Effect of music on customer's behavior in purchasing process

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Abstract

Marketing is a tool that must always be sharpened to meet the market needs. In a world of constant evolution, marketers are looking for new ways to attract and capture the attention of consumers. The emergence of new forms of marketing makes sales experience increasingly rich and increasingly difficult. The points of sale must offer originality to rival and beat the competition in all aspects. The use and stimulation of the senses through sensory marketing makes more satisfactory consumer experience and allows to differentiate in the market. Different theories say that music is an atmospheric element that influences consumer behavior. However, these writings do not take into account demographic factors. Nevertheless a difference between generation is present in the way of consuming. The study is focused on Generation Y in order to know the specificities of this one. In fact, generation Y has evolved in a very intense musical framework and it would be interesting to observe their behavior in-store face a stimulus in order to analyze the influence.
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1 Introduction

1.1 Background

The subject of this thesis is directly related to the environment and the society of today. Everyone can look around, notice how commercial environments, eating places, attractions and entertainment have evolved over the past decade. Indeed, services marketing gives new forms and new ways by staging and dramatizing what surrounds the offer of a service. The business landscape is transformed into a variation of worlds to explore and where to live eminently sensory experiences (Holbrook et Hirschman, 1982). Stores such as "Hollister" or "Nature and Découvertes" intoxicating scents of customers and create specific moods change of scene. It is the same for some restaurant chain that cleverly combines scenery, music, dishes, etc. around a common theme giving the impression of a dinner outside the country, exotic. Eg "Disaster Café".

This staging is the expression of the consumption of re-enchantment process (P., Hetzel, 2002; B., Schmitt et A., Simonson, 1997). In this sense shopfitting, the layout of spaces and the creation of a pleasant atmosphere, have now become essential strengths, in which providers do not hesitate to invest. This new conception of sensory point of sale gives it a personality, making it comfortable and attractive, gives pleasure to the consumer as it can improve their satisfaction. (P. Kotler, 1973)

At the heart of experiential marketing and experience production, dramatization (Filser.2002) and theming environments (Bryman.2004) seems to be a possible way to boost consumption. At least, this strategy is expected to provide a richer experience for the consumer. (Holbrook and Hirschman 1982)
Generally, these studies examine the impact of the environment on consumer behavior through the components of the atmosphere concept (Baker, 1987; Bitner, 1992) They seek to understand the effects of social factors (crowds, vendors, etc.) on the customer behavior inside stores (Daucé and Rieunier, 2002) Overall, the results of this work show that the components of the atmosphere influence emotional reactions, customer attitude, approach or leakage behavior, time spent in the store or the amount of spending.

According to Jack Morton Survey (2006) Experiential marketing is an element that attracts more and more consumers to the company, in fact 66% of people think that marketing Experiential positively change their opinion of the brand. In addition, 9 out of 10 consumers think that testing the product via an experiment is the best way to get information on the mark. It is also noted in this survey that the proliferation of this practice is due to inter-consumer communication (8 Consumer Inquiries of 10 who have had a positive consumer experience have talked about them).

However, it seems that the sensory marketing, solicitations 5 senses (hearing, smell, sight, touch and taste) that is to say the part of Experiential marketing with the most potential to exploit. Indeed, solicit senses consumers is a major asset for marketers to impregnate the minds of customers with the brand identity (M., Filser, 2001; P., Hetzel, 2000). The goal is to optimize the welcome and the atmosphere of the store to propel the buyer in a universe unrestrained of consumption.

According to a survey of "Léger Marketing" (2008), almost 60% of respondents can associate smells and music for products or stores. In addition, 64% tend to stay longer in a store or public place where music, smell and the general atmosphere they like. According to the results, many stores have adopted aspects of sensory marketing increased by 30-40% the number of sales. This shows that this trend already attracted consumers and gives them confidence in companies.
This is an area of research that opens us today to propose a revolutionary point of sale seeking the meaning of the consumers.

SACEM (Society of Authors, Composers and Editors of Music) revealed in March 2014 a survey on in-store music. It demonstrates that music increases 60% positive customer perception compared to the store. Over 80% of respondents prefer that there be music in the stores.

At the scientific level, the University of Rockefeller tested our memory capacity and assimilation and concluded that humans remembers at 5% of what they see, 2% of what they hear, 1 % of what they keys 35% of what they smell (odor). 63% have a negative view of the absence of music in stores. This is an interesting study which brings into focus the importance of sensory marketing on customer’s storage capacity. Therefore we notice that music plays an important role in the experience and the buying process. It is in this context that this thesis seeks to show the influence of music on consumer behavior. (Daucé B. and Rieunier S, 2002).

It is on a component of the atmosphere, especially in the musical atmosphere factor circulated within a point of sale that our research will focus. The main objective of this study is to investigate the relationship between the musical stimulus and conative responses of consumers. Unlike other studies on the subject, this one are only interested in Y Generation to analyze the practices of responsible marketing more stringent rather based on scientific results than on hunches.

The idea of this research is to put in place the hearing and the music at the center of the marketing strategy to better reach the consumer. For this, the study will focus on the points of sale as meeting points and direct sensory solicitation with the target (the final consumer).

This study seeks to observe and interpret this influence on the behavior of the Y generation in a time that seems suitable for an experience concept.
1.2 Problem

In this context, a new age of marketing (McKinsey & Company. 2015), the customer wants to dream and lives a great experience of consumption. Nonetheless, their behavior is hard to predict and the marketer needs to analyse customer’s feelings in the purchasing process to propose the best. Therefore, the problem is to find a way to captivate the attention of a new generation of consumers and stimulate him in the purchasing process.

Indeed, stimulate and attract generation Y is not easy. Generation Y has developed in a framework of constant musical evolution with the appearance of numerous sounds in a very short period of time. It is clear that understanding the desires and motivations of this generation would be a major advantage of differentiation for brands (Rodrigues & al. 2011). It is in this context that this thesis seeks to provide a usable marketing element with this generation.

1.3 Purpose

Through this study we wanted to know if the music can be used to stimulate the purchase behavior. We wanted to find out the effects on the customer attitude in the Generation Y. In fact, this generation is growing up in a period of music evolution, electronic music. (L. Garnier, 2013). The aim is to know and understand the specificities of this generation who lived through music.
The objective is to show the influence of musical stimuli on Generation Y in the store buying process. The analysis of this subject could allow the marketer to understand and control the reactions of generation Y for commercial purposes. With the purpose of better understanding the phenomenon of the sound influence and its effect on customer behaviour we will:

- Describe the concept of consumer behavior, the purchasing process and the generation Y specificities.

- Perform an empirical study based on a questionnaire on Facebook where we can study the influence of the music on the customer behavior.

- Contribute to the development of new knowledges in regards of sensory marketing and the face of the generation Y.

1.4 Research Question

As previously mentioned, it is becoming increasingly important to fully understand what it is that really affect customers and their behaviour in the process of purchase. The generation Y holds the codes of the society of tomorrow. In such a situation can the Generation Y react to brands that always grow more experience and stimulation of the senses during the purchase process? Their mentality and developed musical culture, it does not make them less sensitive to stimuli in the store? What behaviors they adopt facing these marketing methods?

To answer these questions we will initially outline the various components of the subject and then we will highlight the characteristics of Generation Y, followed by a description of the procurement process and to finish with behavior analysis.

