

The Impact of Awe Inspiring and Non-Awe Inspiring Ambient Music on Shoppers' Purchase Intentions Concerning Luxury and Non-Luxury Goods

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ABSTRACT

Music is used by people for various reasons. For example, people use music to relax and enjoy themselves; healthcare professionals use it as a healing and therapeutic tool, while marketers use music of different types to have an effect on consumers by influencing their mood.

This study focuses on the relationship between awe-inspiring music and purchase intention regarding luxury items. Awe is a factor that can alter the relationship between music and consumers' purchasing decisions. For this study, a laboratory experiment method was used to explore this relationship. The research included two conditions (awe-inspiring and non-awe-inspiring music), and two groups within each condition, a group presented with luxury research stimuli (luxury goods) and one presented with non-luxury research stimuli (non-luxury goods) – making this a 2 x 2 experimental design. The results indicate that highly awe-inspiring music can motivate a customer to purchase high-priced luxury goods.

This study's results are significant for diverse stakeholders in retail, particularly marketers who could employ music as a strategy to inspire consumers to make luxury product purchases. This study adds to the current literature in this area, especially that on the emotional response (the PAD model), as it shows that awe-inspiring music facilitates states of arousal and pleasure in connection with the purchase of luxury products. Further research could then focus on how the tempo of awe-inspiring music may affect consumers' emotional states in regard to making purchases.

Keywords: music, awe-inspiring music, customers, retail, luxury products, purchase intention

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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ETHICS APPROVAL

Auckland University of Technology Ethics Committee (AUTEC) has granted ethics approval on the 27th February 2020, as detailed in Appendix A, for a period of three years valid until 27th February 2023. The AUTEC ethics application number is **20/1**.

1 INTRODUCTION

1.1 Focus of the Thesis

Music plays an important role in the life of most people. Music can affect one's mood, make feet tap, keep walkers in step, comfort the sad and calm the excited. As this is such common knowledge, it is unsurprising that marketers have investigated this phenomenon and often used it to affect peoples' mood in various situations. It has been used in the form of calming elevator music, in the form of rousing patriotic songs at political rallies and it has even been used to encourage restaurant diners to stay for a longer or shorter time (Chakraverty & Mandal, 2019).

Some music even has the power to inspire awe (Keltner & Haidt, 2003). The awe that some music inspires provides the basis for the idea driving this research. For when a customer encounters a high-priced luxury product that can affect his/her social image, it seems reasonable to believe that awe-inspiring music playing in the background is more likely to induce the customer to purchase that item than non-awe-inspiring music. This idea and the reasoning behind this argument are set out in this research, and are then supported by a controlled laboratory experiment to test this hypothesis.

1.2 Background to the Issue

Music can have an impact on how people perceive a luxury retail business or a product. A luxury retail strategy is different to other retail strategies in its formulation of products, service, price, place and promotion. The luxury retail strategy is more closely linked to the creative mind. This can be seen in the example of a director of a luxury goods company who provides an aesthetically-based brand ideology. Luxury retail is based on the values of art, the

development of an attractive person, and the implementation of an aesthetic ideology relative to the brand. Marketers in luxury retail include the implementation of aesthetic tools, not only in the store but also outside the store using such things as music. The key reason for this is that luxury retail brands are producer-focused rather than consumer-focused. The retailer aims to produce awe rather than a sense of community (Dion & Arnould, 2011).

Producing a sense of awe can be achieved through the choice of ambient music. When customers appreciate the music being played at a certain establishment they tend to stay longer or become regular customers at the premises (Lane et al., 2011). Furthermore, they are more likely to refer the business to their friends who have the same taste in music. Fick (2015) claims that 60% of business owners in the United Kingdom believe that music help increase sales on business premises. They also believe that music is likely to make a customer return more often to purchase items at the same store.

An important distinction applies here, as there is a type of music produced that promotes specific brands through singer-influencers. Songs of certain music genres, such as hip hop, have great popularity either in short “fashion swings” or sometimes remaining popular for many, many years. Interestingly, hip hop is also seen in many cases to promote the culture of luxury spending (North, Sheridan, & Areni, 2016).

Thus, music may promote certain behaviours, through its influence on mood or some associative mechanism, such as through an influencer, as in the example of hip hop where luxury products are important for the expression of the musicians’ status. With lyrics that are full of praise for certain products, these products are likely to receive a worldwide boost in

sales among the influential artist's following. However, this research is focused on the effect of certain types of music and not on the music of influencers.

1.2.1 Luxury Products

The market for luxury brands has expanded greatly since the 1990s. A number of factors have led to the growth of luxury product sales, including demand and extension of what is included in the category of luxury goods. The demand is a result of an increase in the spending capacity of the middle class leading to the desire of middle-income consumers to spend more money on the purchase of luxury products (Hudders, Pandelaere & Vyncke, 2013). This has meant that the market for luxury products is no longer exclusively for the elite. This change is known as democratization and has facilitated the change in the nature of luxury goods and services. What was once exclusive has become more commonplace. A luxury product is one that is not seen as an ordinary product in that it does not simply satisfy daily living needs (Hudders et al., 2013).

Luxury products share certain characteristics, such as relative exclusivity, uniqueness, scarcity, premium price, excellent quality, and aesthetics (Jang, Ko, Morris & Chang, (2015). Luxury products' exclusivity is based on premium prices and rarity (Hudders & Pandelaere, 2012). According Hudder & Pandelaere (2012) rarity is not only in terms of the use of valuable materials (i.e., an objective rarity) but also in terms of subjective rarity. Subjective rarity is just as important as objective rarity. Consumers have to believe that the products are exclusive and cannot be afforded by everyone, only by select consumers (Becker, Lee & Nobre, 2018). Luxury products also have excellent quality and aesthetic design, which is achieved through using quality raw materials and detailed workmanship. Ultimately, the luxury brands' products

are considered exclusive pieces of craftsmanship of a high level of quality, performance and durability. Consumers purchase luxury products to improve their self-esteem, as part of their lifestyle, or due to the influence of their peer groups (Becker et al., 2018).

1.3 Rationale for this Study

1.3.1 Theoretical contribution

Studies have already been conducted to link music to purchasing behaviour. Chakraverty et al. (2019) found that in Canada, 81% of the respondents in their study stated that they do listen to the music played in the restaurants and bars they visit, and it does influence their patronage behaviour. Other studies have even considered the effect of certain types of music on the purchase of luxury products. According to Lammers (2003), shoppers make more purchases of luxury items when they listen to classical background music in store. Isolated research studies such as these are certainly useful, and the more such studies are conducted, the more any relationship between music type and luxury product purchasing will become clear. However, if a more generalizable theoretical relationship can be determined, significant value is added to the discussion.

Classical music may encourage luxury purchases, but surely not all classical music does this – hip-hop has been linked to luxury purchasing but, again, surely not all hip-hop performs this role. The link between luxury product purchase and music may be able to be explained by the awe factor. Awe is a unique and strong emotional reaction to something that is not linked to the person's usual frame of reference (Chirico et al., 2017). This reaction requires an adjustment in people's mental structures and it has been suggested that it can have a significant impact on a person (Pilgrim, Norris & Hackathorn, 2017).

The fact that some music is capable of inspiring awe suggests just such a possible underlying, more generalizable, explanation; perhaps it is awe-inspiring music – of whatever genre – that encourages luxury good purchases. This idea would appear to have validity on the face of it, in that luxury products are themselves of a very high price, high quality and have strong social meaning, and may for some people, generate an emotion at least approaching or similar to awe. It is this, as yet unknown possibility, that provides the research gap and the preliminary research question is – how does awe-inspiring music influence luxury shopping? This study is based on the work of Ding and Lin (2012) who indicated that background music tempos have a positive impact on consumer' arousal levels. In this study the link between awe-inspiring music and luxury products specifically will be investigated to gain a more complete picture of the effects of the shopping environment on consumer behaviour, and the differences between purchase intentions in regard to luxury and non-luxury products.

1.3.2 Managerial contribution

If a link can be discovered, or discounted, between the purchase of luxury products and ambient music, the contribution to marketing and retail management will be significant. Rather than haphazard choices in regard to retail design, which may inadvertently be reducing customer engagement, marketers and retail managers can bring together product design and presentation, store design, service style, and ambient music to form an integrated experience which will engage customers and strengthen brand image.

The classification of products is a moderating factor linked to the effects of arousal and pleasure; for example, when online shopping is made for hedonic products it has a positive

effect on customers' feelings. This is not the case for utilitarian products. Consumer trust also moderates the positive effect of pleasure on purchase intentions.

1.4 Thesis Organisation

This chapter has introduced the research issue and background for the study. Chapter 2 will further expand on the effect of music on consumer behaviour by providing a critical review of the existing literature. There are general literature sources regarding both luxury products and music that will be explored, and a smaller (but more relevant) one, regarding the relationship between music and consumer behaviour, that will be considered in greater depth. As part of this process the research questions will be further developed and some research hypotheses proposed.

Chapter 3 contains an explanation and reasoning behind the research methods employed to address the research question, and the results of the data analysis are given in Chapter 4. Chapter 5 then presents a discussion of the results in terms of the implications for both the theory and practice of marketing and concludes the research.

2 LITERATURE REVIEW

2.1 Introduction

Music has a fundamental role in the history and culture of any existing community or civilization, and it influences and changes both people and societies. For example, music inspires, excites and calms people, enriching their life experiences. Music may send a specific message or simply entertain listeners with pleasant, rhythmic sounds. Music is a form of communication, a way to express emotion and, when people share and listen to music together, they connect and build relationships,

It has now been established that music has the ability to affect human emotion, for example making them feel calm and relaxed (McCrae, 2017). Several research studies, Guo, Jiang, Huang, Ye, and Zhou (2018), and Hagen and Lüders (2017), found music has the effect of reducing stress and mental illness. For example, awe-inspiring music impacts the cognition and behaviour of individuals. Awe-inspiring music is linked to self-transcendent emotion that causes people to transcend their personal needs and consider the needs of others. This could translate to consumers reacting to the luxury retailer's aesthetic and musical ideology and then being moved to make purchases (Guo et al., 2018). This literature review examines the ability of music to induce awe among different individuals. The literature review also presents a discussion of the impact of awe-inspiring music and non-awe-inspiring music on shoppers' or customers' purchases in relation to luxury and non-luxury goods.

