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CHAPTER ONE

INTRODUCTION

1.1 INTRODUCTION

This chapter reports the problem, the research goals and objectives, the time and place of the research and the data used as well. This chapter also reports the contribution and the potential usages of this research.

1.2 THE RESEARCH PROBLEM

The main aim of the marketing process is to attract customers, increase sales and guarantee customer satisfaction. There are many ways to achieve the above standards but one very effective method is the use of atmospherics. The purpose of this research is to better understand consumer behaviour and satisfaction under the influence of certain «atmospherics». Spatial aesthetics or «atmospherics» is the term used to describe the conscious designing of space to create certain effects in buyers (Kotler, 1974, p. 40, cited by EDRAO8 Conference: Movement and Orientation in Build Environments, Vera Cruz, Mexico, 28 May 2008). Atmospherics consists of many elements such as colour, brightness, shape, size, music, scent, softness, smoothness and temperature. The present research has taken into consideration the theoretical model first presented by Mehrabian & Russell (1974) and further developed by Mehrabian (1980) & Russell and Pratt (1980, cited by Laurette Dube & Sylvie Morin, 1999). The Mehrabian/Russell model attempts to explain the effects of store atmosphere upon shopping behaviour.

Based upon this model, all responses to an environment can be considered as an approach or avoidance behaviour. Approach behaviour involves such responses as physically moving towards something, affiliating with others in the environment through verbal communication and eye contact, and performing a large number of tasks within the environment (Booms & Bitner, 1980, cited by Ian N. Lings, 2002) avoidance behaviour includes trying to get out of the environment, a tendency to

remain inanimate in the environment, and a tendency to ignore communication attempts from others (Donovan & Rossiter, 1982, p. 37, cited by Michael Morrison et al. 2010). In order to elicit approach behaviour, consumer researchers have to understand why people react to environments in specific ways. Mehrabian and other environmental psychologists assume that peoples' feelings and emotions ultimately determine what they choose to do and how they do it. They further assume that people respond with different sets of emotions to different environments, and that these in turn, prompt them to approach or avoid the environments (Donovan & Rossiter, 1982, p. 39 cited by Michael Morrison et al. 2010).

While it obvious that the atmosphere consists of many factors, some are considerably more controllable than others. One of these factors is music ranging from its volume, tempo, type, and familiarity/unfamiliarity. Music can be used to create an approach or avoidance atmosphere as suggested by the Mehrabian & Russell model.

Milliman's (1982), results suggest that music affects actual shopping times. Individuals tended to stay longer in the store when listening to slow music compared to the fast music. Kellaris & Altsech (1992) supported the belief that music affects time perception.

In addition, music is often used in advertising to enrich the key message and maybe the single most stimulating component in a commercial (Hecker, 1984, cited by Kellaris 1993). The notion of central and peripheral processing suggests that peripheral cues such as music can lead to a positive attitude about the advertisements and then transfer that positive attitude toward the brand (Stout & Leckenby, 1988, cited by Rust Roland (1993).

Some of this influence may come through music's indirect influence on respondents' feelings and other emotional responses (Clynes & Nettheim, 1982 cited by Rolf Inger 2009; Alpert & Alper, 1990). Zimny & Weidenfeller (1961 cited by Jon Morris 1998), found a relationship between music and emotional response.

Music has shown to directly affect behaviour at the point of a purchase. Variations on in-store background music significantly influence the pace of shopping behaviour, the amount spent and the amount of money spent beyond the consumers' original expectations (Donovan & Rossiter, 1982; Milliman, 1982; Smith & Curnow, 1966 cited by Celine Jacob 2006).

It is thought that music stimulates emotions, which may affect even the brand attitude and lead to brand purchase and usage (Rossiter & Percy, 1991).

As Kandampully and Suhartanto (2000), stated: «Competition has major implications for the customer, providing him with: increased choice; Greater value for money, and better levels of service». In order to remain competitive and financially successful, Chapman et al. (2005) confirmed that the most important concern is the provision of quality service to meet customer expectations.

One way to achieve the above standard is the correct use of «atmospherics» and especially music in order to create an ideal shopping environment for the customer as he will attempt to repeat the positive shopping experience.

These studies have formed a number of contributions in relation to understanding the dimensional composition of background music in the marketing sector. The city of Larissa is mainly comprised of businesses (retail stores). Though, little attention is paid by managers for the needs and desires of customers. Therefore, understanding the desires and needs of the customers could undoubtedly assist retail stores in beeing more competitive by offering better services and increase their sales answering customers' needs in crucial economical times. It is a general truth that the right manipulation of the atmospherics is an uncostly way to increase sales and overall satisfaction.

1.3 THE AIM AND OBJECTIVES OF THE RESEARCH

The primary goal of this research is to examine the attitudes and the preferences of customers' retail stores. More specifically, the aim of this study is to examine the important role that background music plays in the customers' attitudes and their consumering behaviour, in the retail stores of Larissa, Greece. In addition, an effort will be carried out in order to investigate how the different types of music affect the amount of money spent in the retail shops. Moreover, the study will also examine the overall satisfaction of the customers as well as revisiting and recommendation intentions.

The main objectives of the research conducted were to:

(1) Test customer buying behaviour under the influence of music

(2) Investigate the effects of music on time perception, customer satisfaction.

(3) Investigate the effects caused on purchasing behaviour and overall satisfaction by high-low volume of music as it is perceived by the customers.

(4) Measure the customers' overall satisfaction according to different types of music being played.
(5) Conduct a behavioural mapping of how customers act and react on hearing certain types of music and how it influences their purchases.

1.4 TIME AND LOCATION OF THE RESEARCH AND DATA USED

The research is focused on an experiment in a coffee-bar in real perceived times in the city of Larissa, in central Greece and is based on primary data. It includes quantitative research, which was carried out from in the first two weeks of May of the year 2011. The study was conducted with the use of the questionnaire, which was created specifically for the purposes of the research that clarified the assumptions of the research. The completion of the questionnaire was performed by the customers of the specific retail stores in the form of question sheets while they were still on the premises. The complete addresses and location of the coffee bars are: Ya-caffe, Ioanninon 34 and Agnostou stratioti street, Larissa. Giannouli Stop cafe, Kozanis 1, Giannouli, Larissa.

1.5 CONTRIBUTION OF THE RESEARCH

The study of the customers' retail stores and buying behaviour and perception of service quality could provide information that possibly will be useful for the retail managers in the area, and generally for the managers in the retail stores in the whole country. The analysis of the data collected will assist:

- The managers of the retail stores, in having a greater understanding of the strengths and weaknesses of their business, since no similar research had been conducted in the area.
- The evaluating process will help improve service quality for he retail stores which can assist the economic growth of the area.
- Discovering the precise expectations of customers, the extent of the service quality, and their relative importance for customers for each specific sector, would unquestionably assist managers in the challenge of improving service quality in the retail stores.

- This study could also assist other researchers in improving the reliability scales of the questionnaire used in the study, regarding the perceptions of the quality of service from the customers of the retail stores.

1.6 STRUCTURE OF THE DISSERTATION

This dissertation examines the perception customers have about retail stores, service quality combined with the consuming behaviour under certain types of background music. The dissertation is composed of six chapters and the outline of each chapter is the following:

Chapter One

Refers to the research problem, the aim of the research, the time and location in which the research was carried out, as well as the data used. This chapter also refers to the potential contribution that this research may have.

Chapter Two

This consists of the literature review of the study. It refers to the consumer behaviour under the influence of background music and the overall customer satisfaction. It also presents previous researches related to consumer behaviour under the effects of music; the methodology used by researchers and presents their results.

Chapter Three

This chapter analyzes the current situation regarding consumers' behaviour in the marketing industry of Greece, and presents the collective amount of consumers and the number of their visits in the retail stores. The chapter also contains the research questions and objectives.

Chapter Four

This part of the dissertation describes the methodology and research design used in the research. Moreover, it describes the methodology used in developing the questions used in the questionnaire and the methods that were used to collect the data from the retail stores undertaking the research. Furthermore, it also describes the analysis of the observation sessions.

Chapter Five

This chapter presents the outcomes and results of the research conducted. It presents the results of the descriptive statistics, factor analysis as well as the results of the cluster analysis.

Chapter Six

This chapter of the dissertation contains the conclusions that are drawn from the research conducted. This part also contains the recommendations towards the managers of the retail stores in order for them to improve their marketing strategy which is based on atmospherics. In addition, included in this chapter are recommendation for further research and the limitations of the research conducted.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter consists of the literature review of the study. It refers to background music and how it affects consumerism and shopping behaviour in perceived real times in retail stores. Furthermore, previous researches related to music and its effects are also presented as well as the methodology used by them and the results of their studies.

2.2 BACKGROUND MUSIC AND CUSTOMER BUYING BEHAVIOUR

Consumers and the way in which they express their buying behaviour constitute one of the most important factors that keep businesses and the economy rolling. It has been proven scientifically that buying behavior is being influenced by many factors.
According to Kotler (1974, cited by Quartier Katelijn 2008), "atmospherics, describe the effort to design buying environments to produce specific emotional effects in the buyer that enhances his/her purchase probability". Atmospherics are especially designed to create emotional effects to the consumers that will increase their desire to purchase more.
According to Mc Kinney (2004, Cited by Louis Falk 2006), there are two major dimensions of variables that affect shopping behaviour.

- External Variables: Window displays, Entrances, etc.
- Interior Variables: The Layout and design of a store (e.g., traffic flow, allocation of floor space, layout of merchandise, traffic patterns etc), as well as music, odour, and lighting.

Store music constitutes one of the most important factors that influence buying behavior as it is easily perceptible especially during festive seasons. According to Gardner's review (1985, cited by Helen Gavin, 2006), of the effect of mood on consumer behavior, found that music was a major influence in changes of buying

behaviour. Furthermore, according to De Nora (2000, cited by Helen Gavin, 2006), "music acts as a force for social ordering as well as action, both at the level of the individual and collective". In addition, the profound affect of music seems to alleviate boredom and influence the mood and emotions of the buyer. The main target of using store music is, besides creating a positive mood to the consumers, is of course to increase sales and satisfied customers who will be coming back so as to relive the specific shopping experience.

Intangible details ranging from lighting to music to visual messaging all play an interconnected role in improving the shopping experience building customer traffic and ultimately, lifting sales (Shapiro, 2004). The link between atmosphere and financial performance in stores is clearly understood by retailers. North and Hargreaves (1998, cited by Helen Gavin 2006) explored how music affects the perceived atmosphere of a café. Their study showed that music has positive effects on the café and its image however inappropriate music may have the opposite effects.

It has long been established that the presence of music in a working environment can increase productivity and reduce errors (Gardner & Mc Gehee, 1949, cited by Helen Gavin, 2006). Further investigations show that the type of music is very important with "up-beat" music increasing arousal levels (Fisher & Greenberg, 1972 cited by Helen Gavin 2006).

"Donovan & Rossiter (1982 cited by Richard Yalch et al. 2000), indicate that store atmosphere impacts emotional reactions, which in turn affects consumer's attitudes toward the store. They found that atmospherics had an effect on consumer spending, enjoyment, engagement, amount of time within the store and a likelihood of returning. The present state of research examining store environments draws its theoretical underpinnings from environmental psychology and the Stimulus-Orgasmic-Response (S-O-R) paradigm (Turley & Milliman, 2000 cited by Quartier Katelijn 2008). The S-O-R paradigm is used to explain and present evidence pertaining to numerous environmental cues (e.g., color, lighting, music, crowding, and fragrance) and the related effects on buyers' internal states and responses. Basically, "store atmospherics", are the elements of a store's environment that have the ability to influence consumers' moods and behaviour (Swinyard, 1993). Donovan & Rossiter (1982, cited by Louis K. Falk 2006), first empirically tested the S-O-R framework. The atmospheric elements where operationalized as "stimuli", individuals' emotion changes as "organism", and the resulting behaviors as the "response". A variety of

metrics have been used to try to capture the effect of "atmospherics" on consumers (Donovan & Rossiter, 1982; Havlena & Holbrook, 1986 cited by Louis Falk 2006). The de facto standard is "P-A-D" –Pleasure, Arousal, Dominance (Mehrabian & Russell, 1974 cited by Richard F. Yalch et al. 2000). The P-A-D framework specifies individual reactions toward environment stimuli along the three prescribed dimensions. These responses determine the desire to remain within or leave a setting and the willingness to spend money while there (Bennett, 2005, p. 133). In the literature the three dimensions are commonly used to represent the "organism" aspect of the S-O-R framework.

- The pleasure aspect indicates if the environment is perceived by individuals as enjoyable or not.
- The arousal dimension shows how much the individual is stimulated by the environment. Slow instrumental music might decrease the customer's arousal and result in slower movement in the store.
- The dominance element shows if the customer feels dominant (in control) or submissive (under control) in the store environment. (Mehrabian & Russell, 1974, p. 19). Indicate dominance is contextual that "an individual's feelings of dominance in a situation is based on the extend to which he feels unrestricted or free to act in a variety of ways".

Many experiments have also been conducted and have shown that music has the ability to influence the way we think or act. As an example of this, an earlier study (North & Hargreaves, & Mc Kendrick, 1997) used French and German music in a supermarket. The results showed that the customers preferred to buy wine according to the kind of music they heard. More specifically, French music lead to French wine outselling German by five bottles to one, whereas German music lead to German wine outselling French by two bottles to one. From this experimental paradigm it is clear that music triggers certain thoughts in customers' minds. A similar study (Areni & Kim, 1993) played classical music and top 40, music in a wine cellar. The specific experimental paradigm has proven that classical music triggered thoughts of sophistication and affluence leading to greater consumption of more expensive wine compared to the top 40 music. This experiment showed that music affects our choice in the quality of the product we buy.

Dr Adrian C. North, professor of psychology from the Heriot Watt University of Edinburg, United Kingdom, conducted an experiment that took the above process a step further. The experiment he conducted tried to prove that music could even influence the taste of wine while keeping in mind various types of music. The four types of music he used were the following: 1) powerful and heavy, 2) subtle and refined, 3) zingy and refreshing and 4) mellow and soft.

He managed to prove that by using a certain type of music the participants correlated the music to the taste of the wine. Specifically, when they heard powerful and heavy music (Carmina Burana – Orff), they characterized the taste of the wine as powerful and heavy. The same thing happened when the other types of music were heard. On hearing (Waltz of the Flowers from The Nutcracker) – Tchaikovsky, the participants characterized the wine as subtle and refined. On hearing (Just Can't Get Enough) – Nouvelle Vague, the wine was considered as zingy and refreshing. Finally, on hearing (Slow Breakdown) – Michael Brook, the wine seemed to have a mellow and soft taste.

It should be noted that although the experiment proved that the taste of the wine was different according to the music heard, that, didn't mean that the wine tasted better or worse.

From the above, it can be concluded that many researchers and professors have tested and proven that music influences consumerism in a matter of quantity, choice and sequence.

2.3 BACKGROUND MUSIC IN THE RETAIL SECTOR

There are many background music measurement methods that are available in the literature.

Smith and Curnow (1966 cited by Michael Morrison et al. 2010) were trying to investigate how atmospherics and specifically music, affect the time and money spent in a retail store. They used a big sample of 1100 supermarket shoppers. The environment of their research was a retail store and the method used was called a "field experiment". The conclusions that came out from this research method were that time in the store was reduced with loud music but the levels of sales did not.

Milliman (1982 cited by Michael Morrison 2010) used the same method but a smaller sample than that of Smith's and Curnow's, so as to investigate how the tempo of background music influences the time and money spent from shoppers. His sample included 216 shoppers and the environment that the research method took place was a supermarket. The method was also called a "field experiment'. The conclusions that came out indicated that the tempo of background music influenced the pace at which customer's shopped. Slow tempo music slowed customers down but resulted in increased volume of sales.

Hui, Dube and Chebat (1997), conducted a different type of research methodology in order to investigate how music influences the waiting time in a bank branch while people were waiting for service. They used a sample of 116 students who were waiting for service in a bank branch. The research method that they used was a "Laboratory experiment" in accordance with a video simulation. Their conclusions have shown that the positive impact of music on approach behaviors is mediated by an emotional evaluation of the environment and the response to waiting. Pleasurable music produced longer perceived waiting times.

Celin Jacob (2006) examined the effects of congruence of background music and drinking behaviour in a natural setting.

The objective of this study is to examine the effects of congruence of background music on drinking behaviour in a natural setting. Its purpose is to compare the effects of certain styles of music like drinking songs, cartoon music other songs that speak about good food and alcohol compared to the Top 40 music. The experiment was carried out in a bar with 93 participants 78 of which were males and 17 females who unknowingly participated in the study and were observed at random in a bar of a middle sized seaside resort town of 70.000 inhabitants on the West Atlantic coast of France. The observations were made during 14 afternoons of three working weeks with the consent of the owner of the bar. The results showed that drinking songs were shown to increase the length of time and the amount spent by patrons. The original contribution of the study is that it shows that the style of music (not just its level), also influences consumer behaviour.

Although the effects of background music have been widely studied in the literature, few studies have tested the effects of music in commercial settings. Various experimental studies conducted in natural settings have shown that music styles or

structural components of the music (e.g. Sound level, tempo) affect consumers' behaviour.

Mc Elrea and Standing (1992 cited by Celine Jacob 2006), observed that fast music significantly decreased drinking time whereas Roballey et al. (1985 cited by Celine Jacob 2006), found a significant increase in the number of bites per minute when participants in a cafeteria were exposed to fast tempo music, compared to a slow tempo or to a no-music condition. Besides its structural components, music also influences customers' behaviour by its style. Areni and Kim (1993), by comparing Classical versus Top 40 background music in a wine store, found that Classical music increased the amount of sales and led customers to select more expensive merchandise. The study conducted by Drews et al. (1992), discovered that the presence of music increased the amount of money spent by the participants and the one conducted by Gueguen et al. (2004) that found that participants will consume more drinks when music was played at a higher sound level that normal. These two studies prove that music influences drinking behaviour.

Richard F. Yalch's and Eric R. Spangenberg (2000) extended a research linking shopping behaviour to environmental factors through changes in emotional states.

Seventy one individuals were recruited from marketing classes to participate in a factorial experiment beeing conducted to determine how time spent shopping might be affected by the type of music beeing played in the environment. One factor that varied was the music beeing played while the respondents shopped. The other factor was control over the time spent shopping. In addition, respondents completed a modified version of Donovan and Rossiter's measures of emotional responses to environmental stimuli. In groups of three to six subjects entered the classroom set up to appear like a clothing store. Ten articles of outdoor outwear and equipment was displayed on tables and one of the two types of music was provided by a concealed tape recorder. Each subject completed a questionnaire while examining three items they chose from those on display. Half of them were given a fixed amount of time to complete the task and the other half had a limited amount of time. The results of these study support the belief that shopping time is affected by a retail environmental factor like store music. The results of these research revealed that environmental music affected product evaluation in a less clear way than shopping times. Analysis revealed that individuals reported themselves as shopping longer when exposed to familiar

music but actually did not. Shorter actual shopping times in the familiar music condition were related to increased arousal.

Philip Kotler also introduced the view that retail environments create atmospheres that affect shopping behaviour in the *Journal of Retailing* in 1973 (Kotler, 1973). The extensive psychological research shows that individuals partially judge their emotional states by their behaviour (e.g., Schachter and Singer, 1962; Bem, 1972 cited by Richard Yalch 2000).

Ornstein (1969cited by Richard Yalch et al. 2000) offers the idea that a time period appears longer when one can remember more about it. It is likely that individuals can remember familiar music better than unfamiliar music. Fraisse (1984 cited by Richard Yalch 2000) noted the possibility that time duration is related to noticing more changes. It is possible that shoppers more often notice the beginning and ending of familiar songs compared with unfamiliar songs. Zakay (1989 cited by Richard Yalch 2000) presents the idea that an increasing number of distractions reduce what one remembers from a time period.

Michael Morrison, Sarah Gan, Chris Dubelaar and Harmen Oppewal (2010), contributed with their research to the better understanding of shoppers' emotions and shopper behaviour in response to in-store atmospherics.