Subsequently, we will present the results of our research conducted through an online questionnaire to give a complete answer.
With a focus on experiential marketing, where the five human senses are at the heart, we address the need of further empirical and theoretical research on the music effect on the customer’s behavior. This research question will help us: **How the music can affect the generation Y in purchasing process?**

1.5 Delimitation

The framework of this study lies in the field of sensory marketing, one of the five facets of marketing experiential. The subject aims to focus the study on one of the senses, hearing, solicited during the act of buying. We will not take into account the influence of other senses in this study to provide a specific vision.

In addition, our choice is oriented towards consumer behavior inside sales points by forsaking the advertising part of sensory marketing. Indeed, it is on the principle of offering a new concept of experience that this study is based and not on sound brand identity.
2 Framework

2.1 Experiential Marketing in theory

2.1.1 Basis of experience

After the crisis of the 1980s that led to a burst of the marketing discipline, many marketers hoped that the 1990s would be those refocusing around an innovative and robust concept, relationship. Unfortunately, ten years later, the relational approach has shown its limitations, largely due to the fact that marketing has too exploited the relationship between the company and the consumer. Marketing has therefore sought a new salvation through the experience concept.( Ronald A.Fullerton.1988).

We have seen that over the last thirty years, the changes in the way of consuming and the role of experiential have continued to grow.( J.Paitra.2008).

According to Patrick Hetzel (2002), experiential marketing is based on the fact that consumers are looking for the universe out of their daily lives, make them dream with concepts more and more sophisticated, where aesthetics and ambience are increasingly ubiquitous.

Indeed, as he mentions the aesthetic has become an important selection criterion: just see how the design has become important to realize: today, it is necessary to combine form and function.

Moreover, experiential marketing, no longer considers the production and consumption as two separate processes. These are simply different times in the same cycle: the individual is at the center of reflection (and not the product or service): it is both object and subject of research on consumption ( P.Hetzel, 2002).

Today the consumer is at the center of the offer (Age of services) and research pleasure in purchasing process. (Filser, 1996 ; Pras, 1999). To touch him and stimulate him, it’s important to take a step back; it is essential for companies to use the experiences of consumers, their past experiences in order to make them live new. (Holbrook and Hirschman,1982 , A.Giboreau 2012).
To get an overall view on experiential marketing and characteristics, Patrick Hetzel (2002) considers that there is a number of action levers of experiential marketing. He thus identifies five aspects of "experiential wheel":

- **To surprise the consumer:**
  Something unusual should be offered to him who manages to create a break with his daily environment. Example: Expresso House and Starbucks stores, which launched the concept of "library-coffee-shop."

- **Propose the "extraordinary"**
  We must offer the consumer a sense of gigantism, spectacular, magic, authenticity ...
  Example: the "Mall of America" world's largest shopping center and Disneyland.

- **Stimulating the 5 senses of the consumer**
  This is to wake up the consumer instincts make him live strong sensory experiences.
  Note that in experiential marketing, the senses are classified according to the notion of distance: sight, hearing, smell, touch, taste. Example: Nature and Discovery (Nature et Découverte in French), which immerses the customer urban in nature.

- **Link with the consumer**
  There must be a personal and strong relationship with the consumer. There must be a real interaction between company and consumer: the concept of proximity is paramount. Example: Nespresso and the coffee advices.

- **Use what the brand returns**
  It's necessary to play on the symbols that reflect the brand, its functions (Kapferer and Laurent (1989): identification function, tracking, warranty, customization, fun, practicality). Example: “Apple Store” in New York, a place of worship in the effigy of the brand. Experiential marketing is in the era of time and we will now see that it is based in particular notions.
Marketers who practice experiential marketing have concluded that the need for many consumers to live intense and positive experiences crystallizing self-awareness, giving meaning and perspective to the life, giving a sense of his own mortality, reducing anxiety and improving the ability to confront fear (B. Schmitt, 1999).

Bernd Schmitt (1999) gave four steps to build experience marketing to know the love of consumers and connections that naturally created between them and the brand. Experiential marketing is therefore constructed from:

- **Customer experience:** The brand must bring a new experience to the consumer to get it out of the ordinary consumer environment.
- **Methods are eclectic:** Many different methods are needed to capture the customer's attention in order to avoid that it falls into the routine.
- **Consumption is a holistic experience:** A philosophical view of consumption allows us to offer a richer marketing experience and without physical limitation.
- **Customers are rational and emotional animals:** Consumers remain human being they are both endowed with reason but emotions come from animal instinct.

Experiential marketing according to Schmitt focuses on customer experiences which occur as a result of encounters. This experience replaces functional values due to change in perception caused by emotional, sensory, cognitive a relationship values. Customers get more emotional driven due to experiential marketing methods for involving senses can vary to give a total experience.

Now, the basics of Experiential marketing are defined (to awaken the consumer), we will focus on the influence of the atmosphere on its behavior

### 2.2 Atmosphere

#### 2.2.1 Notion of atmosphere

In 1974, P. Kotler was the first to report that the location and, more specifically, the atmosphere of the place, has more influence than the product itself on the purchase decision. It is at once a creator of attention, a message diffuser and a catalyst for
emotional reactions. 38 years later P.Kotler (2012) proposes a new version of Marketing. He distinguishes the atmosphere wanted and the atmosphere perceived: The first is the set of sensory qualities that the expert looking to immerse in space while the second is customer perception about the quality of the space. It differs from one client to another since perception is subject to selective attention. However, he mentioned that the atmosphere can be described with four specific sensory terms: Sight, Sound, Scent and Touch.

- **Visual Dimension**: (Color, Brightness, Sizes, Shapes)
- **Aural dimensions**: (Volume & Pitch)
- **Olfactory dimensions**: (Scent & Freshness)
- **Tactile dimensions**: (Softness, Smoothness, Temperature)

This ability to identify and name the characteristics of the atmosphere makes easier study to achieve a precise and specific analysis.

Moreover, the atmosphere is defined as an organization of the space with an emotional orientation which aims to create feeling of well-being, welcome, joy and discount. M.-J. Bitner (1992) and C.Roederer (2012) define it as the mix of all environmental characteristics, including ambient conditions, the arrangement and spatial functionality, signs, symbols and artefacts. This is the environment in which services are delivered and in which the firm and consumers interact: The means used, exterior and interior equipment (that is all that surrounds the place of service, the equipment used to serve the customer directly and made available, the air quality, indoor temperature) and other tangible factors (apparent personnel, uniforms, brochures, invoices, statements, reports). These interactions between atmosphere and consumer are verifiable by analyzing the behavior of consumers.
2.2.2 Reply of customers face of atmosphere

We can define three types of client response facing the atmosphere: Cognitive, affective and behavioral.

2.2.2.1 Cognitive and emotional response to the atmosphere:

Cognitive and emotional response are inseparable, the two response will study together through two model. The model of Kotler (1973-1974) and the model of Mehrabian and Russell (1974).

According to Kotler (2012) the atmosphere can influence the customers. In fact, he established a connection between the atmosphere and the purchase probability.

- Sensory qualities of space surrounding purchase object: It’s the whole of sensory qualities of the space intrinsic or designed by the seller.
- Buyer’s perception of the sensory qualities of space: No buyer have the same perception of the sensory qualities of space.
- Effect of perceived sensory qualities on modifying buyer’s information and affective state
- Impact of buyer’s modified information and affective state on his purchase probability.

