically assess the influence of background music on consumer behavior while shopping and also to critically assess the influence of background music on consumer lived experience. The results of the present research seem to support all the assumptions made at the beginning of this paper. As the results section, this part will be separated in two subsections, the first one will focus on the hypothesis regarding the sellers, then the second subsection will focus on the two other hypotheses.

### *4.1 Results Interpretation for the First Hypothesis*

The first hypothesis of this research was to determine whether the seller's mood influenced by music has an impact on the customer. Indeed, according to the research done at the beginning of this study, the seller appeared little in the literature. Although some have talked about the importance of the human variable in the consumer experience, the previous existing research did not show the extent to which it plays a major role. Human variable was studied by Bitner (1992) in her servicescape framework, or even by Milliman in 2000, but none of them have measured the extent to which they play a leading role in store.

In this section of the questionnaire, there were some questions intended for customers and some other questions were intended only for those who are currently working as sellers or those who have already worked as sellers. The questions that only concerned salespeople focused on their personal feedback regarding the fact of listening to music while working and the repercussions on the work efficiency and general mood. The questions intended to customers were focused on their opinion on seller's mood principally and how this can change

their purchase intentions, as customers. This is in the same line of the results of Eroglu and Machleit (1990). They found that negative emotions could increase the customer's desire to leave the environment.

The results to the question of whether the music in store has already annoyed the sellers among the respondent show that music can be a source of distraction and/or irritability for a slight majority of them when someone is working as a seller. Generally speaking, most of respondents stated that they have the habit to listen to music while working, but a lot of them also explained that listening to music at work also represents a risk of being distracted and that it prevents from being really concentrate.

On the opposite, to the question of whether music already put them in a good mood, there is no doubt that music has most of the time a positive influence on sellers' mood. According to the respondents, listening to music while working help to be in a good mood and it gives energy, it motivates and reduces anxiety, and so, increases the work efficiency. These findings support some previous studies that have already demonstrated the beneficial effects of music on work efficiency (Fox, 1971; Kirkpatrick, 1943; Wokoun, 1969). Some sellers among the respondents also explained that they have already worked in some stores without any music and they missed music, it created an empty atmosphere and sellers were much less dynamic with customers.

So, regarding the seller's mood, it seems that music can indeed influence their mood but in general it has more often a positive influence than negative on their mood. However, the negative influence on sellers should not be neglected because it exists as the results show.

The following questions were intended to customers in order to measure the extent to which the salesperson's mood plays a major role in the consumer's buying act. The results show that in both cases, whether a seller's good or bad mood has a crucial role for the customer to

pursue the act of purchase or to give up the purchase intention. This follows the theory of Turley and Milliman (2000) who added the human dimension to the atmospherics. The results of this research prove how much sellers have an important role in a store.

Thus, the results met the researcher's expectations and are in the line with the hypothesis according to which the mood of the seller, which itself is influenced by music, has an impact on the consumer. It seems that salespersons really do have a dominant role in a consumer's experience and it also seems that music have an important impact on them while working. The effects that music can have on seller's mood can lead to a better work efficiency and result in a better customer satisfaction or can have the exact opposite effect on both the workers and therefore on the customers. Stores have to select the music carefully according to some characteristics such as those described in the literature review (tempo, type, loudness...) according to the expected effect on consumers but also on the sellers. The present results also confirm the findings of Herrington and Capella (1994) according to which the music in-store can impact the store and service's evaluation which impacts directly the consumer lived experience.

#### *4.2 Results for the Second and the Third Hypotheses*

The following hypotheses of this discussion part is firstly that a musical playlist adapted to the targeted customer has a positive influence on his buying behavior. Then, the last hypothesis here is that a pleasant music improves the perception of the environment. In this questionnaire, the questions linked to these hypotheses were intended to gather the customer's opinion and some were in the form of role-playing. The aim was to have a better understanding of their reactions when they are confronted to some situations such as an unpleasant music, to

some unsuitable music, or on the complete opposite, a pleasant music, and a suitable music to the store.

The results obtained to the question whose purpose was to see how much people are bothered by an inconsistency between the music played and the store's image clearly demonstrate that for the majority of respondents it is very important that music matches with the store. Indeed, another study conducted by Sweeney and Wyber (2002) also shown that music is part of the element used by brands to reinforce their brand or store's image. These results show that this element is also important for customers and that they do care about the music played in store. Indeed, the results revealed a slight correlation between a mismatch between the played music and the store's image and the fact that customers would leave the store. This means that music has to be meticulously adapted to the store and to the customers in order to have a positive influence on them and their buying behavior. It has been proven that music can be a very powerful and useful tool for stores to favor purchases, so it has to be done carefully to avoid that to have the opposite expected effect.

To the question on whether respondents would leave the store if they do not like the music played in a store, the substantial majority stated they would not. There is here a contradiction with the results that Baker found in his research in 1987. According to his claims, if the music does not match the customers' musical tastes, it can lead them to leave the store. Indeed, only 60 respondents of this research would have left the store, and it represents only 22% of them, it is far of being a generality.