This article experimentally tests the effects of music (volume-high or low), and aroma (vanilla scent/present/absent) on young fashion shoppers in a real retail setting. A field experiment was implemented with the cooperation of a local fashion retailer who is targeting the 14 to 25 year old female shopper. Brief interviews with members of the target response group in the weeks prior to the main data collection help to gain an insight into the customer market and also helped establish the manipulation levels of the independent variables. A total of 263 customers participated in the exit survey. The present study relied on a path analysis only. The findings of this study indicated that having the right mix of aroma and music is an important additional contributor to pleasure levels and consequently to key outcome variables such as spending and satisfaction.

Store environmental factors such as music and sound, lighting and colour, and aroma help create the sensory impressions that underline unique experiences. (Pine and Gilmore 1998).

However, evidence from Kellaris and Altsech's (1992) lab study suggests that musical loudness increases perceived duration time. Yalch and Spangenberg (1990) find that in a condition with music, male shoppers spend more time than planned in a condition without music.

Gorn (1982 cited by Michael Morrison et al. 2010) proposes that consumers transfer their feelings to how they evaluate their satisfaction with the store and/or its products. Shoppers in a good mood evaluated their shopping experience more favourably than when in a bad mood (Swinyard, 1993).

Jean-Charles Chebat, Claire Gelinas Chebat and Dominique Valliant's (1999), survey was conducted to prove the effects of music on attitudes towards the store, the salesperson, and the visits to the store are moderated by cognitive processes whereas previous studies focused on emotional moderations. An experiment of 593 undergraduate business students was conducted and 536 questionnaires were completed and used. The subjects were assigned to each of the 16 experimental conditions. Pre-tests of music induced arousal, pre-test of service involvement, pre-test of argument strength and videos. The findings show that music affects the attitudes through a cognitive process. In addition, the findings show the low level of arousal enhances cognitive activity whereas higher arousing music hampers cognitive activity. Music tempo plays a role to that of the voice intensity as it arouses attention when other cognitive cues are either absent or reduced. Findings show that the deeper the cognitive activity the more negative the attitudes towards the employee and the visit to the store.

Models like Elaboration Likelihood Model (ELM) (e.g. Petty and Cacioppo, 1986 cited by Jean C. Chebat et al. 2001), and HMS (Chaiken, 1980 cited by J. C. Chebat et al. 2001) predict that peripheral cues, such as background music, have an impact on attitudes under low consumers' involvement. Other models such as those developed by MacInnis and Jaworski (1989) or Greenwald and Leavitt (1984) consider that cognitive activity may also be stimulated by non cognitive variables, particularly by arousing cues.

In addition, Borling (1981 cited by J. C. Chebat et al. 2001) examined the alpha brain waves (between 8 and 12 Hz) triggered by music-induced arousal. He found that soothing music can help the ability to focus attention (and to learn), because the

production of alpha waves increases when subjects are exposed to soothing music (i.e. both low arousing and highly pleasant music).

Mano (1992, 1994) shows that arousal directly influences attention and that an increase in arousal produces a narrowing of attention. When arousal passes this threshold, individuals tend to focus their attention on a more limited number of objects.

Sanbonmatsu and Kardes (1988cited by J. C. Charles et al. 2001) suggest that highly aroused consumers are more likely to use simpler decision rules because their capacity to process information is reduced.

Laurette Dube and Sylvie Morin (1999) conducted a field study to test in a natural setting the effects of background music of different pleasure intensity (low-high) on store evaluation and to explore the underlined psychological mechanisms. A survey was conducted at a mall outlet specializing in trendy mid-priced clothes for young men and women. A hundred and ten shoppers took part, (25 males and 85 females), using a data collection at different times of the day. They were asked to complete a two paged questionnaire on consumer satisfaction as well as their awareness and the liking of the background music as they were leaving the store. The results of this study showed that variations in the intensity of pleasure induced by background music exert influence in store evaluation but the effect doesn't occur through automatic transfer of effect as proposed by passed research.

In contrast to unpleasant music, pleasant music is associated with longer consumption time (Holbrook and Anand, 1990), longer time perception (Kellaris and Kent, 1992) and a less negative emotional reaction to waiting and as a result more positive service evaluation (Hui et al., 1997) and desire to affiliate with the service provider (Dube et al., 1995).

Baker (1998) suggests that atmospherics such as background music proves to be valuable information and can be used as strong element of marketing strategies.

Bitner (1990) has shown that consumers' reaction to the physical environment in services (specifically, travel agent services) influence service evaluation.

Results of a laboratory study conducted by Sharma and Stafford (1997), also shows that the store ambiance and design exerts a positive influence on the consumers' perception of salespeople and their persuasion impact.

Services are complex multidimensional environments which are perceived and felt by customers. Such places influence not only the overall judgement of service quality but also the perception and feelings towards the service provided as well. That is what the fourth hypothesis is based on. The attitude towards the sales personnel will be influenced positively by the attitude towards the servicescape.

To put it all in a nutshell, the above literature studies have indicated that there was a change in the customers' behaviour when researchers manipulated the use of atmospherics correctly. Specifically, the proper manipulation of music, one of the elements of atmospherics, has shown that it affects customer time perception, buying behaviour and overall satisfaction. If the tempo, the volume, familiarity/unfamiliarity are manipulated correctly we can achieve the above results.

Table 2.1 Summarising the Literature Review

	Authors	Atmospherics	Music/Background music	Musical Loudness-Volume	Physical Environment-Environmental factors	Store ambience and design
1.	Kotlet (1974)	√				
2.	Mc Kinney (2004)	√				
3.	Gardner (1985)		√			
4.	De Nora (2000)	√				
5.	Shapiro (2004)	√				
6.	Hargreaves (1998)		√			
7.	Gardner & Mc Gehee (1949)		√			
8.	Fisher & Greenberg (1972)		√			
9.	Donovan & Rossiter (1982)	√				
10.	North & Hargreaves & Mc		√			

	Kendrick (1997)					
11.	Areni & Kim (1993)			√		
12.	Michael Morisson et al. (2010)	√		√		
13.	Hui, Duhe & Chebat (1997)			√		
14.	Celin Jacob (2006)			√		
15.	Drews et al. (1992)			√		
16.	Gueguen et al. (2004)			√		
17.	Richard F. Yalch's & Eric Spangenberg (2000)					√
18.	Richard Yalch et al. (2000)	√				
19.	Pine & Gilmore (1998)					√
20.	Kellaris & Altsech's (1992)				√	
21.	Yalch & Spangenberg (1990)			√		
22.	Jean-Charles Chebat et. al (1999) - (2001)			√		
23.	Mano (1992-94)			√		
24.	Laurette Dube & Sylvie Morin (1999)			√		
25.	Baker (1998)			√		
26.	Bitner (1990)					√

In the following chapters the design of the questionnaire in combination with the observation session (quantitative and qualitative analysis), will be analyzed with a view to reaching conclusions about the behavioural patterns of consumers in Larissa.

CHAPTER THREE

SITUATION ANALYSIS AND RESEARCH QUESTIONS

3.1 INTRODUCTION

This chapter analyses the current situation regarding the retail sector of Greece and presents collecively the summary data of the basic characteristics for trade enterprises by division of economic activity, by geographic region and perfecture. This part of the dissertation, also indicates the total of each retail group category in the area as well as the number of employees and the wages/salaries.

3.2 THE CURRENT SITUATION

The country of Greece is located in the southwest Europe, with a total of 983.765 workers employed in the retail sector (Statistics, 2007). (1). The overall number of retail enterprises located in Greece is 305.724 (Table 1.), with the majority of enterprises located in the city of Athens, reaching the number of 103.130 enterprises (Table 2.). The total number of retail enterprises located in each region of Greece can also be seen in Table (3). The number of the wholesale enterprises located in Greece is 74.549. (Table 4). The number of retail sale enterprises located in Greece is 194.164. (Table 4). The total number of the Gross margin on goods for resale is 43.605.711€ (Table 1), where 23.797.697€ (Table 1) refers to the wholesale sector and the 15.201.080€ to the retail sector.

Regarding the perfecture of Thessaly, some useful information could be pointed out. The number of enterprises located in the perfecture of Thessaly is 17.432 (Table 2), excluding the category of trade, maintenance and repair of cars/vehicles and retail of fuels (which are estimated as 2.986), (Table 2).

Based on (STAKOD) and the European classifications (NACE REV 1 and REV1.1), enterprises are classified in the following categories:

- 50: Trade, maintenance and repair of cars and vehicles and retail sale of fuels.
- 51: Wholesale trade.
- 52: Retail trade and repair of types individual and domestic use.

Three digits analysis of searched category

501: Trade of automotive vehicles

502: Maintenance and repair of automotive vehicles

503: Trade of spare parts and car accessories.

504: Trade, maintenance and motorcycle repair and relevant parts and accessories.

505: Retail trade of fuels and lubricants of vehicles

511: Wholesale trade for wage or convention.

512: Wholesale trade of farm produce and live stock.

513: Wholesale trade of foods of drinks and tobacco.

514: Wholesale trade of household goods.

515: Wholesale trade of non- agricultural produce, garbage and sewage.

518: Wholesale trade of machinery, mechanical equipment and various similar types of equipment.

519: Remaining wholesale trade

Observation:

In the code 518 REV 1.1 and [STAKOD] (03) the code is included in REV 1, 516 and in code 519 REV 1.1 and [STAKOD] (03), the code 517 REV 1, remaining wholesale trade.

521: Retail trade in non specialized shops

522: Retail trade of foods, drinks and tobacco in specialized shops

523: Retail trade of medico-pharmaceutical types, cosmetics and bathroom facilities and appliances.

524: Retail trade of new types in specialized shops.

525: Retail trade of novelties in specialized shops.

526: Retail trade of second hand products in shops

527: Retail trade that is not held in shops.

528: Repair of appliances of personal and household use.

Table 3.1 Summary data of basic characteristics for trade enterprises

TABLE 1 : Summary data of basic characteristics for trade enterprises by division of economic activity

In thousands of euros **Year : 2007**

Characteristics	Total	%	Division of economic activity					
			50	%	Wholesale Trade	%	Retail Trade	%
1.Number of enterprises	305.724	100	37.010	12,11	74.549	24,38	194.164	63,51
2.Number of persons employed	983.765	100	111.077	11,29	337.629	34,32	535.058	54,39
3.Number of employees	587.765	100	63.981	10,89	246.905	42,01	276.878	47,11
3.1 Number of part-time employees	71.145	100	3.884	5,46	19.926	28,01	47.336	66,53
4.Employed Businessmen	396.000	100	47.096	11,89	90.724	22,91	258.180	65,20
5.Personnel costs	11.425.383	100	1.355.381	11,86	5.410.445	47,35	4.659.558	40,78
6.Wages and salaries	9.101.669	100	1.073.837	11,80	4.347.141	47,76	3.680.690	40,44
7.Turnover (without value added tax)	172.219.295	100	25.552.178	14,84	90.273.652	52,42	56.393.465	32,75
8.Value added at factor costs	24.886.499	100	2.877.879	11,56	12.645.810	50,81	9.362.810	37,62
9.Production value	46.381.062	100	5.069.222	10,93	25.091.356	54,10	16.220.484	34,97
10.Gross margin on goods for resale	43.605.711	100	4.606.934	10,56	23.797.697	54,57	15.201.080	34,86
11.Change in stocks of goods and services	2.398.260	100	267.897	11,17	1.061.605	44,27	1.068.759	44,56
12.Total purchases of goods and services	152.299.029	100	23.428.592	15,38	79.798.363	52,40	49.072.074	32,22
13.Gross investments in tangible goods	4.410.998	100	559.942	12,69	2.254.103	51,10	1.596.953	36,20

Table 3.2 Summary Data of basic characteristics for Trade Enterprises

TABLE 2 : Summary data of basic characteristics for trade enterprises by region and by division of economic activity
In thousands of euros **Year : 2007**

Division- Region	Number of enterprises	Number of persons employed		Personnel costs		Value added at factor costs	Production value	Turnover (without value added tax)	Gross margin on goods for resale	Total purchases of goods and services	Gross investments in tangible goods
		Total	Number of employees	Total	Wages and salaries						
Total	**305.724**	**983.765**	**587.765**	**11.425.383**	**9.101.669**	**24.886.499**	**46.381.062**	**172.219.295**	**43.605.711**	**152.299.029**	**4.410.998**
Eastern Makedonia and Thraki	**37.010**	**111.077**	**63.981**	**1.355.381**	**1.073.837**	**2.877.879**	**5.069.222**	**25.552.178**	**4.606.934**	**23.428.592**	**559.942**
Central Makedonia	2.425	4.644	1.638	25.806	20.275	94.783	141.991	670.740	135.606	595.550	7.888
Western Makedonia	7.351	19.035	8.939	152.927	120.391	322.462	662.477	3.332.865	626.370	3.110.196	88.633
Thessalia	1.027	3.059	1.450	21.920	17.421	47.080	75.921	434.127	71.918	395.345	6.241
Ipiros	2.986	6.436	2.119	38.818	30.942	141.669	235.100	1.013.059	225.497	886.903	30.370
Ionian Islands	1.287	2.913	1.260	23.103	18.056	53.166	83.923	541.867	78.704	509.037	26.454
Western Greece	906	1.912	777	10.172	8.017	21.399	40.884	206.146	39.740	187.889	2.008
Central Greece	2.315	7.174	4.192	73.232	57.484	130.951	210.689	983.556	195.956	901.308	15.502
Peloponnissos	1.887	4.222	1.770	29.328	23.258	59.312	112.334	614.346	102.823	577.265	15.505
Attiki	2.557	5.528	2.530	39.790	31.582	103.511	182.040	956.238	175.108	882.970	10.145
Islands of Northern Aegean Sea	10.329	47.445	35.585	878.633	698.331	1.722.491	3.034.975	15.445.434	2.686.915	14.175.265	301.180
Islands of Southern Aegean Sea	780	1.564	603	8.407	6.424	52.686	75.164	240.391	71.715	198.807	10.441
Kriti	1.076	2.448	1.131	18.996	14.802	34.489	61.729	384.755	56.293	360.162	7.172
50	2.085	4.697	1.987	34.250	26.854	93.880	151.995	728.654	140.289	647.895	38.404
Eastern Makedonia and Thraki	**74.549**	**337.629**	**246.905**	**5.410.445**	**4.347.141**	**12.645.810**	**25.091.356**	**90.273.652**	**23.797.697**	**79.798.363**	**2.254.103**
Central Makedonia	2.770	10.759	6.814	118.775	94.565	252.322	527.199	2.157.490	488.502	1.968.923	85.633
Western Makedonia	15.714	62.565	42.975	773.129	613.691	2.124.037	3.989.687	15.028.207	3.750.846	13.256.395	322.400
Thessalia	1.510	3.788	1.752	29.810	23.781	82.324	163.988	693.589	162.635	617.151	4.854
Ipiros	4.010	12.473	7.098	119.073	94.028	383.701	631.272	2.592.538	608.161	2.199.598	53.282
Ionian Islands	1.755	5.886	3.635	69.912	54.802	143.515	408.267	1.116.220	405.829	986.295	29.457
Western Greece	1.197	3.562	2.173	39.696	31.260	80.181	150.998	802.198	149.352	733.968	15.598
Central Greece	3.628	12.811	7.910	147.347	116.731	337.453	792.379	2.897.026	772.225	2.582.635	113.109
Peloponnissos	2.750	9.534	6.096	116.927	92.806	231.411	504.134	1.820.096	491.708	1.639.351	67.370
Attiki	3.620	15.915	11.804	204.946	162.867	391.880	937.440	3.070.432	827.250	2.828.083	136.236
Islands of Northern Aegean Sea	30.868	171.945	137.152	3.469.152	2.808.527	7.861.240	15.464.810	53.799.164	14.725.649	47.375.911	1.165.561

Islands of Southern Aegean Sea	998	3.199	1.764	32.890	26.181	92.774	187.537	710.992	172.887	624.101	16.653
Kriti	2.366	7.198	4.011	69.431	54.642	232.628	391.045	1.753.025	352.895	1.521.244	38.021
51	3.362	17.994	13.721	219.356	173.260	432.342	942.600	3.832.674	889.758	3.464.707	205.929
Eastern Makedonia and Thraki	**194.164**	**535.058**	**276.878**	**4.659.558**	**3.680.690**	**9.362.810**	**16.220.484**	**56.393.465**	**15.201.080**	**49.072.074**	**1.596.953**
Central Makedonia	10.532	20.953	6.973	96.114	75.362	240.199	389.635	1.750.392	381.988	1.573.640	9.328
Western Makedonia	36.545	82.838	34.930	550.096	434.061	1.246.011	2.086.364	7.675.896	1.980.085	6.718.786	220.355
Thessalia	4.755	8.850	2.745	32.960	26.098	91.872	163.284	707.071	161.230	626.274	10.672
Ipiros	13.422	27.508	7.557	108.364	85.740	298.337	478.259	2.223.365	472.680	1.989.956	48.366
Ionian Islands	5.435	11.693	4.510	79.784	63.458	177.138	297.680	1.128.229	285.472	982.944	10.852
Western Greece	5.282	11.272	4.073	61.306	47.615	194.156	289.108	1.211.716	275.903	1.051.459	6.747
Central Greece	12.332	25.734	7.841	127.823	101.284	325.805	543.610	2.069.119	508.805	1.816.699	33.255
Peloponnissos	9.068	23.754	10.817	181.426	142.068	467.234	785.552	3.562.390	776.598	3.245.644	58.274
Attiki	10.114	18.279	5.218	73.001	57.700	228.605	373.143	1.655.626	366.816	1.467.254	39.456
Islands of Northern Aegean Sea	61.933	230.698	153.583	2.687.117	2.125.475	4.806.831	8.418.004	25.859.855	7.664.463	22.179.021	793.333
Islands of Southern Aegean Sea	3.435	8.186	3.304	47.667	37.631	100.647	191.360	682.327	183.985	606.023	31.443
Kriti	8.679	18.166	6.458	94.893	74.896	236.757	402.459	2.024.892	379.494	1.861.542	35.710
52	12.631	47.127	28.869	519.007	409.302	949.218	1.802.027	5.842.588	1.763.561	4.952.830	299.161
Eastern Makedonia and Thraki	11.082	22.623	5.846	73.788	55.838	255.639	387.296	1.717.201	384.016	1.491.221	17.949
Central Makedonia	35.913	80.684	29.459	407.542	312.369	957.226	1.528.209	5.616.491	1.507.206	5.079.572	243.867
Western Makedonia	5.540	9.991	2.321	28.313	22.037	97.881	151.603	725.429	151.484	664.311	8.600
Thessalia	12.909	26.764	6.390	85.547	66.039	410.083	558.268	2.177.246	553.803	1.844.927	38.278
Ipiros	5.913	11.414	3.589	49.457	38.818	1.474.642	1.543.461	1.019.378	1.542.770	846.512	18.479
Ionian Islands	5.231	11.846	3.182	38.961	29.826	100.571	166.928	875.106	164.295	798.487	17.836
Western Greece	11.777	24.813	6.297	82.582	63.325	261.121	395.568	1.800.874	395.123	1.572.615	32.966
Central Greece	9.109	18.667	4.763	57.671	44.987	252.086	372.601	1.602.307	372.370	1.354.290	25.515
Peloponnissos	10.368	20.761	5.500	73.122	57.043	313.582	459.627	1.768.597	457.565	1.517.083	30.952
Attiki	64.500	195.737	122.397	1.972.728	1.489.672	4.262.202	6.313.658	20.398.666	6.206.922	17.517.154	1.286.267
Islands of Northern Aegean Sea	3.700	7.460	1.983	22.762	17.428	99.344	151.477	620.793	150.761	533.080	13.244
Islands of Southern Aegean Sea	8.488	19.662	5.893	81.216	63.616	342.344	447.823	1.507.182	446.901	1.187.323	21.995
Kriti	11.771	28.567	11.555	166.091	126.550	334.042	537.838	2.282.351	535.187	2.013.479	131.013

Table 3.3 Distribution of Trade Enterprises in Groups of Economic Activity

TABLE 4 : Distribution of trade enterprises in groups of economic activity (classification Nace rev .1.1) and in region

Year : 2007

Groups / Region	Number of enterprises	Eastern Makedonia and Thraki	Central Makedonia	Western Makedonia	Thessalia	Ipiros	Ionian Islands	Western Greece	Central Greece	Peloponnissos	Attiki	Islands of Northern Agean Sea	Islands of Southern Aegean Sea	Kriti
Total	**305.724**	**15.727**	**59.610**	**7.293**	**20.417**	**8.477**	**7.386**	**18.274**	**13.705**	**16.291**	**103.131**	**5.214**	**12.122**	**18.077**
50	**37.010**	**2.425**	**7.351**	**1.027**	**2.986**	**1.287**	**906**	**2.315**	**1.887**	**2.557**	**10.329**	**780**	**1.076**	**2.085**
501	3.784	250	779	136	442	147	90	276	193	299	789	68	77	239
502	16.118	1.024	3.110	369	1.154	555	393	948	796	1.246	4.746	375	505	898
503	7.453	422	1.757	209	520	243	106	439	315	333	2.568	73	138	330
504	2.980	159	402	44	168	81	100	152	121	152	1.192	98	141	170
505	6.675	570	1.302	269	701	262	218	500	461	527	1.034	166	215	447
51	**74.549**	**2.770**	**15.714**	**1.510**	**4.010**	**1.755**	**1.197**	**3.628**	**2.750**	**3.620**	**30.868**	**998**	**2.366**	**3.362**
511	12.931	288	2.934	198	810	209	149	566	316	377	6.027	173	271	614
512	3.229	278	580	130	297	158	68	207	173	444	628	57	69	139
513	14.699	480	2.783	243	944	456	365	1.039	698	1.243	4.566	268	593	1.023
514	16.113	468	3.576	354	536	212	152	574	369	321	7.954	261	883	453
515	16.435	910	4.046	449	928	559	319	867	928	845	5.528	178	256	624
518	8.476	310	1.668	108	402	131	82	348	236	326	4.222	48	208	386
519	2.665	37	127	29	94	32	61	27	30	62	1.943	14	86	123
52	**194.164**	**10.532**	**36.545**	**4.755**	**13.422**	**5.435**	**5.282**	**12.332**	**9.068**	**10.114**	**61.933**	**3.435**	**8.679**	**12.631**
521	27.476	2.062	4.906	858	2.247	1.079	991	2.386	1.694	1.962	5.292	303	1.485	2.212
522	29.760	1.435	6.836	524	2.726	971	759	2.495	1.215	1.271	6.642	644	2.208	2.035
523	10.206	497	1.944	166	692	281	115	539	379	465	4.166	144	235	581
524	96.789	4.803	16.885	2.549	5.855	2.399	2.842	5.117	4.553	5.214	34.464	2.023	4.228	5.858
525	419	12	1	4	8	4	1	80	6	1	283	8	6	5
526	21.770	1.361	4.823	458	1.507	406	338	1.288	894	898	7.935	198	285	1.379
527	7.744	363	1.150	195	388	295	235	427	326	304	3.151	115	233	561

CHAPTER FOUR
RESEARCH METHODOLOGY

4.1 INTRODUCTION

This part of the dissertation describes the methodology and the research design used. Moreover, it describes the methodology used in developing the questions used in the questionnaire and the methods that were used to collect the data from the customers in the specific retail stores undertaking the research.