The atmosphere has an influence on cognitive reactions of customers. In particular it must enable the new client to understand what is the target of the store, to evaluate the quality of service and the values espoused the brand.

Mehrabian and Russel (1974) as I.Frochot and W.Batat (2014) highlighted the possible interaction between the state of pleasure and the state of stimulation. Thus, stimulation can increase the pleasure experienced by the consumer. In a pleasant environment, more the stimulation is strong, more and the approach behavior will be intense. By contrast, in an unpleasant environment, more the stimulation is stronger,
more escape behavior will be intense. The stimulation has a multiplier effect on the level of pleasure experienced by the consumer.

<table>
<thead>
<tr>
<th>Stimulus</th>
<th>Organism</th>
<th>Response</th>
</tr>
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<tbody>
<tr>
<td>Environmental stimuli</td>
<td>Emotional state (Pleasure, Arousal, Dominance)</td>
<td>Responses of approach or escape</td>
</tr>
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We have seen that the atmosphere influences the consumer's emotional state. Specifically, there are three emotional states that may be affected by atmospheric variables (Mehrabian and Russel, 1974). These three emotional states are often taken as the PAD in the literature. They correspond to the following dimensions:

- **Pleasure, displeasure**: This dimension reflects the degree of well-being of the individual.
- **Arousal**: Stimulation, no stimulation. This feature reflects the degree of arousal and consumer activation.
- **Dominance**: domination, submission. This dimension reflects the feeling of being free to act in the situation.

These three dimensions help to explain the diversity of emotional reactions of the individual to the environment (Mehrabian and Russel, 1974). Both frameworks have the same structure: environmental stimuli cause internal responses in the individual. The answers in turn influence customer behavior in the point of sale. These two approaches are complementary in that Mehrabian and Russel (1974) focus on affective reactions to the atmosphere while Kotler (1973-1974) emphasizes the need to take into account the cognitive influence it can have on the individual.

### 2.2.2.2 Behavioral Response to the atmosphere:

Once the individual has developed emotional reactions and / or cognitive compared to the atmosphere, they can influence behavior in two directions. It feels good to be on the point of sale and develops a behavior called "approach" or it is not comfortable and adopts a "leak" behavior (Mehrabian and Russel, 1974). The approach or leakage behavior can occur through the following variables (Donovan and Rossiter, 1982):
● Desire to stay at the point of sale.
● Willingness to explore the environment (approach) or on the contrary tend to not want to get in touch with the environment or remain passive (leak).
● Desire to communicate with others or otherwise tend to avoid others.
● Moreover, according to Mehrabian (1978), individuals will not receive a shopping environment in the same way according to their personality. Thus, some individuals are more oriented towards pleasure and some are more receptive to a stimulating environment.

This chapter has identified the location of the problematic of research within the current dedicated to situational variables and more precisely to atmospheric factors. Moreover, this part was used to present different conceptual models dedicated to the influence of factors of atmosphere on the customers reactions in stores.

Two lessons can be retained in this chapter. First of all, the atmosphere of the store is an element capable of generating three types of responses in the consumer (affective, cognitive, and behavioral). Next, this chapter has highlighted the need to take into account individual variables moderating the connection atmosphere - customer behavior. Indeed, all individuals do not respond the same way to the same stimuli.(Groeppel et Bloch.1990)

2.3 Consumer behavior

According to Broniarczyk (2008) the decision process to purchase is connected to consumer behaviour.

Bettman (2008) shows the importance to understand what it is that influences the consumers and the choices that they make. This knowledge can provide to the firm the way to create experiences.

To fully understand human behaviour, it is important to establish knowledge about the human memory and how it works.

Our memory helps us to hold on to information that we have collected at previous occasions. Since human beings continuously experience and learn new things we are built with a memory with huge capacity (Bear, 2001).
According to Huitt and Lutz (2003) they are three type of memory:

- Sensory memory: Our memory are consistent of many different processes, where one of them is our sensory memory, which becomes activated when our sensory organs receives knowledge by stimuli. The sensory memory compare new impression with past experiences and determines which sensory stimulus to react to.

- Short term memory: Humans also have what is referred to as the short term memory. In comparison with our sensory memory, which only has information for a very brief time, our short-term memory can contain information somewhat longer. Once the information has been treated by the sensory memory, information of interest is captured and forwarded to our short term memory.

- Long term memory: in addition to have a sensory and short term memory, humans also have a long term memory. Just as the name indicates, the long term memory permit us humans to remember information for a longer period of time, which can include some hours or days but also up till many years. Thanks to our long term memory, it is possible to remember things that happened last week, but we can also remember specific events that occurred during our childhood.

To give a picture of the human memory and the interaction with a stimulus, we use the model of Huitt and Lutz (2013):
Every human are not the same behavior and depend on many characteristics, one of them are the difference between two generation. Now we will see the specificities of the generation Y to be able to understand the consumer behavior of this typical generation.
2.4 The Generation Y

2.4.1 Specific features

First of all it seems necessary to describe the population that corresponds to the Generation Y. They are individuals who are born between 1980 and 2000 (about 10 million). The name of Y would come walkman headphones or the word "Why" because this is a generation that asks a lot of questions about the world around them and who can contradict the methods and the choice of the previous generation. (Pouget 2015) But the predominant character is the strong technological development and control of new means of communication in a short period of time (Dreyfus 2011). Access to information becomes easier and opens a wide world of opportunities. It is necessary to note the consumer transition to consum'actor because it is easier to become actors of consumption by controlling the information received by the various advertising, political and social messages. (Desplats and Dunod 2011) This is a generation permanently connected with each other and the outside world. Young people want just revolutionize the world and leave a trace behind them. (Dagnaud 2011) Moreover the context in which they developed was full of uncertainty, economic crisis, job insecurity and fragile marriage. These circumstances put them in a deep individualism and often lead them to prefer a virtual communication to a real human contact. Another aspect of their personality is the intimate relationship they may have with the music. Indeed, constantly listen to music is a characteristic of this generation who seek to escape and dream through different tones (Garnier 2013). It is in the essence of their existence, they look for music that transport them mentally ever further. We note the emergence of new style and musical genre that still gives them a little more one way to differentiate with respect to the generation before. In short, it's a totally different generation that grows with the own principles and ideals, while seeking a way to change the view of things.

2.4.2 How to target Generation Y?

After seeing the specifics of Generation Y, we will explore ways to seduce and convert the brand value. It is important to consider each individual as independent and the offer must be unique and personalized.
Segmentation takes a new form, it is called hypersegmentation (Lehu 2007) with the aim to sort individuals more effectively and create a stronger link between the consumer and the brand. The marketeurs then establish new strategies as highlighted Hess (2014):

1. Embark consumers in the brand's adventure:
   Create a captivating and seductive worlds to maximize the shopping experience is a priority for the brand. It must be an integral part of the lives of consumers and be omnipresent in social interactions. For this, the communication must be adapted to this generation nurture in progress and use new forms of communication (social networks).

2. Fun and humor in quantity:
   After Generation X went through a heavy period of tension, this new generation needs to laugh and have fun, sometimes depends on his professional life in which reflects an incorrect type. The most subtle brands know entertain their public bringing a good dose of fun and humor to make them forget the context surrounding them (competitions, offbeat advertising). This ability is synonymous with success, whether this tool is used to capture attention. A brand that uses humor wisely quickly get a good reputation and will be positively received in the market. Example: Tip-Ex impressed people with its viral advertising campaign "A hunter kills a bear", where thanks to a shot of Tip-ex, users could change and write the end of the story.

