

**THE IMPACT OF ETHNIC BACKGROUND MUSIC ON
DINERS' PERCEPTIONS AND BEHAVIOURAL
INTENTIONS IN RESTAURANTS: THE MODERATING
ROLE OF CULTURAL DIFFERENCES**

Hongyang Bi

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Primary Supervisor: Professor Peter B. Kim

Secondary Supervisor: Dr Warren Goodsir

School of Hospitality and Tourism

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ABSTRACT

Restaurants frequently employ background music to enhance the atmosphere and provide a more pleasant dining experience for patrons. Managers of ethnic restaurants often select ethnic background music to positively influence customers' perceptions and improve their overall dining experiences. This study aims to explore the impact of ethnic background music on customers' perceptions and behavioural intentions. Additionally, it seeks to enhance understanding of how such music affects restaurant customers' perceptions and behaviours from a cultural standpoint. Specifically, current study examines the influence of ethnic background music on customers' perceptions of authenticity and their intentions to spend and return. The research also compares the effects of ethnic background music on customers from diverse cultural backgrounds in various ethnic restaurant contexts as boundary conditions to better understand the findings.

A review of existing literature revealed that previous studies have investigated various musical attributes, such as tempo, volume, and mode, in relation to their effects on customers' perceptions and behaviours. However, there is a notable gap in research concerning customers' perceptions of restaurant background music that features cultural elements, such as ethnic music. Therefore, this study, using the stimulus-organism-response theory as the research framework, delves into how ethnic background music influences diners' perceptions of brand cultural authenticity, food authenticity, and service authenticity and how these perceptions, in turn, affect their behavioural intentions. Moreover, the study examines the moderating role of cultural differences, drawing on Hofstede's cultural dimensions framework and social identity theory to analyse the varying impacts of ethnic background music on individuals from in-groups and out-groups based on their cultural backgrounds in both Eastern and Western restaurant settings.

Adopting a positivist approach and a quantitative methodology, current study utilised two experimental designs: a laboratory experiment conducted in Italian and Korean restaurant settings via an online panel, and a field experiment conducted on-site in French and Chinese restaurants in Auckland. Data were gathered from a total of 940 participants who submitted valid questionnaires. In the online experiments, valid responses were received from 251 participants in the Italian restaurant settings and 264 participants in the Korean restaurant settings. For the on-site experiments, valid responses were received from 214

participants in the French restaurant settings and 211 participants in the Chinese restaurant settings.

The sample sizes for each type of experiment were determined based on previous relevant studies to ensure they were adequate for achieving the study's objectives. The data were analysed using SPSS 26, employing multiple analytical techniques. Descriptive analysis explored the frequencies and percentages of participants' demographics, restaurant visit frequency, and familiarity with ethnic music. Correlation analysis assessed the strength of linear relationships between the study variables. The chi-square test identified significant differences between types of background music treatments relative to customer ethnicity. Confirmatory factor analysis validated the reliability of latent constructs. To test the research hypotheses, one-way ANOVA tests were used to compare mean values to examine the influences of background music on perceptions of music congruency, brand culture, food, and service. Mediation analyses evaluated how music congruency mediates the relationship between ethnic background music and perceived restaurant authenticity, and how perceived value mediates the link between perceived authenticity and behavioural intentions. Multiple regression was used to test if perceived restaurant authenticity could predict perceived value and behavioural intentions, considering demographic factors. Lastly, moderation analysis was used to examine the impact of participants' cultural backgrounds and restaurant contexts on the effects of background music on perceived authenticity.

The research findings indicate that ethnic background music can lead customers to perceive that a restaurant is targeting a specific ethnic demographic, thereby elevating their expectations of the restaurant's brand cultural authenticity, food authenticity, and service authenticity. Additionally, these perceptions positively influence customers' perceived value and their intentions to dine at the establishment. The moderating effect of cultural differences shows that ethnic background music has a more significant impact on in-group customers' perceptions of authenticity compared to out-group customers. Furthermore, the effect of ethnic background music on perceptions of brand cultural authenticity, food authenticity, and service authenticity is more pronounced in Western restaurants than in Eastern ones.

This study makes a substantial contribution to the literature on ethnic restaurants by developing theoretical frameworks to assess the impacts of ethnic background music on customers' perceptions of authenticity and their behavioural intentions. It is the first study to investigate the influence of cultural moderators on the relationship between

background music and customers' dining experiences. Practically, the findings offer valuable insights for ethnic restaurant operators, aiding them in better understanding their target clientele and addressing essential questions about customer preferences for background music.

The research underscores the importance of incorporating background music into the overall dining experience, which can lead to increased profitability and customer loyalty. The insights gained can help restaurant managers enhance their establishments' value propositions, yielding mutually beneficial outcomes for both businesses and patrons. Additionally, the effective use of background music can serve as a valuable marketing tool for both restaurants and retail outlets.

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LIST OF ABBREVIATIONS

ANOVA	analysis of variance
AUT	Auckland University of Technology
AUTEC	Auckland University of Technology Ethics Committee
AVE	average variance extracted
CFA	confirmatory factor analysis
CFI	comparative fit index
CI	confidence interval
CR	composite reliability
RMSEA	root mean square error of approximation
RQ	research question
SOR	stimulus-organism-response model
SPSS	Statistical Package for the Social Sciences
TLI	Tucker-Lewis index
χ^2/df	chi-square by the degrees of freedom

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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Chapter 1: Introduction

1.1 Chapter Preview

This chapter begins by delving into the research context regarding the significance of background music in restaurants and its impact on the overall dining experience of customers. It proceeds to delineate the deficiencies in the current scholarly literature and industry challenges. In alignment with the identified problems, the chapter outlines the research questions and objectives. Subsequently, it elucidates the noteworthy contributions of the study, encompassing both theoretical advancements and practical implications. The chapter concludes with definitions of pivotal terms and an overview of the thesis framework.

1.2 Research Background

Consumers are increasingly choosing ethnic cuisines when making dining selections (Yu et al., 2020). In recent years, international ethnic food markets have experienced consistent growth, with global demand reaching a value of US\$76.15 billion in 2022. It is anticipated to further increase to US\$142 billion by 2030 (Credence Research, 2024). The surge in the global demand for authentic ethnic cuisines has led to significant growth in ethnic restaurant markets in recent years. For instance, in the UK in 2019, the value of the ethnic restaurants market was £13 billion. Projections indicate substantial growth of 61% over the next 5 years, with sales expected to reach £15.5 billion by 2025 (Mintel, 2021). In the USA, the ethnic food and restaurant market exceeded US\$45 billion in 2023, and it is anticipated to reach an estimated US\$88.822 billion by 2028 (Knowledge Sourcing Intelligence, 2022). The expansion of ethnic food markets is attributed to the significant increase in migration, which has emerged as a key factor fuelling the growth of target markets (Dey et al., 2019). This migration has led to heightened demand for the regional cuisines of the migrating populations (Dey et al., 2019). Additionally, the global economy's expansion has contributed to increased consumer awareness of ethnic cuisines (Mak et al., 2012). As people travel globally, they gain better access to a variety of ethnic foods and develop a greater interest in diverse cultural experiences, as noted by Arviv et al. (2023). Consequently, ethnic-oriented dining services not only appeal to customers from the specific ethnic group but also attract those outside the target ethnic customer group (Grier et al., 2006) and the rising desire to explore ethnic cuisines is driving the growth of ethnic restaurants (Ojo, 2018). Nevertheless, with the escalating number of

ethnic restaurants, the competition among them is becoming increasingly fierce (Jang et al., 2011). Consequently, the key to the survival and success of ethnic restaurants lies in the development and execution of effective marketing strategies aimed at attracting and retaining customers (Lu et al., 2015).

Authenticity plays a crucial role in the success of ethnic dining services (Wang & Mattila, 2015). Authentic food and atmosphere have been identified as essential attributes for ethnic restaurants, enabling them to function as “cultural ambassadors” that effectively convey ethnic culture to local consumers (Wood & Muñoz, 2007). Premordia and Gál (2023) highlighted that hospitality scholars have noted that patrons visiting ethnic restaurants are not solely drawn to the ethnic cuisine; rather, they are actively seeking an authentic cultural encounter. Customers take advantage of these dining experiences to gain insights into the cultural origins of the food, thereby enhancing their overall cultural knowledge (Sims, 2009). For many local patrons, ethnic restaurants might represent their primary exposure to foreign cultures, making an authentic atmosphere a fundamental expectation when dining at such establishments (Jang et al., 2011). As consumers gain increased familiarity with ethnic cultures and seek authentic dining encounters at ethnic restaurants, the success of such establishments will depend not only on the ethnic cuisine but also on various cultural factors within the dining environment (Jang et al., 2011). Hence, authenticity emerges as a crucial element of success in the ethnic restaurant industry (Jang & Ha, 2015). As highlighted by Jang et al. (2011), authentic cultural experiences alongside ethnic food are pivotal factors in customers’ assessments of ethnic restaurants. Consequently, many owners of ethnic restaurants leverage ambient variables such as décor, signage, language in the menu, background music, etc., to showcase their cultural heritage. This not only serves to underscore their cultural identity, distinguishing the restaurant from competitors, but also acts as an attractive factor for customers in search of an authentic cultural dining experience (Liu et al., 2018).

In a restaurant setting, background music is regarded as one of the ambient factors, along with elements like decor, lighting, temperature, and other environmental components. (Hyun & Kang, 2014). Prior studies have indicated that the selection of music played in a restaurant can exert a notable influence on the dining experiences and behaviours of customers. For instance, Lowe et al. (2018) discovered that the pitch of music affects customers’ purchasing behaviours. North et al. (2003) observed that the style of music can influence diners’ food-related purchasing behaviours. Additionally, Caldwell and Hibbert (2002) identified that the tempo of music affects the amount of time customers

spend dining. Hence, Magnini and Thelen (2008) have suggested that restaurants can benefit by playing music that is deemed “fit” to positively impact their guests. However, determining what constitutes “fit” music should be context-specific (Liebman et al., 2019). As an illustration, rock music that suits a nightclub setting may not be suitable for a fine dining restaurant (Novak et al., 2010.) Similarly, in the context of ethnic restaurants, a particular genre of music may be considered fitting if it enhances the cultural experience for customers and aligns with the overall theme of the restaurant (Muniz, 2013). Customers may anticipate and derive enjoyment from hearing Korean music in a Korean restaurant, but such music might not be suitable for an Italian restaurant. This is because congruent music has been demonstrated to significantly contribute to consumer perceptions and foster positive behaviours (Zellner et al., 2017). As a result, the use of different types of music in an ethnic restaurant could create diverse perceptions, subsequently influencing various behaviours among customers.

Ethnic music is recognised as a distinctive cultural component that holds sociocultural significance, preserves ethnic traditions, and expresses ethnic identities (Su, 2011). Coşkun (2021) proposed that ethnic music, viewed as part of tourism’s commodification, serves to link ethnic identities to broader networks, enriching the authentic travel experience for tourists. In the ethnic restaurant industry, customers now anticipate more than just sampling ethnic cuisine; they also seek authentic experiences that mirror the ethnic culture. Wang and Mattila (2015) asserted that incorporating ethnic background music contributes to the creation of authentic dining ambiances in ethnic restaurants. This is because ethnic music serves as a potent ambient factor capable of instilling perceptions of cultural authenticity in products and services. It fosters an atmosphere that enhances customers’ enjoyment of their dining and cultural experiences (Wen et al., 2020). Mason (2004) underscored that the promotion of ethnic music can create economic opportunities for local businesses, attracting customers from diverse cultural backgrounds. Consequently, the utilisation of ethnic background music has become a widely adopted marketing tool, adding value to ethnic restaurant businesses.

1.3 Problem Statement

Many restaurants incorporate background music to enhance the ambiance and facilitate a more enjoyable dining experience for customers (Jang et al., 2011). Despite numerous studies highlighting the influence of various music genres on customers’ restaurant experiences, there is a lack of empirical research specifically addressing customers’ opinions of ethnic background music in ethnic restaurants (Wen et al., 2020). Past studies

have endeavoured to explore how background music affects customers' enjoyment, employing various musical attributes such as volume, tempo, genre, and timbre (Choo et al., 2021; Mufeeth & Mubarak, 2019; Shenje, 2018; Sunaga et al., 2020; Vida et al., 2007). These attributes have diverse effects on consumers' perceptions and behaviours. Notably, there are substantial variations in consumer perceptions across different genres of background music, with certain musical genres proving effective in shaping the dining experience. However, as noted by Oakes (2003) and Michel et al. (2017), there are still unexplored background music genres that could have noteworthy influences on customers. Consequently, Michel et al. (2017) have urged upcoming researchers to concentrate on the effects of ethnic music genres on customer experiences. Ethnic music represents a culturally specific genre frequently utilised as background music in ethnic restaurants (Fock, 1999). Hence, this study has evaluated the influence of ethnic background music as an integral component of the ethnic restaurant's ambiance. Specifically, it has examined how the stimulus of ethnic music affects customers' perceptions and potential behaviours.

An increasing amount of research is recognising the significance of background music in shaping dining experiences for customers. Previous scholars have primarily concentrated on the influence of background music on customers' cognitive attitudes, encompassing factors like perceived value, perceived quality, and satisfaction (Ferreira & Oliveira-Castro, 2011; Soh et al., 2015; Yi & Kang, 2019), and affective attitudes such as pleasure, positivity, and enjoyment in restaurants (Aryal & Singh, 2020; Dubé et al., 1995; Ziv, 2018). However, these studies have often overlooked the effects of background music on customers' perceptions of authenticity specifically within the context of ethnic restaurants. Only a few researchers have explored how background music affects customers' perceptions of authenticity in ethnic restaurants, and there has been a lack of exploration of the connections between perceived authenticity and potential customer behaviours (Wen et al., 2020). As stated by Tsai and Lu (2012), the significance of relationships between customers' –perceptions of authenticity and their behavioural intentions are unclear for ethnic-themed restaurants. Therefore, a better understanding of customers' perceptions of the authenticity of a restaurant and whether these perceptions can influence positive behaviours among consumers is required.

As Lu et al. (2015) have suggested, within ethnic dining services, the authenticity of a restaurant brand should be aligned with the ethnicity it represents and showcase the cultural heritage and experiences of that particular ethnic group. For instance, a Chinese

restaurant brand should embody aspects of Chinese culture and heritage as the perception of cultural authenticity in a brand is a key factor influencing customer satisfaction in ethnic dining (Chen et al., 2020). Despite its significance, past studies have underscored the limited attention given to the impact on restaurants of customers' perceptions of brand cultural authenticity. Nevertheless, there is a gap in research regarding how background music impacts customers' perceptions of brand cultural authenticity and its potential connection to behaviours within a service setting. Therefore, the current study has sought to investigate whether ethnic background music can influence customers' perceptions of brand cultural authenticity and subsequently affect behavioural intentions in ethnic restaurants.

In ethnic restaurants, customers are eager to try ethnic cuisine and actively seek authentic experiences of ethnic food (Song & Kim, 2022). As a result, previous research has consistently highlighted the importance of customers' perceptions of authenticity in relation to the food as a critical factor shaping customers' assessments of ethnic restaurants (Sims, 2009). However, past research has predominantly centred on attributes related to food (such as ingredients, names, and stories) when examining customers' perceptions of food authenticity (Groves, 2001; Sims, 2009; Youn & Kim, 2017). Limited attention has been given to ambient factors like music, which may influence perceptions of food authenticity.

Researchers have invested considerable effort in examining the role of authentic service delivery in shaping consumer satisfaction and behaviour (Lechner & Mathmann, 2020; Yagil, 2014). Existing service literature has delved into factors influencing customers' perceptions of service authenticity. Several studies have argued that ambient factors, particularly in restaurant settings, can affect how customers perceive service authenticity (Jang et al., 2012; Lin et al., 2017). However, the influence of restaurant background music on customers' perceptions of service authenticity appears to have been overlooked. Consequently, the present study aims to address these gaps and investigate how these perceptions are influenced by ethnic background music and impact customer behaviours such as spending intentions and the likelihood of returning.

Gulas and Schewe (1994) and Oakes (2000) have noted that earlier studies have primarily concentrated on age and gender as moderators in their investigations into how background music affects customers. Oakes (2000) proposed that future research should explore additional moderators, such as preferences based on cultural backgrounds. In connection with cultural background, previous scholars have demonstrated significant differences in

responses between in-group and out-group customers concerning the servicescape (Watkins & Liu, 1996; Zourrig et al., 2015). Consumer psychology research indicates that cultural familiarity may provide an explanation for this phenomenon. Individuals who have greater familiarity with both the ethnic culture and the food, such as in-group customers, are better able to assess authenticity (Jeong & Lee, 2021). As a result, they are more inclined to use authenticity assessment as a diagnostic tool when evaluating their overall dining experience compared to individuals who have lower levels of familiarity with the ethnic culture and food, like out-group customers (Jin & Hwang, 2024).

The current body of literature on ethnic restaurants primarily concentrates on aspects related to food and the physical environment that contribute to customers' perceptions of authenticity (Jang et al., 2011; Kim & Jang, 2016; Youn & Kim, 2017). Evidence suggests that customers from Western cultures generally exhibit different perceptions and behaviours compared to those from Eastern cultures (Hofstede, 2001; Ma et al., 2011; Markus & Kitayama, 1991; Moufakkir & Alnajem, 2017). However, there is limited empirical evidence regarding the influence of background music on customers from diverse cultural backgrounds. Given that customers' ethnic backgrounds significantly shape their dining experiences (Mattila & Wirtz, 2008; Miao & Mattila, 2013; Wu et al., 2016), and restaurateurs may craft specific positioning strategies to target particular customer groups, it becomes crucial to investigate the impact of this variable on perceived authenticity and behavioural intentions (Le et al., 2022). However, no studies have examined the influence of background music on customers' dining experiences while incorporating cultural background as a moderator in a restaurant setting.

From an alternative standpoint, earlier studies have demonstrated that the cultural context of a restaurant significantly influences consumers' inferences and perceptions of authenticity (Kim et al., 2020). Even if customers share the same cultural background, their perceptions and behaviours may differ when placed in diverse cultural contexts (Kim et al., 2014). Concerning the influence of background music, numerous studies have predominantly concentrated on Western-style restaurants (Beer & Greitemeyer, 2019; North et al., 2003; Spence, 2014). As a result, the effects of background music might be inaccurately extrapolated to the distinctive contexts of Eastern ethnic restaurants. In contrast to general factors like service and food quality, perceptions of authenticity can vary, being either favourable or unfavourable, contingent on the specific type of ethnic restaurant. (Jang et al., 2012). Hence, the current study investigated the impact of background music on customer behaviours in both Eastern and Western restaurants.

1.4 Research Questions

To address the research gaps and limitations described in the previous section, the current study aimed to examine the impact of ethnic background music on restaurant customers' perceptions associated with restaurant brand cultural authenticity, food authenticity, and service authenticity. Accordingly, this study investigated the influences of ethnic background music on customers' potential behaviours in relation to their spending intentions and intentions to return, which are associated with their perceptions of the restaurant. Another purpose of this study was to understand how ethnic background music influences in-group and out-group customers' perceptions and potential behaviours in Western and Eastern restaurants based on their cultural backgrounds. Accordingly, the following research questions have been addressed in this study:

The impact of ethnic background music on restaurant customers' perceptions towards restaurant brand cultural authenticity, food authenticity, and service authenticity.

RQ1(a) How does ethnic background music affect customers' perceptions of restaurant brand cultural authenticity, and lead to their behaviour intentions?

RQ1(b) How does ethnic background music affect customers' perceptions of restaurant food authenticity, and lead to their behaviour intentions?

RQ1(c) How does ethnic background music affect customers' perceptions of restaurant service authenticity, and lead to their behaviour intentions?

The impact of ethnic background music on in-group and out-group customer's perceptions and potential behaviour in an ethnic restaurant?

RQ2(a) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant brand cultural authenticity.

RQ2(b) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant food authenticity?

RQ2(c) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant service authenticity?

The impact of ethnic background music on customer's perceptions in different ethnic restaurants (Western vs. Eastern):

RQ3(a) How does ethnic background music influence restaurant customers' perceptions of brand cultural authenticity in Western and Eastern restaurants?

RQ3(b) How does ethnic background music influence restaurant customers' perceptions of food authenticity in Western and Eastern restaurants?

RQ3(c) How does ethnic background music influence restaurant customers' perceptions of service authenticity in Western and Eastern restaurants?

1.5 Significance of the Study

The present study adds significant contributions to the current body of hospitality literature concerning the influence of background music on customers' dining experiences. Its primary contribution lies in exploring the effects of background music, considered as a dimension of the servicescape, on consumers' perceptions of authenticity (Bitner, 1992). The main objective of this study was to discern the effects of background music on customers' dining experiences, particularly its influence on perceptions of authenticity and behavioural intentions. Applying the stimulus-organism-response (SOR) concept, the study investigated how restaurant background music affects customers' perceptions of musical congruency and brand cultural authenticity, food authenticity, and service authenticity and their behavioural intentions, encompassing spending intentions and intentions to return, through the lens of perceived value. Unlike earlier studies that predominantly concentrated on the overall perceptions of the authenticity of restaurants, the current study narrows its focus to three specific dimensions of authenticity: brand cultural authenticity, food authenticity, and service authenticity. The outcomes of current study offer a more detailed and nuanced explanation of the influence of background music on authenticity perception, contributing valuable insights to the existing literature.

Comprehending the target customers is crucial for devising tailored marketing strategies for various restaurant market segments (Morritt & Weinstein, 2012). Therefore, detailed examination is required across different types of restaurants to achieve this goal. Nevertheless, prior research has not explored the moderating impact of customers' cultural backgrounds on the relationship between background music and perceived authenticity. Given the growing ethnic crossover effect in contemporary society, the current study' examined consumer responses from both in-group and out-group perspectives based on their cultural background, drawing insights from social identity theory. Previously, scholars have typically examined authenticity perceptions within a singular type of restaurant setting. Jang et al. (2012) advocated for a broader exploration of the influence of background music on customers, suggesting a more comprehensive range of restaurant contexts. Consequently, the present study incorporated four distinct types of restaurant contexts to investigate the effects of background music on customers'

authenticity perceptions. This diverse approach enabled the comparison of results across various contexts and potential interaction effects, leveraging Hofstede's (2011) cultural dimensions concept. Furthermore, Oakes (2000) highlighted the importance of directing future research towards understanding the influence of culture on customers' perceptions of restaurants. This study has addressed this recommendation by examining how cultural differences, such as those between in-group customers and out-group customers and Western and Eastern restaurants, moderate the relationships between background music; perceptions of musical congruency; and brand cultural authenticity, food authenticity, and service authenticity. The findings of this study make a meaningful contribution to the body of literature concerning ethnic restaurants through the creation of theoretical frameworks designed to assess customers' perceptions of authenticity and behavioural intentions. Furthermore, the study advances knowledge of the influence of cultural moderators on the connection between background music and customers' dining experiences.