The simple conceptual framework of this thesis is presented below (Figure 2.1). The literature review that follows highlights and discusses the relationships between each of the variables in the model. The independent variable in this study is music exposure through headphones and

the dependent variable is purchase intention. The conceptual framework suggests that awe-inspiring music may play a key role in motivating consumers to make a purchase. The luxuriousness of products is proposed as a moderating factor in this process. It is predicted that awe-inspiring music leads to a response in terms of purchase intention. The M-R (“Motivation – Response”) model is utilised within the stimulus-organism-response (S-O-R) framework for this study. This model provides an insight into the environmental cues, moderating factors and the related attitudes in regard to the retail sector. Ultimately, as shown in the model, environmental stimuli affect the consumers’ emotional reactions and emotional outcomes in terms of approach and avoidance behaviours.

Emotional responses can also be understood by the example presented by Guo et al. (2018). They indicated that four dimensions related to product appraisal, such as timeliness, accommodation, beauty and vastness lead to awe. Vastness and accommodation are the main factors associated with awe-inspiring stimuli, i.e. music. Awe being a positive emotion leads to approach behaviour, while negative emotion facilitates avoidance behaviour (Guo et al., 2018). Positive emotion in turn can lead to an increase in shopping time and unplanned purchases (Guo et al., (2018). And it has also been found that environmental stimuli impact customers’ reactions not only in physical stores (Donovan, Rossiter, Marcoolyn & Nesdale, 1994) but also in online stores (Eroglu, Machleit & Davis, 2003).

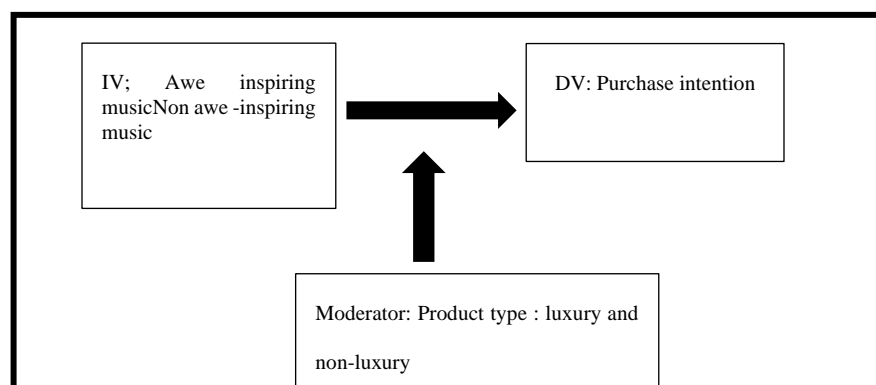


Figure 2.1 Conceptual framework of this research: The independent variable, moderator and dependent variable

2.2 Music

Music refers to the experience of coordinated sound. The process of making music involves putting together sounds and tones to develop a unified composition. Music is a collection of sounds, rhythms and silent moments (Gislason, 2018). This is not to say that music always needs to be pleasant. It is utilized to communicate an extensive range of experiences, environments, and emotions (Yalch & Spangenberg, 2018).

According to Nusbaum et al. (2014), there are a number of characteristics of music. It is generally understood to be organised sound aimed to elicit an aesthetic reaction from its listeners. For example, in Indian classical music, there are two main components, *raga* and *tala* (the time framework underpinning the music). The purpose of *raga* is to elicit *rasa*. *Rasa* is the emotional, as well as the psychological reaction of both the performer and listener. *Rasa* is considered to be the aesthetic joy felt when listening to music (Clift & Camic, 2016).

The nature of musical sound is multidimensional and includes the dimensions of tempo, pitch and texture (Tzanetakis & Cook, 2002). In addition, there are two basic characteristics of music; energy level and degree to which the sound is novel (Dien, Spencer & Donchin, 2003). The energy level is measured by the tempo and brevity of the sound (Zeeshan & Obaid, 2013). The time-related factors of music are tempo, meter, rhythm and duration (Thaut, Trimarchi & Parsons, 2014). Musical styles from around the world are different from each other in terms of these time-related factors, making music a unique and novel experience for listeners. Music can attract people's attention, especially when they enjoy the tempo, or can relate to the lyrics in songs, or feel even a subtle change in their mood and energy when listening to a musical

composition. It is this feeling that produces a piece of music's novelty and its effectiveness in creating an impact (Sala & Gobet, 2017).

There are also textual variables in music, including timbre and orchestration (Howell, 2015). Timbre and orchestration are two of the most crucial factors in creating appeal to listeners. Timbre refers to sound quality and the tone set by the musical notes used in a piece of music, and differentiates one musical sound from another (Hummel, 2005)

The factors related to pitch are tonality, melody, and harmony (Schellenberg, Bigand, Poulin-Charronnat, Garnier & Stevens, 2005). Tempo is the most noticeable element of the temporal dimension of music but tonality is the measure of time between music pitches in the scale (Crust, 2008). Melody refers to the series of coordinated pitches or notes that form the main line of a tune, like a primary voice in a musical work. Harmony is a combination of multiple lines of musical sounds that are subordinate to the melody and complement it (Trainor & Trehub, 1994).

Rhythm is another important element of music. The repeated pattern of movement in sound is called the rhythm, the waltz's rhythm is a distinctive pattern of three beats per measure, whereas tempo is linked to the speed of the beats, for example beats per minute (Jacobs, 2017).

Musical sound is organized based on the variables above and act as the raw material of music. Typically, fast music is considered stimulating while slow music is perceived as relaxing (Thoma et al., 2013). Similarly, music that is pitched in major keys makes for happier sounding music whereas music pitched in the minor modalities has a sadder feel (Parncutt, 2014). Many of these features are mainly part of the Western cultural tradition, however, they are similar to

other cultures across the world (Zeeshan & Obaid, 2013), as in the Indian example aforementioned. These features of music that influence human emotion can therefore be used to create feelings within an audience. Mehrabian and Russell (1974) suggested that the underlying theory of the influence of music in an environment is that it will affect people's emotional response which, in turn, impacts their behaviour in such a way as to avoid or approach different situations by inducing three emotional states; pleasure, arousal, and dominance.

2.2.1 Ambient Music

Growing competition and diversification of business environments in relation to online and brick-and-mortar retailing have increased the importance placed on the retail atmosphere. Using retail atmospheric strategies to develop optimal in-store experiences is now seen as very important (Spence et al., 2014). One of the key factors in a retail atmosphere is ambient sound, usually ambient music which is almost ubiquitous in physical retail stores. Ambient music is a strategy used by retailers to affect shoppers' decisions by influencing them emotionally and cognitively (Biswas Lund & Szocs, 2019). Additional studies (Kulkarni, 2012; Guéguen, & Jacob, 2010) indicate that there are two distinct effects related to music in the shopping environment; consumers who listened to music while shopping spent more money and also more time in the store than those who did not. This correlates to other research that shows music tends to make consumers feel happy which, in turn, makes them spend more time in the store and purchase more items (Andersson, Kristensson, Wästlund, & Gustafsson, 2012). Ambient music is mainly of two types, background and foreground music. Foreground music involves live musicians and therefore gets more conscious attention, while background music

is pre-recorded. Music played in the background can develop an overall atmosphere or feeling (Biswas, Lund & Szocs, 2019). For example, Petruzzellis, Chebat, and Palumbo (2018) investigated the impact of famous and non-famous ambient music on the purchase intentions of customers. The results of the study suggest that rational purchases, either utilitarian or hedonic, are affected by non-famous music. On the other hand, impulse or luxury product purchases were influenced by well-known music as it stimulates the affective responses more. Well-known, familiar music enables customers to experience a sense of connection in commercial settings. Non-famous music helps customers gain objectivity in regard to purchasing. Ambient music is highly significant in retail when it is directly linked to inspiring customers to make a purchase decision. Designing a store environment using pleasing music and colours has a positive impact on the store's atmosphere with respect to the shopping experience. This can, in turn, increase the likelihood of purchases (Kotler, 1973).

It has been corroborated by Ding and Lin (2012) that a link lies between a product, which is a conditioned stimulus, and music, which is an unconditioned stimulus, and this link has an effect on product preference, for example a luxury product that could be a source of status. With respect to classical conditioning, a positive attitude toward the conditioned stimulus (the product) can be the result of the relationship with unconditioned stimuli such as those in the environment (Chang, Eckman & Yan, 2011). Chang et al. (2011), for example, show that there is a direct relationship between ambient features of the retail environment and the positive emotional reactions of the consumers. In addition, there is a direct relationship between positive emotional reactions by the consumers toward the retail environment and the impulse purchasing. The hedonic inclination is a moderating factor related to the social features of the retail environment and the positive emotional reactions of the consumers.

Ambient background music has an effect on shoppers' emotions. For example, music and environmental stimuli lead to behavioural responses involving three emotional dimensions; arousal, pleasure, and dominance (Mehrabian & Russell, 1974). A great deal of focus has been given to arousal and pleasure, as these dimensions can offer an insight into variance in purchasing behaviour. It has been found that ambient music relative to customers' preferences, for example well-known music enjoyed by customers, leads to emotional arousal and pleasure that consequently motivates them to make purchases (Kaltcheva & Weitz, 2006).

Accordingly, ambient music is one of the main environmental stimuli that affect purchasing behaviours in the retail industry (Kaltcheva & Weitz, 2006). This can be understood by the fact that cognitive processing (arousal) is influenced by environmental cues, i.e., ambient music (Mehrabian & Russell, 1974), and consumers make decisions related to the quality of the products and services on the basis of their feelings. In this way ambient music is considered a factor that can have an impact on shopping behaviours and attitude (Garlin & Owen, 2006; Andersson, Kristensson, Wästlund & Gustafsson, 2012). For example, North (2012) suggested that emotional states linked to ambient music affect customers' evaluations of the quality of a product, having an impact on consumers' perceptions of the characteristics of products (Crisinel, 2010; Spence & Deroy, 2013).

2.2.2 Ambient Music, Brain Activity, Emotions and Feelings

When music is played, waves of sound get transduced into neural impulses through the inner ear. This neural data is transported to the auditory cortex via the nervous system. This data make contact with other areas of the brain as well, including the frontal lobe (Zatorre et al., 2002). The brain reacts to the music with an automatic reflex that affects the behaviour at an

unconscious level. Listening to music can lead to increased pleasure which is the hedonic factor of listening to music. A relaxed feeling is activated by the limbic and paralimbic structures when this occurs.

Listening to music does not always lead to positive experiences; it can also evoke feelings such as sadness, fear and frustration (Juslin, Liljeström, Västfjäll, Barradas & Silva, 2008). These negative feelings are triggered by dissonant stimuli, which occur at the initial stages in the peripheral nervous system. It is due to the fact that the human sensory system does not have enough spatial resolution near the cochlea's basilar membrane (Habibi & Damasio, 2014). Low-frequency hearing is crucial for both language and music perception. The results of prior study shows that sound stimulation leads to the motion of the basilar's minimal portion. On the other hand, a decline in motion amplitude occurs in the external region of peak movement. Accordingly, maximal stimulation occurs due to low sound frequencies of hair cells near the apex of spiral, whereas high sound frequencies arouse sensory cells near the cochlear spiral base (Warren et al., 2016 p.305). This relates to the way that different music inspires different emotions in people, and suggests that deep-toned or dissonant tones in music may generate a less positive response in the listener.