3. Create dialogue:
   Establish a dialogue between the consumer and the brand is essential, it creates an interaction over the long term and promotes fidélisassions process. This generation associates the brand with a close and evolving relationship through social network. The marketers will then have to make contact and cultivate consumer interest by talking about things they like.
4. The digital first:

To target Generation Y, study the distribution and multi channel communication are essential as for other generations. Nevertheless, the digital remains the essential tool to communicate to young people and meet their needs and habits. It is therefore necessary for a brand of our time to have recourse. The brand image may suffer serious consequences if it does not develop enough digital. The reputation and a feeling of belonging can facilitate the purchasing act.

Example: Red Bull, creative and daring brand, relayed by strong digital presence combining viral buzz and extreme sports and multiple communication media.

After an overview of the Y generation, it is important to analyze the buying process to understand the different stages of decisions that pushes the consumer to the purchasing act.

2.5 Buying process

When a consumer is inside a store, he is plunged in a purchase process more or less conscious of which the different phases are identifiable. (Dubois and Jollibert 2013).

2.5.1 Steps

A) Identify the need: The consumer feels the need to fill a gap and satisfy it with the purchasing act.

B) Finding information: The consumer collects information about the products, compare them according to definite criteria based on its knowledge and its experience.

C) Buying decision : The consumer chooses the product that will meet its needs

D) Post-purchase analysis : Study the product after sale, if it fully meets consumer needs, it becomes loyal customer.

2.5.2 The types of purchases

They are classified into three categories:

- The impulsive purchase: The consumer is tempted by an unplanned purchase, inexpensive and often enhanced by promotions.

- Reflected Buying: It concerns the products where the customer must learn to study the best options, establish a comparison, it is called reasoned purchase.
The purchase routine: It concerns consumer goods for which the client must periodically renew purchase.

### 2.6 Sensory Marketing:

Sensory marketing is defined as “marketing that engages the consumer’s senses and affects their behavior”. (Krishna, 2013)

A company needs to create a brand experience and sensory atmosphere in which emotions can be expressed and memories resurface. This ensures a customer value. (Hultén, 2009)

Through this atmosphere the impact on customer behavior is noticeable. Consumer psychology research have shown how sensory stimuli are evaluated and guided by our perception. This perception is directly related to our past experience. (Larson, 2011)

In 1992, Bitner proposed a conceptual framework for the influence of the atmosphere on customer behavior point of sale, paving the way for exploration of sensory marketing.
In his model, Bitner (1992) points out the dimension of the different factors of atmosphere, temperature, odor, noise, air quality etc.. This is the statement that our thesis has its source. Indeed, it says that these sensory factors can influence the consumer behavior. It is clear that the operation of the 5 senses seems obvious (A. Giboreau, 2012).

The study of senses allows to isolate the best access point for influencing the customer in the purchase process. According to the "Theater of Retailing: Selling Through the Senses" (Randall E. Gebhardt, 1993) which explain how the retailers use senses to produce customer’s desire.

To complete the study several articles about it will enable us to see more clearly. (Business Journal Columns- Marketing, and Marketing Research / Seoul International Expo Colour / 2004).

2.6.1 The Touch:

It creates familiarity, a link between the consumer and the store. It is obviously in touch products but also by contact with sellers of stores. The consumer needs to handle the product. Some products may also raise the comfort and satisfaction for the consumer like touching a blanket or a cashmere sweater. Our skin has 4,000,000 sensory sensor to analyze our surroundings and interpret the world around us. However it is not always easy to put the customer in direct contact with the environment. The choice of material and the arrangement of the point of sale is therefore very important.

By using touch as an individual’s preference to have information about a product, a positive affective response might result in more favourable attitudes towards a product (Peck and Wiggins, 2006). Material, surface, weight, temperature, form and steadiness can all contribute positively to the tactile experience of the brand and help to differentiate it from competitors, thus enhancing loyalty.
2.6.2 The Taste:

Useful to differentiate themselves from the competition. Marketing by the taste is more difficult to implement. The best way is to conduct free tastings in store to push the consumer to buy the product. However, in this area marketing does not just miracles. Brands can not cheat on their products, the customer will like or do not like the taste. In addition, the risk of allergy are quite high. There are meticulous controls. Focus on sweet tooth is a risky bet in stores.

The taste is considered as one sense of the most distinctly emotional, due to its capacity to facilitate social exchanges among people, its inner connections to other senses and high degree of interaction between customers at a personal level and firms. Research have shown that a taste experience persuades customers to stay longer in a shop, which in turn leads to higher consumption. Firms can give tastes to flavour a brand and give it new hedonic dimensions expressed by multiple sense expressions (Hultén.2009).

2.6.3 The Smell:

It consists in using odor. This factor is very important for some products. Indeed, it is the only sense that can not be deleted. In addition, only 3% of companies have managed to create their own flavor and there are 1000 primary odors, each with the ability to influence mood and behavior. This is the case for health and beauty products, but also food. Aside from the products, olfactory marketing can also be found in the point of sale with broadcasters to odors. It is sufficient to a perfume dose to be perceived in three rooms of an apartment. Smells awaken memories and pictures, 75% of our emotions are generated by what we smell. However, everyone does not react to the same stimuli. Differences were noted by gender, age, culture and the internal state of the body.

The sense of smell is regarded as one of the most powerful for evoking memories and creating associations (Hulten.2009). The perception of olfaction is hedonic and based on an effective evaluation of smells and which impacts on psychological arousal and on consumer moods (Peck and Chelder, 2008).

Moreover, research has shown that ambient scents have positive effects on stores and product evaluations (Hulten, 2009) and that pleasant scents can enhance
customer shopping behavior in terms of increased expenditures and more money spent in the store (Krishna, 2013). In sensory marketing, scents can be used in strategic marketing for strengthen its image and to express the brand’s identity, or as a marketing tactic to advertise a product.

2.6.4 The Sight:

The sight is the sense used by the consumer during the day. This is the first contact between the brand and the customer. The aesthetic effect of the product and the point of sale influence the purchasing act positively or negatively depending on each individual. Visual marketing helps to attract and/or to offer entertainment to customers in the store. The sight offers a lot of opportunities to differentiate themselves from the competition by playing with colors, spaces and the sense of beauty.

2.6.5 The Hearing:

Finally, to end this exploration of the senses and their marketing purposes, lend our ears now on a vehicle of feelings and the strongest emotions that we know: the sound (Krishna 2012). Without it around a product or in a store, a heavy feeling of emptiness appears quickly.

The Hearing captures the attention of the consumer. The influence of music is most effective when it is unconsciously perceived by consumers. At the same time by its ability to transmit useful information to the brain and because of the emotions it transmits. The sound represents a key element of marketing.

Research on the sense of sound shows that music exerts a positive impact on buying behavior and store atmosphere (Morrison, 2002) by evoking memories and creating associations. Several empirical studies reveal positive correlations between the time spent shopping and music (Daucé and Reunier, 2002), recognizing its evocative power as a means of differentiating a firm and impacting on consumer moods and buying behavior.

So first of all, it should distinguish the sound marketing (or sound design) of music marketing.
The first is to work the nature of noise during product development to make them reveal its qualities and in order to generate in a consumer affective, conative and cognitive reactions mainly aimed at create an act of re-purchase. The roaring sound of a Harley-Davidson, the thud of the door of an Audi, a Nespresso coffee flowing are elements worked with sound designers to be characteristic of the brand.