In terms of methodological implications, this study introduces novel concepts for researchers in the hospitality field who are interested in exploring the effects of background music on customers' dining experiences. In prior studies examining the influence of background music on customers' dining experiences, researchers have typically employed online experimental designs relying on participants' recall of prior experiences or their imagination. However, the external validity of the results from these experiments is limited. In contrast, the present research opted for real-world scenarios to assess the actual impacts of background music on customer perceptions. This approach can offer more comprehensive and nuanced datasets which capture nonverbal cues and participants' emotions. Executing research in real-life settings also provides greater control and reliability in data collection and quality, which fosters increased trust and rapport with participants (Kanoulas, 2016). Moreover, it provides greater opportunities for innovative approaches, along with flexibility and adaptability in evolving situations. (Sethuraman et al., 2005). While certain studies have expressed interest in conducting on-site experiments to explore the influence of background music on customers' perceptions, drawbacks associated with on-site experiments include limitations related to sample size and diversity. Such experiments can introduce additional bias and errors and may face logistical and practical challenges. Moreover, results obtained from on-site experiments may be influenced by various environmental factors, potentially diminishing internal validity (Latkovikj & Popovska, 2019). Hence, to bridge the aforementioned gaps, this study utilised both online and on-site experiments. By combining these research methods,

the aim was to capitalise on the strengths and mitigate the weaknesses inherent in each approach. This approach allows researchers to triangulate data and insights from diverse sources and perspectives, complementing the data to enhance both internal and external validity.

In terms of managerial implications, this study provides restaurateurs with a deeper understanding of the pivotal role that background music plays in ethnic restaurants. It also offers guidance on elevating the perceived authenticity of the restaurant atmosphere. Additionally, the study provides managers of ethnic restaurants with insights into how background music influences consumers' behavioural intentions, potentially enhancing overall customer satisfaction through effective implementation of background music. Moreover, the research supports restaurant managers in comprehending how background music impacts the attitudes and potential behaviours of diners from diverse cultural backgrounds, such as Chinese customers in a French restaurant or French customers in a Chinese restaurant.

The findings of this study offer targeted insights specific to ethnic restaurants, allowing operators in this sector to better comprehend their target customers. It addresses crucial questions for restaurant managers, including customers' preferences for background music in ethnic restaurants and the types of background music that appeal to ethnic diners during their dining experiences. Current study holds significance for the restaurant industry by underscoring the importance of integrating background music into the overall dining experience for increased profitability and strengthened customer loyalty. The insights gleaned from current study can empower restaurant managers to add value to their establishments, resulting in mutually beneficial outcomes for both businesses and patrons. The effective use of background music can also serve as a valuable marketing tool for restaurants and retail stores.

1.6 Definitions of Key Terms

Ethnic music

Ethnic music refers to the musical traditions, styles, and compositions that are deeply rooted in a specific cultural or regional group (Zhao, 2023).

Brand cultural authenticity

Brand cultural authenticity refers to the degree to which a brand genuinely and effectively embodies the values, traditions, aesthetics, and cultural elements of a specific community or cultural group (Southworth, 2019).

Food authenticity

Food authenticity refers to the accurate representation and the quality of food products in terms of their origin, composition, processing methods, and labelling (Danezis et al., 2016).

Service authenticity

Service authenticity refers to the degree to which a service experience genuinely aligns with its promised attributes, values, and expectations (Kim, 2021).

In-group and out-group

"In-group" refers to a social, cultural, or psychological group to which an individual belongs or identifies with. "Out-group," on the other hand, refers to a group that an individual does not belong to or identify with (Islam, 2014).

Culture

Culture is commonly described as a collection of loosely structured values, customs, and standards that are mutually embraced by a connected set of individuals within a particular community (Chiu, Leung, and Hong, 2011).

1.7 Structure of the Thesis

The thesis comprises five chapters. Chapter 1, provides an exploration of the research background, emphasizing the significance of background music and examining customers' views on authenticity in ethnic restaurants. The overview of research identifies gaps in knowledge concerning the influence of ethnic background music on customers' perceptions of authenticity concerning the brand, food, and service of the restaurant. Subsequently, addressing the existing issues and gaps, the research objectives and questions for this study are outlined. Finally, the chapter concludes by outlining the importance of the research for both academia and practical applications. It also provides definitions of key terms and outlined the structure of the thesis by the chapter's conclusion.

Chapter 2 concentrates on the literature review related to the suggested research constructs. Initially, the chapter conducts a systematic review examining the influence of background music on customers. Specifically, it investigates how background music

elicits emotions in customers and influences their behaviours, drawing insights from previous scholars. Subsequently, the chapter delves into the notions of ethnic background music, perceived authenticity, and the moderating effects of culture on the ethnic dining experience. Drawing upon the discussion and identified research gaps the developed hypotheses are presented. An integrated research model is subsequently presented.

Chapter 3 presents the methodological paradigm adopted for the current research. It outlines the research manipulation process, followed by details on sampling and data collection. The chapter then elucidates the measurement tools, techniques, and strategies for data analysis. Finally, ethical considerations regarding the current research are addressed at the conclusion of the chapter.

In Chapter 4, the outcomes of the data analysis for diverse ethnic restaurant contexts, encompassing Italian, Korean, French, and Chinese, are presented. Statistical methods, specifically employing SPSS 26, were utilized to analyse the results of the experiments conducted in each restaurant context. The chapter concludes with a summary of the principal findings, elucidating the outcomes in relation to the proposed hypotheses.

In Chapter 5, the thesis findings are explored, highlighting the theoretical contributions for scholars in hospitality and the practical implications for hospitality practitioners. Additionally, the chapter outlines the limitations of the study and offers various suggestions for future research. Finally, a concluding section provides a summary of the thesis.

Chapter 2-Literature Review

2.1 Chapter Preview

This chapter offers an extensive examination of the literature concerning the constructs investigated in this study. Initially, it presents a systematic review of the influence of background music on customer experiences within service environments. This review has synthesised existing research findings, identifying contributions and pinpointing gaps for further exploration. Drawing upon previous studies and relevant theories, current study formulated several hypotheses encompassing customers' perceptions of authenticity (e.g., in relation to musical congruency, brand culture, food, and service), perceived value, behavioural intentions, and cultural influences (e.g., in-group vs. out-group dynamics, Western context vs. Eastern context). Finally, the chapter concludes with the conceptual research framework used to guide the current study.

2.2 The Impact of Background Music on Customer Service Experience

Music and marketing have become more popular literature topics studied by many social science researchers over the past few decades. Previous research has provided empirical evidence about the contribution of music as an atmospheric element in diverse market and service settings (Andersson et al., 2012; Babin et al., 2004; Dubé & Morin, 2001; Eroglu et al., 2005; Harrington et al., 2015). Therefore, background music is one of the tools frequently used by marketers to help improve the overall shopping experience of customers and achieve business goals. For example, Oakes (2003) indicated that there is a positive relationship between slow-tempo background music and customer satisfaction and relaxation compared to fast-tempo background music. Furthermore, Schubert (2007) found that background music can reduce tension and anxiety in customers in waiting areas. Regarding the impacts of background music on customer shopping behaviours and purchasing intentions, Yalch and Spangenberg (1990) proposed that shoppers spend less time in stores when they are exposed to familiar background music than when exposed to unfamiliar background music. Also, Baker et al. (1992) found that pleasant background music has a positive impact on customers' willingness to buy. In restaurant settings, Jacob (2006) found that the decision-making and food choices of restaurant customers can be influenced by different types of background music. Furthermore, North et al. (2003) pointed out that the use of classical background music can increase spending by customers in restaurants. By studying customer emotions and return intentions in a casual restaurant, Novak et al. (2010) found that background music played at a "comfortable" volume level can increase dining pleasure and, in return, behaviour, intentions, and overall consumer satisfaction. Correspondingly, within the hospitality industry, background music is commonly used by managers as a tool to achieve their market goals; however, according to Oakes (2000), more musical types and attributes need to be tested, such as ethnic music and culturally related attributes (e.g. ethnic language lyrics and ethnic genres) in relation to the impacts of background music on customers. Furthermore, Oakes (2000) emphasised that because cultural background has a significant impact on customers' internal responses and behavioural outcomes, future research should consider cultural influences when testing the impacts of background music on customers. For this reason, the current study has looked at the effects of ethnic music (with ethnic language lyrics and in ethnic genres) to examine the impact of background music on diner attitudes and behavioural intentions with cultural influences as a moderator.

2.3 Systematic Review

A systematic review of the research literature investigating the impacts of background music on customers was conducted to understand how background music influences customer perceptions and behavioural intentions within a wide range of service settings. The systematic review also identified how the research was conducted to test the impacts of background music on customers and the gaps that have been filled by the present research. Aromataris & Pearson (2014) have described a systematic review as a primary research study that analyses, compares, synthesises and summarises previous research of similar methodological rigour. Table 1 provides a summary of the literature investigated within the systematic review. An annotated bibliography of the reviewed research literature is also provided in Appendix A.

Within the systematic review, a total of 92 published research articles from 1966 to 2024 were reviewed. The literature search was conducted using Science Direct, EBSCO (Business Source Complete), CABI Leisure Tourism, Emerald Fulltext, Scopus, Taylor & Francis, and Google Scholar. The keywords used to search the literature included “music impacts,” “background music,” “in-store music,” “customer perception,” “customer attitude,” “customer behaviour,” “buying intention,” “returning intention,” “servicescape,” and “retail/restaurant service setting.” Furthermore, previous relevant review articles from 2000 to 2024 (e.g. Oakes, 2000; Raja et al., 2024; Roschk et al., 2017; Turley & Milliman, 2000) were examined where available. This systematic review excluded reviews and articles that were incomplete or not available online.

Table 1
Summary of Systematic Review

Independent variable			Dependent variable			Contextual variable			Sample size			Industry setting			Experimental setting			Country setting			
Frequency and percentage of articles																					
Presence	19	20%	(Re)Purchase/ return intentions	33	36%	Gender	12	13%	< 100	12	13%	Retail store	34	36%	Actual	59	64%	United States	23	25%	
Tempo	14	15%	Evaluation of environment	18	20%	Age	10	11%	100-200	20	22%	Restaurant	14	15%	Fictitious	36	39%	China	9	10%	
Genre	13	14%	Arousal	14	15%	Marriage status	2	2%	200-400	41	44%	Mall	8	8%	Not specified	1	1%	United Kingdom	6	7%	
Volume	12	13%	Pleasure	12	13%	Income	2	2%	> 400	16	17%	Supermarket	7	7%				Canada	5	6%	
Type	11	12%	Perception of service	11	12%	Education	2	2%	Not specified	3	3%	Bank	5	5%					India	4	4%
Background/ Foreground	9	10%	Satisfaction	10	11%	Time of the day	1	1%				Cafeteria	4	4%					Germany	2	2%
Arousal	6	7%	Purchasing behaviour	9	10%	Attitude on servicescape	1	1%				Travel service	2	2%					Brazil	2	2%
Preference	6	7%	Money spent	8	9%	Cognitive	1	1%				Metro station	2	2%					Japan	2	2%
Sound Type	5	6%	Emotions	7	8%	Attitude on sales personnel	1	1%				Hospital	2	2%					Pakistan	2	2%
Congruency	4	4%	Mood	6	7%	Noise sensitivity	1	1%				Bar	1	1%					Greece	1	1%
Pleasure	3	3%	Product choice	4	4%	Mood	1	1%				School	1	1%					Australia	1	1%
Familiarity	2	2%	Sales	3	3%	Companions	1	1%				Car park	1	1%					Hungary	1	1%
Valence	2	2%	Dominance	3	3%	Ethnicity	1	1%				Not specified	12	13%					Norway	1	1%
Fit	2	2%	Time spending	2	2%	Tempo	1	1%											Mexico	1	1%
Mode	2	2%	Service time	2	2%	Payment models	1	1%											Singapore	1	1%
Control	2	2%	Desire to affiliate	2	2%	Shopping goals	1	1%											Sweden	1	1%
Rhythm	1	1%	Shopping experience	2	2%	Involvement	1	1%											Netherlands	1	1%
Pitch	1	1%	Liking of food	2	2%	Time of the week	1	1%										South Africa	1	1%	

Independent variable			Dependent variable			Contextual variable			Sample size			Industry setting			Experimental setting			Country setting		
Frequency and percentage of articles																				
Style	1	1%	Taste expectations	1	1%	Familiarity	1	1%								Morocco	1	1%		
Language	1	1%	Music preference	1	1%	Not specified	71	77%								Vietnam	1	1%		
Enjoyment	1	1%	Pace of store	1	1%											Czech	1	1%		
Timbre	1	1%	Customer trust	1	1%											Iran	1	1%		
Harmony	1	1%	Customer loyalty	1	1%											Malaysia	1	1%		
																Not specified	23	25%		

2.3.1 Research on the Impact of Background Music on Customers

To analyse and compare previous studies, the information in Table 1 is categorised under the heading's independent variables (musical attributes), dependent variables (outcomes of musical attributes), contextual variables (moderators), sample size, and environmental settings. Each of these categories is discussed in more detail in the following sections.

2.3.2 Musical Attribute Focus

The first column presents the frequencies that independent variables were investigated in previous studies. The impacts of background music on customer attitudes and behaviours have been approached in a wide range of ways in numerous studies, and previous researchers have frequently used attributes of music (such as tempo, loudness, and speed) to test its impacts on customer perceptions and behaviours (Michel et al., 2017). In the hospitality industry, restaurant managers believe that background music can have positive effects on customer experience, so background music is often played in restaurants to increase customers' dining satisfaction.

Michel et al. (2017) found that empirical research on restaurant background music had mostly focused on the presence of music (Harrington et al., 2015), music tempo (Kellaris & Rice, 1993), volume (Biswas et al., 2019; Cameron & Peterson, 2013), customer interests (Caldwell & Hibbert, 2002; Yalch & Spangenberg, 1990), customer familiarity (Hahn & Hwang, 1999), and music genres (Areni & Kim, 1993) to test customer cognitions (Ziv, 2018), emotions (Sweeney & Wyber, 2002), potential behaviours (Magnini & Parker, 2009; Raja et al., 2018), and actual behaviours (Whiting & Donthu, 2009). Furthermore, Harrington et al. (2015) identified that the use of background music in a restaurant has significant impacts on customer behaviours, including length of stay and total spending.

2.3.3 Outcomes of Musical Attribute Focus

The second column of Table 1 presents the frequencies that dependent variables were employed in previous studies. According to the reviews by Michel et al. (2017) and Garlin and Owen (2006), when analysing customer responses to background music in relevant marketing research, two dimensions must be considered. The first dimension, the perception and attitude of the customers, comprises perceived service quality (Sweeney & Wyber, 2002), perceived shopping frequency (Yalch & Spangenberg, 1990), the emotions of the customers (Andersson et al., 2012; Parsad et al., 2019; Wu et al., 2008), and evaluation/satisfaction with the service or service environments (Sayin et al., 2015;

Wilson, 2003); the second dimension, behaviour, refers to the behaviour of the customers (potential customers).

To test the impact of background music on customer behaviour, time cost is one of the important measurements applied by previous researchers including Areni and Kim (1993), Chebat et al. (1993), and Yalch and Spangenberg (1993). Additionally, money spent has also been used as a dependent variable to examine customers' behaviour in service settings (Baker et al., 1992; Knoeferle et al., 2017; Milliman, 1986; Smith & Curnow, 1966; Yalch & Spangenberg, 1988). Furthermore, the relationship between music preference and returning intention was tested in the research by North and Hargreaves (1996a).

2.3.4 Contexts for the Impact of Music

As indicated in the third column of Table 1, gender and age were the contextual variables extensively tested in previous studies. According to Oakes (2000), the impact of background music on customers depends not only on the background music itself, but also on the demographic backgrounds of the customers. Many studies have revealed the different impacts of background music on different age groups (Yalch & Spangenberg, 1993), for example, Yi and Kang (2019) found that older people were less sensitive to background music compared with younger people, indicating that the impacts of background music were not so significant on older people.

As one of the demographic variables, gender difference is associated with different reactions to background music (Peretti & Swenson, 1974), for example, according to Stipp (1990), males preferred faster and louder background music, while females favoured slower and quieter background music. In addition to age and gender, other contextual variables also tested in previous research include education level (Herrington & Capella, 1996) and income (Barros et al., 2019).

2.3.5 Environmental Settings

Listed in the fourth column to the seventh column of Table 1, the environmental settings of the previous research including sample size, industry setting, experimental setting, and country setting, are presented below.

Sample size, as defined by Beaman et al. (2004), is the percentage of participants responding to the questions of the survey, which can be used to estimate the responses of the larger population. Regarding sample size in social science research, Hulland et al. (2018) have suggested that a valid method to estimate a proper sample size is to reference

similar previous research that offers robust findings to help establish important rules of thumb. According to the review, samples in previous studies consisted of two types of participants, university students and customers, with the smallest sample size being 15 (Alamir & Hansen, 2021) and the largest 1373 (Milliman, 1986). In most of the existing research, each experiment had a sample size of between 100 and 400 (Andersson et al., 2012; Anwar et al., 2020; Dubé & Morin, 2001; Kim et al., 2009; Manzoor, 2024). Analyses of some primary research work provided better understanding and insight into setting appropriate sample sizes for current study within restaurant environments.

According to the summary of reviewed studies, most were conducted in the following environments: retail (Choudhary & Sharma, 2022; Grewal et al., 2003; Mattila & Wirtz, 2001; Toldos et al., 2019; Yalch & Spangenberg, 1993), restaurants (Biswas et al., 2019; Caldwell & Hibbert, 2002; Chen et al., 2022; North et al., 2000; North et al., 2003), malls (Babin et al., 2004; Barros et al., 2019; Eroglu et al., 2005; Srivastava, 2023), and supermarkets (Herrington, 1996; Meng & Yang, 2022; North et al., 1999; Smith & Curnow, 1966). This suggests a strong preference for real-world settings in studying music's effects on customer behaviour. Retail and dining environments are the most common contexts for these studies.

The systematic review revealed that most studies on the impact of music on customer perception and behaviour in service settings have been conducted as field experiments (59%), with laboratory experiments making up 36%, and a small fraction not specifying the experimental setting (1%). Geographically, the United States is the leading country where these studies have been conducted (25%), followed by China and the United Kingdom (10% and 7%). A significant portion of the studies did not specify the country (25%), indicating a possible reporting gap or a wide geographical spread of research efforts. This suggests a strong preference for real-world settings in studying music's effects on customer behaviour, with notable research contributions from North America and Europe.

2.3.6 Implications of the Findings from the Systematic Review

The systematic review of the current research indicates that background music significantly influences customer perception and shopping behaviour, which is consistent with Allan's (2008) findings. For example, Das and Hagtvedt (2016) found that playing exciting (high tempo) background music could influence customer's evaluations of stores. Similarly, Dubé et al. (1995) found that background-music-induced pleasure and arousal affected customers' desire to affiliate. Additionally, Herrington and Capella

(1994) revealed that background music could influence shoppers' moods in a retail store environment.

On the contrary, some existing research also reported that background music had no significant impact on customers, for example, Lammers (2003) indicated that the type of background music (soft rock and classical) played in a restaurant had no impact on customers' purchasing behaviours. Similarly, Herrington and Capella (1996) provided evidence showing that music tempo and volume had no observable influence on customer shopping frequency and spending levels. Overall, most of the previous literature found that background music does have some degree of impact on the perceptions and shopping behaviours of customers, which gave confidence that significant results could be obtained from current study.

Despite various studies focusing on different attributes of restaurant background music, Michel et al. (2017) suggested that the impacts of several of culture-related dimensions of music on customers should be explored more widely and deeply in future research, for instance, ethnic language and genre. Therefore, to explore these effects, the current study has addressed these two music attributes by using ethnic background music.

According to the review of findings related to background music attributes, previous research has neglected to investigate the impacts of background music on customers' perceptions of brand cultural authenticity, food authenticity, and service authenticity. Therefore, the current study has filled this gap and tested the impacts of background music on potential customer behaviours such as spending intentions and intentions to return.

Furthermore, Gulas and Schewe (1994) and Oakes (2000) proposed that, since many studies have already explored age and gender as contextual variables, other variables such as culture-based preferences should be explored in future research. Therefore, to fill this gap, current study employed culture as a contextual variable to test the impacts of background music on customer perceptions and behaviours.

Besides identifying gaps in previous research, the systematic review offered a wide range of research methods to test the impacts of background music on customers, showed how previous research was executed, and, in turn, assisted with the selection of the most suitable method to conduct experiments in relation to aspects such as experimental design and sample size.

2.4 The Stimulus-Organism-Response Model (SOR model)

Mehrabian and Russell (1974) introduced a model that explains the impact of store ambiance on customers' shopping behaviours. This model, known as the SOR model, comprises three key factors: stimuli (S), organism (O), and response (R; Lee & Yun, 2015). In the field of environmental psychology and marketing literature, the SOR model has been widely employed to explain behavioural outcomes resulting from environmental stimuli and cognitive factors (Hewei & Youngsook, 2022). Originally, stimuli were characterised as elements that impact an individual's internal state and can be understood as forces that trigger or arouse the individual (Eroglu et al., 2001). Organism (O) denoted the cognitive process initiated in an individual after receiving marketing stimuli or cues (Lee & Yun, 2015). Response (R) represented the individual's reaction arising from stimulus and organism (Donovan & Rossiter, 1982). Lee and Yun (2015) redefined stimuli (S) more precisely as representing the external environmental factors influencing the organism, while organism (O) functions as a psychological transformation mechanism through which the user internalises the stimulation, converting it into information, and response (R) signifies the user's outward behaviour or action triggered by the content of the stimulus information. Building upon Jacoby (2002)'s research, Hewei and Youngsook (2022) offered a more comprehensive and detailed explanation, further extending the SOR model by clarifying that stimuli could encompass a variety of internal and external stimuli, both tangible and intangible. Organisms may be reactive or nonreactive, in relation to aspects such as attitude, emotion, perception/feeling, judgment, belief, motivation, and thinking. Additionally, response factors could include intention, behaviour, avoidance, and similar elements.