4.2 QUESTIONNAIRE DEVELOPMENT

The questionnaires used in the research for both stores were identical in order to be easily compared.

The questionnaires were a result of questions that were used in previous researches (Michael Morrison et al. 2010; Celine Jacob 2006). The questionnaires were also a result of an indicative number of customers asked (100 customers from one store and another 100 from the other). More specifically, the structure of the questionnaires is the following:

The questionnaires (Appendix .I.) had a total of 22 questions which were separated in three (3) sections. The first section (1) asked customers to indicate whether they have visited the store previously, their reasons for visiting the coffee-bar, the number of people they were with and whether they thought they would visit the coffee-bar again. Moreover, the customers were asked to indicate the duration of their visit. Following, they were asked if they intended to visit the coffee-bar again. The second section asked customers to respond to the music being played and they were asked to characterise the coffee-bar by choosing one of the six adjectives which represented their opinion. Furthermore, the customers were asked to indicate the level of perception of the music being played and the level of music that affected their mood.

In addition to the above, the customers were also asked to indicate the level of positive or negative feelings that aroused to them in accordance with the music being

played. Moreover, they were asked to indicate if the music being played was appropriate to the coffee-bar or not.

Furthermore, customers were asked to evaluate the level of the volume of the music being played by choosing one of the three characteristics from the list.

Moreover, customers were asked to characterize the music being played from a list of six adjectives, that were used previously, according to their opinion so that the relationship between music and perceived atmosphere could be examined directly.

As a means of examining purchase intention, the final section of the questionnaire asked customers to indicate the maximum amount of money they were prepared to spend on their visit to the coffee/bar.

From the total number of questions used in the research (Appendix I.), questions 14 (age), 15 (Family Status), 16 (gender), 17 (Net family income), 18 (level of education), 19 (job/occupation), 20 (recommendation to others), 21 (overall satisfaction), and 22 (satisfaction of the music being played) were also included.

Method

The method used is a cross-sectional research. In this case the data is accumulated at a particular moment, or a relatively short period of time. Also, comparisons among the variables are being made at this time.

The data are typically collected from multiple groups or types of people. For example, data in a cross-sectional study might be collected from males and females, from people in different socioeconomic classes, from multiple age groups, and from people with different abilities and accomplishments.

The major advantage of cross-sectional research is that data can be collected on many different kinds of people in a relatively short period of time.

Participants

All the patrons presented in the coffee-bars during the testing period were eligible for the study. The sample comprised 200 subjects, that is a total of 100 subjects for each condition over the 8-day testing period (25 subjects a day) . The testing was carried out between 7:30 pm and 11:00 pm from Thursday to Sunday over a two week period. Patrons were approached at their tables at the end of their coffee-drink and asked to complete a questionnaire about the coffee-bar. The questionnaire was not

administered until the music had been playing for at least 30 minutes to ensure that participants had sufficient exposure before responding. The criteria used for judgmental sampling was:

1. The participants were adults.
2. Were willing to participate in the research.
3. Were visiting the coffee-bar for entertaining reasons.
4. That the participants had spent at least one day at the specific coffee-bar.
5. Were able to speak English or Greek.

Design

The cross-sectional research was conducted at «Giannouli Café», and at «Ya-Café» both coffee-snack bars in Larissa. The choice of the coffee-bars was governed by the following criteria: a) seating capacity >100, b) high-quality stereo system and speakers, c) close competitors with other coffee-bars in the area, d) a diverse range of clientele.

In the 8-day period, the presentation of the conditions occurred in the following order: 80's rock, pop music lounge and jazz,. The research was based on a time series design with the aim of examining the intervention of a series of conditions.

Materials

Each condition employed several hours of music. On each night during the study, the music was played on a high quality CD player through four speakers that were suspended in each corner of the coffee-bar. The volume of the music was held constant and at a level where it was clearly audible while still allowing patrons to talk over it comfortably.

The cross sectional research was conducted during a two week- period of March of 2011. The statistical Package SPSS, version 17.00 was used to analyze the data. To explore the dimensions of the satisfaction, descriptive measures were used such as frequencies, matrix-pie-charts, bar-charts, cross tabulations. Descriptive statistics analysis was utilised to determine customers' perception of quality scores as well. By applying the binomial regression (Wald method-variable dimension reduction), a new model is being created in order to find which of the independent variables affect the overall satisfaction. (*Data analysis with the help of statistical packages (spss-minitab-*

excel), Tsantas, Moisiadis-Bagiatis-Chatzipantelis, Ziti Publications, Thessaloniki 1999. *Non-parametric statistics,* Ksekalaki, Published in the University of Economics of Athens 2001. *Analysis of categorical data*, Academic notes of the University of Economics of Athens, 2005. All the data obtained from the research remained confidential and anonymous.

CHAPTER FIVE

RESULTS OF QUANTITATIVE ANALYSIS

INTRODUCTION

This chapter contains the outcomes of the statistical analysis performed. These are resulting from the quantitative analysis of the customers of the two cafeterias in the region of Larissa. The results are divided into three sections, each of which contains: Demographic characteristics, the influence of music being played on satisfaction, money spent, time perception, feelings and mood, and recommendations of the cafeterias that the research was carried out.

DEMOGRAPHIC CHARACTERISTICS OF THE CUSTOMERS OF THE COFFEE-BARS.

5.1 AGE-GENDER

Table 5.1 illustrates the ages of the respondents, which were separated in six categories. The largest percent of the customers (32%) were between 26 and 35 years old, where 22.5% were found to be between 36 and 45 years old. Moreover, 20.5% of the customers 18-25 years of age followed by 17.0% with ages between 46 and 55. the two smallest groups of percentages were found in ages higher than 56 years old, with 7.0% of them between 56 and 65, and 1.0% for ages higher than 66 years old. Regarding the gender of the respondents visiting the café-bars, the majority were females, totalling 109 out of 200 customers, resulting in a percentage of 54.5%. The number of the males responding to the questionnaire was 91 (45.5%).

Table 5.1 Age categories of the respondents

Age of the respondents	**Respondents**	
	Frequency	Percent (%)
18-25	41	20.5
26-35	64	32.0
36-45	45	22.5
46-55	34	17.0
56-65	14	7.0
66+	2	1.0
Total	200	100.0

Table 5.2 Gender of respondents

GENDER	**Respondents**	
	Frequency	Percent (%)
Male	91	45.5
Female	109	54.5
Total	200	100.0

5.2. OCCUPATION OF THE RESPONDENTS

A variety of occupations were reported by the respondents, and which are demonstrated in Table 5.3. Occupations were separated into five categories (Managers, public servants, private servants, sales associates and other). The 32.0% of the sample taken were found to be occupied as sales associates, followed by the 30.5% which claimed to be private servants. The 17.5% of the customers indicated the choice «other» which means that they are not included in the categories on the table below. They might be unemployed or students. The 17.0% claimed to be public servants, and the occupation found with the smallest percent was managers (3.0%).

Table 5.3 Occupation of respondents

Occupation categories	**Respondents**	
	Frequency	Percent (%)
Managers	6	3.0
Public servants	34	17.0
Private servants	61	30.5
Sales associates	64	32.0
Other	35	17.5
Total	200	100.0

5.2.2 MARITAL STATUS

The largest proportion of the customers of the cafe-bars undertaken the questionnaire were found to be single (56.5%). A number of 60 respondents (30.0%) were married, 9.5% divorced and only a small percentage (4.0%) were widowed. (Table 5.4).

Table 5.4 Marital status of respondents

Marital status	**Respondents**	
	Frequency	Percent (%)
Single	113	56.5
Married	60	30.0
Divorced	19	9.5
Widow	8	4.0
Total	200	100.0

5.2.3 RESPONDENTS' EDUCATION

The table 5.5 demonstrates the level of education from the participants of the research. The category of education with the highest percentage involves customers having finished college (47.5%). The customers having obtained a high school diploma represent the 36.0%, followed by 14.0% of the customers with masters or PhDs. Finally, 2.5% represent the customers with a middle school diploma.

Table 5.5 Level of education of respondents

Level of Education	**Respondents**	
	Frequency	Percent (%)
Middle school	5	2.5
High school	72	36.0
College/University(Bachelor)	95	47.5
Masters/PhD	26	14.0
Total	200	100.0

5.2.4 NET INCOME

The monthly net income of the participants is separated into eight categories and can be seen in table 5.6 both by frequency and percentage. From the table it can be observed that the highest percentage of income was found to be up to 600€ (23.5%), while the lowest category was 800.01-900€ with a percentage reaching 1.5%. Another percentage worth mentioning is the category of income exceeding 3000€ with 14.0%. The percentages of the table 5.6 below show that the economic level of the participants in both cafeterias is disparate. Even though the 23.5% of the customers have a net income below 600€, relative percentages show the net incomes 900.01-1000€ and 1000.01-2000€ in total (42.5%). At all negligible is the total percentage of 24% that reflects those customers that have net incomes over 2000€.

Table 5.6 Net income of participants

Income categories	**Respondents**	
	Frequency	Percent (%)
Up to 600	47	23.5
600.01-700	10	5.0
700.01-800	7	3.5
800.01-900	3	1.5
900.01-1000	40	20.0
1000.01-2000	45	22.5
2000.01-3000	20	10.0
3000+	28	14.0
Total	200	100.0

5.2.5 PREVIOUS VISITATION

The majority of the visitors of both the coffee-bars participating in the research mentioned that have visited in the past the particular coffee-bars in a percentage of 60%, while the 40% of the respondents have never visited the coffee-bars before. (Table 5.7).

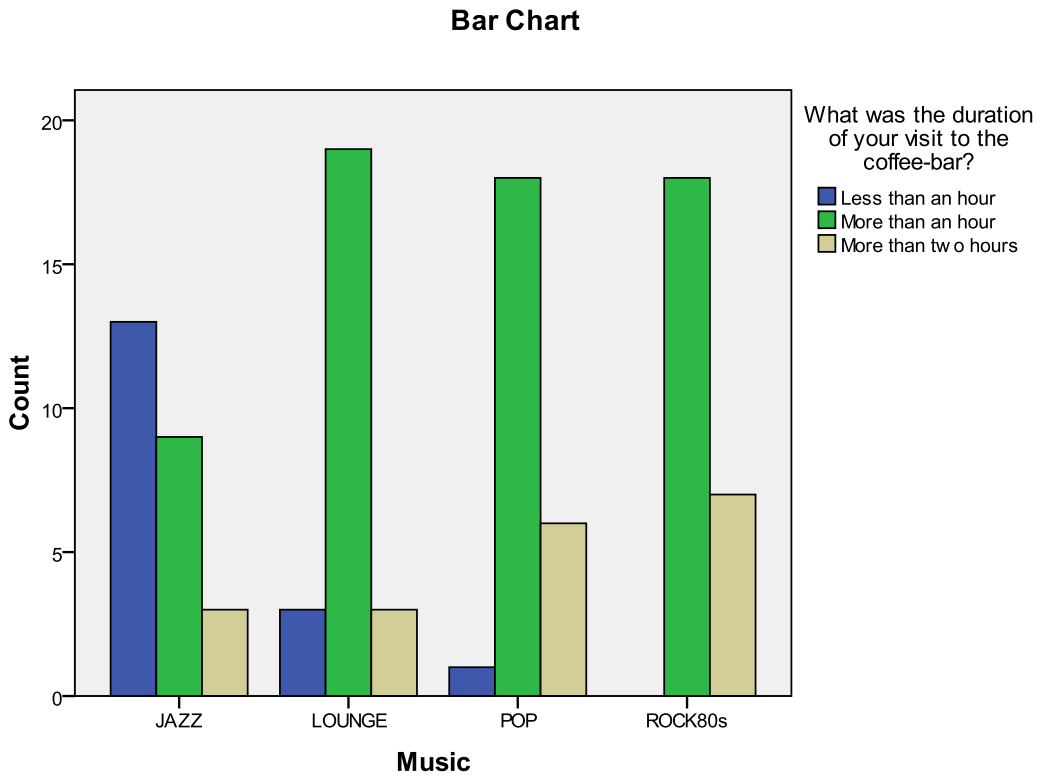
Table 5.7 Previous visits to the cafeterias by respondents

Previous visits	**Respondents**	
	Frequency	Percent(%)
Yes	120	60.00
No	80	40.00
Total	200	100.0

5.3 TIME SPENT IN THE COFFEE-BARS

According to the graph 5.1 below it is quite obvious that the respondents of both the coffee-bars stayed for more than an hour while lounge, pop, and rock 80's were being played. On the contrary, the respondents indicated for staying less than an hour when jazz music was being played.

Graph 5.3.1 Duration of visit to the coffee-bars according to the music being played



5.4 REASONS FOR VISITATION

The reasons for visiting the coffee-bars were separated into four categories (Table 5.8). The first category was for the quality of the coffee-bars which had a total of 24 respondents out of 200, giving a percentage of 12%. The second category referred to music with a frequency of 9 respondents (4.5%). The third group included the environment of the coffee-bars which had a total of 84 respondents out of 200 giving a percentage of 42%. Finally, the fourth category referred to the option 'all the above' with a frequency of 83 respondents (41%).

Table 5.8 Reasons for visiting the coffee-bars

Reasons for visitation	**Respondents**	
	Frequency	Percent(%)
Quality	24	12.0
Music	9	4.5
Environment	84	42.0
All the above	83	41.5
Total	200	100.0

5.5 THE SIZE OF EACH COMPANY OF THE RESPONDENTS

In the first coffee-bar, the 'Giannouli coffee Stop', the majority of the respondents (51%) visit the store in groups of three persons or more. The second best choice is groups of two or three persons (36%), while only 13 respondents visited the coffee bar in groups of 1-2 persons.

Table 5.9 Size of each company of the respondents of Giannouli Café

Number of people in each company	Respondents	
	Frequency	Percent(%)
1-2	13	13.0
2-3	36	36.0
3 and more	51	51.0
Total	100	100.0

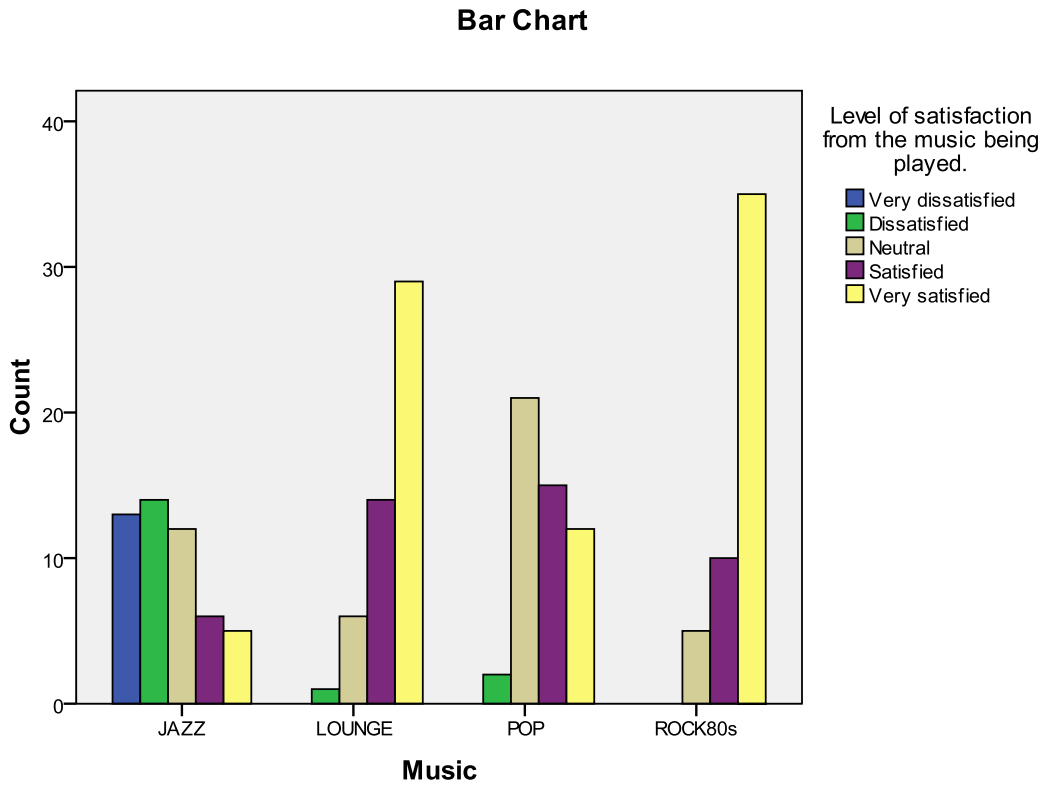
In the second coffee-bar the 'Ya-café', the majority of the respondents (53%), visit the store in groups of 3 and more persons. The second choice is groups of 2-3 persons (28%), while only 19 respondents visited the coffee bar in groups of 1-2 persons. It is clear that in both cafeterias most of the visits are made by respondents in groups of 2 an over persons which indicates that these cafeterias are places where groups of people hang out to relax and enjoy the company of others.

Table 5.10 Size of each company of the respondents of Ya-café

Number of people in each company	Frequency	Respondents Percent(%)
1-2	19	19.0
2-3	28	28.0
3 and more	53	53.0
Total	100	100.0

5.6 SATISFACTION OF THE MUSIC BEING PLAYED

Graph 5.6.2 Satisfaction of the music being played in both coffee-bars.



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It is obvious according to the above graph that the most satisfied customers were the ones listening to lounge (58%) and rock 80's (70%), while the least satisfied customers were the ones listening to jazz music (10%). As for pop music the respondents were quite satisfied (24%) as it is also shown on the table 5.11 below.