The musical marketing, when it refers to the definitions of Laurent Delassus "all the techniques and strategies that use music as a tool evocation, differentiation, attribution, storage and promotion of a product or a trademark". Musical atmospheres of stores, advertising synchronization, jingles, sound signatures … On the point of sale, many private channels of music programs have emerged in addition to music to please the greatest number.

If the musical atmosphere is so carefully studied in retail outlets, it is because many studies have shown that music could influence consumer behavior and this unconsciously (Krishna, 2012).
To conclude this framework Lunardo (2011) explains the sound is a great marketing tool for positioning and relationship marketing through its ability to develop a pleasant and conducive to the establishment of an effective relationship with the customer.

The theoretical part has shown that the emergence of the concept of sensorial marketing, the use of sounds can be a way to harness and influence to reach Generation Y. The specifics of this one correspond significant way to this new form of marketing.

Music can cause feelings and therefore probably influence the store purchasing behavior as leaves to think the model of Saeedi (2013):

![Diagram showing the relationship between stimulus, emotional states, and consumer behavior.]

Then we will try to describe the different steps of the purchasing process of the Generation Y and observe their reaction to the effect of the music.
3 Methodology

The methodology is built in two step. The first one describes the thesis process of research. The second explain how we collected data in order to analyse them and compare with the theories.

3.1 Research Approach:

Rousseau (1996) writes that a research approach reflects a way of being and doing that is consistent with what we believe to be just in our relationship with reality.

In line with the reasoning of Bryman and Bell (2007) we took our starting point in already existing theory. The subject of consumer behavior is already well known but the field of sensory marketing is according to Krishna (2010) still considered to be a field in its infant state. Due to this reason, we chose the starting point in gathering already existing theory of what is known in order to be capable of understand the reaction of our respondents.

There are 3 types of research:

• **Exploratory**

  Exploratory research is used on domains that have not been folded yet and strive to make in hypotheses for further research (Saunders et al, 2007). The beginning of our study was exploratory research with lots of literatures and authors’ point of views. The purpose of this part is to give to the reader an idea of the motivation and process decision theories.

• **Explanatory**

  With statistical methods, the casual approach will permit to know the current situation, and to predict configurations that allow greater efficiency of information services. This method is a bit complex and a lot of resources and time are needed, and it is still few present in research's areas. The lack of resources forces us to renounce this method.
• **Descriptive**

Kotler & Armstrong (2008), explained the descriptive research in a marketing context. Indeed, it is a description of problems or/situation as the attitude of consumers. The objective of the descriptive research is to answer to several questions such as: when, who, where, what and how (Emory & Cooper, 1991). More common in research studies, it allows to describe and understand a situation relatively quickly and with moderate resources.

We chose descriptive research to continue our thesis and find the effect of music on customer’s behavior. This choice is the best adapted with our expectations and our resources (time, information and money).

Our theoretical framework served, not only as a useful guide in order to know what type of data to collect and the best way to analyze it, but also gave us knowledge about the research field, collect and read theories.

### 3.2 Research Method:

#### 3.2.1 Qualitative and Quantitative

According to Creswell (2009), the research method is how the empirical data will be collected, analyzed and interpreted by the researchers about a specific theme.

Concerning the research method, one could according to Bryman and Bell (2007) and Alvesson and Sköldberg (2008) choose the qualitative or the quantitative method.

Quantitative method takes its starting point from the researcher's’ point of view of what is going to be studied and focuses on numbers as a main unit to analyze, while qualitative method is focused on words and starts from the perspective of the study object (Alvesson and Sköldberg, 2008).
The qualitative approach requires many resources and much time to be done. The main objective of this approach is to collect information and describe a phenomenon in evident manner (D.Madrigal & B.McClain, 2012). In fact, it is useful to treat a subject in deeper with significant data. The empirical method, case study, interview, personal experience permit to gather this kind of data. (N.Bricki, 2007). The qualitative research is often using to explain the buying behavior on the market (Pellemans, 1998).

To be clear the qualitative research is multimethod which focus on the natural and interpretive aspect of the subject matter (Thomas and Murray, 2003).

The quantitative data measure variables and check them with actual theories. The quantitative approach is conclusive, the purpose is to quantify the problem and measure it to conclude the research. (Kinnear & Taylor, 1996). The numbers and what they represent are the substance of analysis. (Miles & Huberman, 1994).

Those methods can be summarized in this table:

<table>
<thead>
<tr>
<th></th>
<th>Quantitative research</th>
<th>Qualitative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researcher Role</td>
<td>Objective</td>
<td>Subjective</td>
</tr>
<tr>
<td>Approach</td>
<td>Deductive</td>
<td>Inductive</td>
</tr>
<tr>
<td>Sample</td>
<td>Macro:</td>
<td>Micro:</td>
</tr>
<tr>
<td></td>
<td>Survey Techniques</td>
<td>Participant observation</td>
</tr>
<tr>
<td>Purpose</td>
<td>Explanation</td>
<td>Understanding</td>
</tr>
</tbody>
</table>

Qualitative research is perfect for the first steps of research projects. It explores new way of reflection and give the basis of knowledge. In second step the quantitative research can provide an analysis more deeper of what we expect in their research in link with the qualitative research.

We have, in this thesis chosen the quantitative method.

Bryman (2011) said that a quantitative research do not take its starting point in the development of hypotheses, but rather use the theory itself as a sufficiently strict guidance for the collection of empirical data.
Bryman and Bell (2005) argued that scientists conducting a quantitative research are more interested in describing why things are in a certain way, by opposition to how it is that way.

They also highlighted the fact that quantitative data are somethings one can analyze objectively, making it more suitable for generalization.

3.2.2 Choice of Method

The methodology is the way to explain our choice and to show our reflexion about the subject. According to Descartes (1637. p75), “It’s not enough to have good mind but the main thing is to apply well.”

Our objective is to define the relationship between the customer’s behavior and the music atmosphere.

In order to determine which method is the best for the structure of our thesis and subject, we had selected the research which can provide us enough information to link it with the theories (Thomas & Murray, 2003). We choose the quantitative method because the music effect on the customer’s behavior is well analysed yet and we can find some data to look deeper into this subject. This method provides us the mean to explain and deduce the customer’s behavior in objective way.

Indeed, do an analysis of this subject through a quantitative method offers us many opportunities to study. It allows to make a specific view on the subject, Generation Y.

Based on this, we have in this thesis used a quantitative method since we found it to be most relevant in order to answer our purpose, where the aim is to examine the effect different musical cues have on consumers’ buying behavior. The quantitative method seems most appropriate since measurements are taken through field experiments where we relate the result to each other and aim at determine the cause and effect of the different variables. In order to generalize our results and make it applicable outside our study, we have aimed at being as objective as possible, which is why a quantitative method is believed to be most appropriate.
3.3 Research Strategy

According to Yin (2009), the research strategy is about how the researchers collect data and use the collected information during the research process. Bryman and Bell (2005) explains that the research strategy specifies how the data will be collected, that is to say if it is through observations, interviews or surveys and will serve as a guide throughout the research process of how one collects the wanted information and how it will be analyzed.

Yin (2009) said that the research strategy serves as the link between the research question and the empirical data collection and also, as Bryman and Bell (2005) argues, serves as a guide throughout the research process.