Given the nature and strength of the SOR model, it has been empirically applied in various contexts to predict customer behaviour; for example, in retail settings, the SOR model has been used to assess the impact of physical environment on impulse buying behaviour (Chang et al., 2011, Jung et al., 2014). Earlier, Donovan and Rossiter (1982) demonstrated that the store atmosphere has the capacity to influence consumer shopping behaviour through two emotional mediators: pleasure and arousal. Turley and Milliman (2000) demonstrated that customers' purchasing decisions are not solely connected to the product and service; atmospherics also play a substantial role in influencing consumer behaviour. Lucia-Palacios et al., (2016) identified distinct cognitive and emotional reactions within the context of a shopping mall experience, along with the factors that precede, influence, and moderate these responses, as well as the resulting behavioural outcomes using the

SOR theoretical framework. Additionally, Zhu et al. (2020) highlighted the relevance of the SOR model in comprehending online consumer behaviour, covering consumers' perceptions and intentions in the context of online retail environments. These encompass elements such as intentions to make online purchases (Chang & Chen, 2008; Kim & Lennon, 2013), the impact of the online atmosphere on consumer online behaviour (Eroglu et al., 2001; Manganari et al., 2009), and the involvement of consumers on websites (Demangeot & Broderick, 2016). Lately, Huo et al. (2023) employed the SOR paradigm and found that the impact of social presence and sales promotion on the buying behaviour of the online customer was mediated by flow experience.

2.4.1 The SOR Model in Hospitality and Tourism Contexts

Within the hospitality context, Lee and Yun (2015) applied the SOR model to examine how organic food attributes (nutritional content, price, sensory appeal, and ecological welfare) influence consumers' product choices and purchase intentions. Similarly, Hempel and Hamm (2016) investigated the impact of food origin on customer preference and behaviour toward organic food. Additionally, Lu and Chi (2018) used the experiences of consumers in a restaurant as stimuli to examine their effects on customer cognition of the dining experience, specifically related to hedonic and utilitarian values. Furthermore, by employing the SOR framework, Namkung and Jang (2010) utilised perceived service fairness as a stimulus to investigate the relationship between customers' emotions and behavioural intentions in the context of a restaurant. More recently, Kim et al. (2020) applied the SOR model to examine the impact of authentic experiences on customer cognition and intention to return using virtual reality technology in a hospitality and tourism context.

In summary, the current hospitality and tourism literature on using the SOR model includes a diverse set of stimuli. Examples include dining atmosphere (Liu & Jang, 2009a), food and service quality (Tsaur et al., 2015), servicescape (Kim & Moon, 2009), perception of green hotel attributes (Balaji et al., 2019), and hotel ambiance (Choi & Kandampully, 2019). Regarding organism factors, previous studies have examined emotional arousal (Zhang & Xu, 2019), perceived enjoyment (So et al., 2021), perceived cohesion and intimacy (Lin et al., 2019), perceived emotions and value (Liu & Jang, 2009b), and perceived authenticity (Hung Lee et al., 2021). Response aspects investigated in previous research include customer engagement (Choi & Kandampully, 2019), brand loyalty (Chang, 2013), green consumer behaviour (Su et al., 2017), intention to return (Kim & Moon, 2009), and spending intention (Brewer & Seby, 2021), among others.

The above evidence highlights that the SOR model offers a structured research perspective and a robust theoretical foundation for studies in hospitality, particularly in understanding customer behaviour influenced by environmental stimuli. Researchers have indicated that environmental variables including ambiance, design, and social characteristics play roles in shaping perceptions of authenticity (Kim & Lee, 2022; Kim et al., 2020). Considering that music is one of the ambient elements in a restaurant, it has the potential to influence customers' perceptions of the restaurant brand (Park & Young, 1986), food (Ting, 2015), or service (Milliman, 1986), subsequently impacting their potential behaviours (North et al., 2003; Guéguen et al., 2004).

2.4.2 The SOR Model in the Current Research

The use of ethnic music in the restaurant business has become prevalent, with many ethnic restaurant owners and managers incorporating ethnic music to enhance customers' authentic dining experiences (Wen et al., 2020). However, existing research lacks sufficient evidence to explain how ethnic music influences consumer dining experiences. To address this gap, the current study aimed to build on previous research and apply the SOR framework to investigate the impact of ethnic music on customers' perceptions of authenticity and potential behaviours within the ethnic restaurant industry, a setting that has not been extensively studied before.

Applying the SOR framework, this study considered ethnic music as the external stimulus, perceived authenticity as its effect on the organism, and behavioural intention as the response. Specifically, the research has extended the current understanding of restaurant atmospheres by examining the moderating role of cultural variables in responses to ethnic background music. The study explored the impact of customers' perceptions of the authenticity of the atmosphere, including brand cultural authenticity, food authenticity, and service authenticity. The ultimate focus has been on understanding the influence of ethnic background music on customers' behavioural responses, particularly spending intentions and intentions to return. The following sections outline the hypotheses of the study.

2.5 The Impact of Ethnic Background Music in the Proposed Study

2.5.1 Ethnic Music

Hudson (2006) highlighted the significant role of ethnic music in shaping distinct identities for both individuals and places, fostering profound connections and attachments to specific locations. In contrast to popular music, which is closely related to commercial

and industrial activities and targets a broader audience, ethnic music is primarily crafted for use within a specific community and is not intended for widespread distribution (Loy et al., 2018).

As the global economy has expanded, ethnic music has evolved into a unique cultural element, carrying sociocultural value, preserving ethnic traditions, and expressing ethnic identities (Su, 2011). It has become a widely used marketing tool that can add value to local businesses in the hospitality and tourism industry. For example, Mason (2004) emphasised that promoting ethnic music can generate economic opportunities for local businesses by attracting foreign customers. Additionally, Coşkun (2021) suggested that ethnic music, as a product of tourism commodification, can connect ethnic identities to broader networks, enhancing authenticity of travel experiences for tourists.

Drawing from pertinent ethnomusicological studies, the characterisation of ethnic music can exhibit variability depending on specific contexts. Cornelis et al. (2009) have defined ethnic music as that which emerges from cultures outside of written musical traditions. In a more specific context, non-Western classical music, inclusive of religious and court music rooted in written musical culture, can also be categorised as ethnic music (Cornelis et al., 2010). Furthermore, Schramm (2013) has suggested that folk music, representing musical expressions from cultures possessing a written musical tradition beyond the classical domain, can also be identified as ethnic music. In conventional marketing and hospitality practices, the term “ethnic music” is typically understood in a broad context, referring to the music specific to particular cultural groups rather than encompassing all cultural groups (Schramm, 1979). Tanaka et al. (2012) have provided a more specific definition for “ethnic music,” considering it as music characterised by traditional and cultural elements, including ethnic genres and the language of song lyrics (See also Cornelis et al., 2010; Kennedy & Gadpaille, 2017). Following the suggestion of Michel et al. (2017) to include more culturally related musical attributes in research, this study uses the term “ethnic music” in the broader sense, referring to music that incorporates ethnic language in its lyrics and employs ethnic genres associated with specific cultural groups rather than all cultural groups.

2.5.2 The Language of Lyrics

Language is a vital mental faculty through which we learn, produce, and understand the world around us (Cook, 1985). Imai, Kanero, and Masuda (2016) stated that language is one of the most important aspects reflecting culture-specific value systems and epistemologies. Moreover, language is a property that facilitates the exchange of

knowledge, beliefs, opinions, and feelings (Chomsky, 2006). “Ethnic language” refers to a language spoken by members of a particular ethnic group (Holmes & Wilson, 2017). People can acquire cultural information about a country based on the ethnic language used (Oz et al., 2015). In the hospitality industry, international customers can acquire information about the products and services offered by an operator who uses an ethnic language (Fitzgerald, 1998). For example, Lanská and Kolářová (2015) discovered significant effects on customers’ perceptions of restaurants resulting from the use of ethnic language, particularly in terms of customers envisioning the types of dishes offered by a restaurant when reading an ethnic language menu. Similarly, as background music is one of the fundamental physical elements of a restaurant, playing ethnic language background music in a restaurant could influence customers’ perceptions of the restaurant. Consequently, this study examined the impacts on restaurant customers’ perceptions of playing ethnic background music in French, Italian, Chinese, and Korean languages.

2.5.3 Genre of Music

Genre is a key element in describing music content; in the music industry, artists and consumers use genre to classify and describe pieces of music (Aucouturier & Pachet, 2003). Music genres can be categorised by their timbres, rhythms, and pitch, and can also be identified by geographical attributes, such as Western music, Latino, Asian, etc. (Aucouturier & Pachet, 2003). Researchers can use genres to classify people’s preferences and find relationships between classifications and demographic characteristics, including age, gender, ethnicity, and social class (Vlegels & Lievens, 2017). People from different cultural backgrounds have varying tastes and preferences in music genres; for example, Mexican Americans tend to have more interest in the Latino genre of music than European Americans (Thomas, 2017).

Consequently, managers of some ethnic restaurants might play background music within their ethnic genre to increase the satisfaction of their ethnic customers when dining. Numerous studies have shown that playing background music of different genres impacts customers’ emotions and perceptions (Thomas & Kyla, 2017). However, Michel et al. (2017) found that previous research has focused on the impact of music genres such as classical and easy listening on customer perceptions; however, the impact of ethnic music genres on customer perceptions of restaurants has not been considered. To fill in this knowledge gap, current study selected two geographically related music genres (Western

and Asian) combined with ethnic languages to examine the impacts of ethnic music on customers' perceptions of restaurants.

2.5.4 Background Music

The term "background music" has been variously defined by scholars in different contexts. In earlier years, researchers such as Sterne (1997), classified music into foreground music, which involves specific performers and lyrics, and background music, which is played without specific performers and lyrics. Additionally, they emphasised that background music should adhere to strict rules regarding rhythm, beats per minute, and volume. However, others like Kallinen (2002) have upheld a different opinion, contending that background music should not necessarily be restricted to the presence of lyrics, and any music used to create a specific atmosphere can be considered background music. Radocy and Doyle (2012) have argued that from the audience's perspective background music can be simply defined as any music played while the listener's primary attention is focused on another task or activity.

In contemporary times, many retailers and service providers incorporate both music with lyrics and instrumental music as background music to elevate customer mood and enhance in-store atmosphere. Therefore, considering the earlier definition of background music and the current scenario described above, this study defines background music as music used to establish a specific atmosphere which allows listeners to focus more on another task or activity.

Background music is a modifiable environmental factor capable of influencing the emotions and potential behaviours of customers within a retail setting (Ferreira & Oliveira-Castro, 2011). Consequently, researchers have explored the impact of background music as an integral aspect of the in-store environment across various dimensions such as genre (North et al., 2016; Sweeney & Wyber, 2002), mode (Knofler et al., 2012), pitch (Lowe & Hawes., 2017), tempo (Andersson et al., 2012; Soh et al., 2015), volume (Sullivan, 2002), familiarity (North & Hargreaves, 1996a), and even the effects of background music in the online environment (Douc e et al., 2022).

In the service industry, background music serves as a potent environmental tool capable of eliciting positive emotions, subsequently influencing desired behavioural responses for the business (Biswas et al., 2019; Roschk et al., 2017). Soh et al. (2015) observed a significant positive impact on customer emotions (pleasure and arousal) in a supermarket when fast music was played, attributing this effect to the higher activation associated with

fast music compared to slow music. Moreover, background music can enhance memory retrieval, influencing product choices (North & Hargreaves, 1998). Sullivan (2002) highlighted that playing slow music notably increases the time customers spend in restaurants, leading to higher expenditures as cited in Spence et al. (2014). Morrison et al. (2011) discovered that loud music significantly impacted sales volumes in a clothing store. Furthermore, playing popular music has been shown to positively influence shopping time compared to other types of music (Vida et al., 2007). In contrast, North et al. (2000) discovered a positive association between the music played, particularly classical music, and the ratings given by bank customers.

Based on the findings of the aforementioned research, it is evident that background music can significantly improve customer mood and enhance the atmosphere within a store. Consequently, retailers and other service providers allocate considerable financial resources to incorporate background music into their business strategies (Klein et al., 2021). In fact, according to statistics provided by Klein et al. (2021), nearly 80% of service business practitioners believe that discontinuing music would have a detrimental effect on their store's atmosphere. Hence, managers find it crucial to integrate background music into service environments to effectively achieve their business objectives (Michel et al., 2017).

2.5.5 Impact of ethnic background music on customers' perceptions of dining experience

In a restaurant setting, music is a powerful physical element that can create excitement, perceptions of authenticity of products and services, and facilitate an atmosphere that helps customers enjoy their dining experience (Blackmon, 2001; Magnini & Thelen, 2008; Matheson, 2008; Thomas, 2017). Milliman (1986) pointed out that background music can significantly influence the behaviour of restaurant customers, therefore, it is important for restaurant practitioners to understand how to use background music to positively affect customer responses in restaurants (Michel et al., 2017).

Bitner's (1992) servicescape model states that environmental dimensions can have an impact on the cognitive, emotional, and physiological behavioural responses of customers and employees alike. Oakes' (2000) musicscape model, which is an extension of Bitner's (1992) servicescape model, explores music as one of the physical environmental dimensions influencing customers' perceptions and behaviours. In the realm of hospitality research, Wirtz et al. (2000) conducted a review of previous studies and concluded that atmospheric music has various effects on consumer behaviour. Playing music has been

shown to boost sales, impact purchase intentions, extend shopping and waiting times, reduce perceived shopping and waiting times, and influence dining speeds. For example, Magnini and Thelen (2008) conducted a study demonstrating that playing classical music in a restaurant led to higher levels of satisfaction among customers. Additionally, North et al. (2003) noted that, among various tested music modes, classical music exhibited the most potent influence on increasing spending among restaurant customers. Moreover, Caldwell and Hibbert (2002) showed that music preference had a positive impact on spending and influenced the duration of dining time. Wilson (2003) concurred, noting that playing music in a restaurant setting has a positive impact on customers' spending and willingness to pay.

Given the potential effects of ethnic music on overall dining experiences, Feinstein et al. (2002) explored the impact of playing ethnic music on customers' choices of ethnic menu items in a restaurant. Their findings indicated a positive correlation, particularly observing an increase in the selection of Italian menu items when Italian music was played. Jang et al. (2011) explored the influence of authentic atmospheres on consumer perceptions and behavioural intentions in Chinese restaurants in the USA. Their study revealed that Chinese music had a positive impact on customer emotions, contributing to favourable intentions for current consumption and future visits. Lu et al., (2015) and Magnini et al. (2011) further explored how the physical environment of an ethnic restaurant could influence consumers' perceptions of the cultural authenticity of the restaurant's brand and the authenticity of food, by testing restaurant interior design and restaurant signs. Moreover, Liu et al. (2018) found that perceptions of service authenticity can be affected by the physical dining environment in mainstream ethnic restaurants. Out of all restaurant atmospheric factors, music can be identified as one of the ethnic cultural elements that could create a positive impact on customer dining experiences (Wen et al., 2020). Although background music is considered an important sensory element in ethnic restaurant settings, few studies have investigated the impact of playing ethnic background music on customers' perceptions of brand cultural authenticity, food authenticity, and service authenticity. Therefore, to explore this effect, this study set up different background music treatments to test the impacts of these three variables (brand cultural authenticity, food authenticity and service authenticity) on customer perceptions of a restaurant.

2.6 Customer Perceptions of Restaurant Music Congruency

2.6.1 Music Congruency

Congruency is characterised by the qualities of alignment, coincidence, or harmony (Demoulin, 2011). Within a service context, Guéguen and Jacob (2010) specified that congruency refers to the alignment of various elements within the service atmosphere. In a similar vein, congruency, as outlined by Roschk et al. (2017), refers to the compatibility of a stimulus with either a specific aspect of a store environment or its entirety. Lam (2001) suggested that congruence between environmental elements can aid consumers in categorising a retail outlet, positively influencing internal response variables such as emotions and cognitions, as well as the overall evaluation of the store. As mentioned in the preceding chapter, music serves as a potent environmental stimulus influencing mood (Bruner, 1990). It has the capacity to elicit cognitive and emotional responses in individuals (Koelsch, 2010), subsequently influencing their behaviour, and there is a need to explore the contextual factors influencing various variables (Garlin & Owen, 2006). Specifically, Oakes (2000) mentioned that it is crucial to recognise that background music should not be viewed in isolation, as it interacts with other environmental elements. When the music is well aligned with the overall store atmosphere, it has the potential to evoke positive perceptions among customers and engagement in expected consumer behaviours, ultimately adding value to the businesses (Doucé et al., 2022). Considered as one of the stimulus elements in a restaurant environment, background music holds significance, and it is crucial that all atmospheric elements are matched or congruent (Doucé et al., 2022). Demoulin (2011) explored the positive impacts of music congruency, defining it in the study as the contextual match between the setting and music. Building upon the preceding discussion and taking into account the nature of our current study, we contextualise the term “music congruency” as the alignment between the restaurant’s ambiance and the background music.

2.6.2 The Music Congruency Effect Varies across Different Service Contexts

The influence of music congruency has been explored in multiple studies conducted in diverse settings. Previous research has also explored the effects of music congruency on store customers by utilising different musical attributes (such as tempo, genre, melody, etc.) in combination with various environmental factors, including genre, scent, colour, store type, and store image. For example, Areni and Kim (1993) found that customers are more inclined to purchase more expensive wine when classical background music is playing, which in turn leads to an increase in wine store sales. Jacob et al. (2009)

discovered that playing love songs and romantic music in a flower store leads to an increase in the average amount of money spent by customers when compared with situations where pop music or no music is played. Likewise, in a candy store, replacing Top Forty music with cartoon music results in customers between the ages of 12 to 14 spending more time inside the store (Guéguen et al., 2007). Imschloss and Kuehnl (2017) agreed that combining soft music with soft flooring improves product evaluations compared to incongruent combinations, such as soft music with hard flooring. MacInnis and Park (1991) presented evidence within an advertising context, demonstrating that music that is congruent with the advertisement's message generates more positive emotions and fosters better attitudes toward the brand. Helmfalk and Hultén (2017) also demonstrated a positive impact when the background music matched the cosy and homely atmosphere of a furniture store, leading to increased pleasure and longer time spent by customers. Moreover, according to Vida et al. (2007), perceived alignment between background music and store image can extend the duration of shopping, resulting in increased consumer spending. Beyond traditional physical retail settings, Knoeferle et al. (2016) discovered that employing appropriate background music can enhance customers' ability to search for and choose related products in an online store environment.

In terms of the harmony between colour and music, Cheng et al. (2009) identified that the combination of fast-tempo music with warm colours elicited more pleasure compared to the use of slow tempo music with cool colours. Regarding the relationship between scent and music, Mattila and Wirtz (2001) discovered that when ambient scent and music align in terms of their sensory characteristics, consumers perceive the environment as significantly more favourable. This alignment also leads to higher levels of approach and impulse buying behaviour, as well as an overall increase in satisfaction, compared to situations where these environmental cues are not congruent with each other. research conducted by Spangenberg et al. (2005) also found that when Christmas scent is combined with Christmas music, consumers tend to provide more positive evaluations. On the other hand, when the Christmas scent is paired with non-Christmas music, it has the opposite effect, leading to less favourable evaluations.

In addition to the aforementioned musical characteristics, prior studies have also examined the impact of music congruency on customers by incorporating culturally related musical attributes, such as the music's country of origin. For instance, North et al. (1999) conducted an experiment in a supermarket and found that when French music was played, it resulted in higher sales of French wines compared to German wines.

Conversely, when German music was played, it had the opposite effect, boosting the sales of German wine and reducing those of French wine. Following this line, North et al. (2016) conducted further research and found that consumers exhibited a greater inclination to select and remember a product from a particular country of origin when it was accompanied by music associated with that specific nation, in contrast to a scenario where music of a different national origin was playing.

2.6.3 The Effect of Music Congruency in Hospitality Contexts

In the realm of hospitality, Spence (2012) conducted a study to explore the influence of congruence of sound treatments on the dining experience. Their results revealed that participants exposed to sea sounds reported a more pleasant experience when tasting oysters compared to those exposed to farmyard sounds. Although the study did not focus on music, it provided evidence for the congruency effect by demonstrating that the associations between food and sounds in the environment can influence customers' dining experiences. As noted above, North et al. (1999) investigated the music congruency effect on wine selections. Similarly, Feinstein et al. (2002) discovered a positive association between the presence of Italian music and the selection of Italian menu items. Hence, when there is a perceived congruency between music and food stimuli, it results in improved perceptions of food quality and stronger preference (Schifferstein & Verlegh, 1996). Jacob (2006) conducted a study in a bar setting to investigate the impact of music congruency on customer behaviour. In this study, three types of background music were used: cartoon music, top 40 music, and drinking songs. The findings revealed that drinking songs had the most significant impact on customer behaviour, resulting in longer stays and increased spending at the bar. Muniz et al. (2017) noted that in dining settings, the concept of congruency has also been associated with perceptions of authenticity. For example, a study carried out by Wen et al. (2020) explored the influence of congruency between ethnic music and restaurant theme on customers' perceptions of authenticity and how this, in turn, affected their dining experiences and behavioural intentions. The results indicated that customers' perceptions of authenticity had a significant impact on both satisfaction and behavioural intentions.

In summary, Herrington et al. (1994) noted that a positive response was amplified when the type of music seemed to align with the environment in which it was being played. Specifically, generating a more harmonious service setting by incorporating background music that aligns with the restaurant's atmosphere will evoke positive emotional

responses, as indicated by Demoulin (2011). Therefore, this study proposed hypotheses of customers' perceptions of congruence when various types of background music are utilised in an ethnic restaurant. Furthermore, the study aimed to explore how perceived music congruence mediates the relationship between ethnic background music and authenticity perceptions related to brand culture, food, and service of ethnic restaurants, exemplified by using Chinese background music in a Chinese restaurant. The hypotheses are delineated as follows:

H1: Implementing ethnic background music in an ethnic restaurant will enhance customers' perceptions of congruency between the music and the restaurant.

H5: Customers' perceptions of music congruency mediate the relationship between ethnic background music and customers' perceptions of brand cultural authenticity.

H6: Customers' perceptions of music congruency mediate the relationship between the ethnic background music and customers' perceptions of food authenticity.

H7: Customers' perceptions of music congruency mediate the relationship between the ethnic background music and customers' perceptions of service authenticity.

The jump in numbering from H1 to H5 indicates a shift in focus. H1 addresses the direct effect of ethnic background music, while H5, H6, and H7 focus on the mediating role of music congruence, which is a different aspect from the direct impact. This approach helps distinguish between the initial impact analysis and the subsequent mediation analysis, making the research structure and findings easier to follow. Additionally, H2, H3, and H4 will be discussed in the next sections, and these hypotheses also focus on the direct impact of ethnic background music on customer perceptions, similar to H1.