Table 5.11 Level of satisfaction of the music being played

Level of satisfaction of the music being played		Respondents in (%)					
		Very dissatisfied	Dissatisfied	Neutral	Satisfied	Very satisfied	Total
Music	Jazz	26,0%	28,0%	24,0%	12,0%	10,0%	100,0%
	Lounge	,0%	2,0%	12,0%	28,0%	58,0%	100,0%
	Pop	,0%	4,0%	42,0%	30,0%	24,0%	100,0%
	Rock	,0%	,0%	10,0%	20,0%	70,0%	100,0%
	80's						
Total		6,5%	8,5%	22,0%	22,5%	40,5%	100,0%

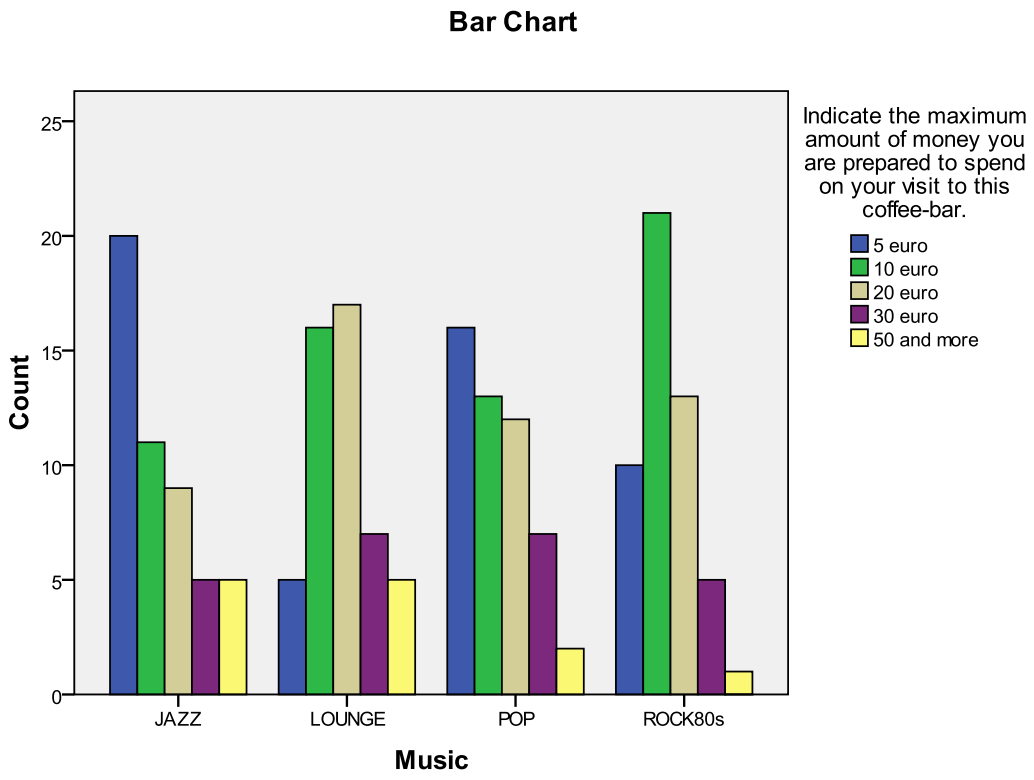
The independent chi- square test indicates that there is a pattern related to the answers given for the satisfaction of the music being played showing that satisfaction is greatly affected by the music being played.

5.7 MONEY SPENT IN RELATION TO THE MUSIC BEING PLAYED

It appears that the type of music does not influence to a great degree the amount of money that somebody intends to spend, as in every type of music the amounts of money to be spent are in low levels. Nevertheless it appears that Jazz music influences the customers to spend more. The same happens with lounge music as it also influences customers to spent more while their visitation to the coffee bar. That could be happening because jazz and lounge music have as fans certain groups of people.

The independent chi-square test of answers on the amount of money that the customers have spent is rejected on the limit. Even if it does not seem to be an explicit tendency, the jazz and lounge types of music cause this marginal situation.

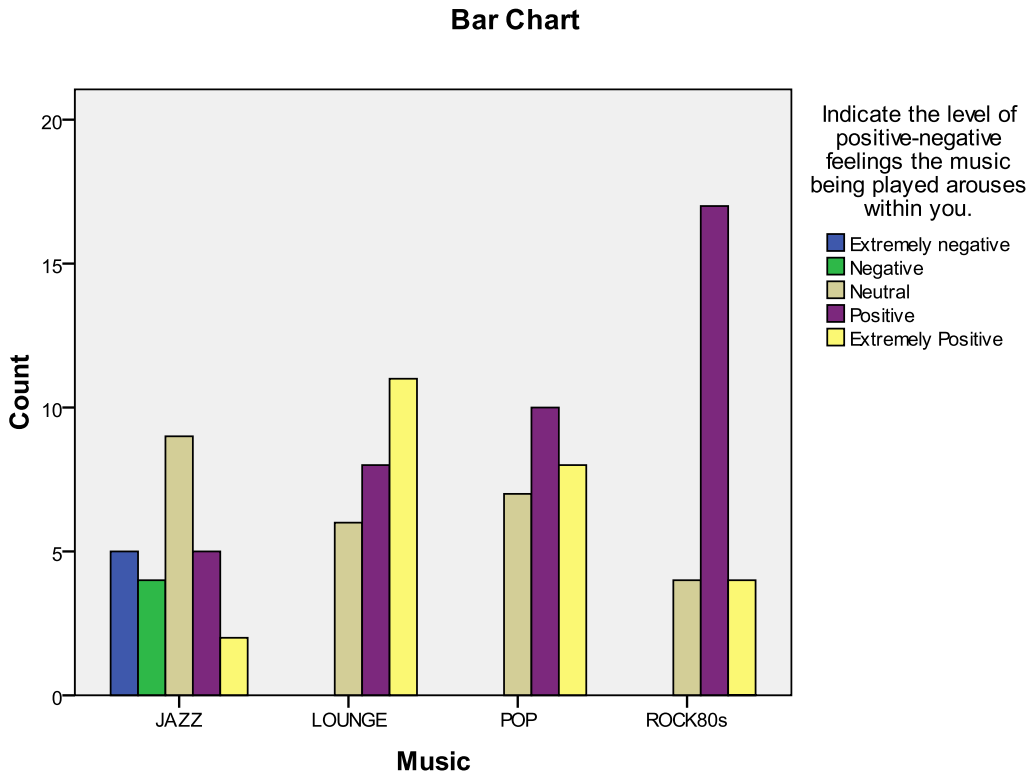
Graph 5.7.3 Money spent in relation to the music being played



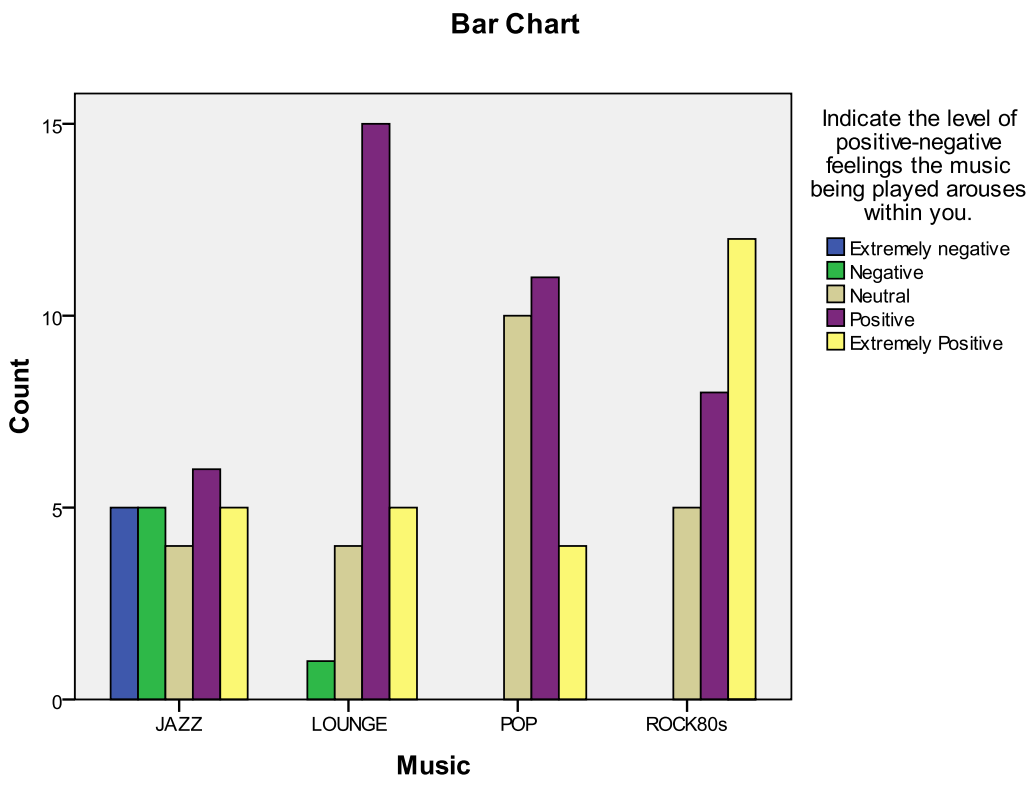
5.8 LEVEL OF POSITIVE-NEGATIVE FEELINGS IN RELATION TO THE TYPE OF THE MUSIC BEING PLAYED IN BOTH COFFEE-BARS

According to the bar chart below, it is obvious that rock 80's, pop and lounge music gather the most positive results. Particularly, rock music, sums the most positive feelings in a percentage of 68% and the extremely positive in a percentage of 16% . (84%). Pop music gathers the 72% percent of the positive and extremely positive feelings and lounge music has a percentage of 76% of positive and extremely positive feelings. Jazz music gathers a percentage of 20% of positive feelings while has an outstanding percentage of 36% of negative and extremely negative feelings. It is obvious that rock music is responsible for the positiveness of the customers'feelings.

Graph 5.8.4 Level of Feelings In relation to the Type of Music at Giannouli cafe



Graph 5.8.5 Level of Feelings In relation to the Type of Music at Ya-cafe

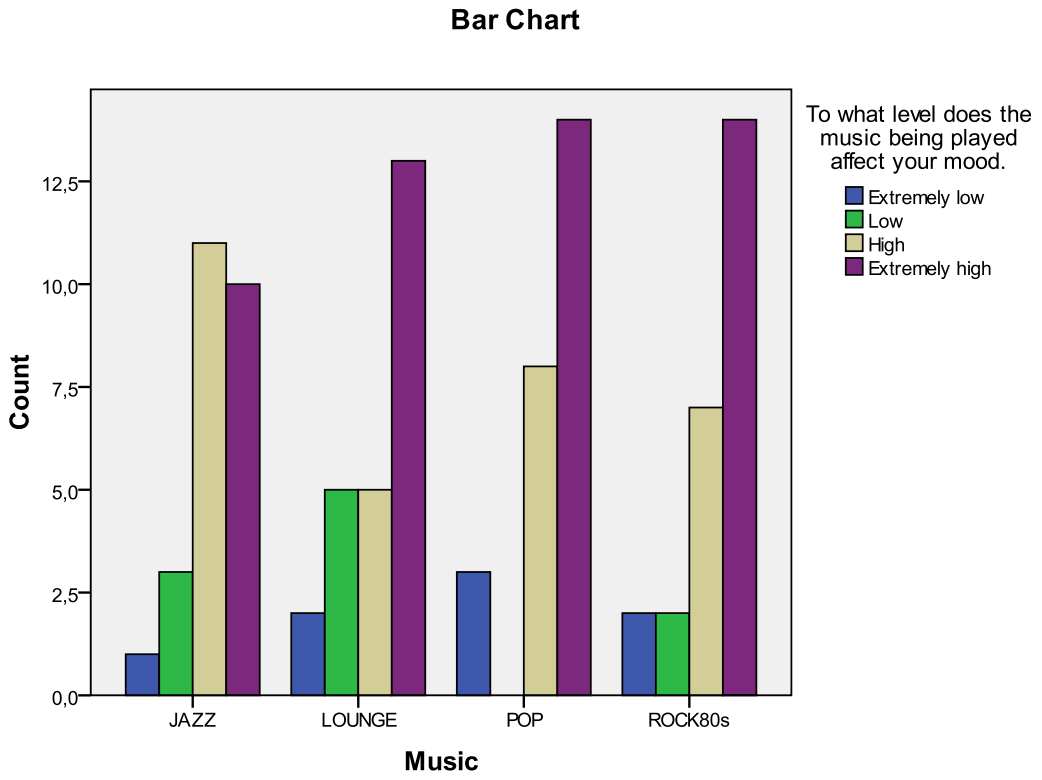


According to the bar chart above, it is obvious that rock 80's, pop and lounge music gather the most positive results. Particularly, rock music, sums the most positive feelings in a percentage of 32% and the extremely positive in a percentage of 48% . (80%). Pop music gathers the 60% percent of the positive and extremely positive feelings and lounge music has a percentage of 80% of positive and extremely positive feelings. Jazz music gathers a percentage of 44% of positive and extremely positive feelings while has an outstanding percentage of 40% of negative and extremely negative feelings. It is obvious that rock and lounge music are responsible for the positiveness of the customers' feelings. It is worth mentioning that at this coffee-bar at the specific time, jazz music had fans too. The customers under the particular type of music were torn in half.

5.9 HOW MOOD IS AFFECTED BY THE TYPE OF MUSIC

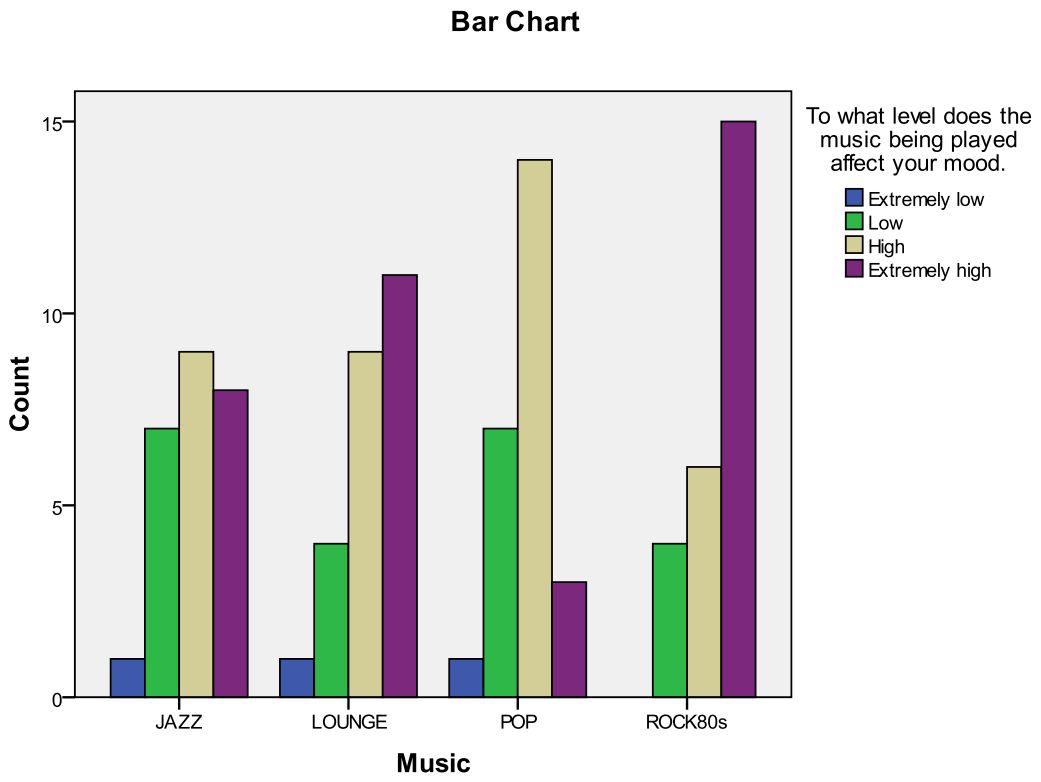
According to the graph below, it is obvious that the customers' mood is most positively affected when rock 80's, pop and lounge music is being played. More specifically, the customers' mood is extremely high when rock and pop music is being played at a percentage of (56%), and when lounge music is being played at a percentage of 52%. When jazz music is being played the percentage of customers' mood is 40% which is quite high but still lower than the other three types mentioned above.

Graph 5.9.5 Mood and type of music at Ya coffee bar



According to the graph below, it is obvious that the customers' mood is most positively affected when rock 80's, pop and lounge music is being played. More specifically, the customers' mood is extremely high when rock music is being played (extremely high) (60%), pop music at a percentage (high) of (56%), and when lounge music is being played at a percentage of 44%. When jazz music is being played the percentage of customers' mood is 32% which is quite high but still lower than the other three types mentioned above.

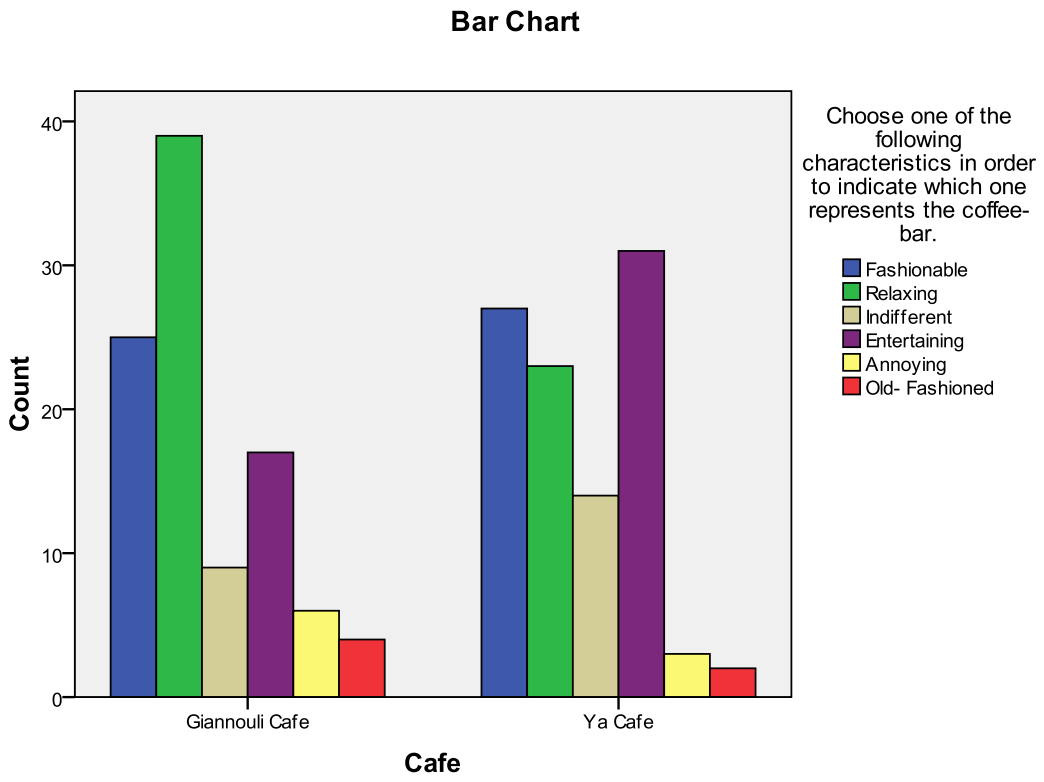
Graph 5.9.6 Mood and type of music at Giannouli coffee bar



5.10 CHARACTERISATION OF THE COFFEE-BARS

According to the graph 5.6 below, the customers' characterisation of the coffee bar seems to be positive. More specifically, the 25% of the customers of the Giannouli coffee bar indicated it as fashionable and the 39% as relaxing. The same pattern seems to be identified in the Ya coffee bar where the 27% of the customers characterised it as fashionable, the 23% as relaxing and the 31% as entertaining.