According to Yin (2009) they are five strategies (case study, experiment, histories, survey and analysis of archival). Yin (2009) also underlines the fact that collecting the right theory is of great importance since it will affect the whole research process.

Histories are preferred in order to reporting events and conditions that happened in the past. Experiments are done when an investigator can influence behavior directly, precisely and systematically. The case study is preferred to analyse qualitative research.

Survey methods or analysis of archival data are more to answer who and where. When the objective is to describe frequency of a certain phenomenon those method are advantageous. The analysis of archival data is not adapt to analyse behavior and in our case the collect of the data must be quick.

The best strategy for our thesis was the survey, particulary the questionnaire method. In fact, this instrument is appropriate to collect data, who (The French generation Y), where (point of sales) and how (music on customer’s behavior) (Yin 2009). Through this method it will be easy to interpret consumer behavior in stores during the purchase process and to link the results with theories.
This is to determine whether the generation Y is more or less sensitive to musical stimuli. An overview behavioral will be given through this questionnaire to understand the needs of this generation with unique characteristics.

Nevertheless, it brings some disadvantage, in order to show the contrast we had analyse the forces and the weakness of the questionnaire method. In fact, “the weakness of the strenght is to believe in the strengh” (Paul Valèry, 1941).

Forces:
- Low cost
- Ask a lot of people at once
- Reliable and Uniform
- The respondent can answer without influence
- Practical
- More scientifically and objectively than other forms of research
- The results are quickly and easily quantified

Weakness:
- The questions need to be extremely clear
- Lacks validity
- No way to know if the respondent tell the truth
- The respondent can forget the context of the subject

In spite of some weakness, the questionnaire stay the best way for us to collect data and to link to the Theories. We decompose it into four categories of data to follow the different theories:

3.4 Population and sample

The largest part of the statistic research are used a population known as “target population” or “statistic population”. The population is all people that we would like information (Millot, 2009). Our population is generation Y in the France. According to demographical studies (Insee 2010), people from this generation represent 1/5 of the all population; we can count 67 millions (more or less) of people belonging to this group. The population was French consumer people who were born between 1985 and 2000. Our population is persons Age from 15 to 30 years in 2015.
There are two types of samples. First, the probability sample: every characteristic of the population has a known and each member of the population has an equal chance to being selected (Zikmund & Babin, 2007) Second, the non-random sample is sampling technique in which units of the sample are selected via the personal judgement or convenience. The chance a particular member of the population being chosen is unknown (Zikmund & Babin, 2007) We chose the non-random sample because the online survey. In fact, we are not able to control who is responding to the questionnaire.

Regarding our sample, it is definite as an "image" exact enough for characterizing the population targeted.

The sample have to take into account a certain margin of error. Thanks to mathematical formulas, we can determine our sample in accordance to the population. According to INSEE (National Institute of Statistics and Economic Studies in France) just over 13 million people are part of Generation Y. There is 95% of confidence level (degree of "certainty" that a population would choose a certain answer) and 5 as a confident interval (range + / - added level of confidence expressed as a percentage of the sample response obtained to describe more precisely the assumed response of the entire population), the sample was 384 persons (Gauthy-Sinéchal & Vandercammen, 2010).

According to Bryman and Bell (2007) random sampling is when each unit of a specific population has the same probability to be included in a collected sample. Random sampling is a well used procedure of probability sampling because it provides more accurate results than other sampling might do (Kinnear and Taylor, 1996). One of the reasons for making a random selection of participants is to be able to make generalizations that better reflects the population (McBurney and White, 2004). This is further explained by Malhotra and Birks (2007) who compares random sampling to a lottery system where numbers are drawn independent of each other and in an impartial manner. Bryman and Bell (2005) underlines the importance of an appropriate random sampling that will truly mirror the social reality and making it as applicable as possible.
For our study, random sampling means that all responder had the same probability to be incorporated in our statistics, the survey counts 176 answers, therefore the survey is not exhaustive but we can use the answers to make some comparison with our theories.
4 Empirical Data :

4.1 Instrument to collect the data

The process of our study is based on a written question with this method we can provide some answer. Nevertheless, It was impossible for us to directly asking people about our subject because of the time and the localisation. Then we created a questionnaire online with Google drive in order to collect data quickly and save money. This mean give a good aspect of our work and it’s more easily for the respondents.

After the creation of our questionnaire we use different way of communication to administer it ( Social network as Facebook, but also via mail).

Internet is a great tools to gain time, we can ask question to customers and just wait the feedback , their feeling show up.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Information collected</th>
</tr>
</thead>
</table>
| Demographic Data | -Gender  
                  | -Age  
                  | -Nationality          |
| Affective Data | -Pleasure  
                  | -Arousal  
                  | -Domination           |
| Cognitive Data | -Value of the brand  
                  | -The target of the store  
                  | -Quality of the service |
| Behavioral    | -Desire to stay  
                  | -Desire to communicate with others  
                  | -Approach or leak     |

The questionnaire is composed of three parts. We introduce with some demographic question to be sure that the respondent belong to our sample(the survey is only targeting the french generation Y). After , we continue with basics questions to arouse his interest and present the theme. Finally , we start to ask the behavioral , affective and cognitive question in order to collect the necessary informations.
Each question is written in English and French to facilitate comprehension and to be sure of the validity of the answers.

This survey, as we said before, focuses on French generation Y to understand the customer behavior during the buying process. The data collected permit to link with the different theories to infirm or reverse maybe suggest some interpretation of this kind of behavior.

According to Creswell (2009), the information in quantitative research is collected through, for example, experimental research or survey research presented most easily in the form graphs or diagrams.

### 4.2 Demographic Data:

![Gender Chart]

In our survey, a majority of women have answered (61.5%) in relation to men (38.5%). This result has no effect for our final analysis but it can provide us a vision between male and female behavior.
Given our target of study it is clear that the nationality of respondents is 100% French. The study is focused on the French generation Y.

Among 176 respondents, all of them are our core target but 47.2% are between 21 and 25 years old, this is due to the bigger part are our friend asking with Facebook.
4.3 Presentation of the Theme.

For our sample shopping experience is above all a moment to do good business (48.30%) or have a good time without necessarily spending (42.5%).

Among the criteria we have proposed to the respondents, the packaging appears in the foreground followed by music (35.8%) and color (35.8%). However, we also notice that the brightness (26.1%) plays a significant role in customer perception.
The panel is clearly aware that the atmosphere of the point of sale plays an important role in buying behavior. 48.3% are rather agreed and 44.9% are absolutely agree with that influence.

According to the majority opinion of the respondents (54.5% and 27.3%), it seems clear that music plays a key role in the purchasing process. For some it will not play a decisive role (17.6%). Only a small proportion think the music would have no effect on the process (0.6%).
The most frequent criticisms made about the music in the store, a music too standardize arrives in first place with 51.1%. Then often too high volume with 42.7% but also unsuitable music branding (36%). Tempo nuances, too high (7.9%) or too slow (3.4%) are mentioned. Only 6.7% do not blame a background music.

4.4 Behavioral Response

A pleasant atmosphere increases the time spent in stores by 93.3% of respondents (44.9% + 49.4) and 5.7% believes that the time spent is unrelated to the ambiance of the store.
A pleasant atmosphere does not increase the number of products purchased by 50% of respondents, but 50% is a factor that can boost the consumption. Good atmosphere has played a positive role in half of the respondents to our questionnaire.