The continuation of the questionnaire was based on a past situation experienced by respondents. The aim was to understand and measure the buying behavior, the return intention and the perception kept of the store where they were put in a good mood thanks to music. A vast majority of respondents made a purchase, returned there (or have the intent to), and kept a good perception of the store thanks to the moment experienced over there. These results are

confirming the findings of Jain and Bagdare (2009) according to which a positive mood increase the chances to make a purchase and that a right musical playlist is very positive for the store's image. In the same vein, these results are confirming that the return intention is higher when the store atmosphere (music included) let a positive image to the customer (North and Hargreaves, 1996). The results of this research support the findings of other authors according to whom music permits to put people into the right mood (Egermann, 2014), and that mood changes can alter behaviors (Oakes, 2000). Indeed, the results here found that music put these people into the right mood and after this, a majority of them make a purchase, came back in the store, or will come back one day, and they kept a good image of it. This also confirms the claims according to which the customer's evaluation of a store can be enhanced by a feeling of pleasure arising from the music (Gorn et al., 1993; Yalch & Spangenberg, 1993).

This research provides a deeper and clearer understanding of the importance of an adapted music in a clothing retail setting. These results also show that the first impression left by the store seems to be at the origin of all the following events (buying behavior, return intention, perception of the store, and so on). And in this case, the first good impression was left by the music which put the consumer in a good mood. So, the power and importance of a pleasant and adapted musical playlist cannot be neglected.

#### *4.3 Limitations to the Research*

This study contained some notable weaknesses and limitations. Indeed, firstly, there are, obviously, the abnormal field conditions that the researcher faced because of the complex pandemic period all over the world and especially in France that lasted for months throughout this research. Indeed, everything was more complicated than it would have been with normal sanitary conditions. The methods choices were indeed constrained by the second lockdown that

happened in France since November. That is the reason why the researcher has decided to administer the questionnaire exclusively through social media. The research would have probably been conducted differently without these sanitary situation and restrictions. Indeed, the researcher had initially planned to interview some people directly at their exit of stores and some sellers while working, but France faced a second lockdown during the last months of the year. This complicated the administration of the questionnaire and the sample does maybe not contain enough sellers to have a strong statistical significance for the second hypothesis regarding the seller's mood especially. That is why it is possible that the generalizability of the results regarding the influence of music on seller's mood is limited.

Still regarding the sanitary conditions, I think it complicated some aspects of the questionnaire for some people. Indeed, in France, shopping is not like it used to be since the beginning of the pandemic. People do not hang out in stores as they used to do before COVID-19. Perhaps due to anxiety caused by the health context, consumers are now less receptive to the effects of music. Now, when people go out to do some shopping, they just want to buy what they were looking for and get out. They do not wander around like they used to. So, for some questions such as "do you remember when a music in store puts you in a good mood?", it was maybe difficult to remember and answer.

A second notable limitation is about the limited access to the literature and to reliable data. Indeed, once again because of the pandemic, the researcher was stuck at home and do not had access to any physical library. The only available resources were those findable on the internet. The variety of resources is therefore reduced because some access are limited on the internet.

Thirdly, the researcher decided to conduct this research in France and on the French population. So, there is the limitation of the language. Indeed, the primary research had to be done in French and then translated and transcribed in English to write the dissertation properly.

This has complicated the results analysis part because the elements on SPSS were firstly in French. All the tables had to be changed to be understandable in this dissertation.

All of these limitations, although binding, do not, however, make this paper an unnecessary or useless search. Indeed, all of the results and findings are nonetheless valid for the purpose and sufficient to answer the hypotheses set out at the beginning of this paper.

#### *4.4 Recommendations for Further Research*

In terms of recommendations for any further research on this subject, I think it would be important to have a larger sample, especially in terms of number of sellers, in order to be able to have findings more easily generalizable and more reliable.

I also think that it could be interesting for a further research to conduct a qualitative research such as a focus group. It allows to collect less data, but it allows to go deeper, collect opinions, and can permit to people to interact with each other in order to bring out some new elements maybe. Then, it might be interesting to also conduct a qualitative observation. Indeed, even if today people know that music has an impact on them, the people's reactions to music are still something with a big part of unconscious. I think an observation could measure some elements more authentic that could be interesting couplet with a quantitative research.

Obviously, if possible, further researcher should wait that the field conditions were back to normal to avoid certain complications encountered for this study. Similarly, regarding the quantitative research, it might be interesting to go directly to a store to administer the questionnaire to the sellers and at the same time to the customers that are leaving the store. This would avoid, as in this present case, that some respondents from not remembering certain moments they spent in store, because they have not lived it for a long time.

#### *4.5 Conclusion*

Music is not something recent, but its uses are always changing and new ways to consume it are still emerging. It is not about to stop with the constant evolution of our society and that is why research on the subject are still necessary to stay up to date.

The aim of the study was to have a better understanding of the influence of music on consumer behavior and on its lived experience and to describe the possible relations existing between these variables while considering elements in the environment such as in-store salespeople.