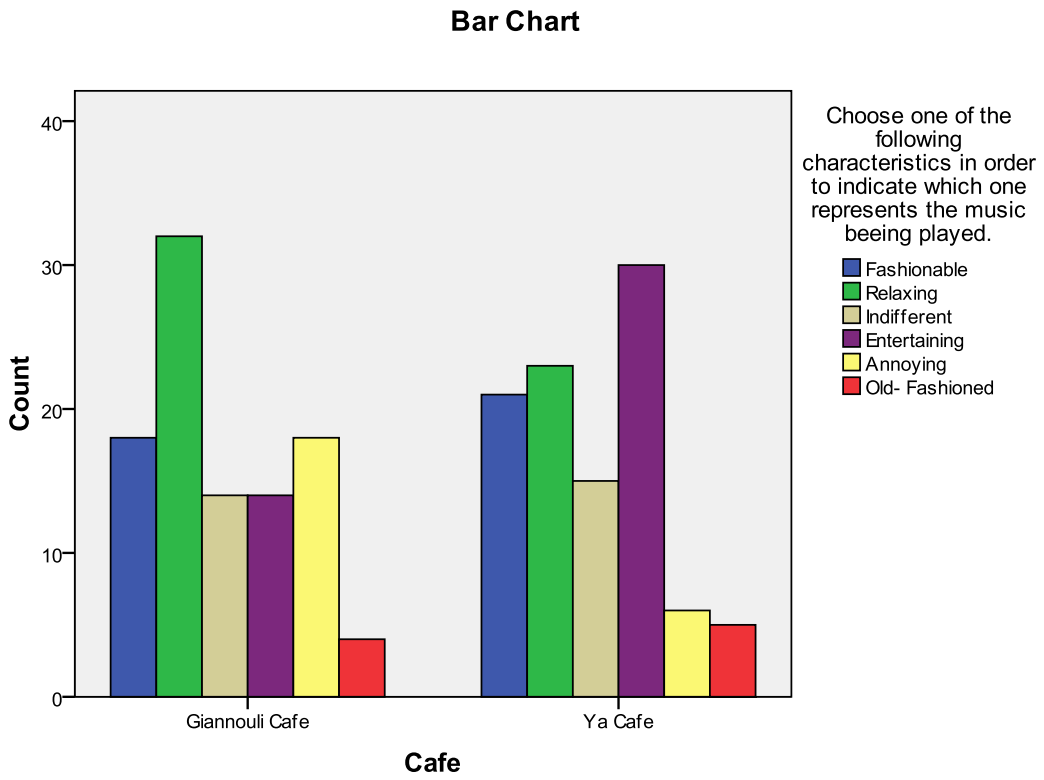
Graph 5.10.7 Characterisation of the coffee bars



5.11 CHARACTERISATION OF THE MUSIC BEING PLAYED

According to the graph 5.7 below, the customers' characterisation of the music being played is related to the characterisation of the coffee-bars. More specifically, the customers of the Giannouli coffee bar characterised the music as relaxing at a percentage of 32% and fashionable at a percentage of 18%. At Ya coffee bar the customers characterised the music as entertaining at a percentage of 30%, relaxing at a percentage of 23% and fashionable at a percentage of 21%. The graph below could easily be compared with the graph 5.6 above which indicates the characterisation of the coffee bars.

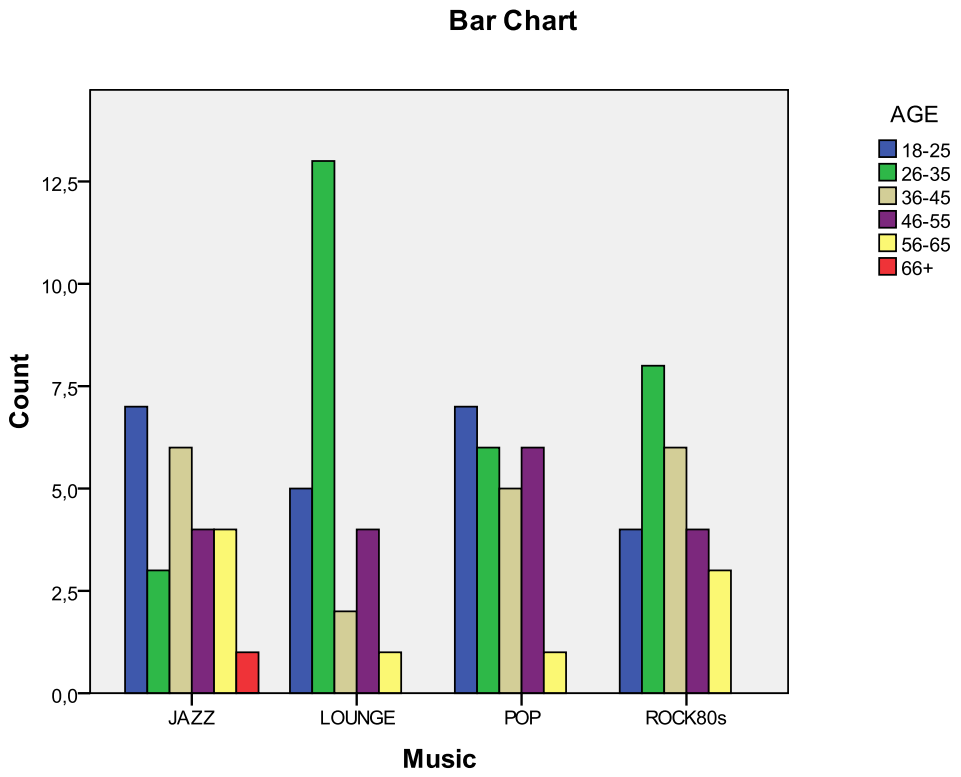
Graph 5.11.8 Characterisation of the music being played



5.12 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE RESPONDENTS' AGE AT GIANNOULI COFFEE-BAR

According to the cross tabulation, it is clear that the pop music has many fans at all types of ages. Despite the fact that the ages are already defined by the time the respondents enter the coffee bar, and despite the fact that the category of ages that are 56+ are of minus importance because of the small percentages, it is clear that rock music has its fans between the ages of 25-45. Lounge music has its fans between the ages of 18-35, jazz music between 18-25 and 36-45 and pop music between 18-55.

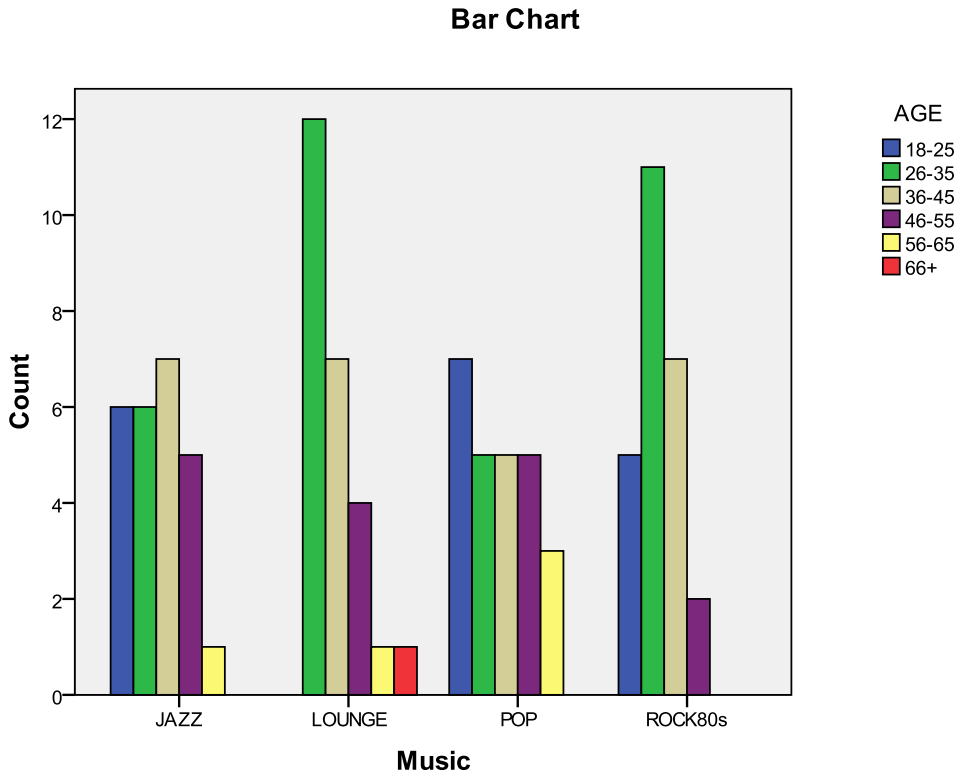
Graph 5.12.9 Relationship between the type of music and the respondents' age



5.13 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE RESPONDENTS' AGE AT 'YA' COFFEE-BAR

It is clear, according to the cross tabulation, that the results are similar to those of the Giannouli coffee bar above. Particularly, lounge music has fans strictly between the ages of 26-45, pop music between the ages of 18 and 55, jazz music has its fans between the ages of 18-55 and rock music between 18-45.

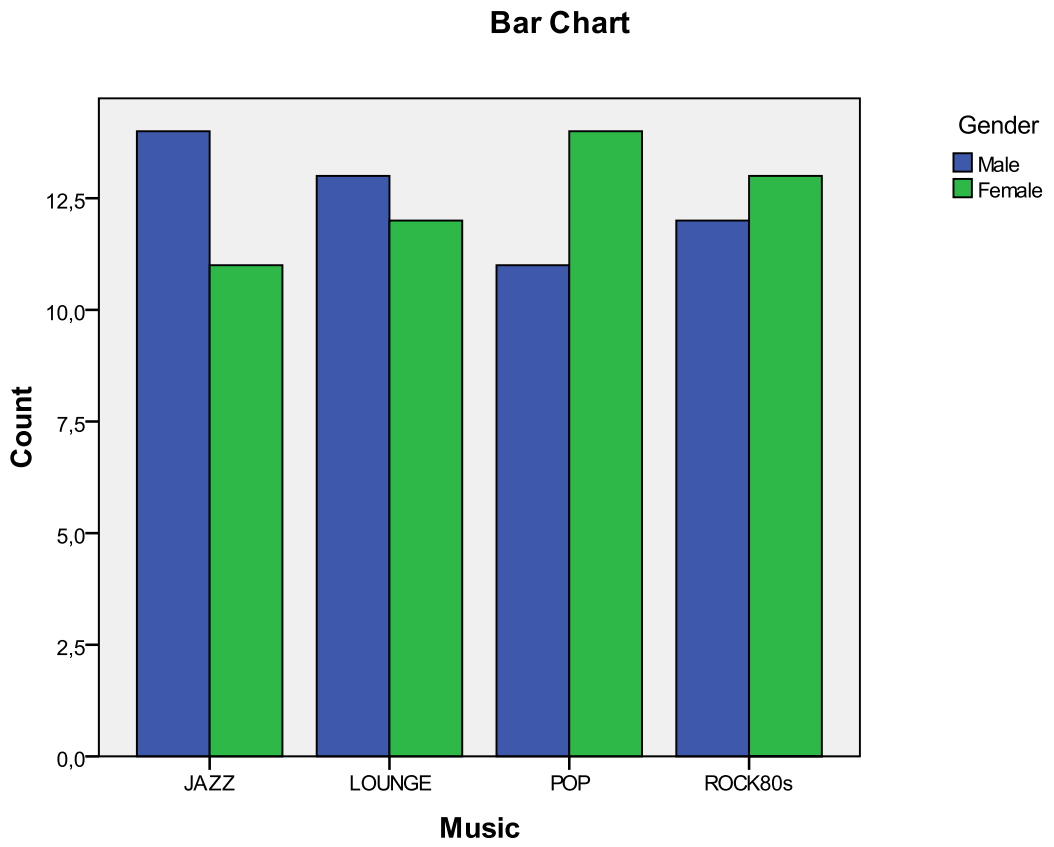
Graph 5.13.10 Relationship between type of music and age



5.14 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE GENDER OF THE RESPONDENTS AT YA-CAFE.

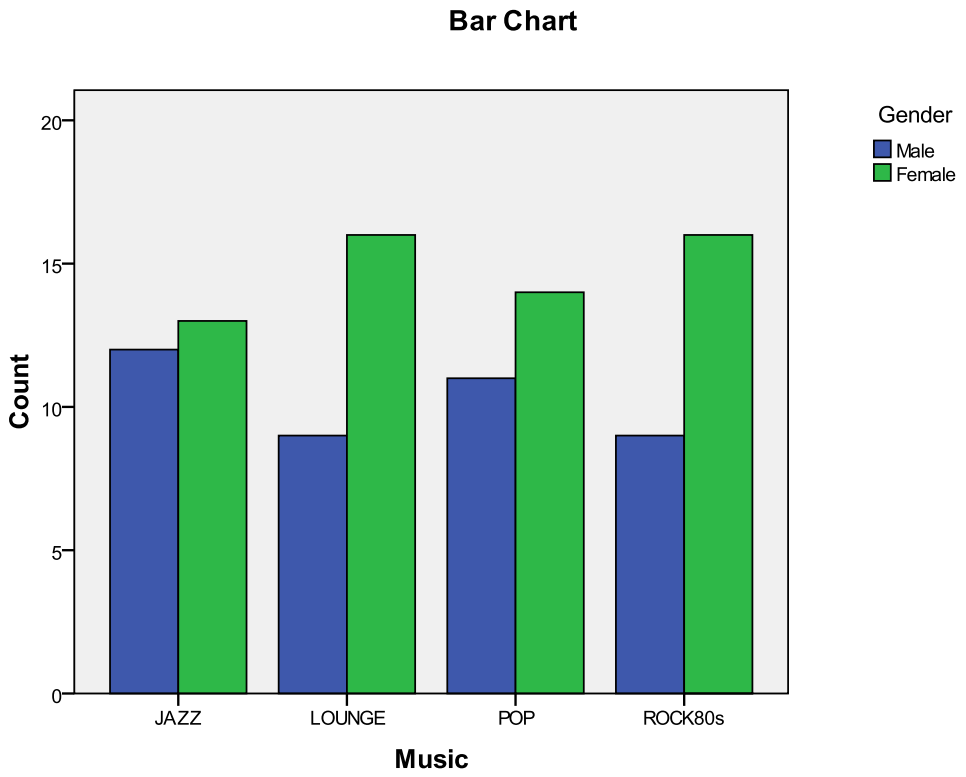
According to the graph 5.11 below, it is obvious that there are not any significant findings from the comparison of the music being played and the gender of the respondents. The reason for that is that the respondents' gender is pre-defined before they enter the coffee bar. Nevertheless, it is obvious that during the particular cross sectional research males have shown a preference in jazz and lounge music, while females have shown a preference in pop and rock.

Graph 5.14.11 Relationship between respondents' gender and type of Music



5.15 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE GENDER OF THE RESPONDENTS AT GIANNOULI-CAFE.

Graph 5.16.12 Relationship between respondents' gender and type of Music

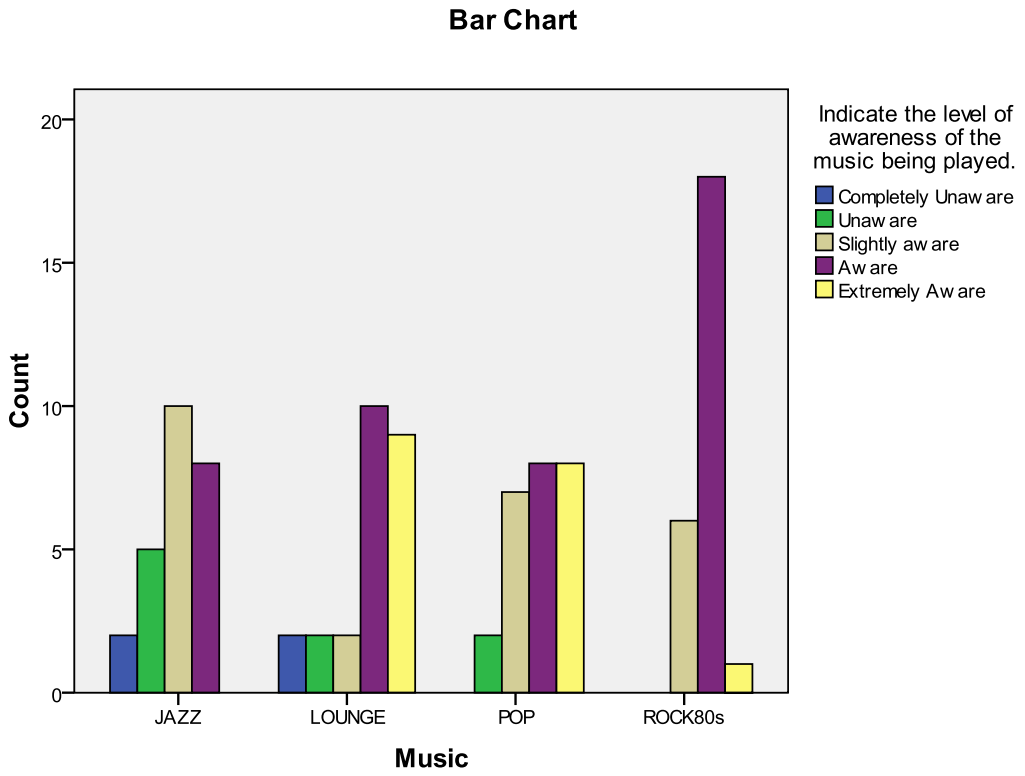


According to the graph 5.12 above, it is obvious that there are not any significant findings from the comparison of the music being played and the gender of the respondents. The reason for that is that the respondents' gender is pre-defined before they enter the coffee bar. Nevertheless, it is obvious that during the particular cross sectional research males have shown a preference in jazz and pop music, while females have shown a preference in lounge and rock.

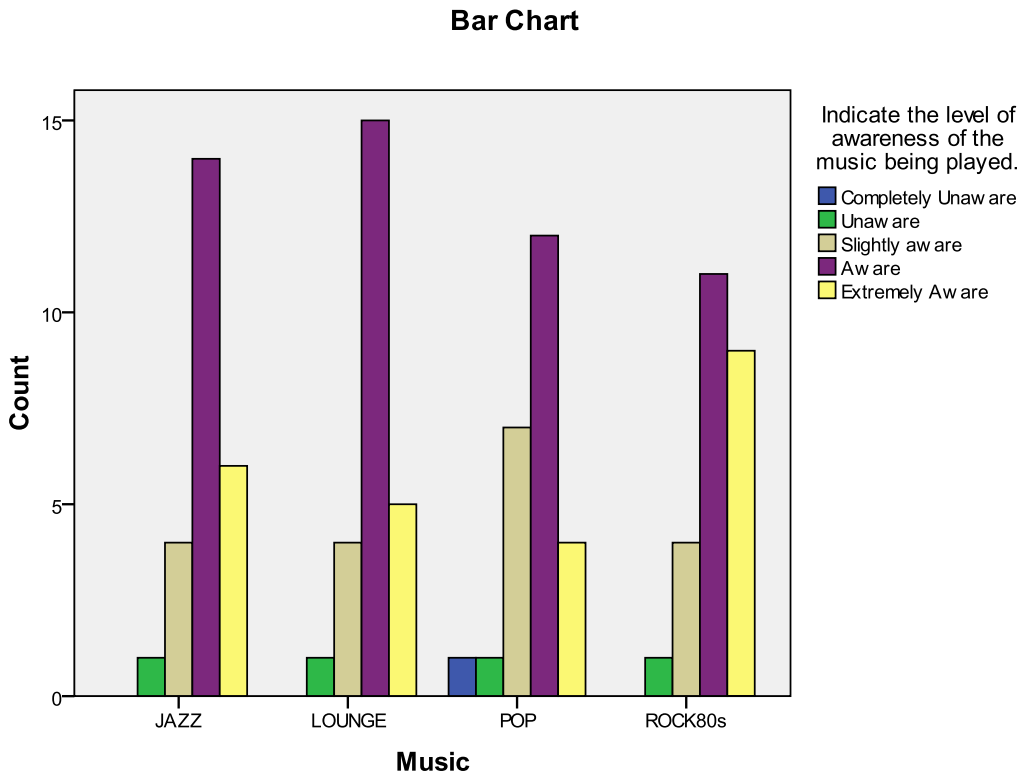
5.16 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE LEVEL OF AWARENESS AT BOTH THE COFFEE BARS

According to the cross tabulation between the type of music and the level of awareness it appears that the respondents are aware of the types of music being played. Specifically, when jazz music is being played the respondents are slightly aware of that type at percentage of 28% and aware at a percentage of 44%. When lounge music is being played half of the respondents are aware of that type and the 28% is extremely aware. According to pop music, the respondents are being aware of that type at a percentage of 40% and extremely aware at a percentage of 24%. Lastly, when rock music is being played, the respondents are aware of that type at a percentage of 58% and extremely aware at a percentage of 20%.