Among the factors that can push customers to leave the store, a bad odor is mentioned is 58.5%, a bad taste in music has 34.1%, an aggressive color has 19.3% and 26.7% of respondents do not look shocked.
The color of the scene appears a 71% draw customers into the store, pleasant music at 49.4% and the perfume smell with 30.1% of responses.

Recommend a good shop with sound does not seem an evidence for the majority of respondents (54.3%). Only 45.7% have the reflex to do so.
4.5 Affective response

The music in the store causes a feeling of joy for a large majority of clients (60.6%) or a relaxation (17.1%). However, it is observed that the feeling of indifference facing the atmosphere of the store is perceptible with 21.2% of responses.

The music makes it more enjoyable service for 71.4% of individuals while 28.6% no improvement of the service provided.
It is noted that on a scale from 0 to 5, respondents place music broadcast in store mainly between 3 and 5 (85.9%) and only (14.1%) between 0 and 2.

We also note that the feeling of pleasure is largely predominant compared to that of annoyance in a world with sound.

4.6 Cognitive response

It can be noted that the music for 69.1% of respondents gives a better image of the brand while 30.9% do not seem convinced.
For almost all respondents (97.2%) music allows to know the target of the store.
5 Analysis

5.1 Analysis of Data

The objective in this part of the thesis is to link the empirical data to the different theories mentioned in the frame of reference in order to understand the customer’s behavior. The structure of the analysis is based on the theoretical part in order to facilitate the interpretation.

The results of the survey show that the first objective of consumers is to do a good business (48.3%) or simply just have a good time (42.5%). Customers seem in search of extraordinary experience to make their purchases as said C.Roederer (2012). In this universe of consumption the importance given to packaging (51.7% of respondents), color (35.8%), music (35.8%) and brightness (26.1%) are highlighted. According to Kotler (2012), consumers are able to perceive the quality of the space around them and identify it. These atmospheric factors are catalysts of emotions that causes change in consumer behavior as indicated Bitner (1992). Respondents strongly agree (44.9%) or rather agreed (48.3%) with this theory.

To be more specific and in agreement with the words of Lunardo (2011), which states that music is a good marketing tool for creating an effective relationship between the customer and the brand, we see that consumers are aware 81.1% (54.5% + 27.3%) that the music plays a role in the buying process. It is observed through the first questions questionnaire that generation Y is lucid about the environment that surrounds him and considers himself as a real actor of consumption.
5.1.1 Affective response

What is the emotional state of a consumer faced with a musical stimulus?

As mentioned Mehrabian and Russel (1974) stimulation can increase consumer enjoyment in their purchasing experience. Through this survey we see that the most transported feeling through music is the joy (60.6%) despite a significant indifference (21.2%). For a large majority of respondents (85.9%) the music that is broadcast in store is a source of pleasure. This satisfaction is accompanied by an affective response towards the brand and causes a desire to approach rather than leak as emphasized Mehrabian and Russel (1974), in their theory. The customer will therefore positively perceive a store with soundtrack.

5.1.2 Cognitive response

The information generated by the place and its atmosphere allows customers to see the quality of the environment as stipulated Kotler (1974). In fact, the consumer takes into account the parameters of the atmosphere around him to extract information. It is in this way that the respondents (97.2%) are quite capable of recognizing the target of the store based on the music released. Moreover, it appears from these results that the music makes it more pleasant service (71.4%) and gives a better image of the brand (69.1%). The music on the point of sale is a decisive element in the strategy of the point sales to lay the foundations for a lasting relationship between customers and the brand. It seems obvious that the generation Y likes and seeks musical universe.
5.1.3 Behavioral response

After seeing the influence on the cognitive and affective aspects of the consumer by the music, it is now time to analyze the different behavioral responses. According to Donovan and Rossiter, 1982 an approach behavior or at the opposite a consumer leakage to the store is expressed through different variables, the desire to stay longer and the willingness to communicate with others on the specificities point of sale. The questionnaires allowed us to note that a good atmosphere extends to (93.3%) the length of the purchasing process. However, the good addresses communicate with relatives does not seem to be a reflex, 54.3% do not think that is useful against 45.7%. In terms of strictly speaking purchasing behavior, music can (50%) or can not (50%) boost consumption and cause a buying frenzy at the customer. These results are not sufficiently clear and does not allow us to establish a real connection between music and buying behavior. However, we note that the color (71%) and music (49.4%) attracts customers in the store and on the contrary a bad smell (58.5%) or bad music (34.1%) push them to leave the place. The behavioral response of consumers in front of a musical stimulus is mixed. The consumer does not trigger a buying frenzy but he is in good conditions to promote the act of purchase.

The music is therefore not an element to neglect. Music should be chosen properly to convince the marketing target to enter the place of sale and spend a good time for that afterwards, they return in.

5.2 Analysis

The objective in this part of the thesis is to link the empirical data to the different theorie mentioned in the frame of reference in order to give a final analyse of data.

The process of purchase is now viewed as a continuous process (Hetzel, 2002), and it is therefore becoming increasingly significant to better understand what it is that consumers are influenced of and how marketers better can provide their customers with a memorable experience throughout the selection process (Giboreau, 2012). A customers affective response may sometimes be influenced by few factors that lie
outside the consumer’s awareness of a brand (Krishna, 2010) and mind consciousness, where the selection is dependent on the five human senses and how they interpret the sensory stimuli (Hultén 2009).

As it said by Kotler (2012), a place’s atmosphere can be of greater impact than the actual product itself. This reasoning indicate that the shop environment has been shown to be influential where it can provide customers with experiences and expectations that creates different possibilities of positive characters. It has been underlined that customers are interested in experiences that are engaging and memorable, establishing a more personalized relationship (Hultén 2009). This gives opportunities for stores to design the environment in a way that represents the brand identity and provide the customers with the better experience possible (Bitner 1992).

The result of the survey demonstrate the attraction of consumer for a brand which broadcast music and it’s able to observe a real relationship between us. The consumer is capable of identify the target, the style and the mind of the firm through music.

The sense of sound is commonly used in advertising and marketing, as it is a sense that cannot be turned off at convenience (Hultén et al. 2008). Usually, it is the sound of music that is used to promote products and create attention as a way to catch customers’ attention (Daucé B. et Rieunier S, 2002).

The result of the survey shows that when the styling element of a musical sensory cue was introduced, through music, more people walked up to the shop and showed an interest in it. It shows that the sign has a positive impact on consumers’ behaviour the feeling of joy, the brand impact on customer memory and extend the time spend on shop.

The specificities of the generation Y and the way to target them explain by Hess (2014) give us the mean to understand and to know if this generation are affected to the effect of music during the purchasing process. In fact the results of the survey shows that this population are sensitive to music just as other but with one difference, they are more demanding.


6 Conclusion

The aim of the thesis was to answer the research question: How the music can influence the generation Y in the purchasing process?

The subject deals with a selected population, the generation Y, and it limits the frame of the study. The structure and reflection were built on two axes to identify the different actors and to understand the links on a complex subject. A first step of explanatory research has allowed us to highlight the phenomena observed by grouping different theories. Mehrabian and Russell (1974), P.Kotler (2012), Donovan & Rossiter (1982) give answers through their theory by giving the possibility to interpret the changes in attitude among consumers about to sale. A second step of descriptive research with a questionnaire that gives us the necessary information to analyze the behavior of the target, the Y generation.