2.7 Authenticity

2.7.1 Concepts of Authenticity

In the Oxford dictionary, Simpson and Weiner (1989) define "authentic" as original, true to oneself and a trustworthy statement of fact, and the term "authenticity" has been defined similarly by many researchers (Grayson & Martinec, 2004; Leigh et al., 2006; Wang, 1999). The term "authenticity" has been commonly used to describe something that is genuine or true, rather than imaginary, false, or imitation. (Hill & Cable, 2006). More specifically, Steiner and Reisinger (2006) defined authenticity as the real and genuine nature of objects and, as a human quality, one that represents being one's true self and staying faithful to one's essential characteristics. Prior research has classified

authenticity into three dimensions: objective, constructive, and postmodernist (Wang, 2017). These three commonly used authenticity concepts have been widely adopted in the literature related to both tourism and hospitality (Le et al., 2022; Lego Muñoz & Wood, 2009; Pearce & Moscardo, 1986; Moore et al., 2021). Firstly, Hasni et al. (2020) described the objectivist viewpoint as one that evaluates authenticity by examining the authenticity and originality of items. Wang (2004) concurred, emphasising that this pertains to the authenticity of the original items and requires an objective perspective focused on the object itself. Cohen (1988) proposed that objective authenticity is something collectively acknowledged and objectively established, which can be encountered and appreciated. The perception of authenticity is considered a matter of expertise and refined judgment, often linked to concepts such as timelessness, primitiveness, and naturalness, unaffected by commercialisation (Gordon, 1986). In the tourism and hospitality sector, this concept is associated with the cognitive processes of tourists and diners which allow them to objectively verify the authenticity of items they encounter, affirming their authenticity and genuineness (Latiff et al., 2020). For example, this applies to buildings and artworks (Nguyen & Cheung, 2016), as well as food and service (Lunchaprasith & Macleod, 2018) that have been validated by reliable sources.

Secondly in terms of authenticity concepts, Belhassen et al. (2008) contended that authenticity cannot be determined objectively because some researchers consider authenticity to be the result of social construction, making it subjective and open to negotiation (Park et al., 2019). They believe authenticity is something attributed to objects or experiences by individuals based on their mental images, expectations, preferences, or influences (King, 2006). Therefore, as indicated by Jang et al. (2011), the constructivist perspective, unlike the objectivist approach, does not consider objects as authentic solely because they are original. Instead, authenticity is attributed to them based on how individuals' beliefs and how they interpret or perceive these objects. In this view, constructive authenticity pertains to the symbolic meaning that arises due to societal norms and values, and individuals' perceptions of various aspects (Bruner, 1994). Therefore, within the tourism industry, tourists often form their own judgments about the authenticity of attraction sites, valuing their personal perceptions as real and meaningful, even if these differ from the objective views of experts (Shen, et al., 2014). Similarly, in the hospitality industry, the authenticity of ethnic restaurants is not established through a realistic or objective process of creating an authentic cultural experience. Instead, these

attributes are something customers believe they can sense or experience through a particular dish or the quality of service provided (Mkono, 2012).

In essence, according to Wang (1999) and the postmodernist view on authenticity, the importance of an object's authenticity diminishes as individuals do not prioritise originality or reality. Instead, customers prioritise the genuine experience at a specific place and time, emphasising the enjoyment of the experience over the authenticity of its original source (Cohen & Cohen, 2012). The perception of authenticity can be shaped by an individual's experiences and self (Latiff et al., 2020), in alignment with a philosophical tradition concerned with the essence of being or self-identity (Steiner & Reisinger, 2006).

2.7.2 Authenticity Perception in Service Contexts

Regarding the ethnic restaurant context, customers' experiences of authenticity can be shaped by their perceptions of various cultural environmental aspects such as the restaurant brand, food, and service. These elements contribute to their overall perceptions of authenticity within the restaurant setting (Jang et al., 2012). In fact, these cultural cues serve as vital tools for imparting cultural knowledge and information to customers. Incorporating these cultural elements within a servicescape can significantly enhance the customers' perceptions of the authenticity of the restaurant and contribute positively to how customers perceive the authenticity of the place (Youn & Kim, 2017). Additionally, by strategically incorporating and emphasising cultural elements within the restaurant environment, managers can authentically showcase the essence and richness of ethnic culture to customers. Leveraging these cultural signals enables the creation of an authentic ethnic dining experience (Tsai et al., 2011).

Earlier research has examined authenticity from diverse viewpoints, revealing consistent dimensions across different fields. In the context of this thesis, which aimed to investigate how background music affects customers' perceptions of an ethnic restaurant's brand culture, food, service, and their subsequent behaviours, the study utilised a constructive approach to the concept of authenticity. This approach defines authenticity as something ascribed to objects or experiences by individuals, influenced by their perceptions of the environment or circumstances.

2.8 Customers' Perceptions of Restaurant Brand Cultural Authenticity

2.8.1 Brand Authenticity

Brand authenticity has emerged as a fundamental asset in contemporary marketing (Rosado-Pinto et al., 2020), given its positive impact on customer trust, loyalty, brand

equity, and overall consumer experience (Södergren, 2021). Consequently, understanding brand authenticity has become crucial for both researchers and practitioners. However, defining brand authenticity proves to be a complex task, as diverse definitions exist in prior academic literature and practical contexts. Morhart et al. (2015) described it as “the extent to which consumers perceive a brand as loyal and true to itself and its customers, fostering authenticity in consumers” (p.201). Stern (1994) defined it as the perceived genuineness of a brand. This was echoed by Napoli et al. (2014) who linked it to consumers’ subjective assessments of a brand’s authenticity. Akbar and Wymer (2017) highlighted the multifaceted nature of brand authenticity, suggesting that amalgamating its various meanings into a single definition might not be useful. They emphasised that brand authenticity has not emerged as a fully formed concept and continues to evolve outside the realm of marketing discourse. Hence, scholars like Campagna et al. (2023) and Nunes et al. (2021) have suggested that attempts to define brand authenticity should focus on specific dimensions that can change depending on the context. Different scholars have emphasised various attributes of brand authenticity, such as uniqueness (Beverland & Luxton, 2005; Cinelli & LeBoeuf, 2020; Kadirov, 2010; Manthiou et al., 2018), consistency (Becker et al., 2019; Moulard et al., 2016; Newman & Smith, 2016), longevity, and adaptability through trends (Cayla & Arnould, 2008; Eggers et al., 2013; Fritz et al., 2017;). Additionally, self-authenticity has been extensively applied in prior research (Kumar & Kaushik, 2022; Shirdastian et al., 2019), with scholars such as Ilicic and Webster (2014) and Wu and Hsu (2018) incorporating the concept of perceived genuineness into their studies on brand authenticity.

2.8.2 Brand Cultural Authenticity

Related to cultural dimension, brands that embody historical connections and resonate with traditional regional cultures, customs, and beliefs attain unique identities and evoke nostalgic sentiments, contributing to their authenticity (Brown et al., 2003; Chhabra et al., 2003). Consequently, Grayson and Martinic (2004) defined two types of brand authenticity related to cultural dimension: indexical and iconic. Marketing researchers have followed various avenues to explore brand cultural authenticity, examining both indexical brand authenticity and iconic brand authenticity (Carsana & Jolibert, 2018; Fritz et al., 2017; Southworth & Ha-Brookshire, 2016;). Indexical authenticity refers to what is considered the “original” or the “real thing” (de Kerviler et al., 2021). Indexical brand authenticity is intricately linked to aspects such as brand sustainability, social responsibility, commercial objectives, and brand promises (Fritz et al., 2017). Customers

assess indexical brand authenticity based on the actual experiences they have had with the brand, particularly in relation to the brand's real-world behaviours (Carsana & Jolibert, 2018). This includes evaluating whether the brand consistently fulfils its promises and social responsibilities over time. Iconic authenticity refers to that which reflects and resembles the original form (de Kerviler et al., 2021). The concept of a brand's iconic authenticity is derived from sociological theory, positing that authenticity is achieved when a brand aligns with consumers' understanding and expectations. This authenticity can be established by actively engaging or stimulating consumers' emotions (Grayson & Martinec, 2004). Iconic brand authenticity could be influenced by factors such as history, tradition, heritage, and cultural connections (Beverland et al., 2008). In regard to iconic authenticity, consumers can discern authenticity through cultural cues even if they have not had the actual experience or are unaware of the original object (Grayson & Martinec, 2004). Therefore, creating iconic brand authenticity involves incorporating specific elements of cultural heritage into objects or messages, as proposed by Beverland and Farrelly (2010).

The present study specifically explores the influence of ethnic music on customer perceptions of the cultural authenticity of a restaurant brand. Since iconic brand authenticity is closely intertwined with culture (Southworth & Ha-Brookshire, 2016), this study utilised the concept of iconic authenticity to assess the authenticity of brand's cultures. Brand cultural authenticity reflects a brand's genuine representation of cultural authenticity, legitimacy, or authenticity in terms of ideas (Grayson & Martinec, 2004; Ooi & Stober, 2008). Consumers, through their pursuit of cultural authenticity, actively seek to connect with other cultural traditions, aiming to foster a sense of connection (Beverland & Farrelly, 2010). Consequently, Southworth (2019) asserted that the cultural authenticity of the brand empowers global consumers to forge connections and experience the facets of alternative brand cultures. Woods (1989) mentioned that customers' perceptions of brand cultural authenticity could be influenced by business vision, value, beliefs, and physical environments. For example, Southworth (2019) found that Asian-themed brand logos can improve customers' perceptions of the cultural authenticity of Asian brands, which leads to impactful consumption intentions. Within the hospitality context, Lin et al. (2017) conducted research at a Cantonese restaurant in Hong Kong. Their study revealed that diners' perceptions of the cultural authenticity of the restaurant brand could be positively influenced by various environmental elements, including the establishment's name, decor, design, table settings, and seating arrangements. Zhou and Zhou (2019)

delved into how a brand's cultural symbols contribute significantly to crafting a distinct identity, thereby becoming pivotal elements in defining the brand's cultural genuineness. Manuel (1995) emphasised that ethnic music has the capacity to offer distinct cultural experiences to audiences. It serves as a symbol representing specific cultural values that contribute to the brand's cultural authenticity in consumers' perceptions (Kates, 2004; Manuel, 1995). Consequently, ethnic background music, among these cultural symbols in a restaurant, might affect how customers perceive the cultural authenticity of the brand. Nonetheless, earlier research lacked concrete findings regarding the influence of ethnic background music on customers' perceptions of a restaurant's brand cultural authenticity, prompting the formulation of the following hypothesis:

H2: The use of ethnic background music leads consumers to perceive that the restaurant is attempting to appeal to a particular ethnic group, which in turn influences customers' perceptions of the restaurant's brand cultural authenticity.

2.9 Customers' Perceptions of Restaurant Food Authenticity

2.9.1 Food Authenticity

Earlier research has presented varied understandings of food authenticity. These studies primarily emphasise the importance of authentic, local, and traditional elements of food when assessing authenticity (Gupta & Duggal, 2021; Gupta & Sajnani, 2020; Kolar & Zabkar, 2010). Particularly within the hospitality and tourism domain, the prevailing notion of authenticity centres on the genuineness of local dishes origins in specific regions or cultural heritages, often characterised by the incorporation of traditional ingredients and presentation (Prayag et al., 2022). This aligns with the point of view presented by Björk and Kauppinen-Räsänen (2016), suggesting that the perceived authenticity of ethnic cuisine is connected with notions of "purity" and "tradition." Furthermore, Dean et al. (2006) highlighted that authentic food is characterised by being high quality, nutritionally rich, pure, and unadulterated. Moreover, according to (Cohen, 1988), the expansion of global trade and the increasing globalisation of food have underscored the need for a clearer definition of what consumers currently perceive as genuinely authentic ethnic cuisines. Kim and Baker (2017) have noted that authenticity is an important factor in helping a restaurant achieve its goals. For example, ethnic cuisine is considered authentic when prepared in a traditional and unfamiliar way, making it appealing to customers looking for unique and unfamiliar culinary experiences (Kauppinen-Räsänen et al., 2013). Providing authentic culinary experiences to customers has been consistently crucial in the tourism and hospitality sector (Sulaiman, 2016). When customers search for

“traditional” or “local” food”, they can be considered to be seeking authenticity in the food (Latiff et al., 2020). Especially with ethnic restaurants, it is vital that restaurant operators understand that when customers are seeking local cuisine, they can be seen as searching for an authentic local food experience. Local food is commonly regarded an authentic portrayal of a particular culture and its identity (Yeoman & McMahon-Beatte, 2016). Therefore, customers’ perceptions of food authenticity are usually related to the unique social and cultural background connected to its production (Groves, 2001). To assess the authenticity of food, customers tend to consider its culturally related attributes such as ingredients, names, and origins (Littrell et al., 1993).

Cuisine originating from a particular region reflects the essence of that locality. It is crafted using indigenous ingredients and cooked using traditional methods by local inhabitants (Mason & Brown, 1999). Within ethnic restaurants, highlighting the unique or unfamiliar traits of ethnic cuisine in contrast to local food has been recognised as a fundamental way of marking the authenticity of the food (Chhabra et al., 2017). The primary determinant of perceptions of authenticity in ethnic cuisine is the presence of “authentic ingredients” (Sakamoto & Allen, 2011). Ab-Latif et al. (2022) have highlighted that the origin of ingredients from local sources plays a pivotal role in diner’s perceptions of food authenticity (Dean et al., 2006; Kalenjuk et al., 2015). For example, Sukalakamala and Boyce (2007) discovered that the utilisation of genuine Thai ingredients significantly contributes to an authentic dining experience at a Thai restaurant. Consequently, customers can gauge the authenticity of food by sampling local cuisine, thus discerning its authenticity through the ingredients (Kim et al., 2009).

Youn and Kim (2017) identified that while ingredients are crucial for customers in assessing food authenticity, distinctive food names could influence customers’ perceptions of authenticity. These unique names generate curiosity among customers, encouraging them to explore and sample these dishes. Youn and Kim (2017) discovered that within ethnic restaurant environments, dishes listed with ethnic names cater not only to the expectations of ethnic diners but also to non-ethnic diners seeking genuine experiences, impacting their buying choices. For example, many Chinese dish names include the names of individuals, geographic locations, cooking methods, ingredients, or historical tales which relate to their diverse origins, for example, Dongpo pork, named after the poet Su Dongpo from the Song Dynasty; Peking duck, derived from Beijing, the capital city of China; Kung Pao chicken, reflecting the regional cooking style; and beggar’s chicken, originating from a legend in Changshu city, China (Kang, 2013). Chen

et al. (2020) noted that dishes with their original Chinese names on the menu significantly capture diners' attention and affect their perceptions of the authenticity of the menu item and their purchase intentions. Furthermore, Kim et al. (2017) conducted an experiment using Chinese cuisine featuring unique Chinese names, revealing that these ethnic food names significantly increased customers' perceptions of authenticity and evoked positive emotions.

Apart from ingredients and names, scholars exploring food authenticity have underscored the importance of linking it to the origins of food (Chousou & Mattas, 2021). In the marketing domain, Lunardo and Guerinet (2007) defined authentic food as original or faithful representations of the original. The origins of food, according to previous literature, fall into three distinct categories. The first category emphasises geographical ties; Hughes (1995) suggested that a dish's originality is perceived to be associated with a specific place. Groves (2001) supported this idea, defining authentic food as the original form of a product tied to a particular place, region, or country. The second category focuses on historical or fictional events. Mohammad and Chan (2011) have explained that food considered traditional, passed down through generations, evoking nostalgia and memory, is perceived as original and authentic. The last category of food origins focuses on the attributes of the food itself, such as its natural origin, being handmade, or having distinct external characteristics (Bryła, 2015). Thus, the definition of food authenticity can be summarised as a measure of how well food represents a genuine version closely linked to specific places, history, and distinctive external food traits, with food origin being the primary attribute constituting authenticity (Chousou & Mattas, 2021).

2.9.3 Food Authenticity Perception

Based on the aforementioned discussion, the authenticity of food can be measured through various dimensions, and these dimensions can significantly shape customers' assessments of food authenticity. However, Song et al. (2019) underscored that customers' perceptions of food authenticity are not solely determined by the intrinsic attributes of the food itself. They are also influenced by the external elements in the physical environment, encompassing tangible and intangible factors. Observable aspects of restaurant settings, like visual appeal (Jang et al., 2011), signage (Magnini et al., 2011) and menu design (Youn & Kim, 2017) have been shown to impact customers' perceptions of food authenticity. Intangible factors in restaurant service settings, such as server narratives or ambient background music, also contribute to these perceptions. Song et al. (2019) discovered that customers can have distinctive and authentic cultural experiences through

the various cultural elements present in the dining environment. While the existing literature has primarily focused on the influences of common tangible factors such as decor, signage, and menus on customers' perceptions of food authenticity, little attention has been paid to understanding the impacts on customers of specific intangible factors associated with cultural attributes. For example, the potential effect of ethnic background music on customers' perceptions of food authenticity in ethnic restaurants remains largely unexplored. Therefore, this study aims to investigate the influence of ethnic background music on customers' perceptions of restaurant food authenticity, leading to the formulation of the following hypothesis:

H3: The use of ethnic background music leads consumers to perceive that the restaurant is attempting to appeal to a particular ethnic group, which in turn increases customers' expectations of food authenticity.

2.10 Customers' Perception of Restaurant Service Authenticity

2.10.1 Service Authenticity

In the context of ethnic dining, Kim (2021) has defined service authenticity as the degree of consistency between the service provided and a foreign culture and its characteristics, as experienced or evaluated by customers. As Okumus et al. (2007) have pointed out, as customers grow more aware and actively pursue various cultural encounters, their desires for ethnic authenticity and distinctive experiences increase. To attain an authentic cultural experience, customers may use a cue linked to a product or service that not only validates its authenticity but also evokes genuine feelings of authenticity (Lin & Jiang, 2022). When patrons visit an ethnic restaurant, they anticipate not only genuine ethnic cuisines, but also authentic ethnic service (Bujisic et al., 2014; Sukalakamala and Boyce, 2007). Although the importance of food in shaping perceptions of authenticity in ethnic restaurants has been acknowledged (Lu & Fine, 1995; Tsai & Lu, 2012), customers also gauge a restaurant's authenticity through its service (Wang & Mattila, 2015). Owners of ethnic restaurants tend to assert that their services are associated with a particular ethnic group. However, assessing the authenticity of the service is an intricate perceptual process wherein consumers utilise selective cues for making inferences (Lin & Jiang, 2022). Consumers often use a range of cues to assess service authenticity, and their perceptions of this authenticity can result in different behaviours (Beverland et al., 2008). Service authenticity plays a pivotal role in attracting customers to ethnic restaurants by facilitating a deeper understanding of the restaurant's foreign culture and background (Wang & Mattila, 2015). Brown (2003) highlighted that consumers have a strong desire for

authenticity, making their preference for authentic services a vital component of modern marketing strategies. Consequently, understanding the factors that influence service authenticity is imperative. Service authenticity has been studied from two perspectives in the service marketing literature. The first perspective focuses on the authenticity of the service provider's performance in areas such as emotion, knowledge, cultural background, and language used (Wang, & Mattila, 2015). According to Grandey et al. (2005), customer satisfaction is significantly linked to the perceived authenticity of the restaurant server. When customers receive authentic service from the restaurant server, their satisfaction tends to increase. Given that service employees hold a pivotal role in providing authenticity cues to customers, it is expected that the majority of studies would focus on the involvement of service providers in delivering authentic experiences. For example, Lechner and Mathmann (2021) found that when waiters show positive emotions to restaurant customers, it contributes to the customer's trust in the authenticity of the service. Similarly, Bujisic et al. (2014) also found that genuine smiles from the service provider have a positive impact on customer's perceptions of service authenticity. Furthermore, according to Värlander (2009), service providers possessing knowledge relevant to the product or service can enhance customers' perceptions of service authenticity and satisfaction. Consequently, adapting this knowledge locally may confer a competitive advantage to the business and elevate customer satisfaction and the perceived authenticity of the service.

2.10.2 Service Authenticity and Cultural Impact

The cultural background of service providers forms part of the social servicescape (Turley & Milliman, 2000). When customers seek authentic ethnic services, the cultural background of service providers becomes a significant factor influencing their assessment (Kim & Baker, 2017). Weiermair (2000) highlighted that a local service provider's presence signifies the "exotic other" and serves as a marker of authentic service. McIntosh (2009) supported this by stating that consumers perceive services as authentic or inauthentic based on whether they are provided by local individuals. Even without direct interactions, customers may feel a sense of "cultural validation" solely due to the cultural background of the service provider (Cohen, 2001). Lu and Fine (1995) underscored the importance of chefs' and waiters' cultural backgrounds in customers' evaluations of ethnic restaurants. Hence, alongside emotions and knowledge, the cultural heritage of service providers can significantly shape how customers perceive service authenticity.

Aligning with the cultural background of service providers, another cultural aspect, namely the use of ethnic language during service, can also influence customers' perceptions of service authenticity (Baker & Kim, 2018). When service providers use the original language associated with the service or product, it creates a sense of a more authentic experience for consumers, thereby enhancing the overall quality of authenticity (Choi et al., 2018). For example, Kraak and Holmqvist (2017) discovered that the language employed by service employees can impact the perceived authenticity of the service establishment. Customers are more likely to perceive the service as authentic if the language used by the service employees aligns with the design of the service setting (e.g., Japanese spoken in a Japanese restaurant).

Alternatively, aside from the involvement of service providers, another perspective on service authenticity revolves around the authenticity of the service environment. Customers' perceptions of service authenticity are not solely tied to the presence of local service employees in restaurants but also linked to the service environment or servicescape (Özdemir & Seyitoğlu, 2017). Rosenbaum and Massiah (2011) defined the servicescape as the site where service transactions take place which often offers clear indicators of service characteristics. Bitner (1992) noted that the servicescape comprises the constructed physical setting, encompassing elements like decor, scents, music, menus, etc. Previous studies indicate that the servicescape significantly influences consumers' inferences about service traits; some of these investigations explore how companies design physical environments in the hope of being perceived as authentic by customers (e.g., Kim & Lee, 2022; Meng & Choi, 2017).

2.10.3 Perceptions of Service Authenticity

Within the ethnic restaurant industry, ethnic authenticity embodies the distinct features of a culture and is often viewed as its most representative element (Jang et al., 2012). This authenticity can be crafted through the construction of themed restaurants, a process integrating stereotypical design elements to evoke a sense of ethnic culture (Beardsworth & Bryman, 1999). Lin and Jiang (2022) and Ebster & Guist (2005) highlighted the pivotal role of the physical environment's design in ethnic restaurants, as it shapes consumers' perceptions of an authentic restaurant and cultural dining experience. For instance, Jang et al. (2011) discovered that authentic atmospheres in Chinese restaurants in the United States positively affected consumers' emotions. Furthermore, Jang and Ha (2015) proposed that the authenticity of the dining atmosphere in Korean restaurants leads to favourable behavioural intentions by customers. A recurring viewpoint from these studies

suggests that ethnic restaurant businesses can strategically utilise various physical elements to link the service environment with stereotypes associated with particular cultures (Wang & Mattila, 2015).