Graph 5.16.13 Relationship between the type of music and the level of awareness at Giannouli coffee-bar



Graph 5.16.14 Relationship between the type of music and the level of awareness at Ya coffee-bar

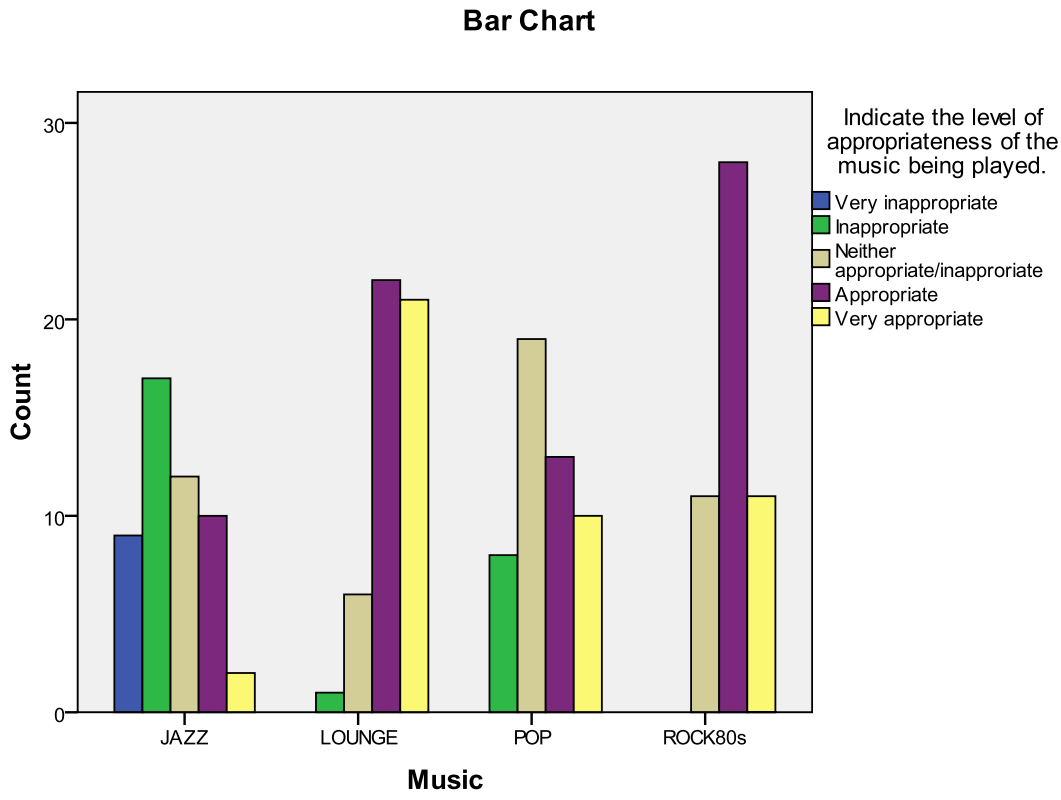


According to the cross tabulation between the type of music and the level of awareness it appears that the respondents of Ya-cafe are aware of the types of music being played. Specifically, when jazz music is being played the respondents are in a large percentage aware of the music being played. When lounge music is being played the awareness of music is in high levels too. It is worth mentioning though, that rock music has the largest percentage of respondents that have indicated that are extremely aware of that type of music.

5.17 RELATIONSHIP BETWEEN THE TYPE OF MUSIC AND THE APPROPRIATENESS OF MUSIC

The cross tabulation that measures the relation between types of music and the level of appropriateness indicates that from the four different types of music, the type that gathers the most negative results relating to the appropriateness is jazz music. The 18% of the respondents indicated this type as very inappropriate for a coffee bar and the 34% percent as inappropriate. Neither of the other three types have gathered negative results as they thought to be appropriate by the respondents. The type with the highest positive percentage (very appropriate) is lounge music with 42%. That could be an indicator that shows which type of music the respondents think is the most appropriate for the specific type of retail stores.

Graph 5.17.14 Appropriateness in relation to the different types of music



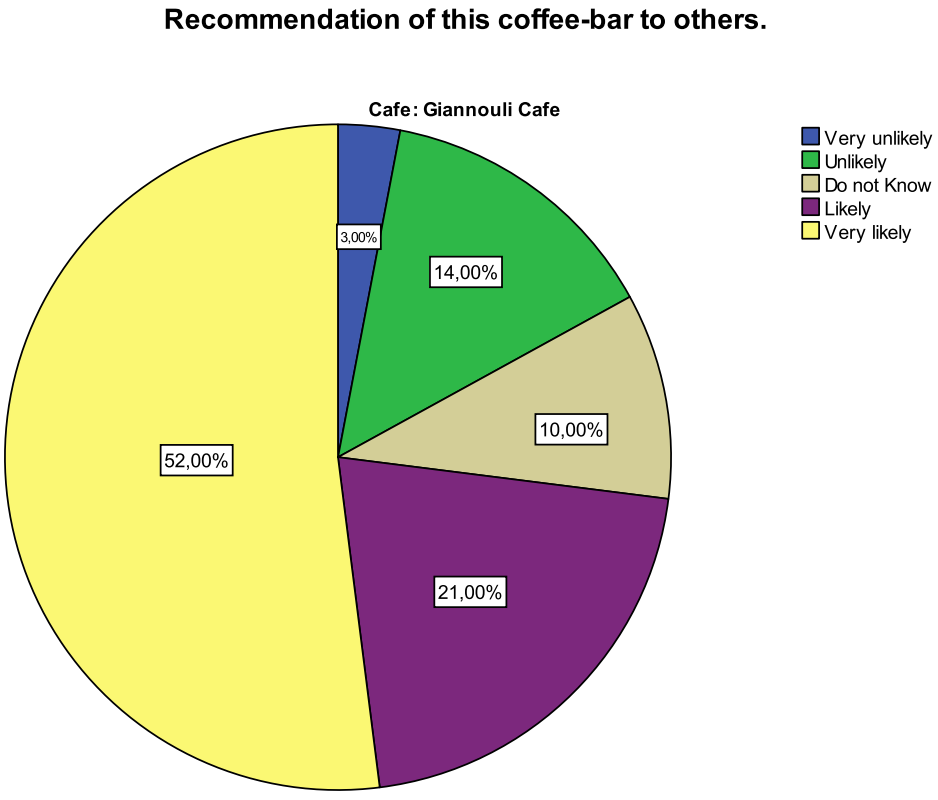
5.18 RECOMMENDATION TO OTHERS (FOR GIANNOULI CAFÉ)

According to the table 5.12 below it is clear that the respondents are likely to recommend the Giannouli coffee bar to others at a percentage of 73% (21%+52%).

Table 5.12 Recommendation to others

Recommendation to Others for Giannouli Coffee bar	Respondents Frequency	Percent
Very Unlikely	3	3.0
Unlikely	14	14.0
Do not know	10	10.0
Likely	21	21.0
Very Likely	52	52.0
Total	100	100.0

Graph 5.18.15 Recommendation to Others.



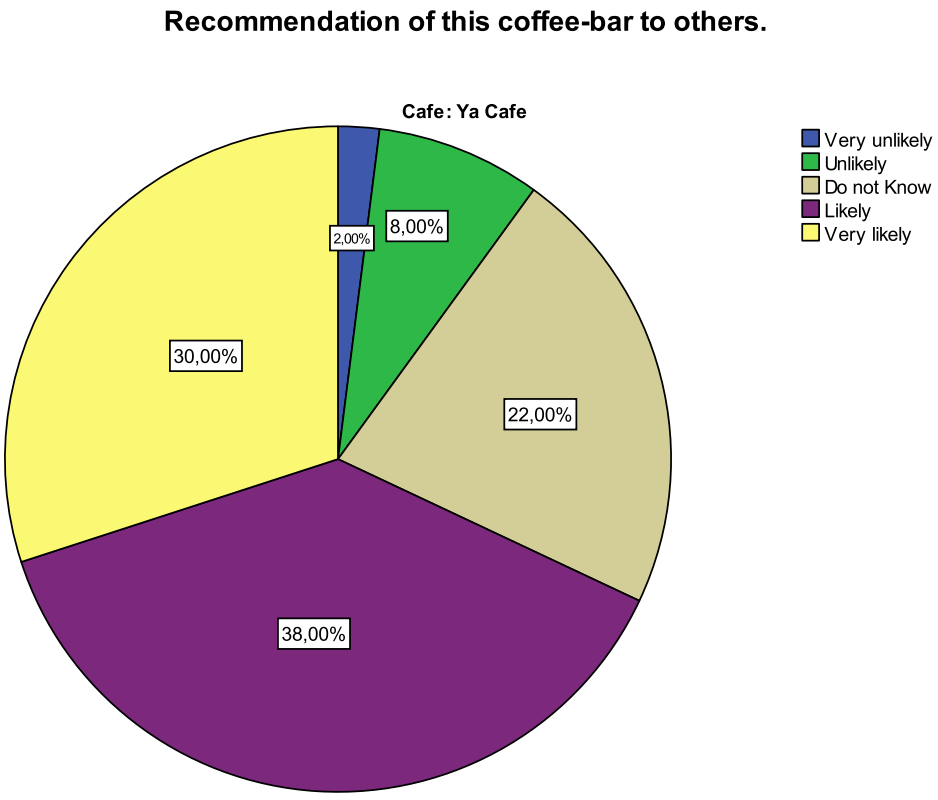
5.19 RECOMMENDATION TO OTHERS (FOR YA CAFÉ)

According to the table 5.13 below, it is clear that the respondents are likely to recommend this coffee bar to others at a percentage of 68% (38%+30%). If we compare this table with the table 5.12 above it appears that the respondents of Giannouli cafe are more eager to recommend this coffee bar to others.

Table 5.13 Recommendation to others

Recommendation to Others for Ya Coffee bar	Respondents Frequency	Percent
Very Unlikely	2	2.0
Unlikely	8	8.0
Do not know	22	22.0
Likely	38	38.0
Very Likely	30	30.0
Total	100	100.0

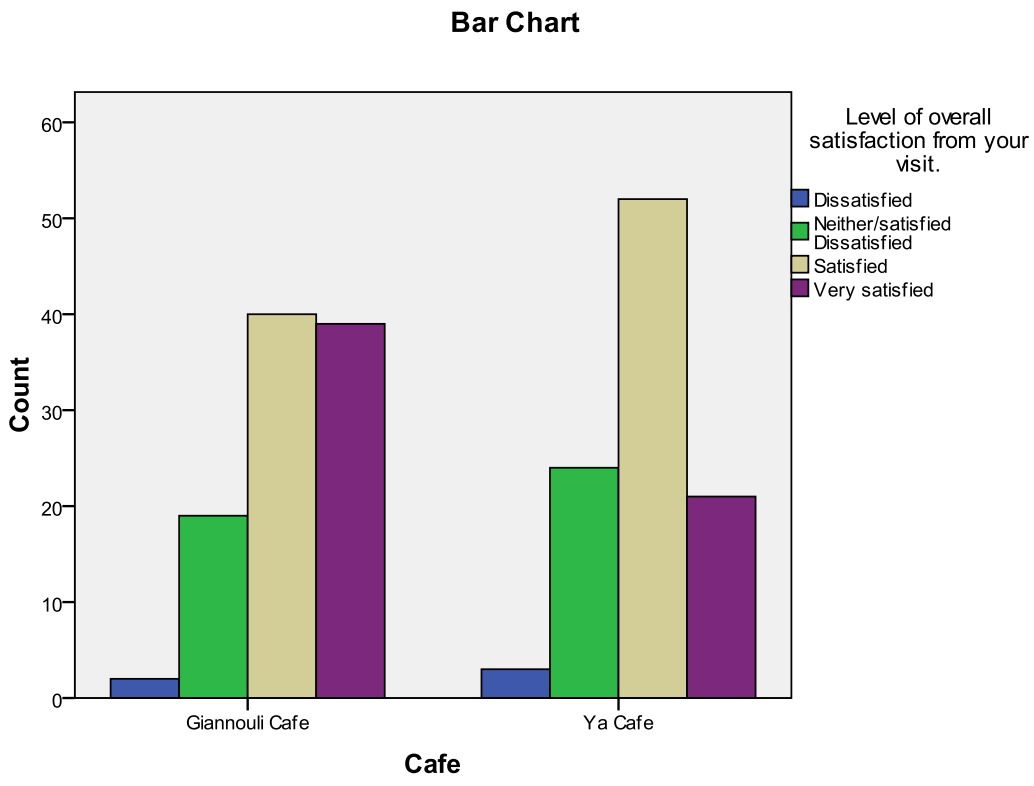
Graph 5.19.16 Recommendation to Others



5.20 OVERALL SATISFACTION

According to the graph 5.17 below, it is clear that the respondents of both the coffee bars are satisfied from their visit. Specifically, the patrons of Giannouli coffee bar indicated their satisfaction at a percentage of 79% (40%+39%), while the patrons of the Ya coffee bar indicated their satisfaction at a percentage of 73% (52%+21%) with a percentage of 24% that indicates those who are neither satisfied or dissatisfied.

Graph 5.20.17 Overall satisfaction of both the coffee bars



5.21 RE VISITATION FOR GIANNOULI COFFEE BAR

According to the table 5.14 below, it is clear that the respondents will return to the coffee bar at a percentage of 76%, while only the 23% indicated that there is a possibility to do so. Only the 1% indicated that it will not return to this coffee bar again. That could be explained as there are some people that are not from this region and happened to be included in the cross sectional research.

Table 5.14 Re-visitation to the Giannouli coffee bar

Do you think you will return to the coffee bar?	Respondents Frequency	Percent
Yes	76	76.0
No	1	1.0
Maybe	23	23.0
Total	100	100.0

According to the table 5.15 below, it appears that the respondents will return to the Ya coffee bar at a percentage of 51%, while the 36% indicated that there is a possibility to do so. The 13% of the respondents indicated that they would never return to this coffee bar again. There is an obvious difference with the Giannouli coffee bar that could be examined closely. The Ya coffee bar is a street cafe that gathers customers who may not be from the region of Larissa.

Table 5.15 Re-visitation to the Ya coffee bar

Do you think you will return to the coffee bar?	Respondents Frequency	Percent
Yes	51	51.0
No	13	13.0
Maybe	36	36.0
Total	100	100.0

5.22 THE BINOMIAL MODEL

After all the evidence that the above tables and graphs have shown, it is logical to wonder what the factors that influence the relationship between music and some variables are. Specifically, the overall satisfaction of the respondents is going to be examined. Because of the large number of the factors that are as candidates to interpret the objective, we will move initially in a subjective way in the choice of the variables.

Accounting regression opposed to linear regression, has as a dependent variable a binomial categorical variable and the independent variables interpret changes of the odds of the dependable variables. An odd is the reason of a possibility of the appearance of a fact to the possibility of this fact not to happen-appear. The model used is the reason that we almost never find what we suspect. Despite all that, the accounting regression concludes to the best interpretation of a variable in a very satisfactory way.

The target is the overall satisfaction (dependent variable). It can be assumed that that the factors (independent variables) that influence the overall satisfaction are:

- Gender
- Volume of Music
- Type of Music
- Visitation background
- Characterisation of the cafeteria

After having converted the dependent variable into a binomial one (yes-no), having made all the necessary changes to the dependent variables, where necessary, we will see which of the independent variables that we suspected above, actually possesses the information for the dependent variable. By applying the Wald method we conclude to the following model.

Table 5.16 Variables in the Equation

Variables in the Equation

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1[a]	GENDER_NEW	1,507	,799	3,556	1	,059	**4,515**
	Q11			27,254	2	,000	
	Q11(1)	2,030	,638	10,136	1	,001	**7,615**
	Q11(2)	3,214	,739	18,926	1	,000	**24,867**

a. Variable(s) entered on step 1: GENDER_NEW, Q11.

$$Log(\mathrm{P}/1-\mathrm{P})_{SATISFACTION\_NEW} = 4.51 * X_{GENDER\_NEW} 7.61 * X_{MEDIUM} + 24.8 * X_{LOW}$$

Interpretation of the Model

Observations:

1. SATISFACTION_NEW=0 → UNSATISFIED
2. SATISFACTION_NEW=1 →SATISFIED
3. GENDER_NEW takes the value 1 when the person is a woman and 0 when it is a man.
4. MEDIUM takes the value 1 when the person characterise the volume of music as medium and 0 in any other case.
5. LOW takes the value 1 when the person characterises the volume of music as low and 0 in any other case.

Statistical Interpretation

- If the potential customer is a female, then we will have an increase in the odds to remain satisfied a 4.51
- If the music is characterised by the potential customer as medium volume, then we will have an increase in the odds to remain satisfied a 7.61.
- If the music is characterised as low volume by the potential customer, then we will have an increase in the odds to remain satisfied a 24.8.

As it is clearly seen from the above potential factors, the statistical model concluded to the two most important factors (gender and volume of music) that affect customers' satisfcation and emphasized the case where the volume of the music was low. It is also observed that the type of music being played was not so important, the visitation background and the characterisation of the coffee bar were not so important after all.

The particular analysis can be available to estimate behaviours of potential customers to other coffee bars. By seeing if a potential customer has the above characteristics (gender: female and volume of music: low), his future satisfcation can be clearly estimated.

CHAPTER SIX

CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

This part of the dissertation contains the conclusions that are drawn from the research conducted. The chapter also contains the recommendations towards the retail stores in order for them to improve their service quality and atmosphere of the stores for the customers. In addition, the recommendations for further research and the limitations of the research conducted are included in this chapter.

6.2 CONCLUSIONS

This research has contributed to the methodological and theoretical improvement of the better understanding of the retail customers as well as the service quality that the managers of retail stores offer and the literature of psychology marketing by investigating some essential issues that refer to the behaviour of customers under the influence of music and the service quality as it is perceived by the customers. This study revealed that different types of music influenced the participants' perceptions of the coffee bars' environment. It is obvious that a positive relationship was found between the participants' perceptions of the coffee bars and their perception of the music. These findings are consistent with the study of Wilson Stefanie (2003) and North and Hargreaves (1998). The cross tabulation used in the research showed that different styles of music led to different perceived characteristics of the coffee bars, a finding also consistent with North and Hargreaves (1998).

According to the statistical analysis, it appears that the type of music does not influence to a great degree the amount of money that somebody intends to spend, as in every type of music the amounts of money to be spent are in low levels. Nevertheless it appears that Jazz music influences the customers to spend more. The same happens with lounge music as it also influences customers to spent more while their visitation to the coffee bar. That could be happening because jazz and lounge music have as

fans certain groups of people. In accordance with the study of North and Hargreaves (1998), these results provide evidence that different types of music, have the potential to influence the participants' purchase behaviour. Due to the fact that the number of people drinking their coffee-drink in the coffee bars fluctuated on the same day before, during the testing period, it is quite difficult to assess the influence of music on actual sales. According to the graph 5.1 above (chapter 5), it is quite obvious that the respondents of both the coffee-bars stayed for more than an hour while lounge, pop, and rock 80's were being played. On the contrary, the respondents indicated for staying less than an hour when jazz music was being played. This may be related to the fact that 52% percent of the respondents considered jazz music to be inappropriate. While this did not appear to affect the amount of money the respondents in this group indicated they were prepared to spend, the perceived inappropriateness of the music may have influenced the amount of time and perhaps money they actually spent (Wilson Stefanie, 2003).

The results of this study suggest that several other factors may be influencing the relationship between the respondents' perceptions and the music being played. For example, the results showed that the more people being at the coffee bars (3 and more), the more the coffee bars were perceived as entertaining, fashionable and relaxing. The results also suggested that there was an interaction between the type of music being played, the customers' perception of the atmosphere and the amount of money spent. For example, ratings for several adjectives increased in relation to the type of music being played, (lounge music for example where most of the respondents indicated the maximum amount of money spent and the maximum amount of time spent in the coffee bars). A significant interactive effect was also found between the type of music played, respondents' responses to the perception of the quality of service (level of overall satisfaction), and responses to atmosphere of the coffee bars (characterisation of the coffee bars). This appears to have been answered in the studies of Dubé et al. (1995) and North and Hargreaves (1996), where music may be positively related to respondents' willingness to interact.