The volume level of ambient music can directly affect heart rate as well as the level of arousal (Edworthy & Waring, 2006). Accordingly, louder music leads to an increased level of excitement, while lower volume levels increase relaxation and calmness (El-Arini, Veda, Shahaf & Guestrin, 2009). One concept which has been raised in relation to music and purchase

decisions in the retail sector is awe (Nilsson, 2009). The awe factor seems to play a significant role in retail sector strategy (Pilgrim, Norris & Hackathorn, 2017).

2.2.3 Awe-Inspiring Music

It was proposed by Keltner and Haidt (2003) that awe is an important element in encounters with art, nature, and religion. It refers to various feelings felt by people such as disorientation, fear, humility and confusion. There are two main dimensions to awe, vastness and the need for accommodation. The perception of vastness is a reaction to the stimuli, while the second dimension is the need to alter mental scenarios based on new information received (Chirico & Yaden, 2018).

There are five other features related to awe; threat, beauty, ability, virtue and the supernatural. Threat is a fear linked to awe when people face something which is considered dangerous. This factor is closely associated with the idea of the sublime (Gordon et al. 2017). With respect to beauty, aesthetically inspiring stimuli can be linked to awe (Schindler et al. 2017). Ability can be defined as admiration (Onu, Kessler & Smith, 2016), while virtue describes awe when it is a feeling of elevation (Haidt, 2003). Last but not least, the supernatural is associated with the religious element of awe (Yaden et al. 2016).

Awe is a complex, cognitive–conceptual emotion that is associated with transcendence and wonder (Guo et al., 2018). The Merriam-Webster Online Dictionary defines awe as “an emotion variously combining dread, veneration, and wonder that is inspired by authority or by the sacred or sublime”. Traditionally, awe was deemed only to be felt on extreme and very rare occasions, but over time the word has become more generalised – it is well within the definition of awe that a particular piece of music could invoke such a feeling in someone’s mind (Parncutt,

2014). Music has the power to create this kind of transcendence (Pilgrim et al., 2017). Indeed, McCrae (2007) claims, and supports with empirical evidence, that consumer attitudes are influenced by awe-inspiring music to the degree that their behaviour is subject to change when the music's rhythm changes.

As retail stores use music to develop a bond with their customers, they can use awe-inspiring music to develop an emotional link between brand, experience, and the customer. An example of the use of awe-inspiring music in the retail sector to create a particular type of shopping experience is the Prada store in New York's Soho district. They blend music with an attractive store design; semi-obscured video screens, a large glass elevator, and a wall of avant-garde wallpaper. The image of the store is a funky, high-tech centre rather than a traditional shop (Morrison & Beverland, 2003). One of the aims of this design is to communicate a sense of public space. This is achieved by the implementation of awe-inspiring high-energy dance music with a focus on acid-jazz, as well as slow tempo dreamy electronic music as identified by Morrison and Beverland (2003). The objective is to encourage individuals to relax, wander and explore. It develops drama and mystery with the focus on context and music. When consumers listen to this music, they feel awe-inspired and that they are part of something big (Hicks, 2018).

According to Pilgrim et al. (2017), individuals will experience awe when they listen to the music they prefer. Individuals vary in their preference for reflective and complex music, and this may be determined by such factors as their mood, sentiment, emotions and other aspects of their personality. These differences will determine their unique and actual experience of awe.

Music in this genre facilitates aesthetic awe in subtle ways, without any impact on the individuals' affective state, meaning the impact could be purely cognitive. Hence, the impact of awe on an individual could be either affective or cognitive (Freire & Santos, 2013). It should be noted that any type of music has the ability to communicate complex emotions. As was asserted by Pilgrim et al. (2017), a classification scheme can be utilized in relation to four dimensions. The results obtained by Pilgrim et al (2017) indicated a relationship between perceived emotion and experienced awe. Furthermore, Silvia, Fayn, Nusbaum & Beaty (2015) specified that an individual's willingness to experience music, especially of a specific kind, is one of the main predictors of awe. The impact of traits, especially extraversion, is significant in the individual's feelings of joy, enthusiasm, and energy. All of these feelings align with an intense and infrequent awe factor. This provides an insight into the fact that awe is a differentiated emotion, which essentially emerges from happiness and joy. Openness to experience predicted the awe factor of music, but personality factors play a crucial role in determining its impact. Overall, diverse music stimulates different moods and feelings among individuals, which may in turn affect their purchase decisions. Awe-inspiring music is music that drives individuals to make a decision based on emotional responses themselves are dependent on personality traits.

2.2.4 Awe-Inspiring Music and Luxury Products

A product is generally identified based on its cost, the frequency of its purchase, its value proposition, and the extent of its differentiation from other products. A brand for which a larger part of its goods are expensive, luxury items is termed a luxury brand or a prestige brand (Albrecht, Backhaus, Gurzki & Woisetschläger, 2013). They generally produce high-priced,

high-quality products. Examples of luxury or prestige brands are Gucci and Burberry which are licensed brands sold in indirectly owned stores. Similarly, Louis Vuitton is a designer label of the LVMH conglomerate, which is the largest luxury goods producer in the world, owning fifty brands around the world (Albrecht et al., 2013).

Accordingly, based on design, quality, durability or performance, a variety of manufactured goods obtain the status of “luxury goods” as they are recognizably better than comparable substitutes (Truong, 2010). Examples of these luxury goods may include fresh cut flowers, exotic fruits as well as musical instruments and clothing among others (Bochanczyk-Kupka, 2019; Nevins, 2008). Thus, almost every category of goods available on the market today include a subcategory of these products whose “luxury” is marked by higher quality materials, solid structure, fashionable appearance, high durability, better presentation, innovative features, and so on (Truong, 2010). According to Lammers (2003), shoppers are more likely to make purchases of luxury items when they hear classical music in the background. However, it is necessary that the music fits the nature of persuasion to get the best results. For example, North, Sheridan & Areni (2016) measured the effects of classical music on the purchase of expensive wine. The results of the study indicated that classical music in the background increases the level of sales of highly-priced wines. This is the result of the music fitting the luxury product which optimised persuasion. In this way consumers were inspired to make luxury purchases (North et al., 2015).

In relation to marketing, music has always been used as a means of emotional expression. It has unique psychological qualities that can affect listeners in many ways, impacting their

emotions and creating a somatic effect (Scheufele, 2000), and can even be used as a means of achieving catharsis (Argo, Ma & Kayser, 2014).

When a retailer chooses a certain kind of music for their store, they intend to create the best shopping experience for their customers, trying to make them feel positive and confident in their purchasing choices. Thus, arousing their emotional and cognitive behaviours through awe-inspiring music is one of the best methods to attract shoppers. However, it has been thought that too much arousal can have a negative effect on shoppers' purchase intentions as their 'psychological stress system' is activated and they are not likely to return frequently to that store (Navarro, Osiurak, & Reynaud, 2018). When it comes to brands, it has been found that music helps a shopper remember the brand's promise, thus music and branding can create a strong brand identity. Retailers should use music to create a fan/customer base that is loyal and feels engaged when purchasing in such stores (Yalch & Spangenberg, 2018).

A number of researchers (Pratt & Russell, 1980) believe that arousal and pleasure are independent dimensions while others (Mano & Oliver, 1993) indicate that arousal impacts pleasure (Laroche, Teng, Michon & Chebat, 2005). On one hand, pleasure is positively linked to shopping behaviour; while on the other hand, arousal is not necessarily positively linked to it. The key reason is that the effect of arousal varies from study to study (Kaltcheva & Weitz, 2006). For example, the impact of arousal on approach behaviours has been found to be positive (Sherman, Mathur & Smith, 1997), negative (Ronald, 1982) or non-existent (Sweeney & Wyber, 2002). It means that arousal stimulated by certain types of music could achieve either positive or negative responses in the consumers' purchase behaviour.

What must also be considered are two kinds of motivations in relation to consumers' product assessment, cognitive and affective (McGuire, 1974). Two of the main motivational orientations in purchasing are task and recreation. These orientations facilitate diversified arousal impacts (Kaltcheva & Weitz, 2006). The influence of arousal reduces when consumers have a task-oriented motivation and is enhanced when consumers have a recreational motivation (Park & Young, 1986). For example, the findings obtained by Albrecht, Hattula & Lehmann (2017) revealed that consumers who are task-oriented execute their shopping trips as a necessity in order to meet their needs and therefore, emphasize completing their shopping as effectively as possible both in terms of time and cost. The purchase decisions of these customers are mostly likely to be based on rational and cognitive choices (Albrecht et al., 2016). On the contrary, recreational consumers tend to associate their shopping experiences with fun and entertainment, and therefore, are more likely to make irrational and hasty decisions when purchasing items based on their inclinations. They also tend to spend more time and money on their purchases as compared to task-oriented consumers (Albrecht et al., 2016). Recreational consumers can be commonly identified on online shopping sites, spending considerable time to peruse available stock and making purchase decisions on the basis of their mood instead of their requirements (Sands, Oppewal & Beverland, 2015; Shang, Chen & Shen, 2005).

The utilitarian and self-value motivations contrast in terms of involvement and this can be understood by the fact that the utilitarian motivation facilitates cognition about the task at hand, whereas the hedonic and self-value motivation leads to positive emotion and recreation. Therefore consumers who have cognitive involvement pay more consideration to the product

argument. In contrast, consumers who have affective involvement are more inclined to follow self-value and look to environmental stimuli to achieve pleasure (Reybroucks & Eerola, 2017).

Products that rate highly in the hedonic dimension, such as luxury products, as compared to the utilitarian dimension can be advertised and promoted easily (Chandon, Wansink & Laurent, 2000). These products offer fun, pleasure, awe, and excitement and their consumption is mainly aligned with the affective experience (Dhar & Wertenbroch, 2000). Therefore, from both the marketers and the consumers' points of view, awe-inspiring music is a way to achieve their goals. For consumers, it is to increase the feelings of pleasure and joy associated with purchasing luxury products, and for the marketers, it is a medium to increase sales by influencing the consumers through enjoyable awe-inspiring background music. The consumers are motivated to purchase luxury items due to the factors of accommodation and vastness within the awe-inspiring music and the promotion of extroversion and agreeableness produced by the awe factor (Pilgrim et al., 2017).