The analysis part connects the two steps to give a clear and precise answer to the question asked.

The music changes the atmosphere of consumption and positively influences the behavior of the generation Y. The consumer does not necessarily buy more but he will be more likely to consume in a sound environment.

However the analysis shows that it is not enough to broadcast music to increase the probability of purchase. The marks must be carefully studied gender and specificities (volume, tone, Batement Per Minute) of the music broadcasted to harmonize the brand image with consumers' expectations.

In addition, music plays an important role in the brand relationship with the customer. Indeed, we find that the consumer stays on average longer in a store equipped with a sound system. this stores encourages consumers to return in for other purchases. It is a relationship that is creating slowly over time and allow brands to create a strong relationship with its customers.

The novelty of the subject is the study of the Y generation. It evolved in a code restructuring period and foundations of music and saw the emergence of new musical current. Nevertheless, the generation perceives background music as positive but still quite picky about the quality and originality of music broadcast.
To expand this conclusion, an open question (annex) was proposed at the person who responded to our questionnaire to have their opinion on the future of the point of sale. The open question gives our thesis tracks reflections and eventual posterior studies. We can learn through this question that the future of the store seems to customers in front of a new interactive technologies and virtual interaction of the senses.

6.1 Limitations

Our thesis was born from a desire to offer, being of future marketers, a specific approach of the soundtrack store. We had to reduce our scope by lack of time and means to an individual target group. By logic and convenience the French and especially the Y generation was an obvious choice. Indeed, this population is quite conceivable to analyse a good feedback through a questionnaire. However, it is complicated to answer a questionnaire on experiences that are lived unconsciously. Similarly, it difficult to establish qualitative scientific studies, the ideal would have been to watch the reaction of customers face different musical styles, different volumes …

To perform this type of study we would have had more time and much more means. In addition, there is a slight influence of results and a lack of objectivity induced by the fact that respondents via Facebook was mostly close friends or family. Finally, the creation and animation of an active point of sale and a live analysis would have provided more accurate results and richer to provide a full view on the subject of study.
6.2 Further Studies

As mentioned in the conclusion, a new line of research could be directed towards new means of consumption in which music plays a place mistress. New technologies and the economic, social and cultural transformation push more and more marketers to adapt sales means Research and resolution of some question on the behavior of future consumers face stimuli increasingly efficient in the futuristic store seems to be relevant. A study of this magnitude would anticipate market needs and anticipate trends taking shape for the future. Another area of study can be an analysis on employees and their interaction with the music of the point of sale to obtain the source of motivation of sellers.
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The influence of the atmosphere on the consumer

L'influence de l'atmosphère sur le consommateur

*Obligatoire

Démographic question

What country do you come from?
De quel pays venez vous?

How old are you? *
Quel est votre âge?

□ 15 - 30
□ +36
What is your gender? *
Quel est votre sexe?
- Male / Homme
- Female / Femme

Some question about your experiences

What is a shopping experience for you? *
Qu’est ce qu’une bonne expérience shopping selon vous ?
- Do good business / Faire de bonnes affaires
- Have a good time without necessarily spending / Passer un agréable moment sans forcément dépenser
- Respond to a need without any for of pleasure / Répondre à votre besoin sans sentiment de plaisir
- I don’t know / Je ne sais pas

Among the following criteria, which are you most sensitive? (2 possible answers) *
Parmis les critères suivant, auxquelles êtes vous le plus sensible? (2 réponses possibles)
- Color / Couleur
- Packaging / Packaging
- Digital display / Écran numérique
- Music / Musique
- Scent / Senteur
- Point of sale display / Publicité sur le lieu de vente
- Brightness / Luminosité

In your opinion, would you say that the overall atmosphere of the point of sale (music, color, light, smell, etc.) influences purchasing behavior? *
Selon vous, diriez vous que l’atmosphère générale du lieu de vente (musique, couleur, lumière, odeur, etc.) exerce une influence sur les comportements d’achats ?
- Absolutely / Absolument
- Rather yes / Plutôt oui
- Not really / Pas vraiment
- Not at all / Pas du tout
When the atmosphere of a store is nice, do you spend more time in the store and do you tend to buy more products? *
Lorsque l'atmosphère d'un magasin vous est agréable, y passez-vous plus de temps et avez-vous tendance à acheter d'avantage de produits?

<table>
<thead>
<tr>
<th>Spend more time / Passer plus de temps</th>
<th>Absolutely / Absolument</th>
<th>Rather yes / Plutôt oui</th>
<th>Not really / Pas vraiment</th>
<th>Not at all / Pas du tout</th>
</tr>
</thead>
</table>

Have you ever left a store due to: *
Vous est-il déjà arrivé de quitter un magasin en raison :

- An unpleasant smell / D'un parfum déplaisant
- A music that is not to your taste / D'une musique qui n'est pas à votre gout
- Unpleasant color / De couleur(s) déplaisante(s)
- Not in my memories / Pas dans mes souvenirs

In the opposite side, have you ever entered a store due to: *
Au contraire, vous est-il déjà arrivé d'entrer dans un magasin en raison:

- An attracting perfume / D'un parfum attirant
- A pleasant music / D'une musique plaisante
- Attractive colors / De couleurs attrayantes
- Not in my memories / Pas dans mes souvenirs

In your opinion, do you think that music can play a role in the buying process? *
Selon vous, pensez-vous que la musique peut jouer un rôle dans le processus d'achat ?

- Absolutely / Absolument
- Rather yes / Plutôt oui
- Not really / Pas vraiment
- Not at all / Pas du tout

How do you feel when you enter a shop with music? *
Que ressentez-vous quand vous entrez dans un magasin sonorisé?

- Sad / triste
- Relax / Calme
- Indifferent / indifférent
- Happy / Joyeux
- Arousal / Excité
- Angry / Énervé

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Does music give you a better brand image? *
La musique vous donne-t-elle une meilleure image de la marque?
- Yes / Oui
- No / Non

Does music permit you to know the target of the shop? *
La musique donne-t-elle des indications sur la clientèle du magasin?
- Yes / Oui
- No / Non

Does music drive the service more plaisant for you? *
La musique rend-elle le service plus agréable à vos yeux?
- Yes / Oui
- No / Non

Does a great ambience (music) give you the desire to recommend the shop to your friends? *
Une bonne ambiance (musique) vous donne-t-elle envie de recommander le magasin à vos proches?
- Yes / Oui
- No / Non

On a scale of 0 to 5, with 0 representing a concept of annoyance and 5 represents a pleasure. What score do you attribute to music broadcast general way in the stores? *
Sur une échelle de 0 à 5, où 0 représente une notion d’agacement et 5 représente un véritable plaisir. Quels score attribuez-vous à la musique diffusé de manière général dans les points de vente?
- 0
- 1
- 2
- 3
- 4
- 5

What could you reproach to the music in stores? *
Quel(s) reproche(s) pourriez-vous faire à la musique des points de ventes de manière générale?
- Tempo too high / Tempo trop élevé
- No reproach / Aucun reproche
- Music not adapted to the brand / Musique inadapté à l’enseigne
- Too standardized Music / Musique trop standardisée
- Volume too high / Volume trop élevé
- Too slow tempo / Tempo trop lent
- Autre:
In Conclusion

For you, what will be the characteristics of the futur store?
Pour vous, quelle serait les caractéristiques du magasin de demain?

Envoyer

N'envoyez jamais de mots de passe via Google Forms.