The statistical analysis has showed that the respondents' awareness of the music, differed across conditions. Overall, the participants were more aware of the music when lounge and rock 80's were played. In contrast, pop and jazz music were

associated with more people indicating that they were «unaware» or «completely unaware» of the music being played.

The findings suggest that the respondents considered lounge and rock music to be more appropriate for the coffee bars. This may be attributed to the concentration of the respondents aged between 26 and 35. For example, the number of the participants indicating that jazz music was appropriate increased according to age. Conversely, the number of the participants who considered lounge and rock music as appropriate decreased with age significantly.

The music that was considered more appropriate for both the coffee bars is lounge and rock. In an environment where lounge and rock music are being played, the degree of appropriateness of the music to the atmosphere of the coffee bars appears to have influenced several factors which are directly related to enhancing business and increasing sales. For example, the types of music (lounge and rock particularly), were associated with more coffee being consumed, higher purchase estimates, more positive responses to the atmosphere of the coffee bars and more customers remaining for more. While there was not a significant difference between the music being played (lounge-pop-rock-jazz), and the amount of money the respondents were prepared to spend, the indication of negative and extremely negative feelings when especially jazz music was being played, may have caused the customers to spend less in the coffee bars.

The fact that the respondents were prepared to spend more time and money to their visit to the coffee bars when lounge and rock music was being played, suggests that spending might be increased by music that creates the perception of an upbeat but relaxing environment. This finding corresponds with North and Hargreaves (1998), who found that classical and pop music had more positive effect on purchase intentions than easy listening music. Similarly, Areni and Kim (1993), found that people were prepared to spend more in a wine store when classical when classical music was being played. In the present study, though jazz music concentrated the most negative feelings and the most indications of being an inappropriate type of music, some of the respondents spent more money than when other types were being played. This suggests that there might be some discrepancy between the amount of money the customers indicated they would prepared to spend and the amount of money they actually spent.

The present findings support Radocy and Boyle's (1997) suggestion that people might be inclined to spend more time and money in a restaurant or store when the music being played is considered appropriate. Similarly, findings support MacInnis and Parks' (1991) notion that persuasion is enhanced when the music is appropriate for the context in which it is played.

The findings suggest that the responses to the characteristics of the coffee bars were positively influenced by factors such as the number of people the respondents were with, their age, gender, the quality of the service, and the number of times the respondents have visited the coffee bars before. These positive relationships were only found to exist when lounge and rock music were being played.

Along with the important findings obtained by this study, the questionnaire itself is also an important contribution. The questionnaire developed through this study ia appropriate for use by managers in the retail section, so that they can confidently identify the actions needed and the design of atmospheric strategies that will generate satisfied customers.

6.3 RECOMMENDATIONS

6.3.1 RECOMMENDATIONS REGARDING THE RESEARCH

Being able to create the appropriate atmosphere through music and atmospherics in general to the customer and creating perceptions of quality in the retail stores, allows managers of coffee bars to adopt enhanced marketing efforts in order to make certain that customers' needs are met. Therefore, the retail managers can identify, prioritize and improve areas of interest in the coffee bars that subconsciously (and not only), affect customers' mood, feelings and therefore get to know the customers' behaviour. Hence, the results from this research may have some significant suggestions for the managers of the retail sector. The recommendations are based on the results of the quantitative analyses performed.

The results suggest that music can be used by retail stores in general, to create a specific atmosphere which will distinguish the environment from the competitors. The findings also showed that coffee bars that play lounge, pop or upbeat music in general may be able to charge higher prices.

This research has demonstrated that music can influence the perceived characteristics of the environment of the stores in which it is being played. In addition it has provided evidence that different types of music can produce/create specific atmospheres such as entertaining, relaxing and fashionable. Furthermore, this research has shown that music can influence the amount of money the customers are prepared to spend as well as the amount of money they actually spent. Generally, it is clearly shown that music has the potential to influence commercial processes.

Therefore, marketing efforts should be carried out in order to fulfill the needs of the customers. The managers of the retail stores should pay close attention to the atmospherics of their stores in general. Music is one of the atmospherics that can influence customers' behaviour and purchase intention. Other atmospheric elements such as lighting, odour/scent, allocation of the floor space, design of the store should be taken into consideration as well. The combination of the suitable atmospherics in accordance with the suitable type of music create an environment that will keep the customer satisfied spending more of his time and money at the specific store.

The management should also consider changing or enriching the menus of the coffee bars and offer higher quality of beverages at reasonable prices. Erto and Vanacore (2002), mentioned that, factors related to food quality and hygiene are good estimators of service quality.

An additional approach to enhance customers' satisfaction and environmental perception is also to keep the employees of the coffee bars satisfied in order to promote positive perception of the environment of the coffee bars. Kotler and Keller, (2003, p. 420) ,mentioned that there is a correlation between customer satisfaction, employee satisfaction and profitability. They also mentioned that: «Positive employee attitudes promote stronger customer loyalty». Moreover, the behaviour and the appearance of the employees should be discrete, polite and friendly. The managers should make sure that the employees are well trained in accordance with the environment they work in, so as to blend in with the overall atmosphere of the store.

An other way of recognising the customers' needs is to have questionnaires available in order to measure, regularly, the needs, behaviour patterns and satisfaction of the customers.

According to the results of the research the customers of the coffee bars have obtained information about the music and the environment of the coffee bars. Therefore,

marketing efforts should be carried out in order to fulfill the needs of the customers. Advertising and promotional efforts targeted at the customers of the coffee bars should underline the desirable quality of services and atmosphere.

6.4 LIMITATIONS-RECOMMENDATIONS FOR FUTURE RESEARCH

In designing the present research, an attempt was made to reduce its limitations, but some still need to be mentioned. First of all, the outcomes of this research may not have represented the entire population, due to the detail that a convenience sampling process was used to gather the data. Furthermore, the study was conducted for only two coffee bars of the region of Larissa. To be able to take a broader view, of the findings for the retail section, a broader study that would include more than ten coffee bars in a range of regional settings could be performed.

The particular analysis can be available to estimate behaviours of potential customers to other coffee bars. By seeing if a potential customer has the above characteristics his/her future satisfcation can be clearly estimated.

Another limitation is that the questionnaire used in the research did not include enough general questions, which would allow respondents to summarize their overall experience. In order to have a better idea about the validity of the questionnaire, additional questions measuring customers' perception of the music being played and satisfaction could have been included in the questionnaire. Potential future studies should consider this point and include such questions as dependent variables. The responses due to the demographic variations could be altered.

To be able to generalize the findings for these specific coffee bars in the retail sector, a study that would include more coffee bars or retail stores in a variety of regional settings could be conducted. Future studies, could enlarge the scope of the research by covering more retail stores of all categories in the city of Larissa, in order to identify customers' needs and behaviour patterns according to specific types of music.

In addition, since this study was conducted in Greece, future research may also look at whether the findings of this research differ by countries.

6.5 REFLECTIONS ON LEARNING

This dissertation has helped me understand the processes and details that are necessary in order to undertake a research project. It also made me understand that there is not a better way in order to complete a research project. Most of the success of my research according to my opinion relies on psychology marketing and retail marketing. This study has also helped me enrich my knowledge in the field of marketing, customer psychology and management issues.

As a conclusion, to all of the above mentioned is that undertaking this research was a thrilling and unprecedented experience that helped me advance the way i think and act. It also helped me improve the ways in which i express myself as i follow a more scientific and managerial manner now. Finally, it also aided me in making useful conclusions that will facilitate my future research in the specific field.

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8. APPENDICES

APPENDIX. I

QUESTIONNAIRE USED IN THE RESEARCH

STAFFORDSHIRE UNIVERSITY	TEI OF LARISSA
Business School	School of Business Administration

RESEARCHER: **MANDILA VASILIKI-MAGDA**

SUPERVISOR/PROFESSOR: Dr. **GEROGIANNIS VASILIOS**

QUESTIONNAIRE EXAMINING THE INFLUENCE OF MUSIC ON BUYING BEHAVIOUR AND CUSTOMER SATISFACTION.

I am a student of Staffordshire University and in order to get my Master's degree, i am doing a cross sectional research at «Giannouli Coffee Stop» a coffee-bar in Larissa, Greece. In this effort i would like your help. Your answers are completely **CONFIDENTIAL** and will remain **ANONYMOUS** for the use of the university.

Q.1. Have you visited this coffee-bar before?

Yes [1] ☐ No [2] ☐

Q.2. For which of the following reasons do you visit the coffee-bar?

Quality [1] ☐
Music [2] ☐
Environment [3] ☐
All the above [4] ☐

Q.3. What is the number of people you are drinking your coffee-drink with?

1-2 [1] ☐
2-3 [2] ☐
3 and more [3] ☐

Q.4 What was the duration of your visit to the coffee-bar?

Less than an hour [1] ☐
More than an hour [2] ☐
More than two hours [3] ☐

Q.5. Do you think you will return to the coffee-bar?

Yes [1] ☐
No [2] ☐
Maybe [3] ☐

Q.6. Choose one of the following characteristics in order to indicate which one represents the coffee-bar.

Fashionable [1] ☐
Relaxing [2] ☐
Indifferent [3] ☐
Entertaining [4] ☐
Annoying [5] ☐
Old-Fashioned [6] ☐

Q.7. Indicate the level of awareness of the music being played.

Extremely aware	Aware	Slightly aware	Unaware	Completely unaware
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.8. To what level does the music being played affect your mood.

Extremely high	High	Slightly	Low	Extremely Low
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.9. Indicate the level of positive-negative feelings the music being played arouses within you.

Extremely Positive	Positive	Neutral	Negative	Extremely Negative
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.10. Indicate the level of appropriateness of the music being played.

Very appropriate	Appropriate	Neither appropriate/inapproriate	Inappropriate	Very Inappropriate
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.11. How do you consider the volume of the music?

High	[1]	☐
Medium	[2]	☐
Low	[3]	☐

Q.12. Choose one of the following characteristics in order to indicate which one represents the music beeing played.

Fashionable	[1]	☐
Relaxing	[2]	☐
Indifferent	[3]	☐
Entertaining	[4]	☐
Annoying	[5]	☐
Old-Fashioned	[6]	☐

Q.13. Indicate the maximum amount of money you are prepared to spend on your visit to this coffee-bar.

5€	[1]	
10€	[2]	☐
20€	[3]	☐
30€	[4]	☐
50€ and more	[5]	☐

Q.14. AGE

18-25	[1]	☐	46-55	[4]	☐
26-35	[2]	☐	56-65	[5]	☐
36-45	[3]	☐	66 +	[6]	☐

Q.15. Marital Status

Single	[1]	☐	Divorced	[3]	☐
Married	[2]	☐	Widowed	[4]	☐

Q.16. Gender

Male	[1]	☐	Female	[2]	☐

Q.17. Which is the level of your Net Family income per month?

Up to 600€	[1]	900.01-1000€	[5]
600.01-700€	[2]	1001.01-2000€	[6]
700.01-800€	[3]	2001.01-3000	[7]
800.01-900€	[4]	3000€ +	[8]

Q.18. Level of Education

Elementary/Primary	[1]	☐	College/University	[4]	☐
Middle School	[2]	☐	Msc/Phd	[5]	☐
High School	[3	☐			

Q.19. Job-Occupation?

Manager	[1]	☐	Sales Associate	[4]	☐
Public Servant	[2]	☐	Other	[5]	☐
Private Servant	[3]	☐			

Q.20. Recommendation of this coffee-bar to others.

Very Likely	Likely	Do not Know	Unlikely	Very Unlikely
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.21. Level of overall satisfaction from your visit.

Very Satisfied	Satisfied	Neither/satisfied Dissatisfied	Quite Satisfied	Very dissatisfied
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Q.22. Level of satisfaction from the music being played.

Very Satisfied	Satisfied	Neither/satisfied Dissatisfied	Quite Satisfied	Very dissatisfied
[5]	[4]	[3]	[2]	[1]
☐	☐	☐	☐	☐

Thank you for your corporation.

APPENDIX II.

CHAPTER 3

TABLE 3: Basic characteristics analysis for trade enterprises by class of economic activity (classification Nace rev. 1.1)

In thousands of euros **Year : 2007**

Class	Number of enterprises	Number of persons employed		Personnel costs		Value added at factor costs	Production value	Turnover (without value added tax)	Gross margin on goods for resale	Total purchases of goods and services	Gross investments in tangible goods
		Total	Number of employees	Total	Wages and salaries						
Total	**305.724**	**983.765**	**587.765**	**11.425.383**	**9.101.669**	**24.886.499**	**46.381.062**	**172.219.295**	**43.605.711**	**152.299.029**	**4.410.998**
50	**37.010**	**111.077**	**63.981**	**1.355.381**	**1.073.837**	**2.877.879**	**5.069.222**	**25.552.178**	**4.606.934**	**23.428.592**	**559.942**
5010	3.784	24.660	20.032	502.198	402.601	986.838	2.027.460	11.214.236	1.739.883	10.590.760	398.583
5020	16.118	35.781	17.337	384.309	301.874	799.268	1.251.927	2.858.474	1.248.887	2.182.182	46.496
5030	7.453	22.043	13.254	256.564	203.294	457.500	769.339	3.090.070	657.878	2.765.860	63.043
5040	2.980	7.492	3.722	81.582	63.851	144.330	232.132	946.159	199.791	857.345	25.501
5050	6.675	21.101	9.637	130.728	102.217	489.943	788.364	7.443.239	760.495	7.032.445	26.319
51	**74.549**	**337.629**	**246.905**	**5.410.445**	**4.347.141**	**12.645.810**	**25.091.356**	**90.273.652**	**23.797.697**	**79.798.363**	**2.254.103**
5111	1.870	4.002	2.166	42.774	35.487	363.684	449.676	653.938	434.783	312.599	14.704
5112	929	2.949	2.067	47.515	37.879	96.692	179.030	791.080	171.296	707.611	15.125
5113	784	1.776	975	20.983	16.388	98.450	135.075	291.724	134.525	191.206	4.068
5114	1.022	3.718	3.078	59.624	47.388	244.572	381.021	1.229.823	378.259	982.136	25.228
5115	610	2.011	1.148	22.395	17.683	57.928	116.767	253.973	116.655	202.304	1.535
5116	1.544	3.892	2.476	46.322	36.998	102.444	182.501	522.273	175.541	426.659	25.833
5117	1.395	4.455	2.594	49.875	41.669	100.737	162.978	1.236.785	158.871	1.132.586	8.841
5118	1.952	6.230	4.555	117.053	93.833	273.485	439.790	1.075.290	426.835	861.998	34.379
5119	2.824	5.863	3.084	68.544	55.844	270.703	394.463	887.895	391.179	636.375	30.394
5121	1.945	7.778	5.346	110.856	87.825	247.219	530.732	1.700.652	513.873	1.454.355	118.354
5122	516	1.561	992	15.687	12.463	33.707	103.170	207.626	98.234	181.105	4.326
5123	429	906	230	3.074	2.575	26.565	52.287	167.306	51.464	139.322	4.739
5124	304	860	377	6.579	5.081	16.607	39.541	194.944	38.647	182.586	1.016
5125	35	224	215	6.049	4.824	7.566	29.631	49.681	34.067	37.775	2.002
5131	2.965	15.379	11.862	138.380	108.701	295.149	909.202	3.237.142	836.873	3.010.969	204.436
5132	1.328	7.324	5.826	103.840	80.979	197.391	585.444	2.039.973	574.330	1.819.102	37.095
5133	1.940	12.125	9.522	187.483	149.027	319.328	823.013	2.627.411	723.332	2.423.593	153.388

5134	2.667	11.117	6.332	133.981	106.940	440.973	756.261	3.478.813	726.049	3.020.431	45.082
5135	391	3.422	2.894	62.427	50.575	135.043	436.705	2.902.125	311.301	2.928.986	11.545
5136	1.427	6.555	4.223	94.338	75.220	221.814	417.856	1.452.548	357.690	1.288.430	25.608
5137	521	1.823	1.313	24.335	19.472	74.905	162.955	478.279	153.144	414.929	11.894
5138	2.966	14.084	10.623	212.319	168.911	493.659	1.023.527	4.745.387	1.001.213	4.291.566	90.775
5139	494	5.244	4.745	87.697	69.426	167.640	275.830	1.702.875	272.966	1.527.699	26.632
5141	624	5.177	4.476	100.276	81.101	183.364	365.728	1.069.419	325.473	883.299	15.984
5142	3.067	13.405	9.770	195.754	156.561	499.901	1.076.592	2.214.527	1.042.200	1.794.748	50.143
5143	1.910	13.087	9.776	263.479	213.905	506.338	1.098.039	3.497.607	999.862	3.117.792	96.459
5144	1.515	6.602	4.394	105.322	85.198	205.383	520.756	1.686.849	506.106	1.544.971	24.489
5145	277	5.577	5.314	71.111	57.312	120.010	246.486	636.042	229.562	538.908	9.859
5146	1.652	16.965	15.531	542.998	447.701	1.248.436	2.229.614	8.060.331	2.156.127	6.996.917	131.917
5147	7.068	31.566	22.559	453.779	362.059	965.638	1.763.872	4.008.134	1.707.837	3.140.246	125.380
5151	1.965	10.490	8.818	215.484	174.075	575.643	1.414.020	11.265.954	1.265.462	10.885.789	122.348
5152	1.444	8.108	6.484	139.416	109.860	376.501	787.940	2.794.780	750.261	2.607.978	82.596
5153	7.271	28.610	18.567	372.823	294.068	788.326	1.511.291	4.985.317	1.441.643	4.380.171	271.073
5154	2.212	8.212	5.182	104.145	83.317	265.596	416.587	1.466.245	407.843	1.246.464	35.130
5155	2.241	10.361	7.598	177.177	143.620	494.794	835.109	3.667.647	797.002	3.369.729	136.179
5156	669	3.135	1.967	40.024	30.769	146.574	216.928	881.270	211.335	730.727	5.349
5157	633	1.846	872	12.737	10.092	44.562	137.334	302.668	133.476	262.324	4.938
5181	366	1.568	1.172	30.119	23.849	97.958	152.531	342.464	151.574	246.816	4.814
5182	273	2.044	1.760	32.587	25.786	73.745	127.482	393.278	123.111	330.930	3.725
5183	159	432	251	4.680	3.649	6.963	11.750	32.553	11.704	24.864	197
5184	999	8.160	6.960	215.203	177.114	353.853	846.546	2.364.122	812.879	2.096.715	54.373
5185	791	3.991	3.053	61.742	49.966	120.133	232.252	771.371	216.422	620.506	15.726
5186	401	2.729	2.286	76.550	63.532	121.078	295.645	1.076.095	282.122	975.519	6.592
5187	4.335	17.360	13.001	292.551	235.230	667.724	1.167.324	3.240.541	1.137.809	2.639.436	104.096
5188	1.152	4.005	2.075	43.103	34.305	93.923	168.867	686.646	159.767	640.033	13.243
5190	2.665	10.899	8.396	197.254	158.886	403.106	881.210	2.902.247	846.995	2.549.161	42.491
52	**194.164**	**535.058**	**276.878**	**4.659.558**	**3.680.690**	**9.362.810**	**16.220.484**	**56.393.465**	**15.201.080**	**49.072.074**	**1.596.953**
5211	27.312	103.951	62.354	1.110.529	874.108	1.975.296	2.921.587	14.267.424	2.493.871	12.975.972	389.253
5212	164	8.747	8.331	175.898	139.694	351.099	555.804	1.413.195	529.921	1.127.899	119.407

5221	5.020	10.382	2.052	28.410	22.305	87.907	133.181	748.700	133.153	663.475	507
5222	6.215	12.496	3.837	53.858	42.305	164.945	271.405	1.538.374	267.917	1.380.890	21.538
5223	2.276	5.116	1.079	12.362	9.692	45.094	77.331	367.802	72.513	332.330	1.477
5224	8.051	17.981	6.930	104.194	81.125	249.300	505.007	1.356.378	503.406	1.118.226	12.756
5225	1.730	5.649	2.225	27.386	21.998	30.959	66.767	684.173	66.214	673.428	3.349
5226	1.842	5.885	2.474	35.381	27.811	98.836	169.326	600.486	167.613	522.150	50.124
5227	4.626	15.580	9.305	182.186	143.269	331.663	621.151	1.904.811	602.285	1.597.362	92.654
5231	7.121	15.916	7.083	119.829	93.861	453.091	564.608	3.053.126	562.468	2.657.690	32.628
5232	451	1.797	1.332	19.921	15.924	38.478	66.100	230.710	65.866	196.685	1.214
5233	2.634	9.793	6.534	122.464	97.740	183.176	355.791	1.006.282	329.133	856.775	54.497
5241	12.314	31.651	18.568	331.743	263.565	528.185	1.211.988	2.419.143	1.073.939	2.151.007	50.039
5242	20.926	58.249	30.388	454.795	356.469	1.113.828	1.840.068	4.644.575	1.800.742	3.631.157	138.230
5243	5.613	13.324	6.930	103.618	82.525	241.480	388.977	1.090.617	381.873	886.787	16.914
5244	9.563	22.488	9.535	165.774	131.468	334.102	747.420	1.854.093	714.926	1.593.811	29.988
5245	7.657	24.784	16.165	286.938	225.987	562.756	1.033.719	3.416.686	975.060	2.933.272	67.159
5246	10.964	29.703	15.407	248.731	196.234	703.748	1.426.559	3.528.085	1.346.597	3.076.045	244.907
5247	4.759	12.682	5.929	111.687	92.577	175.091	277.108	960.251	274.014	792.697	23.022
5248	24.993	64.402	32.369	464.607	365.738	838.202	1.512.798	6.464.649	1.417.592	5.923.572	130.983
5250	419	908	190	3.253	2.526	10.993	19.637	43.849	19.637	34.473	382
5261	262	950	656	13.049	10.588	20.554	45.418	105.666	45.166	87.033	736
5262	14.844	34.305	15.713	275.069	215.276	369.019	645.699	2.783.680	631.607	2.325.734	56.064
5263	6.664	12.096	4.548	74.704	59.683	112.253	222.043	823.954	213.981	725.783	52.947
5271	851	1.843	637	8.824	6.884	31.688	46.340	96.238	40.051	70.235	329
5272	3.166	6.566	3.177	70.589	58.509	166.566	245.367	387.377	228.021	233.885	3.598
5273	206	452	227	5.529	4.515	6.997	13.557	27.906	13.329	21.888	238
5274	3.521	7.362	2.904	48.228	38.314	137.504	235.728	575.233	230.184	481.814	2.010

APPENDIX III

CHAPTER 5
Previous Visitation

Have you visited this coffee-bar before?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	120	60,0	60,0	60,0
	No	80	40,0	40,0	100,0
	Total	200	100,0	100,0	

Reasons of Visitation

For which of the following reasons do you visit the coffee-bar?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Quality	24	12,0	12,0	12,0
	Music	9	4,5	4,5	16,5
	Enviroment	84	42,0	42,0	58,5
	All the above	83	41,5	41,5	100,0
	Total	200	100,0	100,0	

Number of People (Giannouli Café).