H1. Awe-inspiring music encourages consumers to make purchases of luxury products.

2.2.5 The Overall Impact of Music on Purchase Intension

According to Basera, Mutsikiwa, and Dhliwayo (2013) ambient music played in stores affects the purchase behaviour of consumers, develops brand image, and moderates traffic into the store. For example, the volume and tempo of music can control the number of customers in the store. In addition, it is argued by Kulkarni (2012) that music can section off different

departments in a store. For example, the music used in stores can differentiate the women's clothing from the children's clothing and thereby initiate purchase intentions.

According to Sayin, Krishna, Ardelet, Decré, and Goudey (2015) using effective music in retail stores has the ability to stimulate customers' minds and integrate with the customers' emotional responses. Effective music means playing the right music at the right time to achieve repeat purchase behaviour. As per Vyas, Shukla and Pandya (2016) music affects not only the length of time the consumer spends in the shop but also the amount of money he/she spends on purchases. In other words, music played in a retail store has a big effect on a number of attitudes and behaviours, such as sales, arousal, perception of time and real time spent in the store.

It was identified by Beverland, Lim, Morrison, and Terziovski (2006) that fast tempo music increases the level of arousal. The reason behind this is that this music helps to generate positive moods and offers a way to communicate with the customers in a non-verbal way. Music fit is key here, as when pleasing music is played in a store, the customer stays for a longer period of time, they act in a more comfortable and relaxed way and purchase more products. In contrast, noise makes customers feel uncomfortable and reduces their intention to make purchases (Fulberg, 2003).

Interestingly, Yalch and Spangenberg, (2000) found that shoppers incorrectly reported that they shopped longer and spent more money when they are familiar with the music playing in the store. Another study conducted by Mattila and Wirtz (2001) argued that music valence (liking) influences customers' appraisal of the store. Music can induce intense pleasure in customers, which induces a more positive attitude in them. Research conducted for The

American Psychological Association by Morrin and Chebat (2005) found that music enhances sensory influences and caused impulse buyers to purchase more.

It has been found that the genre of music played in a store changes shoppers' perceptions of the establishment. A study was conducted by Guéguen and Jacob (2010) on customers in a flower shop. The customers were exposed to different genres of music; romantic songs, pop songs, and no music at all. The results of the study indicated that more time was spent by customers when songs were romantic. Nevertheless, there was no association between romantic music, pop music, and music-free environment. In this case the identified variable was the average spending amount.

In another study by Broekemier, Marquardt, and Gentry (2008) two styles of music, happy and sad, were evaluated in relation to purchasing intention. The results of this study suggest that consumers were more inclined to make purchases when they were exposed to happy music but the intent was even higher when the music was popular. It provides an insight into the fact that when the music brings energy and excitement to purchasers they become more self-confident and make purchases. On the other hand, low-energy music decreases self-confidence and excitement and this affects the individuals' intention to make purchases.

Furthermore, based on the PAD model (pleasure, activation, and dominance); Andersson et al. (2012) examined the impact of music with respect to the retail environment on consumers' behaviour. The results of the examination revealed that female consumers exhibited a positive attitude to purchasing when there was sad music playing in the store or the store environment had no music. On the other hand, males showed a positive attitude toward purchasing behaviour when the music was fast.

The study conducted by Guéguen, Jacob, Le Guellec, Morineau and Lourel (2008) looked at the influence of environmental music on the consumption of beer. Two bars were chosen in western France involving forty participants. The environmental music was to be played at 72 DB and 88 DB. The participants were examined over three nights and two observers were placed in two positions in the bars. The observers were to count the number of drinks consumed by the participants of the study. The outcome of the experiment identified that when the music was exciting and loud the beer consumption rate and speed of consumption increased.

In the case of online shopping, a study was proposed by Lai and Chiang (2012) to look at the impact of ambient music (placed on a shopping website) on the emotions and cognitive responses of the users. The music on an online bookstore played for 2, 4 and 6 minutes with a consistent volume of 60 DB. After browsing the site, the consumers, reported an increased level of pleasure, arousal and approach attitude.

Based on the above research in regard to ambient music and its impact on consumers, this research investigates the role awe-inspiring music plays in increasing the intention of the consumers to make purchases.

3 RESEARCH METHOD

3.1 Introduction

The literature review provided an overview of how music is an external stimulus that can have an effect on the purchase intentions of consumers. This chapter describes the research method used to evaluate the relationship between purchase intention and awe-inspiring music. The chapter includes the research design, participants, procedures, measures, and analysis.

3.2 Research Design

For this study, a quantitative experimental design was chosen, as the research question is specific and is of a causal nature. For this reason, quantitative research is more suited to the topic, as it is more objective than qualitative research and it employs objective measurement and statistical evaluation of data collected through surveys, or pre-existing statistical data, and the use of calculative tools (Dörnyei, 2007). It usually provides a larger sample size than qualitative research, leading to more generalizable results (Boxill, Chambers, & Wint, 1997). The research uses both within-subject and between-group analysis. The former is used because it allows each respondent to answer questions pertaining to three separate products – and these three response sets can be combined or treated separately depending on statistical analysis. The purpose of using three products is, first, it increases the number of cases and thus provides greater power to the statistical analysis and, second, using three products rather than one offers a little more generalisation (to a clothing type rather than a specific clothing product). Between-group analysis was used with some participants presented with luxury goods and other with non-luxury goods, some to awe-inspiring and some to non-awe-inspiring music. These groups were matched as far as possible and allowed the researcher to address the research

questions. This means that there are four conditions manipulated through the design, and each group was exposed to multiple scenarios in order to allow statistical comparisons to be made.

This is a positivist approach (Östlund, Kidd, Wengström & Rowa-Dewar, 2011), which is linked to quantitative methods such as surveys, questionnaires, and utilises statistical analysis to address specific questions (hypotheses) (Newman, Benz & Ridenour, 1998). It is an explanatory approach which makes it possible to get logical answers to the research questions (Carr, 1994). Quantitative methods, if conducted well, contribute to accuracy, are based on larger and therefore more generalizable sample sizes and objective measurements (Knudson, 2007). This study uses this method to uncover a general relationship between awe-inspiring music and the purchase of luxury products.

Furthermore, in relation to quantitative research design, an experimental research method will be employed as it enables the researchers to understand the link between the independent variable, awe-inspiring music, the moderating factor, luxury/non-luxury products and the dependent variable, purchase intentions. There are several advantages to the experimental design in this case, one of which is that it helps the researcher control the research environment to the extent that cause and effect linkages between variables can be reasonably identified. A good experimental design helps the researcher to limit possible alternative explanations and to conclude direct causal links in the research. The advantage of this method is that the researchers can isolate variables, collect objective data and be able to replicate very similar conditions (Valentin, Verbraeck & Sol, 2003). Validity plays a role in this context; which is to what degree the tool evaluates the components that are required to be measured.

Different types of validity can be implemented, such as face, construct criterion-related or convergent (Chambliss & Schutt, 2018).

This study is focused on the relationship between awe-inspiring music and purchase intention, so it was imperative to ensure that the participants actually listened to the piece of music when they filled in the survey, and that the quality of the sound they heard was the same for each respondent. This laboratory experiment was based on two conditions and participants were randomly assigned to one of these two conditions (awe-inspiring and non-awe-inspiring music), and to one of two groups within each condition, exposed to luxury and non-luxury research stimuli – making this a 2 x 2 experimental design.

3.3 Participants

The sample population for the study was composed of postgraduate students from Auckland, New Zealand. The sample was drawn using randomized quota sampling which is a non-probability sampling strategy (Yin, Valdez, Mata Jr, & Kaplan, 2000). Using this strategy, the researchers aimed to identify certain features of the participants but, ultimately, they take a personalized sample. The sample in this study included 36 postgraduate marketing students from the Auckland University of Technology (27.78% male, 72.22% female). Each group consisted of nine participants and each participant gave responses to three sets of stimuli making 27 responses from each group and a total of 108 responses. Kardes, Herr & Schwarz, (2019); du Sert et al., (2017); Johnson et al., (2013) all argue that in experimental design a larger sample size enhances the reliability of the inferences drawn from the experiment. In addition, a large sample size leads to statistical efficiency and enables the researcher to ask an increased number of diversified questions. This is due to the fact that the confidence interval

reduces with the function of the inverse of the square root of the sample size (Johnson et al., 2013 p. 6).

Thirty-six participants is not a large number; but as each respondent answers questions pertaining to three different stimuli, and all participants have very similar demographic and psychographic profiles (all are AUT graduate students), this could provide sufficient statistical credibility.

3.4 Research Instrument

A common data collection instrument is the questionnaire. It is used when the subjects are individuals and investigation of the research topic is made through a series of questions (Cargan, 2007). Questionnaires are often used because of their convenience factor, as they are an inexpensive and quick way to collect extensive data from a larger population. When using this instrument, it is imperative to take into consideration the wording and order of the questions to reduce the chances of bias (Gratton & Jones, 2014). In this study, a questionnaire was utilized to collect data from the participants (see Appendix B). The questionnaire was developed based on a survey found in the relevant literature on awe-inspiring music and luxury products.

3.5 Measurement of the Variables

3.5.1 Dependent Variable

The dependent variable in this research is the purchase intention expressed by respondents exposed to the various conditions. Purchase intention was measured using the same items as used by Kim and Lennon (2013) and shown in Table 3.1 below. The statements relative to all

of the scales were evaluated through a 7-point Likert scale, with 1= strongly disagree and 7= strongly agree.

Table 3.1 Purchase intention items

Items	Scales
Would you be more likely or less likely to purchase the product, given the information shown?	1=strongly disagree, 7=strongly agree
Given the information shown, how probable is it that you would consider the purchase of the product?	1=strongly disagree, 7=strongly agree
How likely would you be to purchase the product, given the information shown?	1=strongly disagree, 7=strongly agree

3.5.2 Independent Variable

The factor known as the independent variable in this research is awe-inspiring music vs non awe-inspiring music. The hypothesis is that awe-inspiring music will inspire customers to make purchases. To determine whether awe-inspiring music actually does create awe a manipulation check was included. The participants completed the following items (see Table 3.2) in relation to manipulation questions based on a 7-point Likert scale (1=strongly disagree, 7=strongly agree) (Keltner & Haidt, 2003; Shiota, Keltner & Mossman, 2007).