In summary, customers can perceive the authenticity of the service from the positive emotional performance and behaviours of service providers during the service (Grandey et al., 2005; Price et al., 1995), other customers, and physical elements such as lighting, colours, symbols, or art and crafts on display (Wang & Mattila, 2015). Successful delivery of authentic service experiences relies on effectively utilising these authentic cues that reflect cultural traditions (Lin & Jiang, 2022). Background music is also one of the important physical elements that can positively affect customers' responses to the service environment (Hul et al., 1997), however, previous research has failed to address the effect of music on customers' service authenticity evaluations. Specially, no study has examined the impact of ethnic background music on customers' perceptions of service authenticity within ethnic-themed service settings. Therefore, this study tested this in multiple ethnic restaurant contexts. The following hypothesis was proposed:

H4: The use of ethnic background music leads consumers to perceive that the restaurant is trying to appeal to a particular ethnic group, which, in turn, increases customer's expectations of service authenticity.

2.11 Customer's' Perceptions of Value

2.11.1 Perceived Value

The ability to provide value to customers is a foundational aspect of marketing, competitive strategy, customer retention, and relationship management (Lindgreen & Wynstra, 2005). Perceived value holds significant weight as a determinant of customer satisfaction within the business landscape (Bae, 2021). Zeithaml (1988) characterised value as what consumers receive in exchange for what they give. Value can be delineated in various forms: it can represent low price, alignment with what consumers desire in a product, embodiment of the quality in relation to the price customers pay, or signify what is obtained in relation to what is given (Aulia et al., 2016). The concept of perceived value is a longstanding topic in marketing research, with the literature offering a diverse range of definitions for customer-perceived value, according to the various interpretations of the concept of value itself. Perceived value fundamentally encompasses the connection between the customer and the product, emphasising the correlation between the benefits derived and the expenditure made (Holbrook, 1996; Zeithaml, 1988). Zeithaml (2000)

formulated the concept of perceived value as the comprehensive evaluations made by consumers regarding a product's usefulness, rooted in their perceptions of what they receive vs. what they give in return. Ha and Jang (2010a) acknowledged this concept as one of the most critical and fundamental principles for understanding customers within the service industry. Likewise, Lovelock (2000) concurred that perceived value reflects a consumer's evaluation of a product's worth, considering the contrast between the perceived "received" component and the "given" component. The "received" components encompass the benefits derived from using the product, while the "given" components are the sacrifices made by the customer in obtaining the product, encompassing both monetary and nonmonetary aspects (Aulia et al., 2016).

However, Lapierre (2000) highlighted that the disagreement among scholars regarding the definition and conceptualisation of perceived value suggests it is a complex construct. The literature presents numerous definitions of customer- perceived value, yet two prevailing perspectives stand out: functional value and affective value (Wang & Lin, 2012; Sánchez et al., 2006). Functional value focuses on the product and service quality, along with the monetary evaluations made by consumers (Hsin Chang & Wang, 2011). Based on the concept of functional value, Al-Sabbahy et al. (2004), defined customer-perceived value as the balance between the benefits and sacrifices the customer recognises in a supplier's offering. These perceived benefits encompass a combination of physical characteristics, service characteristics, and technical support relevant to a specific usage scenario. According to Yang and Peterson (2004), perceived value equates to the ratio of benefits customers receive from service providers compared to the costs they incur. This concept reflects the trade-off in which customers gauge the quality or benefits gained against the costs including money, energy, and time involved in evaluating, acquiring, and utilising a product (Komulainen et al., 2007). Al-Sabbahy et al. (2004) noted that consumer-'perceived value correlate strongly with the qualities or benefits they perceive in a product relative to the price they pay. Additionally, Eggert and Ulaga (2002) defined customer-perceived value in business markets as the balance between the various benefits and sacrifices offered by a supplier, as perceived by key decision-makers within the customer's organisation. This assessment accounts for alternative suppliers' offerings within a particular usage scenario.

However, Sinha and DeSarbo (1998) argued that this simplification has faced scrutiny for disregarding significant intangible elements such as the dining experience and could potentially lead to inaccurate measurements of customer-perceived value. Thus, drawing

from the concept of affective value, Sánchez et al. (2006) and Sweeney and Soutar (2001) highlighted the correlation between perceived value and the emotions and sentiments evoked during the customer's experience. Kortge and Okonkwo (1993) elucidated that value is a construct subjectively perceived by individuals. Moreover, different customer segments may perceive distinct values within the same product (Moon et al., 2013). Additionally, various members within a customer organisation participating in the purchasing process might have differing perceptions regarding a supplier's delivery of value (Perkins, 1993).

2.11.2 Perceived Value in Customers' Perceptions

Considering the traits of both functional and affective value concepts, Holbrook (2006) concluded that customers' perceptions of value are associated with the economic, social, and psychological benefits arising from customers' subjective assessments of products or services. In particular, Holbrook (2006) delineated four distinct facets of customer-'perceived value: economic value, which pertains to a product or consumption experience serving as a means toward a consumer's personal objectives; social value, which emerges when one's consumption behaviour influences others' responses; altruistic values, which reflect concern for how personal consumption behaviours impact others; and hedonic value, which arises from the personal pleasure derived from consumption experiences (Overby & Lee, 2006). Ha and Jang (2010) and Overby & Lee (2006) highlighted that authenticity aligns more with hedonic value, defined as an overarching evaluation of experiential advantages and trade-offs, such as entertainment and escapism. The present study aims to explore the influence of customer perception of authenticity on perceived value. In accordance with the preceding discussion and the study's context, the current study employed the concept of hedonic value to characterise perceived value as the balance between the experiential benefits and sacrifices associated with a product or service.

Earlier investigations have consistently shown a positive relationship between perceived authenticity and consumer-'perceived value. Kovács et al. (2014) noted that items identified as authentic are generally seen as having greater value compared to those perceived as inauthentic. Their study also indicated that consumers tend to attribute greater value to restaurants perceived as more authentic. Liu and Jang (2009a) found a positive connection between the authenticity of dining environments in Chinese restaurants and customer-perceived value. In a similar vein, Jang et al. (2012) discovered a significant and positive impact of food authenticity on perceived value at Korean

restaurants in the USA. Liu et al. (2018) reaffirmed that perceived authenticity influenced diners' perceptions of value in an Italian restaurant. Furthermore, a recent study by Chen et al. (2020) highlighted the positive impacts of consumer-perceived authenticity on their perceptions of the value of the dining experience in traditional Chinese-branded restaurants.

However, these studies used a limited number of variables to measure the perceived authenticity construct, which could not fully explain the impact of perceived authenticity on perceived value. Additionally, since the above studies were conducted solely on specific types of ethnic restaurants, they may not completely represent the wider spectrum of mainstream ethnic restaurants. As a result, the applicability of these findings to the context of mainstream ethnic restaurants remains uncertain. Hence, the current study aimed to bridge these gaps and proposed the following hypothesis:

H9: Consumers' perceptions of authenticity positively influence their perceptions of value at ethnic restaurants.

2.12 Customers' Behavioural Intentions

2.12.1 Behavioural Intentions

Behaviour can be defined as an individual's effort to establish a specific state of affairs, intending either to initiate a transition from one state to another or to maintain an already existing state (Bergner, 2011). In the context of marketing research, Engel et al. (1986) described behaviour as the actions exhibited by consumers during processes such as searching for, purchasing, evaluating, and disposing of products that partially meet their needs. Consumer behaviour studies elucidate the conduct of individuals, groups, and organisations involved in the acquisition of goods and services, and how this process satisfies their desires and needs (Michman et al., 2003). Mehrabian and Russell (1974) suggested that organisational environments can influence individuals' behaviours, and Bowen and Chen (2001) extended this idea, stating that behaviour is a key element in measuring consumer loyalty to a brand, store, or service. Customer behaviour characteristics can be categorised into shopping enjoyment, shopping time, purchase behaviour, and intention to revisit (Donovan & Rossiter, 1982). However, measuring actual consumer behaviour is often challenging due to changing lifestyles, habits, trends, desires, and needs of consumers (Šostar & Ristanovi, 2023).

Behavioural intention, describing the likelihood of an individual engaging in a specific activity, was explored by Ajzen and Fishbein (1975). Habibi and Rasoolimanesh (2021)

emphasised that people tend to form behavioural intentions more frequently than they exhibit the intended behaviour, with intentions considered a key predictor of actual behaviour (Montano & Kasprzyk, 2015). Similarly, Ajzen and Fishbein (2000) agreed that behavioural intentions are arguably some of the most reliable predictors of actual behaviours. Baker and Crompton (2000) argued that behavioural intention can be a reasonable guide for predicting actual behaviour. Therefore, behavioural intention is often used as a substitute for actual behaviour in consumer research (Habibi and Rasoolimanesh, 2021), aiding researchers in predicting likely customer actions. Behavioural intention has been studied in various contexts (Dawi et al., 2018; So, 2013; Tsai & Huang 2002; Wijaya et al., 2019). It can be influenced by the cost, quality, and benefits of products or services (McMullan & Gilmore, 2003) and, from the cognitive perspective, customer behaviour can be activated and caused by the individual's perceptions of store image, brand authenticity, or brand credibility (Dick & Basu, 1994). These perceptions can increase a customer's sense of belonging, involvement, and trust in a store or brand (McMullan & Gilmore, 2003). For example, when a customer sees the signage of a Korean restaurant written in the Korean language, they may feel convinced that the restaurant is more credible and consistent in providing Korean food, rather than if the restaurant signage was written in English—consequently, when a customer wants to eat Korean food, they would choose a restaurant with Korean signage (Magnini & Kim, 2011).

In the field of hospitality and tourism research, scholars have frequently delved into two primary aspects of customer behavioural intention: purchase intention and returning intention (Shavitt & Wänke, 2001; Wahyuningsih, 2015). These are discussed below.

2.12.2 Purchase Intention

Purchase intention, as described by Rezvani et al. (2012), refers to the personal action tendencies associated with a specific brand. It signifies the likelihood, willingness, and probability of consumers purchasing a product or service (Wu, 2015). This concept involves the perceived probability of buying products or services advertised (Peña-García et al., 2020). Wang and Yang (2008) defined purchase intention as a decision to act that reflects an individual's behaviour regarding a product or service. According to Ajzen (1991), customers' purchase intentions indicate the extent to which they are willing to engage in specific consuming behaviours. It is commonly assumed that consumers' actual purchase behaviour aligns with their purchase intentions (Kimery & McCord, 2002). Wang (2010) found that purchase intention serves as an index for predicting consumers'

purchasing behaviours, where a higher purchase intention corresponds to a higher likelihood of making a purchase. Fishbein and Ajzen (1977) proposed that investigating consumer purchase behaviour requires an understanding of attitudes, perceptions, and internal factors that contribute to purchase intent. For example, Hien et al. (2020) emphasised that consumers' perceptions regarding the country of origin of a product or service influence their purchase intentions.

2.12.3 Return (Revisit) Intention

Return intention, as defined by Kim et al. (2009), refers to a customer's inclination to make repeated visits to a particular establishment. Cole and Scott (2004) characterised return intention as the customer's willingness or plans to revisit the same place, while Khuong and Nguyen (2017) noted that it involves a customer's behaviour intentions regarding future returns to a specific place. Various studies (Han et al., 2009; Huang & Hsu, 2009; Irani et al., 2012; Lee et al., 2014; Wandebori & Pidada, 2017) have explored customer revisit intention in different contexts. Businesses often focus on improving customers' return intention because attracting new customers is about five times more costly than retaining existing ones (Thienhirun & Chung, 2017). Consequently, business managers should understand the factors influencing customers' return intentions and take effective measures to encourage repeat behaviours, in addition to attracting new customers (Hanai et al., 2008). According to Oh's (1999) findings, factors influencing customers' revisit intentions include product and service quality, price, customer-perceived value, perceived authenticity, and overall perceptions of business performance. Among these factors, customer's perceptions of authenticity and value emerge as crucial determinants influencing their behavioural intentions within the restaurant context (Ha & Jang, 2010a; Jang et al., 2012).

2.12.4 Perceived Authenticity and Consumers' Behavioural Intentions

Authenticity is intricately connected to an individual's experience, knowledge, cognitive system, and behaviour (Kernis & Goldman, 2006). There is a consensus among researchers that a positive relationship exists between consumers' perceptions of authenticity and their intentions to make a purchase (Gupta & Duggal, 2021; Kim et al., 2020; Youn & Kim, 2017). Jang et al. (2012) observed that customers' perceptions of cultural authenticity significantly influence positive emotions towards ethnic restaurants, subsequently leading to positive behavioural intentions. Wang and Mattila (2015) discovered that customers' perceptions of the cultural authenticity of ethnic restaurants substantially enhances their purchase intentions. Furthermore, Liu and Jang (2009a)

emphasised that higher perceptions of cultural authenticity in ethnic restaurants result in more favourable dining behavioural intentions from customers. Regarding food authenticity, Kim et al. (2020) identified a significant impact of perceived authenticity on purchase intention in a Chinese restaurant setting. Xing and Ng (2015) noted that authentic food experiences increase customers' intentions to revisit a restaurant. Furthermore, Jang et al. (2012) found that authentic service and service environments also contribute to increases in customers' purchase intentions. Gupta and Sajani (2020) suggested that authentic ethnic culinary experiences encourage customers to revisit a restaurant and make additional purchases. Building on these findings, the following hypothesis was proposed:

H10: Customers' perceptions of the authenticity of an ethnic restaurant have a positive impact on dining behavioural intentions at the restaurant.

2.12.5 Perceived Value and Consumer Behavioural Intentions

Numerous prior empirical studies have consistently identified positive effects of perceived value on behavioural intention (Ha & Jang, 2010a; Jang et al., 2012; Tuncer et al., 2021). Zeithaml (1988) asserted that perceived value directly influences behavioural intention. Wang (2016) and Wu (2015) contended that purchase intention comprises a purchase tendency and that when consumers perceive higher value in a product, their intention to purchase it is correspondingly elevated. For instance, Mazumdar and Monroe (1990) proposed that purchase intention stems from perceived value, with consumers associating actual prices with product quality. In essence, consumers evaluate whether the perceived product quality justifies the price based on the actual price (Swait & Sweeney, 2000). Furthermore, purchase intention is intricately linked to the life cycle and value of a product (Tsai et al., 2011).

Additionally, researchers have uncovered a positive influence of perceived authenticity on consumers' perceptions of value, subsequently leading to heightened behavioural intentions (Chen et al., 2020). Liu et al. (2018) validated the impact of perceived authenticity on diners' perceptions of value, which, in turn, predict their behavioural intentions in an Italian restaurant setting. Jang et al. (2012) observed that in the context of a Korean restaurant, customers who perceive greater authenticity in the environment tend to experience increases in their perceptions of value, consequently leading to positive behavioural intentions. Based on the above evidence, the following hypothesis was proposed:

H8: Customer-perceived value mediates the relationship between the perceived value and the dining behavioural intentions at the restaurant.

2.13 Cultural Impacts on Customer's' Perceptions and Potential Behaviours

2.13.1 Concept of Culture

The impact of culture is evident in numerous studies within the field of hospitality and tourism marketing. This includes research on destination image (Gertner, 2019), marketing relationships (Gilbert & Tsao, 2000), online service quality (Sigala & Sakellariadis, 2004), service marketing (Koc, 2020), customer complaints (Au et al., 2010), design and delivery of the marketing mix (Koc & Ayyildiz, 2021), and customer decision-making (Choi et al., 2017). The cumulative findings indicate a growing cultural influence in marketing activities in today's global marketplace (Peñaloza & Gilly, 1999). Therefore, it is crucial for businesses in the hospitality and tourism sector to comprehend the concept of cultural influence on customer perceptions and behaviours.

Culture is the shared mental programming that sets apart individuals of one human group from another, and it can be classified and distinguished by factors such as "nation," "organisation," "business," "gender," "age group," and "social group" (Hofstede, 1984). Yau et al. (1999) asserted that culture encompasses the accumulated learnt beliefs, values, and customs that establish behavioural norms within a specific society. This aligns with Solomon et al.'s (2003) assertion that culture is the accumulation of shared meanings, rituals, norms, and traditions among the members of a society. According to Bareham (1995), culture is characterised as the acknowledged values and patterns of behaviour that shape the society in which we reside. This statement was corroborated by Frey-Ridgway, (1997) who characterised culture as encompassing everything individuals possess, think, and engage in as members of their society. Fong et al. (2013) underscored that culture constitutes a collection of beliefs and values shared by the majority of individuals within a group, transferring from one group member to another. These societal beliefs and values are collectively acknowledged and communicated to members through language and symbols (Antonides, 1989). Taking into account cultural characteristics, Engel et al. (1995) defined culture as a combination of values, ideas, artefacts, and other meaningful symbols that aid individuals in communication, interpretation, and evaluation as members of society. It significantly influences people's attitudes and behaviours, encompassing aspects like self-perception and spatial awareness, communication and language, clothing and appearance, dietary preferences, time orientation, interpersonal relationships, values

and norms, beliefs and attitudes, and cognitive processes and learning, as well as work habits and practices (Engel et al., 1995).

2.13.2 Cultural Influences on Customers' Perceptions and Behaviours

Accordingly, the preceding discussion emphasises that individuals' perceptions and behaviours can be shaped by the cultural context (Frey-Ridgway, 1997). Ooi and Stöber (2008) noted that diverse consumer groups could develop distinct perceptions in response to brand messages. Consequently, when a brand aims to create genuine brand messages, they must be tailored for the appropriate audience and within the appropriate contexts (Southworth, 2019). Concerning the cultural influence on food perception, Jeong and Lee (2021) emphasised the significance of culture in shaping consumers' sensory perceptions of food. For instance, Jang and Ha (2015) discovered that individuals acquainted with Korean culture were more inclined to experience positive emotions towards authentic food from Korean restaurants compared to those lacking prior exposure to Korean cultural experiences. Moreover, according to Bertelsen et al. (2021), Danish consumers exhibited more pronounced cross-modal effects than Chinese consumers. Specifically, when evaluating sweeteners with a vanilla aroma, Danish consumers assigned higher ratings to both the sweet aroma and the intensity of sweet taste compared to their Chinese counterparts. Concerning the cultural influences on service perception, Wong (2004) proposed that variations in perceptions of service would significantly affect customer satisfaction, repurchase intentions, and word-of-mouth (WOM) recommendations in diverse cultural settings. Earlier researchers have confirmed the influence of cultural variables on service perception across various consumption scenarios, encompassing service quality evaluation (Donthu & Yoo, 1998), service encounter evaluations (Patterson and Mattila, 2008), service performance (Storey & Hughes, 2013), and service failure recovery (Patterson et al., 2006). McCracken (1986) claimed that there is a widespread agreement that culture shapes the way consumers perceive things, providing a framework through which they observe the world. Consequently, across different cultures, customers are likely to have varying perceptions regarding the authenticity of the brand culture, food, and service of a restaurant, and these perceptions may lead them to adopt different behaviours.

2.13.3 Cultural Influences on Customers' Perceptions and Behaviours based on Background Music

Music is one of the important elements in services that provide unique cultural experiences to customers (Brown, 2009). As cultural differences are the foundation for

the identification of ethnic groups (Thomas, 2017), people from different cultural backgrounds will naturally have diverse preferences in music (Weber, 1958). For example, Telles et al. (2011) pointed out that Mexican Americans preferred listening to Latino music over African American music. Music preferences could help to distinguish one ethnic group from other ethnic groups (Kruse, 1993), and this can be reflected in preferences for artists, languages, and genres (Reeves et al., 2015). Previous research has found significant impacts of playing background music on customers' perceptions and behaviours based on the test mediators of gender (Cameron et al., 2013), age (Broekemier et al., 2008), and social class (Song et al., 2019) as. However, there is limited research that includes ethnicity as a moderating variable to test the influences of background music on the attitudes and behaviours of customers from different cultural backgrounds. Therefore, Oakes (2000) recommended that the moderating influences of culture should be considered when researchers attempt to examine the impacts of music on customer behaviours.

Wright (1975) and Scott (1990) both agreed that musical responses and preferences depend greatly on people's cultural background influences. Davis (1991) suggested that, within the restaurant context, customers prefer to listen to background music that they are familiar with. Kim and Jang (2015) also proposed that cultural familiarity has a significant impact on customer purchase intentions and also increases perception of the authenticity of ethnic food. Consequently, when a restaurant plays ethnic music, this would likely have a positive impact on the potential behaviours of customers of the same ethnic background. Therefore, it is of significant benefit for restaurant operators to understand the impact on customer's perceptions and behaviours of playing ethnic background music'.

Ethnicity serves as a cultural dimension, facilitating the formation of group and personal relationships from which a shared set of values emerges (Isajiw, 1993). According to Chisnall (1995), ethnic cultural distinctions may manifest in the choice of brands, products, and services consumed. In certain instances, ethnic influences give rise to unique patterns in perception and behaviour. Consequently, to examine the impact of culture on restaurant customers' perceptions, the present study assessed differences between in-group and out-group customers based on their ethnic backgrounds and compare distinctions between Western and Eastern restaurant contexts.

2.14 In-Group vs. Out-Group

2.14.1 Social Identity Theory

The formation of groups can occur for various reasons, leading to multiple definitions of what a group is. The specific definition is contingent upon the context in which the groups develop (Hathaway & Foster, 2003). Chisnall (1995) characterised a “group” as a social entity that enables individuals to engage with one another concerning specific phenomena. In the social sciences, according to Bareham (1995), a “group” is characterised as consisting of two or more individuals who share common goals or objectives and engage in interactions to accomplish them. In the context of consumer behaviour, Wang (2017) defined a group as comprising two or more individuals who share a common set of norms, with their relationships within the group influencing their interactions with others outside the group. Previous research aimed at exploring the attitudes, perceptions, and behaviours of individuals within specific groups has often employed social identity theory (Bond & Hewstone, 1988; Hennessy & West, 1999; Hogg & Smith, 2007;). This fundamental social psychological theory has been extensively utilised in previous studies to elucidate the influence of self-conception, cognitive processes, and social beliefs on group dynamics and intergroup relations (Hornsey, 2008). Additionally, the theory has undergone further development and expansion, incorporating a variety of subtheories to provide explanations for organisational phenomena (Hogg, 2016).