This research, which is of correlational descriptive type allowed to highlight some relations. Indeed, this study allowed to make several observations. Starting with the strong relation that has been highlighted between the music, the sellers and the consumer's act of purchase. Indeed, it has been found that music greatly influences the work of salespeople, either positively or negatively and this have huge repercussions on the decisions the consumers will take of leaving or buying a product.

Then, this research has highlighted some other positive relations between an adapted musical playlist and the consumer buying behavior and also with the customer's perception of the store. Indeed, the findings of this study show that an unsuitable musical playlist can cause significant damage to the store, its sales and reputation.

This research brought to light certain elements that were not really present in the existing literature and could be the starting point for further research on these new elements or on new points of view.

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## Appendices

### *Appendix 1: Questionnaire*

#### **1/ Consent form**

Hello everyone!

As part of my master's degree in marketing at the Dublin Business School, I am doing a research thesis that aims to measure the impact of music on the consumer in French clothing stores. This study focuses on a population aged between 20 and 35 years old.

In order to assist me in the realization of this study, I would like to ask for your help through this questionnaire. Participation in this questionnaire will take no more than 5 minutes and the answers to the questions are completely anonymous. You may decide to stop being a part of the research study at any time without explanation required from you.

Your help is very precious to me and I thank you in advance for your contribution to this project.

Do you consent to participate to this questionnaire?

Yes  No

#### **2/ Music**

*The objective of this first section is simply to identify your consumption habits and your relationship to music on a daily basis.*

Are you used to listening to music?

- Yes, almost all the time
- Yes, regularly
- Yes, occasionally
- No it is not in my habits

Under what circumstances do you consume music?

- |  |   |
|--|---|
| <input type="checkbox"/> At work           | <input type="checkbox"/> While doing sports     |
| <input type="checkbox"/> In transportation | <input type="checkbox"/> At parties             |
| <input type="checkbox"/> To fall asleep    | <input type="checkbox"/> I do not consume music |
| <input type="checkbox"/> To review courses | <input type="checkbox"/> Other                  |

For which reasons?

- |   |   |
|---|---|
| <input type="checkbox"/> To motivate myself       | <input type="checkbox"/> To concentrate         |
| <input type="checkbox"/> To wake me up            | <input type="checkbox"/> I do not consume music |
| <input type="checkbox"/> To put me in a good mood | <input type="checkbox"/> Other                  |
| <input type="checkbox"/> To relax                 |   |

What emotions do you get from music?

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| <input type="checkbox"/> Joy     | <input type="checkbox"/> Excitation |
| <input type="checkbox"/> Fear    | <input type="checkbox"/> Anxiety    |
| <input type="checkbox"/> Sadness | <input type="checkbox"/> Serenity   |
| <input type="checkbox"/> Anger   | <input type="checkbox"/> Other      |

### 3/ Clothing stores

#### A) Your habits

Do you have the habit (even occasional) to go to clothing stores?

- Yes  No

Do you have the habit to keep your headphones to listen to your own music while shopping?

- Yes, all the time  
 Only if I do not like the music played in store  
 No

#### B) The influence of music in store

In your opinion, can music played in stores have a positive impact on your mood if it matches your musical tastes?

- Yes  No  Do not answer

Conversely, if you do not like the music, do you think it can have a negative impact on your mood?

- Yes  No  Do not answer

Can a music playlist that does not match your musical tastes make you leave the store?

- Yes, absolutely  No, but I would put on my headphones  No

Would it be annoying for you if the music playlist does not match the image you have of the store?

\_\_\_\_\_

1 (not annoying)

6 (very annoying)

To what extent does a salesperson's good mood encourage you to make a purchase?

\_\_\_\_\_

1 (it does not matter)

6 (it plays an essential role)

Conversely, are the chances that you will proceed with the purchase reduced if the seller is in a bad mood?

\_\_\_\_\_

1 (not reduced)

6 (very reduced)

Do you remember the last time a music in store puts you in a good mood?

Yes  No

Did you purchase a product at that time in this store?

Yes  No  Do not answer

Did you returned to this store (or have the intent to)?

Yes  No  Do not answer

Have you kept a positive image of this store?

Yes  No  Do not answer

#### **4/ Music at work**

Do you usually listen to music while you work?

Yes  No

Why?

(Answer with a sentence)

Do you think that music can affect your work efficiency in a positive or negative way?

Yes  No  Do not answer

Explain

(Answer with a sentence)

Have you ever worked or are you working in the clothing industry?

Yes  No

If yes, have you ever felt annoyance/irritability because of the music in the store?

Yes  No

Conversely, if so, has the music in the store ever put you in a good mood?

Yes  No

## 5/ Identification

You are:

Male

Female

I do not wish to specify it

What is your activity?

Managers

Professionals

Technicians and associate professionals

Clerical support workers

Skilled agricultural, forestry and fishery workers

Craft and related trades workers

Plant and machine operators, and assemblers

Elementary occupations

Armed forces occupations

Student

Without any job

What is your age?

(Enter an age between 20 and 35)

To conclude, do you have any remarks and/or suggests?

(Answer with a sentence)

## Appendix 2: Organization chart