Table 3.2 Items of awe

Items	scales
This is an astonishing piece of music	1=strongly disagree, 7=strongly agree
I think this music is really grand	1=strongly disagree, 7=strongly agree
I felt deep awe when I heard the music	1=strongly disagree, 7=strongly agree

3.5.3 Moderating Variable

Some variables are moderating factors, in that they play a role in enhancing or changing the relationship between the dependent and independent variables. The moderating variable in this study is product type; luxury or non-luxury products. These brands are considered exclusive, in that they are only available from licensed retailers (rarity). The price range for these items is considerably higher than those of the non-luxury brands, increasing their rarity. These brands have a reputation for quality that can be associated with elevated social status. Their aesthetic qualities are also considered superior to non-luxury brands. The luxury products that were chosen for this study are a hoodie, t-shirt and jacket from well-known luxury brands, Givenchy, Fendi and Tommy Hilfiger, but were unisex items in style. The products were selected on the basis that they suit both men and women and are conducive to the addition of a luxury brand label. The luxury products were determined as being in the luxury category based on the reputation of the brand as well as their market price. The non-luxury products were chosen on the basis that they were similar in style to the luxury samples, but were from more generic, lower-priced brands (Zara, RPM and Levi's).

3.6 Research Procedure

The experiment was undertaken in the Marketing Laboratory at AUT University. The participants of the study were recruited using convenient quota sampling, with randomized condition allocation, which is non-probability sampling (Etikan, Musa & Alkassim, 2016). The participants of the study were sent an invitation via email to take part in the experiment. The participants who showed interest were then contacted and provided with details about the time and location of the experiment. When completing the online survey in the laboratory, the participants were informed that their acceptance of the invitation to do the survey was taken as their consent to take part in the study.

The main laboratory experiment took place over a month, taking into consideration the convenience of the participants. Thirty-six postgraduate students from Auckland University of Technology were recruited for the experiment and were rewarded for taking part in the experiment with a \$10 gift voucher.

Qualtrics software was utilized to conduct the online survey. At the beginning of the survey/laboratory session, it was confirmed that all study participants had functioning, good-quality headphones and, if not, they were provided with a set by the researcher. The volume was set and controlled by the researcher, so the music each respondent heard was of the same volume and quality.

Respondents were informed that they would be listening to music while answering the survey questions. During the survey, each participant was asked to make a mock purchase from the website after reading an advertisement for the three products (either luxury or non-luxury) while listening to a piece of music. The first piece of music was classical, the Adagio for Strings by Samuel Barber. The key reason for choosing this classical piece is that previous research showed that it does, indeed, inspire awe in most people (Pilgrim, Norris & Hackathorn, 2017). The non-awe inspiring piece of music was Sarabande - Suite No. 3 by John Williams. This piece of music was chosen because it also falls into the category of classical, soothing music, but aligns with calmness and relaxation rather than awe or instant energy and enthusiasm. After consultation with the researcher's supervisors, the decision was made to keep within the same genre, classical music, to make a fair comparison, but to ensure that this was a non-awe-inspiring piece of music.

The survey included closed-ended questions (see Appendix B), including 13 questions related to awe-inspiring music and luxury products, 13 questions about the awe-inspiring music and non-luxury products, 13 questions related to non-awe-inspiring music and luxury products and 13 questions associated with non-awe-inspiring music and non-luxury products. In addition, other closed-ended questions included three questions for a manipulation check which aimed at discovering whether the awe inspiring music actually had an impact on the participants, and two control questions, The control questions were developed to determine whether the effect of the music is the real driver of the choice or a matter of consumer preference, and four demographic questions and two questions about awareness,

Once the process was finished, participants were provided with concise information about the study before they left the laboratory. The completed questionnaires were then analysed using statistical tools.

3.7 Ethical Consideration

To ensure that the participants were making an informed choice when taking part in the study, they were briefed about the study during the initial session in which they signed a document showing their willingness to participate in the experiment (Appendix A). They were assured that the data would not be publicly disclosed and they would be free to ask whatever questions they had. They were also assured that the data would only be used for research purposes and that all data is amalgamated and none could be linked to a particular respondent. The participants were also informed that if they felt uncomfortable answering a certain question, they could leave it unanswered. They could also withdraw from the study at any time if they wished to do so. An application to the University Ethics Committee was made, and permission granted to collect the data (Ethics number 20/1).

3.8 Conclusion

This chapter has outlined how this research was conducted and discussed the methods used. The next chapter shows the data analysis results and the final chapters discuss the findings and draws conclusions from the study.

4 DATA ANALYSIS

4.1 General Approach

This chapter presents the analysis of the data, all of which was conducted using SPSS Version 26. The illustration in Figure 4.1 shows the order of analysis which follows a standard pattern. The discussion of the results follows in the next chapter.

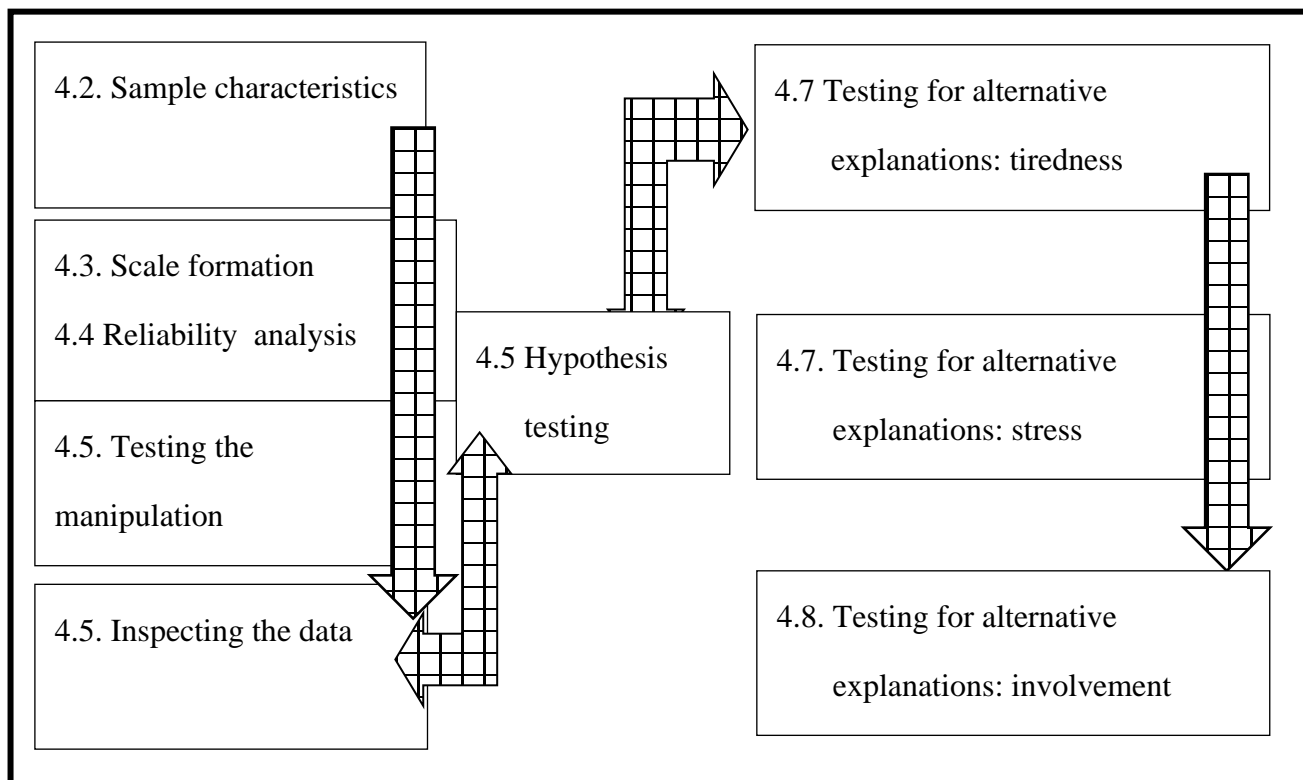


Figure 4.1 Order of Anaylysis

4.2 Sample Characteristics

Thirty six postgraduate students participated in the study. The sample was composed of 27.78% male, 72.22% female subjects in an age range of 18 to 55 years. Table 4.1 summarises the characteristics of the final sample participating in this study.

4.2.1 Age and Gender Distribution

Table 4.1 Age and gender distribution of subjects

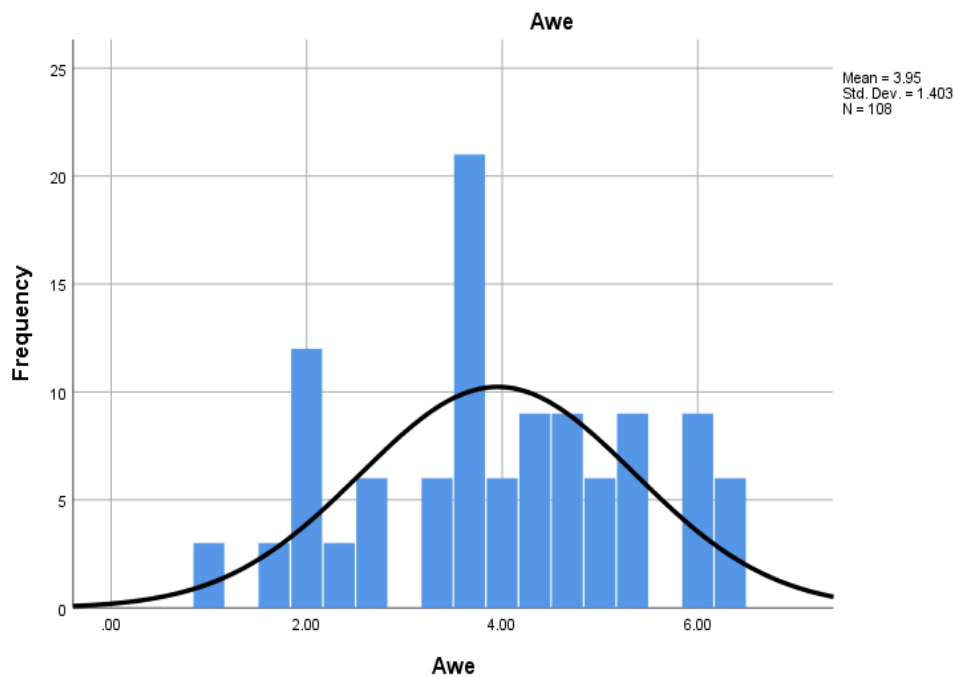
Age	Gender				Total
	Female		Male		
	Frequency	Percentage	Frequency	Percentage	
18-30	19	73%	7	70%	26
31-42	6	23%	2	20%	9
43-55	1	4%	1	10%	1
Total	26	100%	10	100%	36

4.3 Scale Formation

To address the research hypothesis thoroughly, it is necessary to form scales for the items included in the survey instrument first. These scaled items constitute the dependent variable, purchase intention (PI) and the manipulated variable, awe-inspiring music.