Social identity theory explores how individuals relate to groups and seeks to elucidate the factors influencing when and why people associate with and act as part of a group (Ellemers & Haslam, 2012). According to social identity theory, individuals define themselves based on both personal identity and social identity (Tajfel, 1982). Personal identity refers to a person’s unique characteristics that encompass personal traits and abilities. In contrast, social identity is described as “that part of an individual’s self-concept, which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership” (Tajfel, 1978, p. 63). Ashforth and Mael (1989) highlighted that social identity refers to the perception of belonging to a human group, which can be categorised based on characteristics such as gender, age, religion, political orientation, and ethnicity. Social identity theory anticipates mutual relationships between the comparative assessment of an individual’s in-group, their social identity, and the extent of differentiation between their in-group and out-group (Wagner et al., 1986). In essence, according to social identity theory, individuals actively seek to establish or uphold a positive social identity, thereby

enhancing their self-esteem. This positive identity is primarily shaped by advantageous comparisons drawn between one's own group (in-group) and other groups (out-groups; Hogg, 2016).

2.14.2 Cultural Influences on In-Group and Out-Group Customers' Perceptions

Closely tied to culture and its dimensions is the concept of in-group and out-group perspectives (Yi, 2019). According to Zeugner-Roth et al. (2015), the existence of groups necessitates a clear distinction or delineation between those considered "in" or "out." In this context, in-groups typically encompass the groups with which individuals identify or, at the very least, associate, while out-groups encompass everything else. More specifically, Neuliep (2015, p. 218) defined the in group as "a special class of membership group characterised by a strong internal cohesiveness among its members" and, according to Lam and Seaton (2016), people in the in group may have some similar characteristics (e.g., gender, or nationality) or share similar values (e.g., religion or sports team preference). People who identify as in-group members normally like to share their own opinions with other in-group members and agree with the opinions of other in-group members (Gao & Ting-Toomey, 1998; Lustig & Koester, 2006).

By contrast, the out group refers to a social group of individuals who see themselves as different from, or do not identify with the in group (Sorrells, 2013). Tajfel and Turner (1986) described the differences of social cognition and behaviour between in-group and out-group members in social identity theory. Individuals from in groups and out groups hold different attitudes and beliefs and take different actions when facing similar situations (Brewer, 2007; Weisel & Böhm, 2015). One of the differences between in-group and out-group members is their familiarity, and in-group members are considered to have more familiarity than out-group members (Ostrom et al., 1993). Familiarity elicits positive rather than negative responses from consumers and has the potential to impact both cognitive processes and consumer behaviour (Garcia-Marques et al., 2016). For instance, Söderlund (2002) discovered that customers with high familiarity levels exhibited greater satisfaction and more positive behavioural intentions, specifically regarding purchasing and revisiting intentions, compared to customers with lower familiarity levels in the context of a restaurant. The cognitive and behavioural reactions to social experiences may assist individuals understand their ethnic identity (Sierra & McQuitty, 2007).

Cultural familiarity plays a role in shaping individual ethnic identity based on the cultural values, beliefs, heritage, and memories shared by group members (Humphreys & Brown

2002). Previous cultural studies have commonly employed cultural familiarity to differentiate in-group and out-group members to test its impact (Contucci et al., 2010; Granitz & Ward, 2001; Lee & Ottati, 1993). Lee and Ottati (1993) proposed that, within a cultural context, in-group members' attitudes toward their own cultural values, beliefs and environment are often more positive than those of out-group members. For example, compared to foreign (out-group) customers, ethnic (in-group) customers are more likely to demonstrate positive purchase spending behaviours if they identify with an advertisement involving a character similar to themselves, using their native language, or encountering a native performer or staff member (Nederstigt & Hilberink-Schulpen, 2018). Therefore, the current study employed culture as a moderating variable to test the impacts of ethnic background music on in-group and out-group restaurant customers. Accordingly, the following hypotheses were proposed:

H11: The use of ethnic music has greater impact on in-group customers' perceptions of the brand cultural authenticity of an ethnic restaurant than on those of out-group customers.

H12: The use of ethnic music has greater impact on in-group customers' perceptions of the food authenticity of an ethnic restaurant than on those of out-group customers.

H13: The use of ethnic music has greater impact on in-group customers' perceptions of service authenticity of an ethnic restaurant than on those of out-group customers.

2.15 Eastern vs. Western (Hofstede's Cultural Dimension Framework)

2.15.1 Hofstede's Cultural Dimensions Framework

Cultural backgrounds can impact consumer perceptions and behaviours (Fong et al., 2017, Kastanakis & Voyer, 2014), and a number of previous sociology studies have established the role of culture and cultural elements as moderating variables because these variables can affect individuals' intentions and behaviours (Deng et al., 2010; Mintu-Wimsatt & Gassenheimer, 2000; Tang, 2017). Previous scholars have deliberated on the selection of dimensions suitable for conceptualising and operationalising culture (Adamovic, 2023; Jacobs et al., 2021; Ng & Lim, 2019; Shi & Wang, 2011; Yeganeh, 2011;). In this regard, they have identified Hofstede's framework as the predominant national cultural model utilised in disciplines such as psychology, sociology, marketing, and management studies (Hannay, 2009; Harvey 1997; Kirkman et al., 2006; Soares et al., 2007). Notably, it stands out for its comprehensiveness and robustness, particularly in the extensive range of national culture samples considered (Beugelsdijk et al., 2017). Sekaran (1983)

emphasised that Hofstede's culture dimensions provide initial groundwork that could contribute to the development of scientific theories in cross-cultural research. Additionally, the framework proves valuable in generating hypotheses for cross-cultural studies with a comparative focus. While Hofstede initially applied his framework in a work-related context, specifically in human resources management, it has gained widespread adoption and become a standard approach in business and marketing studies (Reiche et al., 2018). Hofstede's cultural framework categorises national cultures into six dimensions: Power Distance, Uncertainty Avoidance, Individualism/Collectivism, Masculinity/Femininity, Long-/Short-Term Orientation, and Indulgence/Restraint (Hofstede and Minkov, 2010). The framework assigns dimensions for all nations and establishes connections between these dimensions and various social aspects such as demographics, geography, economics, and politics (Bouderbala et al., 2020), a feature that distinguishes it from other frameworks. These dimensions have been employed for cultural comparisons, hypothesis support, and as a theoretical framework for cultural analyses (Soares et al., 2007). Moreover, they have been used to elucidate the influence of a specific social culture on the values and behaviours of its population (Taras et al., 2010). Consequently, the current study used Hofstede's cultural dimensions framework as a conceptual model to assess and compare the impact of ethnic music on customer perceptions in Eastern and Western restaurants.

2.15.2 Cultural Dimensions

The first dimension of the Hofstede cultural framework is Power Distance. It is characterised by the degree to which individuals with less power in a society are willing to accept and anticipate an unequal distribution of power (Yuan & Zhou, 2015). In cultures with a high power distance, there is a clear social hierarchy where each person occupies a predetermined position (Punj & Krishnan, 2006). Social status needs to be clearly defined in these cultures to receive appropriate respect (Basabe & Ros, 2005). Conversely, low power distance is evident in decentralised organisations, participative decision-making, and consultative leadership (Hofstede, 2013).

Uncertainty Avoidance describes the degree to which individuals experience a sense of threat from uncertainty and ambiguity, leading them to actively avoid such situations (Merkin, 2006). This dimension involves assessing the need for clear guidelines governing expected conduct (Litvin et al., 2004). In societies characterised by high levels of uncertainty avoidance, there is a requirement for established rules and formality to organise daily life (Davis et al., 2013). Individuals in such cultures tend to be less

receptive to change and innovation compared to those in cultures with low uncertainty avoidance (Venaik & Brewer, 2010). Conversely, individuals in cultures with low uncertainty avoidance tend to exhibit a more proactive attitude towards life and be more open to change (Venaik & Brewer, 2010).

The dimension of Individualism/Collectivism describes the types of social relationships prevalent in different cultures (Takahashi et al., 2002). In individualistic societies, individuals primarily care for themselves and their immediate family, while in collectivistic cultures, individuals are part of groups that provide support in return for loyalty (Sinha, 2014). In cultures that emphasise individualism, individuals are focused on the self (“I”-conscious) with a significant emphasis on self-actualisation, often presuming the universality of their values (Kapoor et al., 2003). In contrast, in collectivistic cultures, individuals have a collective consciousness (“we”-consciousness), deriving their identity from the social system to which they belong and prioritising the maintenance of harmony and the avoidance of losing face (Kapoor et al., 2003).

The dimension of Masculinity/Femininity refers to the prevailing values in a society (Hofstede, 1998). In masculine societies, the dominant values centre around achievement and success, while in feminine societies, the dominant values revolve around caring for others and emphasising the quality of life (Jeknić, 2014). Feminine societies prioritise “caring for others and preservation” (Jeknić, 2014, p. 683), emphasising interpersonal relationships, while masculine societies prioritise “material success and progress” (Jeknić, 2014, p. 684’, with a focus on wealth and tangible possessions.

The Long-/Short-Term Orientation dimension reflects the degree to which a society demonstrates a practical and future-orientated outlook, as opposed to a traditional or short-term perspective (Hofstede & Minkov, 2010). Long-term orientation encompasses values such as perseverance, organising relationships based on status and adhering to this order, thrift, and having a sense of shame (Venaik et al., 2013). In contrast, short-term orientation involves personal steadfastness and stability, respect for tradition, and prioritising the pursuit of happiness over seeking peace of mind (Venaik et al., 2013).

Regarding the dimension of Indulgence/Restraint, indulgence refers to a society permitting relatively unrestricted fulfilment of fundamental and innate human desires associated with enjoying life and having fun. However, restraint denotes a society that manages the satisfaction of needs and regulates it through stringent social norms (Hofstede, 2011). Generally, societies with elevated indulgence scores (indicating lower

restraint) tend to show more expressions of happiness, a greater sense of control over life, a greater emphasis on freedom of speech and leisure, and a greater tendency to recall positive emotions (Heydari, et al., 2021). On the contrary, societies with lower indulgence scores (indicating greater restraint) are typically associated with feelings of helplessness, reduced importance placed on freedom of speech and leisure, and a decreased likelihood of remembering positive emotions (Hofstede, 2011).

2.15.3 Impact of Cultural Contexts on Customer's' Perceptions

Hofstede's cultural dimensions framework has been used within different contexts. In the service context, long-term vs. short-term orientation is one of the cultural dimensions that has been widely applied in previous studies to test the impacts of culture on customers. (Cannon et al., 2010; Gul, 2013; Mintu-Wimsatt & Gassenheimer, 2000;). Ayoun and Moreo (2009) summarised the cultural dimension of long-term vs. short-term orientation as the choice of focus for people's efforts: past, present, or future. Hofstede (2010) explained that long-term orientation refers to a culture or a country in which people place strong emphasis on changing to prepare for the future while focusing less on the past. On the other hand, people in a country with short-term orientation usually pay more attention to keeping up traditions and customs, with less focus on change (Hofstede Insights, 2020). According to the cultural dimension framework, Guo et al. (2018) summarised that Eastern countries such as China and Korea mostly have a long-term orientation. In contrast, people in Western countries such as America and Australia mostly have a short-term orientation. Consequently, in relation to restaurant businesses, Western customers in Western restaurants would be more likely look for dining environments that maintain their own traditional or ethnic characteristics, for better dining experiences. Therefore, the effects of playing ethnic background music in different ethnic restaurants on customers' perceptions and potential behaviours may vary (Kim et al., 2014). However, no previous studies have compared the impact of ethnic background music on the dining experience of customers in a restaurant with respect to Western and Eastern cultural contexts. For this reason, the current research aimed to determine whether there is a difference between the impacts of ethnic background music in Eastern restaurants and Western restaurants. Looking at it from a different angle, Joshanloo et al. (2021) discovered that short-term orientation is more likely to be linked with hedonic well-being, encompassing life satisfaction and a focus on immediate pleasures and meeting current needs. Hedonic well-being involves the pursuit of authenticity (LeFebvre & Huta, 2021). Therefore, in short-term contexts, individuals are likely to be more aware of their perceptions of authenticity

in their environment than in long-term contexts. Gedecho (2023) identified ethnic music as one of the hedonic elements associated with cultural experiences. Building on this rationale, in contexts with short-term orientations, such as Western restaurants (French and Italian), hedonic aspects like ethnic music are more likely to influence customers' perceptions of authenticity and behavioural intentions than in Eastern restaurants (Chinese and Korean) that are identified as long-term orientation contexts, demonstrating that the cultural context plays a moderating role. Based on the preceding discussion, the following hypotheses are put forward:

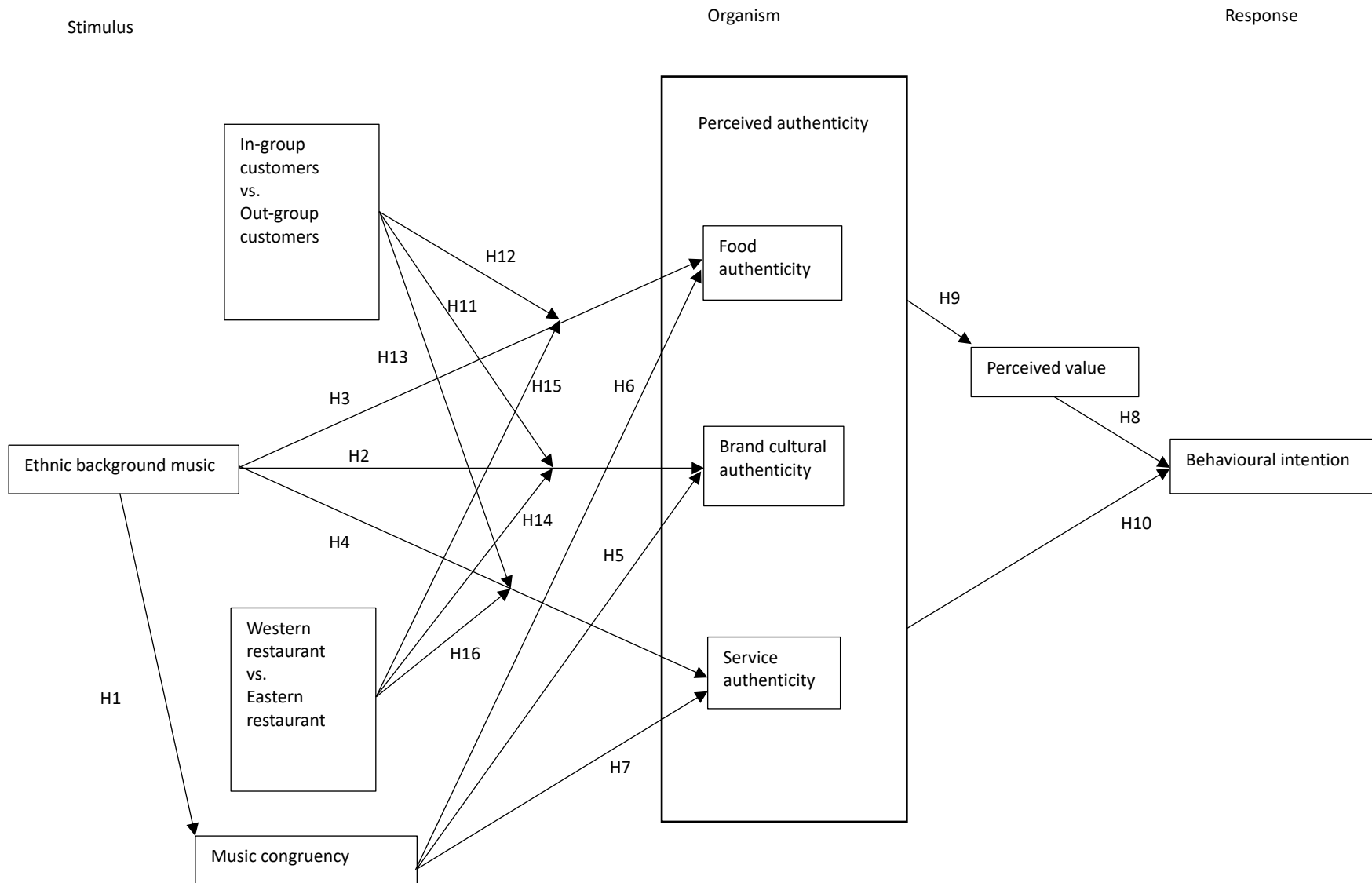
H14: The use of ethnic music has greater impact on customers' perceptions of brand cultural authenticity of a Western restaurant compared to that of an Eastern restaurant.

H15: The use of ethnic music has greater impact on customers' perceptions of food authenticity at a Western restaurant compared to at an Eastern restaurant.

H16: The use of ethnic music has greater impact on customers' perceptions of service authenticity at a Western restaurant compared to at an Eastern restaurant.

The literature review establishes the conceptual framework for the study's central constructs and introduces the research model, as depicted in Figure 1 below, alongside a thorough systematic review of pertinent prior studies. Given the exploratory nature of current study, two distinct types of experiments were conducted, each within two different ethnic restaurant settings. These experiments aimed to validate the proposed model and differentiate various consumer groups and cultural contexts, thereby fulfilling the specified objectives.

Figure 1
Conceptual Framework



Chapter 3: Methodology

3.1 Chapter Preview

This chapter delineates the research methodology employed in the present study. It begins with an introduction to the research paradigm, encompassing perspectives of ontology, epistemology, and methodology. Subsequently, the chapter elucidates the experimental approach, detailing the sampling strategy, experimental manipulations, development of instruments, and a range of pertinent data analysis techniques. The final section justifies the ethical considerations in accordance with the AUT ethical protocols.

3.2 Research Paradigm

Kuhn (1962/2012) defined paradigms as frameworks that explain how to understand and obtain knowledge in the world. A paradigm can be used as a guide for a researcher to outline their concepts, values, and beliefs (Guba and Lincoln, 1994), and is a set of concepts and models that help researchers understand and solve problems in social research (Kuhn, 1962/2012). According to Ponterotto (2005), positivism, post-positivism, constructivism-interpretivism, and the critical-ideological perspective are the four major paradigms in social sciences. This study adopted a positivist approach to investigate how background music influences perceptions and potential behaviours of customers of different ethnicities in restaurant settings.

A comprehensive paradigm is composed of four components: ontology, epistemology, methodology, and method (Scotland, 2012). These are outlined below.

3.2.1 Ontology

Crotty (1998) briefly defined ontology as the study of being. Grant and Giddings (2002) added that the definition of ontology is the philosophical study of existence, being, and reality. Ontology can be used to describe our understanding of the basic nature of being and the world (Gandon, 2002). Similarly, Munn and Smith (2013) stated that the positivist ontology holds that certain facts are provable and consistent across individuals, for instance, the size of a TV screen remains constant regardless of who measures it. They contend that observation and measurement reveal the objective reality as it is. Similarly, Scotland (2012) suggested that the positivist ontology informs researchers about how things really are and how things really work in the real world. A positivist paradigm with regard to ontology is realism, and from the positivist ontological perspective, all phenomena have a singular objective reality in the world (Hudson and Ozanne, 1988).

From this perspective, there is a relationship between background music and a customer's perceptions and potential behaviour.

3.2.2 Epistemology

Cohen et al. (2007) pointed out that epistemology is related to the forms and nature of knowledge. Specifically, epistemology is “the theory of knowledge embedded in the theoretical perspective and thereby in the methodology” (Crotty 1998, p.3). Grant and Giddings (2002) explained epistemology as the relationship between human beings and nature, cognition, structure, and objective reality. In other words, this relationship can be simply understood as the relationship between the would-be knower and what can be known (Guba & Lincoln, 1994). Gary (2014) added that objectivism, constructionism, and subjectivism are the three main positions in epistemology. Crotty (1998) proposed that the objectivist stance requires researchers to detach their consciousness and experience from entities endowed with inherent meaning. In this study, an objectivist position was adopted within a positivist epistemological framework. This approach involves setting aside personal beliefs and maintaining an objective perspective. Consequently, experiments were conducted to gather credible data and report the findings without introducing personal opinions into the process.

3.2.3 Methodology

Crotty (1998) defined methodology as a strategy related to the selection of research methods for researchers to examine their research questions. In the social sciences, methodologies describes why, what, from where, when, and how to obtain and analyse data according to different situations (Scotland, 2012). Following a positivist ontology and epistemology, current study adopted a quantitative research methodology.

Park and Park (2016) stated that quantitative research methodology is commonly used by researchers to examine natural phenomena. Quantitative research methods can help establish relationships between research and theory (Bryman & Bell, 2011). The results from quantitative research are presented in numerical form, and therefore the results can be statistically analysed to help researchers report findings objectively (Guba & Lincoln, 1994; Park & Park, 2016). Based on the literature, there is abundant evidence indicating that the quantitative research method can be used to test the relationships between musical attributes, customers' perceptions, and potential and actual behaviours (Herrington, 1996; Lorenzo-Romero et al., 2011; Milliman, 1986; Sullivan, 2002). Therefore, applying a quantitative research method could help achieve the goals of current study.

3.3 Research Methods

3.3.1 Experimental Research

Within the framework of quantitative research, there exist two primary categories of research: experimental and nonexperimental research (Bleske-Rechek et al., 2015). Experimental research involves a scientific method that enables researchers to manipulate independent variables to test a hypothesis (Kirk, 2009). This research approach is commonly employed in a range of social science studies and is typically chosen when the objective is to establish causal relationships between specific variables (da Costa Hernandez et al., 2014; Fong et al., 2016; Libby et al., 2002; Neumark, 2018). In experimental research, the researcher maintains full control over the independent variable and can manipulate it to assess the hypothesis (Libby et al., 2002). Flannelly et al. (2020) emphasised that the extensive control over the independent variable facilitates the identification of causal relationships with dependent variables. Current study aimed to explore the cause-and-effect relationship between ethnic background music and customers' perceptions and potential behaviours. Consequently, given the nature of the study, this study employed an experimental research approach by manipulating background music as an independent variable within a conceptual framework to test the proposed hypotheses.

3.3.2 Laboratory Experiments and Field Experiments

Concerning experimental methodologies, laboratory experiments and field experiments are two commonly utilised approaches in experimental research (Diamond, 1986). A laboratory experiment is a research technique where the researcher manipulates one or more independent variables and observes the effects on the dependent variable under controlled conditions (Sawyer et al., 1979). Wilson et al. (2010) noted that while a laboratory experiment does not necessarily have to take place in a traditional laboratory setting it should be conducted under highly controlled conditions as determined by the researcher (e.g., timing, location, participants) to ensure accuracy in measurements (Falk & Heckman, 2009). Laboratory experiments offer the advantage of being easier to replicate because of their standardised procedures and the extensive control over the experiment (Wilson et al., 2010). Consequently, this allows the researcher to accurately evaluate the effects of the independent variable, leading to higher internal validity (Kessler & Vesterlund, 2015). However, the artificiality of the experimental setting may lead to unnatural behaviours that do not mirror real-life situations (Roe & Just, 2009). As

a result, the findings may have lower external validity, making it challenging to generalise the results to real-world scenarios (Kessler & Vesterlund, 2015).