What is the number of people you are drinking your coffee-drink with?[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-2	13	13,0	13,0	13,0
	2-3	36	36,0	36,0	49,0
	3 and more	51	51,0	51,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Giannouli Cafe

Number of People (Ya-café).

What is the number of people you are drinking your coffee-drink with?[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-2	19	19,0	19,0	19,0
	2-3	28	28,0	28,0	47,0
	3 and more	53	53,0	53,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Ya Cafe

Giannouli café Recommendation to others

Recommendation of this coffee-bar to others.[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	3	3,0	3,0	3,0
	Unlikely	14	14,0	14,0	17,0
	Do not Know	10	10,0	10,0	27,0
	Likely	21	21,0	21,0	48,0
	Very likely	52	52,0	52,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Giannouli Cafe

Ya-cafe Recommendation to others

Recommendation of this coffee-bar to others.[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	2	2,0	2,0	2,0
	Unlikely	8	8,0	8,0	10,0
	Do not Know	22	22,0	22,0	32,0
	Likely	38	38,0	38,0	70,0
	Very likely	30	30,0	30,0	100,0
	Total	100	100,0	100,0	

Recommendation of this coffee-bar to others.[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	2	2,0	2,0	2,0
	Unlikely	8	8,0	8,0	10,0
	Do not Know	22	22,0	22,0	32,0
	Likely	38	38,0	38,0	70,0
	Very likely	30	30,0	30,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Ya Cafe

Re visitation to the coffee bar (Giannouli)

Do you think you will return to the coffee-bar?[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	76	76,0	76,0	76,0
	No	1	1,0	1,0	77,0
	Maybe	23	23,0	23,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Giannouli Cafe

Re visitation to the coffee bar (Ya)

Do you think you will return to the coffee-bar?[a]

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	51	51,0	51,0	51,0
	No	13	13,0	13,0	64,0
	Maybe	36	36,0	36,0	100,0
	Total	100	100,0	100,0	

a. Cafe = Ya Cafe

MUSIC – SATISFACTION

Music * Level of satisfaction from the music being played. Crosstabulation

			Level of satisfaction from the music being played.					
			Very dissatisfied	Dissatisfied	Neutral	Satisfied	Very satisfied	Total
Music	JAZZ	Count	13	14	12	6	5	50
		% within Music	26,0%	28,0%	24,0%	12,0%	10,0%	100,0%
		% within Level of satisfaction from the music being played.	100,0%	82,4%	27,3%	13,3%	6,2%	25,0%
	LOUNGE	Count	0	1	6	14	29	50
		% within Music	,0%	2,0%	12,0%	28,0%	58,0%	100,0%
		% within Level of satisfaction from the music being played.	,0%	5,9%	13,6%	31,1%	35,8%	25,0%
	POP	Count	0	2	21	15	12	50
		% within Music	,0%	4,0%	42,0%	30,0%	24,0%	100,0%
		% within Level of satisfaction from the music being played.	,0%	11,8%	47,7%	33,3%	14,8%	25,0%
	ROCK80s	Count	0	0	5	10	35	50
		% within Music	,0%	,0%	10,0%	20,0%	70,0%	100,0%
		% within Level of satisfaction from the music being played.	,0%	,0%	11,4%	22,2%	43,2%	25,0%
Total		Count	13	17	44	45	81	200
		% within Music	6,5%	8,5%	22,0%	22,5%	40,5%	100,0%
		% within Level of satisfaction from the music being played.	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	117,903[a]	12	,000
Likelihood Ratio	115,046	12	,000
N of Valid Cases	200		

a. 8 cells (40,0%) have expected count less than 5. The minimum expected count is 3,25.

The hypotheses of independency of the answers in relation to the type of music is Rejected.

MUSIC – AMOUNT OF MONEY

Music * Indicate the maximum amount of money you are prepared to spend on your visit to this coffee-bar. Crosstabulation

			Indicate the maximum amount of money you are prepared to spend on your visit to this coffee-bar.					
			5 euro	10 euro	20 euro	30 euro	50 and more	Total
Music	JAZZ	Count	20	11	9	5	5	50
		% within Music	40,0%	22,0%	18,0%	10,0%	10,0%	100,0%
		% within Indicate the maximum amount of money	39,2%	18,0%	17,6%	20,8%	38,5%	25,0%
	LOUNGE	Count	5	16	17	7	5	50
		% within Music	10,0%	32,0%	34,0%	14,0%	10,0%	100,0%
		% within Indicate the maximum amount of money	9,8%	26,2%	33,3%	29,2%	38,5%	25,0%
	POP	Count	16	13	12	7	2	50
		% within Music	32,0%	26,0%	24,0%	14,0%	4,0%	100,0%
		% within Indicate the maximum amount of money	31,4%	21,3%	23,5%	29,2%	15,4%	25,0%
	ROCK80s	Count	10	21	13	5	1	50
		% within Music	20,0%	42,0%	26,0%	10,0%	2,0%	100,0%

	% within Indicate the maximum amount of money	19,6%	34,4%	25,5%	20,8%	7,7%	25,0%
Total	Count	51	61	51	24	13	200
	% within Music	25,5%	30,5%	25,5%	12,0%	6,5%	100,0%
	% within Indicate the maximum amount of money	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	21,135[a]	12	,048
Likelihood Ratio	22,238	12	,035
N of Valid Cases	200		

a. 4 cells (20,0%) have expected count less than 5. The minimum expected count is 3,25.

MUSIC – TIME

Music * What was the duration of your visit to the coffee-bar? Crosstabulation

			What was the duration of your visit to the coffee-bar?			
			Less than an hour	More than an hour	More than two hours	Total
Music	JAZZ	Count	18	29	3	50
		% within Music	36,0%	58,0%	6,0%	100,0%
		% within What was the duration of your visit to the coffee-bar?	81,8%	21,0%	7,5%	25,0%
	LOUNGE	Count	3	41	6	50
		% within Music	6,0%	82,0%	12,0%	100,0%

		% within What was the duration of your visit to the coffee-bar?	13,6%	29,7%	15,0%	25,0%
	POP	Count	1	39	10	50
		% within Music	2,0%	78,0%	20,0%	100,0%
		% within What was the duration of your visit to the coffee-bar?	4,5%	28,3%	25,0%	25,0%
	ROCK80s	Count	0	29	21	50
		% within Music	,0%	58,0%	42,0%	100,0%
		% within What was the duration of your visit to the coffee-bar?	,0%	21,0%	52,5%	25,0%
Total		Count	22	138	40	200
		% within Music	11,0%	69,0%	20,0%	100,0%
		% within What was the duration of your visit to the coffee-bar?	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	60,892[a]	6	,000
Likelihood Ratio	57,016	6	,000
N of Valid Cases	200		

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 5,50.

How do you consider the volume of the music? * Indicate the level of positive-negative feelings the music being played arouses within you. Crosstabulation

			Indicate the level of positive-negative feelings the music being played arouses within you.					
			Extremely negative	Negative	Neutral	Positive	Extremely Positive	Total
How do you consider the volume of the music?	High	Count	10	7	16	13	5	51
		% within How do you consider the volume of the music?	19,6%	13,7%	31,4%	25,5%	9,8%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	70,0%	32,7%	16,3%	9,8%	25,5%
	Medium	Count	0	3	32	63	39	137
		% within How do you consider the volume of the music?	,0%	2,2%	23,4%	46,0%	28,5%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	30,0%	65,3%	78,8%	76,5%	68,5%
	Low	Count	0	0	1	4	7	12
		% within How do you consider the volume of the music?	,0%	,0%	8,3%	33,3%	58,3%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	2,0%	5,0%	13,7%	6,0%
Total		Count	10	10	49	80	51	200
		% within How do you consider the volume of the music?	5,0%	5,0%	24,5%	40,0%	25,5%	100,0%

How do you consider the volume of the music? * Indicate the level of positive-negative feelings the music being played arouses within you. Crosstabulation

			Indicate the level of positive-negative feelings the music being played arouses within you.					
			Extremely negative	Negative	Neutral	Positive	Extremely Positive	Total
How do you consider the volume of the music?	High	Count	10	7	16	13	5	51
		% within How do you consider the volume of the music?	19,6%	13,7%	31,4%	25,5%	9,8%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	70,0%	32,7%	16,3%	9,8%	25,5%
	Medium	Count	0	3	32	63	39	137
		% within How do you consider the volume of the music?	,0%	2,2%	23,4%	46,0%	28,5%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	30,0%	65,3%	78,8%	76,5%	68,5%
	Low	Count	0	0	1	4	7	12
		% within How do you consider the volume of the music?	,0%	,0%	8,3%	33,3%	58,3%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	2,0%	5,0%	13,7%	6,0%
Total		Count	10	10	49	80	51	200
		% within How do you consider the volume of the music?	5,0%	5,0%	24,5%	40,0%	25,5%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	56,600[a]	8	,000
Likelihood Ratio	54,221	8	,000
Linear-by-Linear Association	43,847	1	,000
N of Valid Cases	200		

a. 7 cells (46,7%) have expected count less than 5. The minimum expected count is ,60.

Music-Feelings-Giannouli Cafe.

Music * Indicate the level of positive-negative feelings the music being played arouses within you. Crosstabulation

			Indicate the level of positive-negative feelings the music being played arouses within you.					
			Extremely negative	Negative	Neutral	Positive	Extremely Positive	Total
Music	JAZZ	Count	5	4	9	5	2	25
		% within Music	20,0%	16,0%	36,0%	20,0%	8,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	100,0%	34,6%	12,5%	8,0%	25,0%
	LOUNGE	Count	0	0	6	8	11	25
		% within Music	,0%	,0%	24,0%	32,0%	44,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	23,1%	20,0%	44,0%	25,0%
	POP	Count	0	0	7	10	8	25
		% within Music	,0%	,0%	28,0%	40,0%	32,0%	100,0%

		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	26,9%	25,0%	32,0%	25,0%
	ROCK80s	Count	0	0	4	17	4	25
		% within Music	,0%	,0%	16,0%	68,0%	16,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	15,4%	42,5%	16,0%	25,0%
Total		Count	5	4	26	40	25	100
		% within Music	5,0%	4,0%	26,0%	40,0%	25,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	44,600[a]	12	,000
Likelihood Ratio	42,802	12	,000
N of Valid Cases	100		

a. 8 cells (40,0%) have expected count less than 5. The minimum expected count is 1,00.

Music-Feelings Ya-cafe.

Music * Indicate the level of positive-negative feelings the music being played arouses within you. Crosstabulation

			Indicate the level of positive-negative feelings the music being played arouses within you.					
			Extremely negative	Negative	Neutral	Positive	Extremely Positive	Total
Music	JAZZ	Count	5	5	4	6	5	25
		% within Music	20,0%	20,0%	16,0%	24,0%	20,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	83,3%	17,4%	15,0%	19,2%	25,0%
	LOUNGE	Count	0	1	4	15	5	25
		% within Music	,0%	4,0%	16,0%	60,0%	20,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	16,7%	17,4%	37,5%	19,2%	25,0%
	POP	Count	0	0	10	11	4	25
		% within Music	,0%	,0%	40,0%	44,0%	16,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	43,5%	27,5%	15,4%	25,0%
	ROCK80s	Count	0	0	5	8	12	25
		% within Music	,0%	,0%	20,0%	32,0%	48,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	21,7%	20,0%	46,2%	25,0%
Total		Count	5	6	23	40	26	100
		% within Music	5,0%	6,0%	23,0%	40,0%	26,0%	100,0%

Music * Indicate the level of positive-negative feelings the music being played arouses within you. Crosstabulation

			Indicate the level of positive-negative feelings the music being played arouses within you.					
			Extremely negative	Negative	Neutral	Positive	Extremely Positive	Total
Music	JAZZ	Count	5	5	4	6	5	25
		% within Music	20,0%	20,0%	16,0%	24,0%	20,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	83,3%	17,4%	15,0%	19,2%	25,0%
	LOUNGE	Count	0	1	4	15	5	25
		% within Music	,0%	4,0%	16,0%	60,0%	20,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	16,7%	17,4%	37,5%	19,2%	25,0%
	POP	Count	0	0	10	11	4	25
		% within Music	,0%	,0%	40,0%	44,0%	16,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	43,5%	27,5%	15,4%	25,0%
	ROCK80s	Count	0	0	5	8	12	25
		% within Music	,0%	,0%	20,0%	32,0%	48,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	,0%	,0%	21,7%	20,0%	46,2%	25,0%
Total		Count	5	6	23	40	26	100
		% within Music	5,0%	6,0%	23,0%	40,0%	26,0%	100,0%
		% within Indicate the level of positive-negative feelings the music being played arouses within you.	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

APPENDIX IV

Appendix: Musical Stimuli

JAZZ

A Night in Tunisia: Clifford Brown

A Stanley Steamer: Earl Hines

A Taste of Honey: Charlie Bird

Be Yourself: Kenny Burrell

Better Get It in Your Soul: Charles Mingus

Black Coffee: Earl Hines

Blues for ZW: Leroy Jones

Deodato: Bangles and Beads

For All We Know: Dave Brubeck

Gone with the Wind: Dave Brubeck

Indiana (Back Home Again in Indiana): Milt Hinton

Love for Sale: Miles Davis

Midnight at the Oasis: Hubert Laws

Miles: Miles Davis

My Funny Valentine: Chet Baker and Gerry Mulligan

Rumble in the Jungle: Max Roach

Something Else: Miles Davis

Take Five: Dave Brubeck

That Beautiful Sadness: Mark Isham

The New Message: Art Blakey and the Jazz Messengers

This Can't Be Love: Ellis Marsalis

What Now My Love: Lou Donaldson

Yesterday's Dreams: Freddie Hubbard

POPULAR

All in Your Hands: Lamb

Alone: Ben Harper

Apple tree: Erika Badu

At the River: Groove Armada

Blow Up the Pokies: The Whitlams

Buses and Trains: Bachelor Girl

Crash and Burn: Savage Garden

Don't Call Me Baby: Madison Avenue

Even When I'm Sleeping: Leonardo's Bride

Everybody Here Wants You: Jeff Buckley

Freshmint: Regurgitator

Friendly Pressure: Jhelisa

Glockenpop: Spiderbait

Half the Man: Jamiroquai

I Think I'm in Love with You: Jessica Simpson

I Try: Macy Gray

It ain't Over 'Til it's Over: Lenny Kravitz

Karmacoma: Massive Attack

Keep Me Lifted: Spearhead

Lucky Star: Alex Lloyd

Nothing Much Happens: Ben Lee

One More Time: Groove Terminator

Revenge on the Number: Portishead

Shine: Vanessa Amorosi

Spinning Around: Kylie Minogue

Still a Friend of Mine: Incognito

Sunshine on a Rainy Day: Christine Anu

Thank You (For Loving Me at My Worst): The Whitlams

Tropicalia: Beck

Try Whistling This: Neil Finn

Weir: Killing Heidi

Why Does My Heart Feel So Bad?: Moby

ROCK 80'S

Deep Purple: Smoke on the Water

Uriah Heep: Sympathy

Cockney Rebel: Mr. Soft

Foreigner: Double Vision

Billy Idol: Flesh for Fantasy

Hawkwind: Hassan i Sahba

Huey Lewis & The News: Power of Love

Canned Heat: On the road again

Blondie: Call me

Uriah Heep: July Morning

Kiss: Hide your Heart

Bachman Turner Overdrive: Taking care of Business

Status Quo: Paper Plane

Bad Company: Can't Get Enough

Suzi Quatro: Can the Can

Talking Heads: Psycho Killer

Jethro Tull: Aqualang

Scorpions: No one Like You

Ten Years After: I'd love to change the world

Starsailor: Alcoholic

Hoobastank: The reason

Depeche Mode: It's No Good

Depeche Mode: Personal Jesus

Hooverphonic: Mad about you

The Cranberries: Animal Instict

The Cardigans: For What it's Worth

The Cure: In Between Days

Phoenix: Everything Is Everything

Depeche Mode: Enjoy the Silence

Depeche Mode: Wrong

Chicago: If you Leave me Now

Alice Cooper: You and Me

Deep Purple: Haunted

Whitesnake: Is this Love

Scorpions: In Trance

LOUNGE (ELECTRONICA/POP)

Bebo Best: Come as You A re

The Bamboos Feat. Kylie Auldist: No use

The Dynamics: Miss you

Sharon Jones: 100 days, 100 nights

Jason Mraz: Butterfly

Smoove & Turrell: You Don't Know

Gloria Estefan: Me Odio

OMD: Dream of Me

Sunset Blvd: Train Comin'

Nostalgia 77: Quiet Dawn

Serafim Tsotsonis: Mr. Wad

Club Des Belugas: Hip Hip Chin Chin

Waldeck: Memories

Una mas Trio Feat. Bajka: Clear as water

Dublex Inc. Feat. Sandhy Son Doro: Shine

Brenda Boykin: Love is in town

The Maxwell Implosion: Treat her Groovy

Lya: Bellissimo

Bebel Gilberto: Aganju

Ornella Vanoni: Bang Bang

Norah Jones: Come Away with me

Leonard Cohen: A Thousand Kisses Deep

Bertine Zetlitz: A girl Like You

Sehrat/Victor Lazlo: Total Disguise

Michael Bublé: The way you look tonight

K.D Lang: Miss Chatelaine

Bobby Womack: California Dreaming

Natalie Cole: L-O-V-E

Dot Allison: Close your eyes

R. Murolo & Mia Martini: CU' MME!

Minnie Riperton: Loving You

Bliss: Breath

Bob Holroyd: Games without Frontiers

Nits: Three Sisters

Shara Nelson: Thoughts of You

Mina: Insieme

Bertine Zetlitz: Twisted Little Star