4.3.1 Description of the Main Variables

As shown in Figure 4.2 below the dependent variable (purchase intention) has a normal distribution which suggests it is amenable to analysis. Similarly, the distribution for awe inspiring music seems to be standard which is perfectly satisfactory.



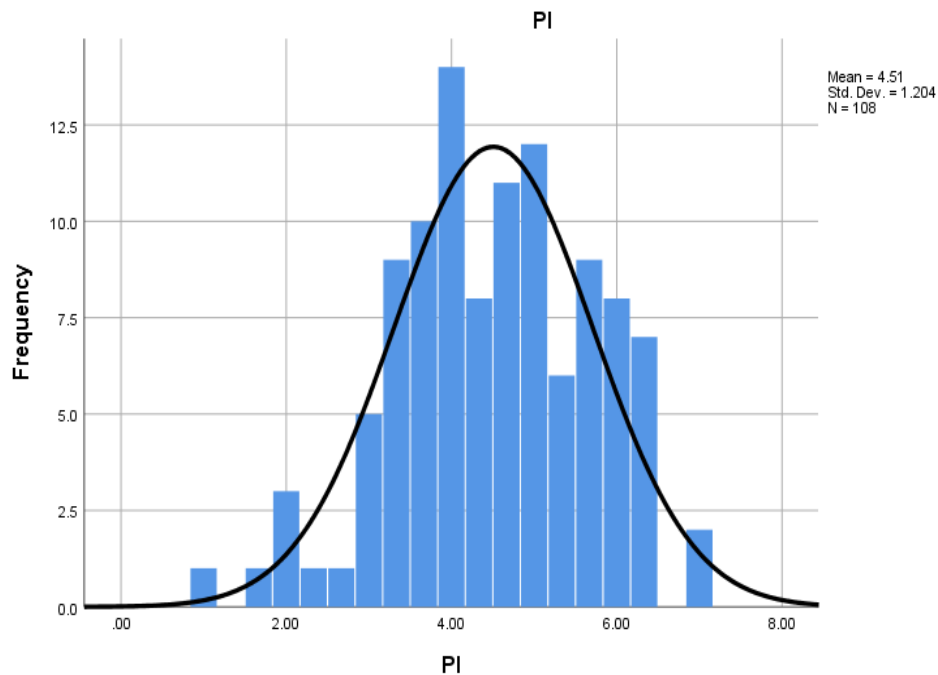


Figure 4.2 Purchase intention scale (Can you maybe write that the x axis represents the 7 points of the Likert scale?)

..

4.4 Reliability Analysis

The most frequently used measure of scale reliability; Cronbach's Alpha (Churchill, 1979; Field, 2013; Field & Hole, 2002) was applied in order to measure the scales' consistency. In order to reveal any unreliable items, item-to-total correlations (item-total statistics) were also applied.

4.4.1 Scale Reliability

Figure 4.3 Scale for awe-inspiring music

The

following tables present the reliability analysis for three purchase intention items; Q1: It is very

likely that I would purchase this product if I were in the market. Q2: Given the information shown, it is highly probable I would seriously consider purchasing this product. Q3: Many people would be very keen indeed to buy this item. For these items the Cronbach's Alpha = .774, which is very satisfactory. However, as can be seen in Table 4.3, the removal of Q3 skews the Alpha slightly. Nevertheless, all three were retained as Q3 does add to the overall variable and .774 as an overall reliability rating is satisfactory.

Table 4.2 Reliability results for purchase intention

Reliability Statistics	
Cronbach's Alpha	N of Items
.774	3

Table 4.3 Item total statistics

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Q1	9.157	6.209	.660	.638
Q2	8.972	6.009	.650	.648
Q3	8.907	7.132	.523	.785

The Alpha values for the three items related to awe-inspiring music were also tested: Q1: This music is truly enjoyable, Q2: This is an astonishing piece of music Q3: I think this music is really grand. The Alpha value is satisfactory at .84, and all items contribute to the scale.

Table 4.4 Cronbach's alpha for awe-inspiring music items

Reliability Statistics	
Cronbach's Alpha	N of Items
.840	3

Table 4.5 Total items statistics for awe-inspiring music

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Astonishing music	7.916	8.040	.739	.741
Grand music	7.722	8.894	.720	.764
Enjoyable music	8.083	8.600	.655	.825

4.5 Main *t*-test Analysis

4.5.1 Manipulation Check

A good experimental design will ensure that participants are not focussing on the intended purpose of the experiment, but rather they are responding in the way they would in a real-world situation (Gneezy, 2017). To test the hypothesis meaningfully the awe-inspiring music used

in the experiment must be confirmed to be perceived as more awe-inspiring than the non-awe-inspiring music used. The *t*-test reported that there was a significant difference shown between the selected music pieces “Adagio for Strings” by Samuel Barber and “Arabande - Suite No. 3” by John Williams in terms of awe ($4.407 = 3.500 =$, $t = 3.535$, $p = .001$). Thus, any result regarding the music heard is due to one piece being truly more awe-inspiring than the other.

4.6 Purchase Intention ANOVA Test

ANOVA testing is used to establish whether statistical significance exists between three or more means (Field, 2013). An ANOVA test was conducted with purchase intention, to see whether there is a significant difference perceived by the participants between the three products: 1. t-shirt, 2. hoodie and 3. puffer jacket. As can be seen from Table 4.6 below, the *p*-value for the ANOVA test is .057 which shows that there are no significant differences among the three products.

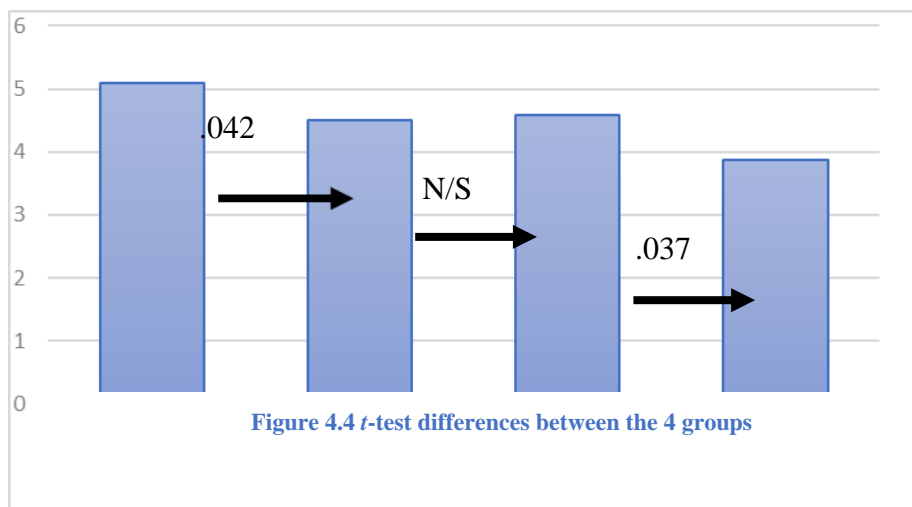
Table 4.6 ANOVA analysis result for product type

<i>F</i> - statistic	<i>p</i> -value
2.947	.057

Table 4.7 ANOVA for the four groups

Condition	N	Mean	S. D
Lux-Awe	27	5.086	.993
Lux-Non-awe	27	4.493	1.087
Non-lux- Awe	27	4.580	1.351

One-way analysis of variance (ANOVA) ascertains any statistically significant differences between the means of three or more independent (unrelated) groups (Gelman, 2005). An ANOVA was first conducted to see whether there were any differences in purchase intentions between the four conditions. The four conditions were separated out to determine whether awe-inspiring music does have an effect, positively or negatively, on purchase intentions and also whether it has more of an effect when customers are considering the purchase of luxury items rather than non-luxury items. This would lead to the hypothesis being supported or unsupported. The η^2 (Eta squared) is used here for effect size for a between groups ANOVA. It is the percentage of treatment sum of squares in terms of total sum of squares. The test shows that there was a significant effect of awe-inspiring music on purchase intentions at the $p < 0.05$ level for the four conditions [$F(3,104) = 5.245$, $p\text{-value} = 0.002$]. And the effect size η^2 is 13.14% which shows that 13.14% of the variance was caused by the different conditions. This suggests there is a difference among these four groups. In order to explore the groups of interest, the t -test was applied to each pair of groups. The result is shown in Figure 4.4. From this result we can see that the Lux-Awe Group is significantly higher than the Lux-Non-Awe Group ($p\text{-value} = .042$), and Non-Lux-Awe is significantly higher than the Non-Lux-Non-Awe ($p\text{-value} = .037$). Furthermore there is no significant difference between the Lux-Non-Awe Group and the Non-Lux-Awe Group ($p\text{-value} = .797$).



4.7 Testing for Alternative Explanations: Tiredness and Mood

We were also interested to discover whether the Lux-Awe Group and the Lux-Non-Awe Group were different in terms of participant emotion (tiredness vs. good mood). The *t*-test results are for the two items: Q1. ‘How tired are you right now?’ and Q2. ‘How is your mood right now?’ It can be seen that there is no significant difference between the Lux-Awe and Lux-Non-Awe Groups for either tiredness (p-value = .120) or good mood (p-value = 1.000).

4.8 Involvement Measurement Items

The last alternative explanation was the participants’ level of involvement. Three items measured the respondents’ involvement in fashion (t-shirt, hoodie and puffer jacket). A reliability analysis shows that they do form a satisfactory scale (Cronbach’s Alpha = .886), so a single variable, named Involvement, was constructed. A *t*-test between Condition 1 (awe-inspiring music and luxury products) and Condition 2 (non-awe-inspiring music and luxury products) shows no difference in involvement level (p-value = .136).

4.9 Chapter Summary

This chapter has defined the data analysis procedures as well as presented the results of the data analysis necessary for testing of the hypotheses. The hypotheses results are supported for this experiment, but it must be noted that the sample size was limited to 36 participants of a similar demographic group. A much larger sample size comprised of a more generalised population would provide greater strength. A discussion of these findings and their implications is found in Chapter Five along with an assessment of limitations of the study and opportunities for future research. A final conclusion for this study is then given.