A field experiment is a research technique conducted in a natural, real-world environment (Harrison & List, 2004). Like laboratory experiments, field experiments enable the researcher to manipulate the independent variables, and participants are randomly assigned to various conditions (Grove et al., 2012). Field experiments are frequently employed to investigate social phenomena and evaluate the efficacy of interventions in real-world contexts (Baldassarri, & Abascal, 2017). In comparison to alternative research methodologies, field research can yield more precise and dependable data directly from primary sources, enabling researchers to uncover new information that may not have been explored previously (Serban & Ilie, 2014). Due to the natural settings, participants' responses in field experiments are more likely to resemble those in real-life scenarios (Baldassarri, & Abascal, 2017). Consequently, the results of field research exhibit greater validity in real-world situations (Gneezy, 2017). However, a drawback of field research is the difficulty for researchers to replicate the study in precisely the same manner because there is less control over extraneous variables (Maner, 2016). These extraneous variables have the potential to introduce biases that can reduce the internal validity of the research (Brewer & Crano, 2014).

Previous studies have opted to utilise online panels for their research endeavours (Ert et al., 2016; Foster et al., 2010; Hwang, & Mattila, 2018; Jun & Vogt, 2013). Conducting research through online panels offers various advantages, including cost and time savings (Reips, 2002). This method enables participants to conveniently access surveys from any location, thereby facilitating increased participation (Reips, 2002; Salgado & Moscoso, 2003) and enhancing the generalisability of results by encompassing diverse demographic backgrounds (Reips, 2002). However, it is essential to acknowledge the drawbacks of online experiments. Firstly, there is a risk of participants submitting multiple entries online, potentially compromising the reliability of research outcomes (Reips, 2002). Secondly, when participating in online experiments, participants may be influenced by environmental factors outside the researcher control such as noise, lighting, or device conditions, (Dandurand et al., 2008). Lastly, participants in online panels may leave questionnaires incomplete, with research indicating that less than 20% of online participants complete questionnaires from start to finish (O'Neil et al., 2003).

Given the strengths and limitations associated with conducting experiments via online panels, as well as practical considerations such as time and budget constraints, this study

opted for the research design proposed by Morin et al. (2007). Consequently, laboratory experiments using online panels and on-site field experiments were used to bolster both internal and external validity and achieve the research objectives. Specifically, laboratory experiments using online panels were implemented in Italian and Korean restaurant settings, while field experiments were conducted on-site in French and Chinese restaurants. The primary aim of this study was to gain a deeper understanding of the influence of restaurant background music on customers' dining experiences.

The study focused on examining the effects of restaurant background music on customers' perceptions of restaurant music congruency (H1) and their perceptions of authenticity concerning the restaurant's brand culture, food, and service (H3-H5). Additionally, it tested the impact of perceived restaurant music congruency on the aforementioned perceived authenticity (H2). Subsequently, regarding the outcome variable, the study employed perceived value as a mediator to assess the relationship between perceived authenticity and behavioural intentions (H6-H8). The study also investigated the moderating role of cultural background on the relationship between restaurant background music and perceived authenticity regarding restaurant brand culture, food, and service (H9-H11). Finally, the study examined whether the influence of perceived restaurant authenticity on customers varied across different restaurant contexts (H12-H14).

3.3.3 Sampling Techniques and Sample Size

Sampling is a method employed by researchers to choose a smaller subset of individuals from a predefined population in order to gauge the characteristics of the entire population (Sharma, 2017). In general, sampling methods can be categorised into two main types: probability sampling and nonprobability sampling (Pace, 2021). Probability sampling entails ensuring that each member of the population has an equal chance of being selected (Sarantakos, 1998). Unlike probability sampling, nonprobability sampling allows that not every individual in the population has an equal likelihood of being included in the sample, for example, samples may be selected based on convenience or specific criteria (Rahman, 2023).

In social science research, convenience sampling is a frequently utilised nonprobability sampling technique due to the ease of access to readily available participants (Scholtz, S.2021). When compared to other sampling methods, convenience sampling is often preferred due to its affordability and simplicity, making it a convenient option that helps

address various research limitations (Ackoff, 1953). Given the constraints of time and budget, the present study opted for convenience sampling to enlist participants.

In the current study, participants for the online experiments were recruited from Amazon Mechanical Turk, an internet-based platform used by researchers to engage qualified individuals in tasks like online surveys (Wen et al., 2020). Evaluating the participant pools on Amazon Mechanical Turk indicates that they are convenient and suitable for examining general theories and propositions (Viglia & Dolnicar, 2020).

Regarding the participants for on-site experiments, according to the Stats NZ census (2018), the ethnic group structure in Auckland, New Zealand was European (53.5%), Pacific Islander (15.5%), Asian (28.2%), Māori (11.5%), Middle Eastern/Latin American/African (2.3%), and Other (1.1%; Stats NZ, 2018). In addition, based on TripAdvisor's page for the city, there were more than 3,000 ethnic restaurants in Auckland city (Trip Advisor, 2019). This indicated that Auckland was a suitable place to conduct the on-site experiments to test the impact of restaurant background music on consumers of diverse ethnicities. The on-site experiments were conducted in cooperation with two ethnic restaurants in Auckland, New Zealand. All the participants were recruited from the restaurants' customers.

An appropriate sample size is crucial for a well-designed study (Fayers & Machin, 1995). A sample size that is too small may result in a study being underpowered, while a sample size that exceeds what is necessary could lead to inefficient use of resources (Faber & Fonseca, 2014). A reliable method to determine the appropriate sample size is to reference data from previous relevant studies, as this can provide researchers with benchmarks and assist them in guiding their own sampling processes (Vasileiou et al., 2018). Hence, drawing from previous research, the overall sample size for the experiments was determined to be 800 to 1000, with 400 to 500 participants allocated to the online experiment and 400 to 500 to the on-site experiment. This sample sizing was guided by studies conducted by Toldos et al. (2019), Sayin et al. (2015), Wu et al. (2008), and Baker et al. (1992). Additionally, Hofstede (1984, 2001) and recommended that the sample size for each geographical group should not be fewer than 20 to prevent the influence of individual outliers. Therefore, in accordance with Hofstede's recommendation, the current study allocated a sample size of 100 to both the in-group and out-group categories.

3.3.4 Development of Materials for the Online Experiment

The online study was carried out in two distinct ethnic restaurant settings: Italian and Korean restaurants. According to Camillo et al. (2010), Italian cuisine is renowned worldwide for its versatility in preparation and distinctive flavours, contributing significantly to the global evolution of Western-ethnic cuisine (Angelo et al., 2011). On the other hand, Korean cuisine is esteemed for its healthiness and balance, and increasingly gaining popularity among foreigners (Lee & Mun, 2012; Lee et al., 2008). Therefore, the current study employed a between-subjects design in these establishments. In the Italian restaurant, participants were exposed to Italian background music (featuring Italian lyrics and genre) and Western popular music (with non-Italian lyrics and genre). Likewise, in the Korean restaurant, participants experienced Korean background music (featuring Korean lyrics and genre) and Western popular music (with non-Korean lyrics and genre). The online experiments included both in-group and out-group participants based on their ethnicity. The experimental designs for the online experiments were adapted from Ding and Lin (2012), Jeon et al. (2016), and Shehan (1982).

3.3.5 Online Experimental Manipulation

The online experimental design was constructed based on established empirical studies and theories. The use of video protocols has been demonstrated to be a dependable method for testing theories when a specific environmental context is required (Orland, & Vining, 1989). Following previous literature, which utilised video simulations (Baker et al., 1992; Bramley et al., 2016; Dubé et al., 1995), participants were prompted to envision themselves in a restaurant setting. The online experiment participants were divided into two groups: one for the Italian restaurant scenario and the other for the Korean restaurant scenario.

In the Italian restaurant group, participants were instructed to view a 60-second video depicting an Italian restaurant and mentally place themselves in that setting before completing the questionnaire. Within this group, some participants were shown the video with Italian background music, while others viewed the same Italian restaurant video with popular Western background music.

Similarly, participants assigned to the Korean restaurant simulation were presented with a 60-second video showcasing a Korean restaurant and were asked to immerse themselves in that environment mentally prior to answering the questionnaire. Within this group, some participants watched the video with Korean background music, while others viewed the same Korean restaurant video with popular Western background music.

The background music chosen for the online experiments was curated by music professors, hospitality experts, and restaurant owners/managers. For the Italian restaurant setting, the ethnic music selected was “Santa Lucia,” a beloved traditional Italian song known worldwide. On the other hand, for the Korean restaurant setting, the ethnic music chosen was “Arirang,” which holds great cultural significance in Korea. As a comparison to the ethnic music, the popular Western music selected for both the Italian and Korean settings was “Shape of You,” a chart-topping hit in numerous countries and a mainstay on music platforms for years.

To maintain clarity in the experiment, it was crucial to isolate the variable of interest while keeping other factors constant (Kellaris & Kent, 1992). For consistency, major keys were utilised in all musical selections, as research suggests that the modality can influence perceptual and emotional responses (Sweeney & Wyber, 2002). Due to variations in the participants’ devices (computers, tablets, phones, etc.) used for the experiments, the researcher could not control the volume of the background music played on each device. Therefore, prior to the experiment, participants were provided with information advising them to adjust their device’s speaker or headset output volume to a range of 60-85 dB, which has been deemed appropriate based on previous studies (Toldos et al., 2019; Novak et al., 2010)

According to Sweeney and Wyber (2002), ensuring anonymity in video development is crucial to avoid respondent bias. Thus, the restaurant videos were filmed in a manner that obscured any visible store or brand names, and recognisable store features and signage (such as central/reception desks, two-dimensional store displays, etc.) were intentionally excluded from the videos.

3.3.6 Development of Materials for On-Site Experiments

In addition to online experiments, the proposed hypotheses also underwent testing in real restaurant environments to enable comparison and generalisation of the results. French and Chinese cuisines are both highly esteemed and enjoyed by a vast number of restaurant patrons. French cuisine holds immense popularity worldwide, often providing a classical benchmark for contemporary culinary experiences (Poole, 2015). Similarly, Chinese cuisine has emerged as one of the most sought-after ethnic cuisines globally (Wang, 2003). According to Song et al. (2019) and Wang (2003), both ethnic and mainstream customers frequently opt for French and Chinese restaurants as their preferred dining venues. Thus,

on-site comparative experiments were conducted at a French restaurant and a Chinese restaurant to evaluate the proposed hypotheses.

The experiment conducted at the French restaurant employed two distinct subject designs. Initially, the researcher prepared different types of background music (French music featuring French lyrics and genre and popular Western music with non-French lyrics and genre) to be played during the experiment. Throughout the first month of the experiment, the French restaurant randomly played the preselected background music featuring French music. Subsequently, during the second month, the French restaurant randomly switched to playing the preselected background music featuring Western popular music. Similarly, the experiment conducted at the Chinese restaurant also employed two distinct subject designs. As with the French experiment, the background music was manipulated (Chinese vs. popular Western). All on-site experiments included both in-group and out-group participants, with ethnicity serving as a moderating factor. The subject designs for the on-site experiments were adapted from Cornelis et al. (2010), Beer and Greitemeyer (2019), and Choo et al. (2021).

3.3.7 On-Site Experimental Manipulation

The selected restaurants for the on-site experiments met criteria consistent with previous research findings, including a seating capacity of more than 50 and an audio sound system (Harrington et al., 2015; Wilson, 2003). These restaurants typically experienced an influx of diverse customers during both lunch and dinner hours. The experiments were conducted over a 2-month period during lunchtime (11 am to 3 pm) and dinner time (5 pm to 9 pm), Monday through Sunday. The experimental design was adapted from previous works by Harrington (2015) and Novak et al. (2010).

In both the French and Chinese restaurants, the background music was set at 65 dB, aligning with prior research indicating that background music volume in restaurants typically falls within the range of 60 to 80 dB for optimal customer experience (Toldos et al., 2019; Novak et al., 2010). Similarly to the online experiments, the background music selections for the on-site experiments were curated with input from music professors, hospitality experts, and restaurant owners/managers. Selections of 40 signature French tracks and 40 signature Chinese tracks were chosen for the respective restaurants, along with 40 frequently played popular Western music tracks for comparison (see playlists in Appendix G.b.).

Upon entering the restaurants and finding a table, customers encountered a QR code along with brief instructions about the experiments placed on their tables. If they consented to participate, they were prompted to scan the QR code using their smartphones to complete the questionnaire. A simplified table summarising the experimental design of this study is provided in Table 2 below.

Table 2
Summary of Experimental Design

Type	Laboratory experiment				Field experiment			
Design	Online experiment (Amazon Mechanical Turk)				On-site experiment (Auckland, New Zealand)			
Settings	A simulated Italian restaurant environment		A simulated Korean restaurant environment		French restaurant		Chinese restaurant	
Subject	Italian music vs. popular music		Korean music vs. popular music		French music vs. Popular music		Chinese music vs. Popular music	
Manipulation	First stage	Second Stage	First stage	Second stage	First stage	Second stage	First Stage	Second Stage
	Watching a video of an Italian restaurant with Italian background music	Watching a video of an Italian restaurant with popular background music	Watching a video of a Korean restaurant with Korean background music	Watching a video of a Korean restaurant with popular background music	Playing French background music	Playing popular background music	Playing Chinese background music	Playing popular background music
Sample size	135	116	134	130	109	105	107	104

3.3.8 Pilot Testing

Pilot testing is a crucial step in the research process, particularly in social science studies, aimed at evaluating different aspects of planned methods before conducting the larger, more rigorous investigation (Arain et al., 2010). Its primary purpose is to identify and address potential problems or issues in a study or project prior to its full implementation (Fraser et al., 2018). Through pilot testing, researchers can assess and refine various elements such as content, design, validity, and reliability (Boparai et al., 2018). This process allows for gathering feedback from participants, improving research tools, and ensuring the success of training efforts (Boparai et al., 2018). Ultimately, pilot testing plays a vital role in developing high-quality research and ensuring the effectiveness and efficiency of projects (Malmqvist et al., 2019).

Two pilot tests were conducted as part of this study. The first pilot test focused on evaluating the online questionnaire, specifically comparing the effects between in-group and out-group customers. Feedback was gathered from 16 participants from diverse cultural backgrounds, including individuals from China (4), Korea (3), Italy (3), New Zealand (2), America (1), France (1), Thailand (1), and Indonesia (1). The majority of participants had a research background, with 70% holding a PhD degree or being PhD candidates, and 29% possessing a master's degree. Participants' occupations included hospitality and tourism researchers, PhD candidates, lecturers, music professionals, restaurant managers/owners, and hotel restaurant department managers. Feedback from participants regarding the first pilot test was considered, leading to minor adjustments such as rephrasing questions, adding subtitles, and addressing typesetting issues.

The second pilot test aimed to assess the questionnaire in a real restaurant environment, focusing on the practicality and suitability of the background music. While the questionnaire constructs remained the same as those in the online version, the emphasis was on confirming the appropriateness of the background music for the restaurant setting. Feedback from 21 participants from diverse cultural backgrounds, including individuals from China (7), New Zealand (5), America (2), France (5), Ireland (1), and Germany (1), were collected. Participants included hospitality and tourism researchers, restaurant owners, managers, employees, music professionals, and customers. No adjustments were deemed necessary based on the feedback from the second pilot test. Participants in both the online and on-site experiments reported that the survey could be completed within 10-15 minutes, which was considered reasonable. With the pilot tests confirming the quality

and efficiency of the questionnaire, it was then distributed via the Qualtrics online panel for the main study.

3.3.9 Instrument Development

The questionnaires utilised in both the online and on-site experiments were identical (excluding screening questions). The design and structure of the questionnaires were adapted from established studies to ensure relevance to the research context while maintaining consistency across experimental conditions. Music congruency was measured using items adapted from Wen et al. (2020), while brand cultural authenticity, food authenticity, and service authenticity were assessed using items sourced from Napoli et al. (2014), Liu et al. (2018), and a combination of Kim (2021) and Liu et al. (2018). Perceived value was evaluated using items from Jang et al. (2012), while behavioural intention, focusing on spending and returning intentions, was measured with items from Ha and Jang (2010a) and Sukhu et al. (2017). Any modifications made to the original scales were carefully considered to align with the study objectives and were pre-tested to confirm their validity and reliability. The online experiment questionnaire commenced with two screening questions, followed by three questions aimed at manipulation checks, 24 inquiries assessing variables of interest, and seven questions concerning participants' demographic profiles and dining habits. The questionnaire formats are provided in Appendices E.a. and E.b. for both the Italian and Korean restaurants. The on-site experiment questionnaire mirrored that of the online experiment, except for including only one screening question. All constructs in the study were gauged using a 7-point Likert scale, ranging from 1 (strongly disagree) to 7 (strongly agree), adapted from pertinent literature and tailored to suit this study.

The initial screening questions were employed to ascertain that participants were over 18 years old and had visited an Italian restaurant (or Korean restaurant, depending on the scenario) within the past 12 months. Participants responding "yes" to both questions were eligible to complete the questionnaire. Those under 18 years old and/or who had not visited an Italian restaurant (or Korean restaurant) within the specified timeframe were excluded from the study. Conversely, the on-site experiment questionnaire only includes a screening question regarding the participant's age, as the second question regarding restaurant visits was unnecessary since the participants were already in the restaurant.

For the manipulation check in the online experiment survey, participants were instructed to view a video depicting an ethnic restaurant, then evaluate three statements based on their impressions of the restaurant. The three statement items are detailed in Table 3.

Table 3*The Measurement Scale for Manipulation Checks (Online Experiments)*

Items
M1 What language is the background music of the restaurant sung? (English vs. Italian or English vs. Korean)
M2 I think even people from a non-Italian (or non-Korean, based on the scenario) cultural background should be familiar with this song.
M3 I think the background music played in this restaurant is a popular song rather than ethnic music from a particular cultural group.

During the on-site experiment survey, participants were prompted to listen to the background music for more than a minute, after which they were tasked with assessing three statements reflecting their impressions of the restaurant. These statement items are outlined in Table 4.

Table 4*The Measurement Scale for Manipulation Check (On-Site Experiments)*

Items
M1 What language is the background music of the restaurant sung? (English vs. French or English vs. Chinese)
M2 I think French (or Chinese, based on the scenario) people should be familiar with the background music played in this restaurant.
M3 I think the background music played in this restaurant are French (or Chinese, based on the scenario) ethnic music.

Following the manipulation check, a set of 24 questions were utilised to assess the six variables in both the online and on-site questionnaires. As the statements for the variables across the scenarios (Italian, Korean, French, and Chinese) remained consistent, the measurement scales for the Korean restaurant scenario used are presented here as an example.

Music congruency: The items in the music congruency scale were adapted from Wen et al.'s (2020) study ($\alpha = 0.82$), wherein a higher score indicated a greater level of music congruency (i.e., alignment of the ethnic music with the restaurant's theme). The measurement items are detailed in Table 5.

Table 5*The Measurement Scale for Music Congruency*

Items
MC1 I am not surprised to hear this background music in this restaurant.
MC2 The background music played in this restaurant met my expectations.
MC3 The background music played matched with the restaurant theme.

Brand cultural authenticity: Brand cultural authenticity was assessed using four items drawn from Napoli et al.'s (2014) study ($\alpha = 0.81$), wherein a higher score indicated a greater level of brand cultural authenticity (i.e., the brand exhibited a strong connection to a particular culture). The measurement items are provided in Table 6.

Table 6

The Measurement Scale for Brand Cultural Authenticity

Items
BCA1 I feel the brand of the restaurant has a strong connection to Korean (Italian, French or Chinese) culture.
BCA2 I feel the brand of the restaurant reinforces and builds on long-held Korean (Italian, French or Chinese) traditions.
BCA3 I feel the brand of the restaurant exudes a sense of Korean (Italian, French or Chinese) tradition.
BCA4 I feel the brand of the restaurant reflects Korean (Italian, French or Chinese) timeless tradition.

Food authenticity: Food authenticity was gauged using four items adopted from Liu et al.'s (2018) research ($\alpha = 0.94$), with a higher score indicating a perception of greater food authenticity (i.e., the perception that the cooking and ingredients were authentic). The measurement items are detailed in Table 7.

Table 7

The Measurement Scale for Food Authenticity

Items
FA1 I would expect the dishes in the restaurant to be cooked by authentic Korean (Italian, French or Chinese) cooking methods.
FA2 I would expect the dishes in the restaurant to use authentic Korean (Italian, French or Chinese) ingredients.
FA3 I would expect the dishes in the restaurant to be presented in authentic Korean (Italian, French or Chinese) style.
FA4 If I am going to dine in this restaurant, I would expect to be served with authentic (Italian, French or Chinese) Korean food.

Service authenticity: Service authenticity was assessed through four items drawn from Kim's (2021; $\alpha = 0.84$) and Liu et al.'s (2018 $\alpha = 0.73$) studies focusing on service consistency and the service environment. A higher score reflected a higher degree of service authenticity. The measurement items are outlined in Table 8.

Table 8

The Measurement Scale for Service Authenticity

Items
SA1 I would expect the restaurant service environment is in line with the Korean (Italian, French or Chinese) style (e.g., Korean style decors, restaurant menu with Korean languages).
SA2 I would expect the employees in the restaurant should be able to speak Korean (Italian, French or Chinese) or familiar with Korean (Italian, French or Chinese) food.
SA3 I would expect the restaurant provide authentic Korean (Italian, French or Chinese) style service.
SA4 I would expect I can be greeted by Korean (Italian, French or Chinese) language in the restaurant.

Perceived value: Four items were selected to gauge perceived value, sourced from Jang et al.'s (2012) study ($\alpha = 0.92$). A higher score signified a greater perceived value, indicating that the dining experience was considered worthwhile for the price paid. The measurement items are detailed in Table 9.

Table 9
The Measurement Scale for Perceived Value

Items
PV1 I feel I would get my money's worth with the food at this restaurant.
PV2 I feel I would get my money's worth with the service at this restaurant.
PV3 I feel the dining experience is a good value for the money I paid at this restaurant.
PV4 I feel having dinner at this restaurant is a good deal.

Behavioural intention: Behavioural intention was assessed using four items sourced from studies by Ha and Jang (2010a; $\alpha = 0.97$) and Sukhu et al. (2017; $\alpha = 0.97$) regarding spending intention and returning intention. A higher score indicated a stronger behavioural intention. The measurement items are outlined in Table 10.

Table 10
The Measurement Scale for Behavioural Intention

Items
BI1 I would like to spend more money in this restaurant.
BI2 I would like to return to this restaurant in the future.
BI3 I would like to speak positively about this restaurant to others.
BI4 I would like to recommend this restaurant to others.

3.3.10 Demographic Information

In social science research, gathering demographic data about research participants serves the purpose of assessing whether the individuals represent the broader target population. This data aids researchers in identifying trends and patterns within the population (Lee &

Schuele, 2010). In this study, the final section of the questionnaire incorporated participants' demographic details, such as gender, age, ethnicity, frequency of visits to ethnic restaurants, and frequency of listening to ethnic music. Furthermore, participants were also asked to evaluate the significance of background music in a restaurant and the use of ethnic background music in an ethnic restaurant.