5 DISCUSSION

As music has the ability to affect people's moods and cognitive processes, it has been of significant interest to marketers in terms of enhancing the consumer shopping experience. According to Yalch and Spangenberg (1993), "music is a particularly attractive atmospheric variable because it is relatively inexpensive to provide, is easily changed, and is thought to have predictable appeals to individuals based on their ages and lifestyles" (as cited in Broekemier, Marquardt, & Gentry, 2008, p. 60). Marketers have since sought ways to control and manipulate music as a tool for promotion and persuasion (Andersson, Kristensson, Wästlund, & Gustafsson, 2012). For many people there is an even deeper effect; they may experience an intense, euphoric response to music linked to an autonomic or psychophysiological element which some researchers describe as "shivers-down-the-spine" or "chills" (Blood, & Zatorre, 2001) which has been named awe-inspiration in this research, after Keltner & Haidt (2003). Previous research provides models with which to study the emotional responses of music in an objective manner. The research gap identified by this research is whether there is a difference between awe-inspiring and non-awe-inspiring music in its impact on customer emotion, and subsequently, customer purchase decisions. The literature seems to suggest that awe-inspiring music can motivate a customer to purchase high-priced luxury goods more than would non-awe-inspiring music.

At this point, the discussion will move on to systematically discuss the findings obtained from the analysis, with due consideration to the objectives of this study. The implications of the research will then be discussed, both from a practical and a theoretical perspective, before future research directions are suggested and the thesis concluded.

5.1 Explanation of Findings

5.1.1 General Design

This research seeks to find the effect of awe-inspiring classical music and non-awe inspiring classical music on consumer purchase intention to buy luxury products. A one-way analysis of variance (ANOVA) was used to ascertain whether there are significant differences in the purchase intentions of four manipulated groups: Awe-inspiring music and luxury products; Non-awe-inspiring music and luxury products; Awe-inspiring music and non-luxury products; and Non-awe-inspiring music and non-luxury products.

5.1.2 Control Measures and Manipulation Tests

A classical piece was selected for awe-inspiring music, “Adagio for Strings” by Samuel Barber, and another classical piece, “Arabande – Suite No. 3” by John Williams, was selected as non-awe-inspiring music. These choices were based on a prior experiment reported in the literature. A manipulation check (see Appendix B) on a group drawn from the same population as the main study shows a significant perceived difference between the two ($\text{Mean}_{\text{awe-inspiring}} = 4.4074$, $\text{Mean}_{\text{non-awe-inspiring}} = 3.5000$; $t = 3.54$, $p = .001$).

Further control measures were taken by asking participants at the completion of the survey about their mood and level of tiredness (see Appendix B), and were categorised as either high or low on each variable appropriately. *T*-tests show no significance difference in regard to purchase intention exists between those in the high and low categories.

Additionally, control testing was conducted on participants' interest in fashion (Appendix B). Once again, the results of t-tests show no statistical difference in purchase intentions between the two groups categorised as high and low on this variable.

5.1.3 Main Findings

To address the research hypotheses it was necessary to test for differences between the four groups, 2 (type of product) x 2 (type of music). *T*-tests were used to see exactly which conditions are statistically different to the others in terms of the purchase intentions of each group. The summary chart of findings shown in Figure 4.4. is repeated here as Figure 5.1.

For the first test, the Lux-Awe Group was compared to the Lux-Non-Awe in terms of the purchase intentions generated, and the difference is significantly higher for Lux-Awe ($p = .042$). This supports the hypothesis that awe-inspiring classical music influences consumers to buy luxury products to a greater degree than non-awe-inspiring classical music. This result generally supports the research that finds people tend to buy more expensive products listening to classical music, particularly when the music is happy and well-liked (Broekemier, Marquardt, & Gentry, 2008). Other research shows that people who experience “awe” have less discomfort or ambiguity about purchasing luxury products. Awe-inspired individuals possibly tend to be more open to new ideas and experiences with a higher tolerance for ambiguity and uncertainty which lessens the cognitive dissonance related to purchasing more expensive products (Pilgrim et al., 2017).

As participants were unaware of what music or products they were going to be exposed to until they actually participated in the study, and the control measures were all statistically insignificant, it can be claimed with some certainty that at this time, for this target audience,

participants exposed to awe-inspiring classical music are more prone to accepting the idea of purchasing new and/or different luxury items.

The result for the Lux-Non-Awe Group and the Non-Lux-Awe Group is not significant, meaning that there is no difference in purchase intentions between groups exposed to non-awe-inspiring music and luxury products and awe-inspiring music and non-luxury products. One explanation for the result for the Lux-Non-Awe Group may be that although non-awe-inspiring classical music is associated with the ability to influence an individual's emotions, it can produce feelings of sadness-melancholy which are not usually feelings associated with luxury product purchases (Juslin, Liljeström, Västfjäll, Barradas, & Silva, 2008). Non-awe-inspiring music tends to create lethargy and dissonance with the stimulus and in this case negatively impacts luxury product purchases. This result is in agreement with general experience, that "awe" is usually seen by people as positive, whereas non-awe-inspiring experiences are generally perceived less positively. Research indicates that the experience of awe is inherently positive (Shiota, Keltner, & Mossman, 2007). In contrast, an explanation for the Non-Lux-Awe Group results may be that, although those who heard the awe-inspiring classical music exercised more cognitive flexibility which made them engage more with the experience, they were more likely to be more involved in a luxury product purchase decision rather than a non-luxury product purchase decision due to their perceptions and attitudes toward these products (Pilgrim, Norris, & Hackathorn, 2017). These results, however, do not affect the veracity of the hypothesis and were not considered significant to the purpose of this study.

The final significant result complementing, but secondary to the first significant result, was between Non-Lux-Awe and Non-Lux-Non-Awe . These results supported the hypothesis that

awe-inspiring music encourages consumers to make product purchases even though these groups were only involved with non-luxury products.

These results can be explained by previous research on using music as a tool to increase sales and enhance positive attitudes toward a brand. If the music is perceived by the consumer to fit their expectations of the shopping experience, it creates a deeper cognitive response to the stimuli which mitigates dissonance in regard to the sales pitch and product offerings (Zeeshan, & Obaid, 2013). Even though the Non-Lux-Awe Group was exposed to non-luxury products, their level of involvement and engagement with the product was higher listening to awe-inspiring music which was stimulating more cognitive activity (Zeeshan, & Obaid, 2013). By comparison, the Non-Lux-Non-Awe Group did not experience the same level of cognitive stimulation listening to non-awe-inspiring music.

The findings of the present study contribute to both theory and marketing practice. Section 5.2, below, discusses the implications of the findings of this study for theory, taking into consideration the previous studies conducted on similar topics. Section 5.3 then follows and discusses the implications of the findings for marketing practice.

5.2 Implications for Theory

This thesis supports the idea that awe-inspiring music affects the purchasers' intention towards luxurious commodities. While most prior research has mainly applied the Stimuli-Organism-Response (SOR) framework to explain consumers' behaviour and attitudes toward shopping, one study added product category (hedonic vs. utilitarian) as a moderator and trust as a mediator to show that background music has an effect on consumer purchases of hedonic but not utilitarian products (Ding, & Lin, 2012). As luxury products are associated with hedonic

pleasure, this research expands on the existing literature forming theory and concepts that will help better predict consumer behaviour and purchase intentions regarding luxury products.

Keltner and Haidt's (2003) theory of awe is linked to aesthetic pleasure, which means these findings can be applied to develop theories and models to employ awe-inspiring music in marketing design and strategies to focus consumer attention on luxury products. Becker, Lee and Nobre (2018) claim quality is the basic component of luxury and that aesthetics are often considered significant in consumer perception of luxury. They further assert that aesthetic design and ideology are developed by highly creative individuals who use aesthetic characteristics in product brands to induce emotions, particularly exclusivity and superiority. Perceived quality or cognitive perception is frequently more important than the product's value assessed through price and actual quality (Becker, Lee, & Nobre, 2018). Although the scope of this research involves the effects of awe-inspiring classical music on luxury brand purchase intention, nevertheless, the findings do provide some support for the aesthetic value of awe-inspiring music which can be applied to theories and models to influence consumer behaviour toward luxurious products.

This study also offers an insight into consumers' buying psychology. The findings here echo previous research findings that ambient music for luxury products is linked to cognitive closure which, in turn, correlates with the amount of discomfort with ambiguity or dislike of change in the environment (Pilgrim, Norris, & Hackathorn, 2017). As previous studies demonstrate, ambient characteristics can directly affect positive emotional responses in the retail environment (Chang, Eckman, & Yan, 2011). Awe-inspiring music can be used in theory to reduce the cognitive dissonance consumers might feel in an unfamiliar environment, or musical

stimuli associated with luxury products can be used to affect psychological states and change social behaviour. Ding and Lin (2012) provide empirical evidence that music combined with product attributes develop feelings of pleasure and that feelings of pleasure are associated with trust.

Therefore, combining this research with the above findings, theoretical models can be designed to psychologically encourage feelings of pleasure in consumers during their shopping experience with the intention of positively influencing their response toward buying luxury products.

5.3 Implications for Marketing Practice

The practical implication of the findings clearly targets marketers in the luxury product industry. Modern marketers can use awe-inspiring music to appeal to potential customers on all shopping platforms. Typically, the use of music in marketing strategies has been unsystematic and haphazard, a major factor being the lack of understanding of its impacts on consumers' purchase intent (Chang, Chih, Liou & Hwang, 2014; Brodsky, 2015). Another significant factor leading to inconsistent results of music used to create the arousal of emotion to effect purchase intent is marketers not considering the product attributes in their marketing strategies (Ding, & Lin, 2012). Nonetheless, Guo, Jiang, Huang, Ye, and Zhou (2018) provide evidence that in a real-life context people do feel what they perceive to be awe toward certain targets and, in many cases, to a great extent. The awe experience is linked to targets that represent human accomplishment, innovation or art. The experience of awe is usually associated with an involuntary response to targets that inspire feelings of pleasure, happiness

or admiration. Marketing campaigns can use music as an art form that inspires awe to induce positive and favourable responses from consumers (Lai & Chiang, 2012).

Marketers will have to consider market segment differentiation when they use awe-inspiring music, as not all cultures, societies and sub-cultural groups link feelings of awe to the same music. Consequently, marketers will be required to understand the attitudes, beliefs, values, culture, language, personality and perceptions of their target markets to determine which music choice they should make in their marketing strategies and campaigns. For instance, formal training in music was a significant predictor of individuals experiencing awe from reflective, complex music whereas formal music training had no significant impact on experiencing awe from listening to intense, rebellious music (Pilgrim, Norris, & Hackathorn, 2017). Despite consumer differences, marketers, once suitable awe-inspiring music is identified, can use this music to persuade and influence their consumers to buy luxury products.

Considering the ubiquitous use of the internet, marketers could utilize awe-inspiring music via online shopping platforms to increase customers' intent to buy luxury products if this is considered an ethical and desirable objective. Awe-inspiring music as a web atmospheric might prompt consumers to browse, revisit, and share reviews as a result of a positive emotional response to the music (Lai & Chiang, 2012). This could be done by allowing the buyer to mute or unmute a piece of music while shopping, and the default feature could be having the music muted in order not to disturb the customer, who can then choose to listen to the piece of music if they so choose.

On the other hand, when considering the established theories of consumer behavior, a significant proportion of consumers' decision-making depends on their openness towards the

experiences they expect to gain from the process (Richard & Chebat, 2016). Considering the results of this study, a correlation exists between awe-inspiring music experience and their purchase intentions of luxury goods. This allows a better understanding of how potential buyers process their emotions by listening to awesome music, which will offer more thorough knowledge of consumers' buying psychology.

5.4 Limitations and Future Research Recommendations

5.4.1 Limitations

A major limitation of this study was its being based only in New Zealand, a single geographic area. The study was also restricted by the age and demographic cohesiveness of the participants, which included only 36 post-graduate marketing students, most of whom were in the 18–30 year age range. However, the connection between music and wonder can be a very personal one, especially with respect to their attitude to openness (Pilgrim, Norris & Hackathorn, 2017). The level of impact that music has on individuals also differs from one person to another, depending on the way they process emotions in response to aesthetics (Cotter, Silvia & Fayn, 2018). While a larger, more diverse sample may have given a stronger general picture of how awe-inspiring music effects consumer behaviour, within each geographic and demographic group there is likely to be much variation.

The propensity to make unplanned purchase decisions also depends on a variety of factors (Indiani, Rahyuda, Kerti Yasa & Sukaatmadja, 2015; Hostler, Yoon, Guo, Guimaraes & Forgionne, 2011), which were not considered in this study and therefore, can be considered as a limitation of this study. In future research attempts, it would be useful to apply the findings of this study to other demographic and geographic settings, within a variety of age-groups,

consumers belonging to a diverse set of nationalities, religious and cultural groups, as well as socio-economic classes. It would be interesting to discover any trends that arise along the lines of age, gender, culture, and socio-economic distinctions. This would help increase the applicability of findings obtained in this study.

5.5 Conclusion

The study offers a substantial understanding of the correlation between music and consumer purchases of luxury products. The findings of the study revealed a strong correlation between awe-inspiring music and consumers' preferences towards luxury goods as well as non-luxury goods. The study was conducted with due consideration to ethical and quality standards, which increases its internal and external validity as a quantitative study of the topic. The implications of the findings obtained both in theoretical paradigms and marketing practice are significant as they help to gain a better understanding of consumer purchase behaviour when buying luxury goods. This may further increase the criticality and depth of theoretical underpinnings of consumer purchase behaviour inspired by awe-inspiring music when buying luxury goods. Simultaneously, it may help marketers create a stronger impact on consumers' purchase intent when offering their luxury or non-luxury items.

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APPENDICES

Appendix A – Ethics Approval Letter

27 February 2020

Megan Phillips
Faculty of Business Economics and Law

Dear Megan

Re Ethics Application: **20/1 The impact of awe-inspiring and non-awe inspiring ambient music on shoppers' purchase intentions toward luxury and non-luxury good**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 27 February 2023.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted. When the research is undertaken outside New Zealand, you need to meet all ethical, legal, and locality obligations or requirements for those jurisdictions.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact ethics@aut.ac.nz. The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

(This is a computer-generated letter for which no signature is required)

The AUTEC Secretariat
Auckland University of Technology Ethics Committee

Cc: huda88887@gmail.com; Roger Marshall

Appendix B – Survey Questionnaire

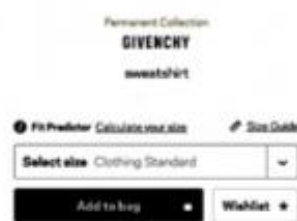


awe_inspiring_music_luxury

Could you please click on the link to listen to this piece of music and answer the following questions while the music is playing:

0:00 / 8:01

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item

Disagree ☐ ☐ ☐ ☐ ☐ Agree



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☒ ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☒ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☒ ☐ ☐ ☐ ☐ ☐ Agree

<https://shop.us.fendi.com/US/FullSeason/Wooler/Agree/Disagree/Probably/Very/Keen>

31

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree



awe_inspiring_music_nonluxury

Could you please click on the link to listen to this piece of music and answer the following questions while the music is playing:

0:00 / 8:01

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree



non_awe_inspiring_luxury

Could you please click on the link to listen to this piece of music and answer the following questions while the music is playing:

0:00 / 3:25

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would purchase this product.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree



non_awe_inspiring_nonluxury

Could you please click on the link to listen to this piece of music and answer the following questions while the music is playing:

0:00 / 3:25

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



ZARA

sweatshirt

[Fit Predictor](#) [Calculate your size](#) [Size Guide](#)

Select size Clothing Standard

Add to bag

Wishlist

It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ ☐ Strongly agree

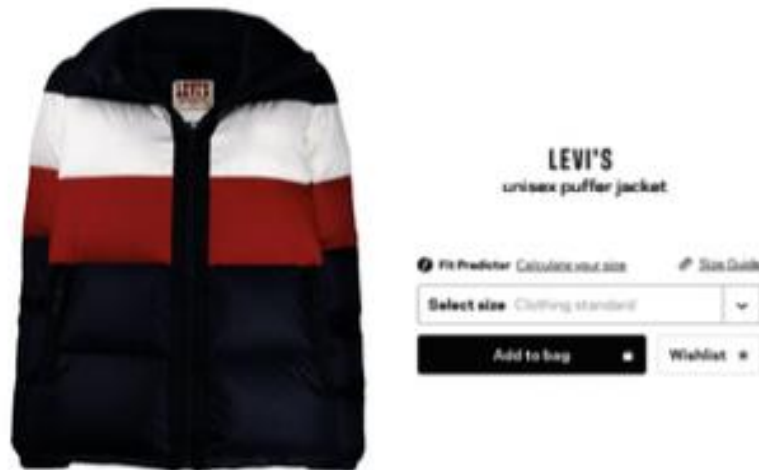
Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ ☐ Agree

Please take a moment to look at the following screenshot of an online shopping webpage and answer the questions.



It is very likely that I would purchase this product if I was in this market.

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

Given the information shown, it is highly probable I would seriously consider purchasing this product

Disagree ☐ ☐ ☐ ☐ ☐ Agree

Many people would be very keen indeed to buy this item.

Disagree ☐ ☐ ☐ ☐ ☐ Agree



Manipulation_Check

This is astonishing piece of music

Disagree ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 Very much ☐

I think this music is really grand

Disagree ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 Very much ☐

I felt deep awe when I heard the music

Disagree ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 Very much ☐

Control

Background Information

To me fashion items are...

very boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very interesting
very unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very important
not involving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very involving

Generally, how much do you like sweatshirt?

Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very much
------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------

Generally, how much do you like puffer jacket?

Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very much
------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------

Generally, how much do you like hoodie?

Not at all ☐ ☐ ☐ ☐ ☐ ☐ ☐ Very much

How tired are you right now?

Not at all ☐ ☐ ☐ ☐ ☐ ☐ ☐ Very much

How is your mood right now?

Very bad ☐ ☐ ☐ ☐ ☐ ☐ ☐ Very good



Demographic

What is your sex? *(please tick one)*

- ☐ Male
☐ Female

How old are you? *(enter age in box)*

years old

0

What ethnic group(s) do you identify with? *(select all that apply)*

- ☐ New Zealander
☐ Maori
☐ European
☐ Pacific people
☐ Asian
☐ Middle Eastern
☐ African
☐ Other (please specify)

What is your civil status?

- ☐ Single
☐ Partnership situation



Awareness

What do you think the purpose of this experiment was?

What do you think the hypotheses (questions) being tested in this study are?

Appendix C – Participant Information

Date Information Sheet Produced:

13 \02 \2020



Project Title

The Impact of Awe-Inspiring and Non-Awe-Inspiring Ambient Music on Shoppers' Purchase Intentions Towards Luxury and Non-Luxury Goods

An Invitation

My name is Huda Alzahrani. I am a Master of Business (Marketing) Student at Auckland University of Technology in Auckland, New Zealand. I would like to invite you to participate in this experiment to share your thoughts regarding your experience in evaluating clothing whilst listening to music.

What is the purpose of this research?

This research seeks to show how awe-inspiring ambient music influence shoppers' purchase intentions for luxury and non-luxury products

How was I identified and why am I being invited to participate in this research?

The Marketing Department has a behavioural laboratory that suits the purposes of this study. It is equipped with eight stations/computers, it has headphones. Participants will be divided into three matched groups in terms of ethnicity and age

How do I agree to participate in this research?

You can consent to the research by completing the survey after you read the invitation and understanding this information sheet. Your participation in this research is voluntary (it is your choice). You are able to withdraw from the study at any time before completing the survey.

What will happen in this research?

You will be asked to attend the lab for a session expected to take no more than 10 minutes. After reading the required Participation Information Sheet and giving consent to the process you will be asked to participate in a brief research survey.

What are the discomforts and risks?

You will not experience any discomfort and risks by participation in this study. You can choose to stop participating in this survey at any time you would like.

What are the benefits?

You are contributing to gain insights about how do awe-inspiring ambient music influences shoppers' purchase intentions for luxury and non-luxury products

Also, your contribution in this research will help the researcher to complete a Master of Business qualification.

How will my privacy be protected?

No individual names or contact details will be recorded. All this information will be analysed and reported at an aggregate level that does not identify the individual responses of participants.

What are the costs of participating in this research?

In total, you will be asked to spend approximately 10 minutes and you will receive \$10 gift voucher for your attendance

What opportunity do I have to consider this invitation?

You have one week to consider this invitation.

Will I receive feedback on the results of this research?

Yes. A summary of the research findings will be given to all participants who indicate their interest on the Consent Form. Moreover, any relevant journal article published will also be forwarded to you by email. If you wish to receive such a paper then please provide your email address to my Supervisor, Dr Phillips, whose address is below.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this research should be notified in the first instance to the research Supervisor, Dr Megan Phillips, email: megan.phillips@aut.ac.nz ,Phone: +64 9 921 9999 – ext.: 5428 or Prof. Roger Marshall, roger.marshall@aut.ac.nz. T: +64 9 921 9999 .

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTECH, Kate O'Connor, ethics@aut.ac.nz , (64) 9 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Huda Alzahrani, email: Huda88887@gmail.com, phone: +64 21 08647078

Project Supervisor Contact Details:

Dr Megan Phillips, email: megan.phillips@aut.ac.nz ,Phone: +64 9 921 9999 – ext: 5428

Prof . Roger Marshall, roger.marshall@aut.ac.nz. T: +64 9 921 9999

Approved by the Auckland University of Technology Ethics Committee on *type the date final ethics approval was granted*, AUTECH Reference number *type the reference number*.