3.4 Data Analysis

3.4.1 Reliability and Validity

In quantitative research, reliability and validity are essential concepts that guarantee the accuracy and consistency of research outcomes (Golafshani, 2003). Reliability focuses on the measurement's consistency, while validity pertains to its accuracy (Cook & Beckman, 2006). These concepts serve as criteria for assessing the quality of research by evaluating the effectiveness of the methods, techniques, or manipulations employed in the study (Kimberlin, & Winterstein, 2008). Wan (2002) mentioned that reliability and validity are interconnected qualities and should not be considered as separate entities. A measurement must possess both reliability and validity to be deemed effective (Kimberlin, & Winterstein, 2008). Ensuring the presence of both these qualities is pivotal in conducting high quality research, as it instils confidence in the accuracy and consistency of the findings and conclusions derived from the data (Quintão et al., 2020). Therefore, to align with the standards for reliability and validity, the design of the experiments and questionnaires in the current study drew from relevant previous research, to ensure that the results were both accurate and consistent.

Reliability refers to the consistency and reproducibility of research results over time (Downing, 2004). If a measurement is deemed reliable, it indicates that the same results can be consistently obtained using the same methods under identical circumstances (Downing, 2004). As Marczyk et al. (2010) elucidated, when a research instrument yields similar results under consistently applied conditions, the likelihood of those outcomes being influenced by random factors or measurement error is reduced. To improve the reliability of research measurements, researchers can standardise study procedures, ensuring uniform measurement methods across all study participants (Personius et al., 1994). Moreover, it is essential that participants fully understand the purpose and instructions of the study. Additionally, comprehensive training should be provided to data collectors about the measurement strategy (Marczyk et al., 2010). Cronbach's alpha (α) is a frequently employed statistical measure of consistency in psychological research (Hajjar, 2018). In essence, α represents the average of all potential split-half correlations

for a set of items (Revelle & Condon, 2019). Typically, an α value equal to or exceeding 0.80 is interpreted to demonstrate strong consistency, suggesting that the measurement is highly reliable (Taber, 2018). Hence, the present study utilised Cronbach's α as a metric to assess the reliability of the research methodology.

Validity, as applied to a research instrument or tool, refers to the extent to which it accurately measures what it is intended to measure (Wan, 2002). Validity is categorised into internal and external validity (Taylor & Asmundson, 2008). Internal validity pertains to the research design's capability to eliminate alternative explanations for the results (Marczyk et al., 2010). Internal validity assesses whether the design, conduct, and analysis of a study allow reliable responses to the research questions posed in the study (Johnson et al., 2019). Experimental designs with high internal validity are characterised by strict control conditions when studying the impact of an independent variable on a dependent variable (Flannelly et al., 2018).

External validity is focused on the applicability of research findings to a broader context (Ferguson, 2004). Securing external validity hinges on acquiring samples that faithfully mirror the population being investigated (Egger et al., 2008). Random sampling guarantees that the chosen sample accurately represents the larger population (Van Hoveven et al., 2015). As a result, the study's conclusions can dependably be extrapolated or applied to the entire population from which the sample was derived (Egger et al., 2008). However, according to Bracht and Glass (1968), it is noted that no single type of experiment can excel in both internal and external validity simultaneously. Therefore, this study implemented various types of experiments to enhance both internal and external validity.

A manipulation check is a statistical method employed by researchers to verify the validity of experiments (Kotzian et al., 2020). The evaluation of manipulation checks focuses primarily on the task of assessing construct validity (Podsakoff et al., 2013). This refers to the degree to which the operational definitions accurately capture the constructs they are intended to represent (Shadish et al., 2002). The manipulation check serves as a test to assess the efficacy of a manipulation within an experimental design. In experiments, manipulation checks are incorporated by researchers to verify that participants interpret, comprehend, and/or react as expected to the particular facet of the manipulation associated with the independent variable (Hoewe, 2017). As Kane and Barabas (2019) have mentioned, a common approach employed by researchers to statistically evaluate whether subjects in an experiment perceived treatments as intended is through a

manipulation check. Therefore, to validate the experiments, the current research conducted manipulation checks to ensure that the customers correctly perceived the proposed research constructs.

3.4.2 Data Analysis Methods

The present study utilised Statistical Package for the Social Sciences (SPSS) version 26 as the primary statistical software for data analysis. Data for both online and in-person experiments were gathered using Qualtrics, an online platform enabling users to construct surveys and produce reports. The statistical methods utilised in SPSS for the experiments conducted in this study encompassed confirmatory factor analysis (CFA), descriptive analysis, one sample t-test, chi-square test, multiple regression test, and Hayes's PROCESS macro.

3.4.3 Confirmatory Factor Analysis

Confirmatory factor analysis (CFA) is a quantitative analytical approach classified within the broader family of structural equation modelling (SEM) methodologies (Mishra, 2016). This approach was employed to assess the effectiveness of measurement models by specifying the number of factors and their direct associations (Mishra, 2016). CFA enables researchers to assess whether there is a relationship between observed variables and their underlying latent constructs (Brown & Moore, 2012). It serves to validate and ensure the reliability of measurements in many social science studies (Said et al., 2011). Traditional statistical approaches typically rely on a single statistical test to establish the significance of the analysis. In contrast, CFA employs multiple statistical tests to assess the suitability of the model fit to the data. For example, previous researchers have commonly utilised the chi-square statistic and multiple fit indices in CFA to elucidate a model's goodness-of-fit (Xia & Yang, 2019).

The chi-square test (χ^2) is a primary global fit index used in CFA to evaluate goodness-of-fit, indicating the degree of difference between the expected and observed covariance matrices (Alavi et al., 2020). Typically, a superior model fit can be demonstrated by a test result showing a low χ^2 value and a higher probability (p) value in relation to the degrees of freedom (df ; Hosmer et al., 1997). However, the drawback of using the χ^2 statistic as a model fit index is its sensitivity to sample size (Fan et al., 1999). With larger sample sizes, the χ^2 statistic tends to decrease, resulting in a lower p value. (Babyak & Green, 2010). Hence, considering the impact of large samples on χ^2 , the ratio of the chi-square statistic to the respective degrees of freedom (χ^2/df) is favoured (Wheaton et al., 1977). A ratio of 5 or less suggests a strong fit between the proposed model and the data collected

from the sample. (Alavi et al., 2020). Since the chi-square test (χ^2) alone is not adequate to assess the model fit comprehensively, it is crucial to evaluate multiple fit indices together rather than solely relying on the chi-square test (Singh, 2009). Hence, in the present study, three frequently utilised model fit indices, each derived from a specific estimation method's fit function, were employed.

The root mean square error of approximation (RMSEA) is an absolute fit index, evaluating the extent to which a hypothesised model deviates from an ideal model (Maydeu-Olivares, 2017). It estimates the difference between the assumed model and the population covariance matrix, considering the degrees of freedom (Rigdon, 1996). Values below 0.05 suggest a tight fit, those between 0.05 and 0.08 indicate a satisfactory fit, while values exceeding 0.10 may imply an inadequate fit for the model (Chen et al., 2008).

Comparative fit index (CFI) and Tucker-Lewis index (TLI) are incremental fit indices used to compare the fit of a proposed model to that of a null model, which represents the poorest fit (Xia & Yang, 2019). CFI and TLI assess the relative improvement in fit by comparing the proposed model to a null or independence model (Shi et al., 2019). Values near or above 0.90 typically indicate a good fit (Niemand & Mai, 2018).

In confirmatory factor analysis (CFA), various indicators are employed to assess the reliability and validity of the measurement (Ab Hamid, et al., 2011). Although Cronbach's alpha is the most commonly used estimator for test and scale reliability, it has been criticised for being a conservative estimate, thereby underestimating true reliability (Fong et al., 2010). To overcome this challenge, Hair et al. (2020) proposed evaluating both composite reliability (CR), typically computed alongside structural equation modelling, and Cronbach's alpha. This dual approach ensures the consistency of the measured items. The reliability of measurements can be assessed using George and Mallery's (2019) guidelines, where Cronbach's alpha values above 0.9 indicate excellent reliability, values above 0.8 indicate good reliability, values above 0.7 indicate acceptable reliability, values above 0.6 are considered questionable, values above 0.5 indicate poor reliability, and values below 0.5 are deemed unacceptable. Therefore, in this study, both Cronbach's alpha and CR are reported to evaluate the reliability of the measurement model.

Concerning measurement validity, convergent validity serves as a crucial subtype of construct validity widely utilised by researchers as an indicator to evaluate overall measurement validity (Abma et al., 2016). It pertains to the extent to which a new scale correlates closely with other variables and measures that assess the same construct (Abma

et al., 2016). Convergent validity is attained when all items within a measurement model demonstrate statistical significance (Cheung et al., 2023). Therefore, many researchers recommend evaluating convergent validity by computing the average variance extracted (AVE) for each construct (Cheung et al., 2023). AVE represents the average proportion of variance explained by a construct in its indicators relative to the total variance of its indicators (Dos Santos & Cirillo, 2023). To demonstrate an acceptable level of convergent validity, the AVE value should equal or exceed 0.5, indicating that the latent construct explains less than 50% of the variance in the indicators. (Fornell & Larcker, 1981).

3.4.4 Descriptive Analysis

Descriptive analysis involves statistically summarising, combining, and displaying the elements of interest or the relationships among these elements (Kaliyadan & Kulkarni, 2019). Descriptive statistics provide an overview of the sample under study without making any probabilistic inferences (Kaliyadan & Kulkarni, 2019). Descriptive statistics can aid in condensing data into basic quantitative measures, like frequencies or percentages (Cooksey & Cooksey, 2020). In the current study, descriptive analysis was employed to investigate the frequencies and percentages of participants' demographic details, encompassing gender, age, ethnic backgrounds, frequency of visits to ethnic restaurants, and familiarity with ethnic music, across both quasi (online) and true (on-site) experiments. Based on the descriptive statistics, it offers an overview of the background information of the participants under examination in the present study.

3.4.5 One-Way ANOVA Analysis

Ross et al. (2017) described a one-way ANOVA analysis as comparing the means of multiple groups for a single dependent variable. This method is applicable when data is measured on either an interval or ratio scale (Ntumi, 2021). In one-way ANOVA, the comparison of group means involves assessing the variability between groups relative to the variability within the groups (Verma, 2013). In this study, a one-way ANOVA analysis was employed to assess Hypotheses 1-4, focusing on examining the influence of background music on customers' perceptions regarding restaurant music congruency, brand culture, food, and service by comparing mean values.

3.4.6 Chi-Square Test

The chi-square test is a statistical method used to assess the variance between observed and anticipated data (McHugh, 2013). It helps determine if the distribution of frequencies for a categorical variable deviates from what is expected (McHugh, 2013). In the current study, the chi-square test was employed to examine whether a noteworthy distinction

existed between two types of background music treatments in relation to the cultural backgrounds of in-group and out-group customers by comparing the frequency distribution of customer ethnicity.

3.4.7 Multiple Regression Test

Multiple regression is a statistical method that illustrates the relationship between several independent variables and one dependent variable (Lunt, 2015). The purpose of multiple regression analysis is to forecast the value of the dependent variable based on the known values of the independent variables (Zou, et al., 2003). This technique assumes a direct correlation between the variables, suggesting that this relationship can be represented by a linear equation (Lunt, 2015). In the current study, the multiple regression test was employed to forecast whether the customers' perceptions of restaurant authenticity could be used to predict customers' perceptions of value, and behavioural intentions when considering demographic factors.

3.4.8 Hayes's PROCESS macro

Hayes' process macro is a statistical tool authored by Andrew Hayes for the purpose of streamlining mediation and moderation analyses within the SPSS software (Hayes, 2013). Utilising the Hayes' process macro program, researchers can conduct intricate statistical analyses, encompassing the assessment of the impact of one or more mediating or moderating variables on the connection between dependent and independent variables (Hayes, 2015). This includes evaluating direct, indirect, and overall effects of independent variables on dependent variables, alongside standardised and unstandardised regression coefficients, standard errors, and other statistical measures such as *t* and *p* values, as well as R^2 (Abu-Bader & Jones, 2021). Through the examination of these effects, the Hayes' process macro provides a range of models suited to various research paradigms, including simple moderation or mediation, along with more complex models like moderated and sequential mediation (Hayes, 2013). With a selection of over 70 models, researchers can choose the most suitable one according to their theoretical framework and perform advanced analyses efficiently (Hayes, 2013). In the current study, Model 1 was chosen for data analysis concerning the moderating effect between the independent variable and dependent variable. This model investigated whether the influence of background music on customers' perceptions of restaurant authenticity was influenced by cultural factors (such as in-group and out-group membership, in Western and Eastern restaurants). Model 4 was selected for analysing the mediation effects among the variables. This model was used to examine how the congruence of ethnic background music mediated the

relationship between the background music and perceptions of authenticity, including brand culture, food, and service. Additionally, it explored how perceived value mediated the relationship between perceived authenticity and behavioural intentions.

3.5 Ethical Considerations

Ethical considerations in research comprise a set of principles directing research designs and practices (Connelly, 2014). Scientists and researchers must consistently adhere to a specific code that prioritises the well-being and rights of human subjects when collecting data from individuals. (Connelly, 2014) The present study received ethical approval from the Auckland University of Technology Ethics Committee (AUTEK) for both the online and on-site experiments (See Appendices B.a. and B.b.). To adhere to AUTEK guidelines, various ethical considerations were addressed to safeguard the confidentiality and rights of participants.

In the online experiments, the researcher distributed the questionnaire to the Amazon Mturk online panel. Participants on Amazon Mturk were able to view the questionnaire and a brief overview of the research provided by the researcher. Prior to commencing the survey, participants were instructed to review the participant information sheet (Appendix D.a.) to determine their willingness to participate. The participant information sheet outlined aspects such as privacy protection, research objectives, requirements, and potential risks and benefits, as well as the researcher's contact details. Additionally, participants were assured of their right to withdraw from the study at any point before submitting their data. As there was no direct interaction between the researcher and participants in the online experiments, participation was voluntary and anonymous. To mitigate security and privacy concerns, no personal contact information was collected during the research. Throughout the study, the researcher respected the values, customs, and beliefs of the participants, fostering an environment where participants felt comfortable sharing their perspectives without fear of judgment or interference from the researcher.

In the on-site experiments, participants were recruited from a Chinese restaurant and a French restaurant located in Auckland, New Zealand. These chosen establishments possessed valid music licenses, permitting them to legally play background music. The managers and owners of these restaurants agreed to facilitate the experiments on their premises. Similarly to the online experiments, participants in the on-site experiments were presented with the option to participate in the survey after reviewing the participant

information sheet (See Appendix D.b.). This was done by scanning a QR code placed on their table using a smartphone. As with the online experiments, there was no direct interaction between the researcher and participants in the on-site setting. Participants volunteered and remained anonymous to ensure the confidentiality of their responses. Additionally, participants were informed of their right to withdraw from the on-site experiments at any point.

Chapter 4: Results

4.1 Chapter Preview

This chapter aims to present the findings derived from analysis of the data obtained in different restaurant settings. Initially, results from the descriptive analysis and manipulation check are presented. Subsequently, the results of the confirmatory factor analysis (CFA) test, including assessments of the reliability and validity of results for each experiment are outlined. Lastly, the chapter delves into the results of the hypothesis testing and correlation analysis. A summary of the key findings concludes the chapter.

4.2 Online Experiments Data Analysis

4.2.1 Descriptive Analysis

The descriptive analysis in this study provided concise descriptive coefficients to summarise the data set that represented the characteristics of the sample, and included the variables age, gender, and ethnicity.

Italian Restaurant Settings

Out of 347 questionnaires collected regarding the Italian restaurant settings, 251 were valid. Table 11 presents the demographic details of respondents. Approximately 56.5% of respondents were male, and 66.2% were aged between 21 and 40 years old. Over half identified as Italian. Half of the participants visited Italian restaurants 2 to 3 times per month, and more than half listened to Italian music a few times a month. Over 80% of participants highlighted the importance of background music in restaurants, with a particular emphasis on ethnic background music in ethnic eateries.

Korean Restaurant Settings

Of 366 questionnaires collected in Korean restaurant settings, 264 were valid. Table 11 details the characteristics of the participants in Korean restaurant settings. Around 55% of the respondents were male, with the majority (55%) aged between 21 and 40 years. More than half identified as Korean. More than half of the respondents frequented Korean restaurants 2 to 3 times a month and almost half listened to Korean music a few times a month. More than 80% of the participants stressed the importance of background music in restaurants, especially ethnic music in establishments that represent a specific culture. Table 11 presents the demographic information of respondents participating in the online experiments.

Table 11*Demographic Information (Online Experiments)*

Italian restaurant settings				Korean restaurant settings			
Items		Frequency	Percentage (%)	Items		Frequency	Percentage (%)
Age	18-20 years	10	4.0	Age	18-20 years	8	3.0
	21-30 years	85	33.9		21-30 years	61	23.1
	31-40 years	81	32.3		31-40 years	79	29.9
	41-50 years	46	18.3		41-50 years	66	25.0
	51-60 years	22	8.8		51-60 years	37	14.0
	>60 years	7	2.7		>60 years	13	4.9
Gender	Male	140	55.8	Gender	Male	144	54.5
	Female	110	43.8		Female	120	45.5
	Other	1	0.4		Other	0	0.0
Ethnicity	Italian	131	52.2	Ethnicity	Korean	147	55.7
	European (exclude Italian)	36	14.3		European	28	10.6
	African	9	3.6		African	15	5.7
	Asian	14	5.6		Asian (exclude Korean)	8	3.0
	Latina	19	7.6		Latina	28	10.6
	Pacific People	0	0.0		Pacific People	1	0.4
Other	42	16.7	Other	37	14.0		
Frequency of dining in Italian restaurants	A few times per year	17	6.8	Frequency of dining in Korean restaurants	A few times per year	38	14.4
	1 time per month	65	25.9		1 time per month	64	24.2
	2 to 3 times per month	124	49.9		2 to 3 times per month	104	39.4
	1 time per week	40	15.9		1 time per week	37	14.0
	3 or more times per week	5	2.0		3 or more times per week	21	8.0
Frequency of listening to Italian music	Never	7	2.8	Frequency of listening to Korean music	Never	7	2.7
	A few times per year	33	13.1		A few times per year	66	25.0
	A few times per month	82	32.7		A few times per month	78	29.5
	A few times per week	78	31.1		A few times per week	56	21.2
	Almost everyday	51	20.3		Almost everyday	57	21.6

Italian restaurant settings				Korean restaurant settings			
Items		Frequency	Percentage (%)	Items		Frequency	Percentage (%)
Importance of playing background music for a restaurant	Not at all important	6	2.4	Importance of playing background music for a restaurant	Not at all important	7	2.7
	Not important	25	10.0		Not important	20	7.6
	Moderately important	89	35.5		Moderately important	92	34.8
	Important	83	33.1		Important	95	36.0
	Extremely important	48	19.1		Extremely important	50	18.9
Importance of playing ethnic background music in an ethnic restaurant	Not at all important	12	4.8	Importance of playing ethnic background music in an ethnic restaurant	Not at all important	7	2.7
	Not important	31	12.4		Not important	36	13.6
	Moderately important	86	34.3		Moderately important	101	38.3
	Important	90	35.9		Important	84	31.8
	Extremely important	32	12.7		Extremely important	36	13.6

4.2.2 Correlation Test

A bivariate Pearson correlation analysis was conducted to check the relationships between the study variables. The correlation test results for both the Italian and Korean restaurant settings in Table 12 provide insights into the relationships between various variables, such as music congruency, brand cultural authenticity, food authenticity, service authenticity, perceived value, and behavioural intentions.

Italian Restaurant Settings

In the context of the Italian restaurant settings, music congruency shows moderately positive correlations with all other variables, with the strongest correlation being with behavioural intention ($r = 0.57, p < 0.01$). Brand cultural authenticity exhibited a moderate positive correlation with both food authenticity ($r = 0.63, p < 0.01$) and service authenticity ($r = 0.62, p < 0.01$), and a lower but significant correlation with perceived value ($r = 0.30, p < 0.01$) and behavioural intention ($r = 0.36, p < 0.01$). Food authenticity was highly positively correlated with service authenticity ($r = 0.69, p < 0.01$) and had moderately positive correlations with perceived value ($r = 0.25, p < 0.01$) and behavioural intention ($r = 0.36, p < 0.01$). Service authenticity showed a moderately positive correlation with perceived value ($r = 0.28, p < 0.01$) and behavioural intention ($r = 0.36, p < 0.01$). Notably, perceived value had a strong positive correlation with behavioural intention ($r = 0.68, p < 0.01$), indicating that perceived value was a significant predictor of behavioural intention in the Italian restaurant settings.

Korean Restaurant Settings

In the context of the Korean restaurant settings, music congruency also showed moderate positive correlations with all other variables, with the strongest correlations being with both perceived value ($r = 0.47, p < 0.01$) and behavioural intention ($r = 0.47, p < 0.01$). Brand cultural authenticity had a moderately positive correlation with food authenticity ($r = 0.55, p < 0.01$) and service authenticity ($r = 0.57, p < 0.01$), with lower but significant correlations with perceived value ($r = 0.34, p < 0.01$) and behavioural intention ($r = 0.32, p < 0.01$). Food authenticity showed a moderately positive correlation with service authenticity ($r = 0.50, p < 0.01$), and moderate correlations with perceived value ($r = 0.39, p < 0.01$) and behavioural intention ($r = 0.34, p < 0.01$). Service authenticity showed moderate correlations with perceived value ($r = 0.27, p < 0.01$) and behavioural intention ($r = 0.24, p < 0.01$). Like in the Italian settings, perceived value had a strongly positive

correlation with behavioural intention ($r = 0.69, p < 0.01$), indicating its significant influence on customers' intention to spend and return.

According to the results of correlation testing, the correlation coefficients of all the correlations among the proposed constructs were below 0.7, confirming the discriminant validity of the study variables. In addition, the present study employed bivariate correlation analysis to examine whether participants' genders and ages had a significant impact on the results. The correlation test results revealed that participants' genders and ages did not exert significant influences on the results.

Table 12*Correlations Test (Online Experiments)*

Italian restaurant settings									Korean restaurant settings							
Variables	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
1.Music congruency	1								1							
2.Brand cultural authenticity	0.42**	1							0.26**	1						
3.Food authenticity	0.41**	0.63**	1						0.29**	0.55**	1					
4.Service authenticity	0.45**	0.62**	0.69**	1					0.28**	0.57**	0.50**	1				
5.Perceived value	0.43**	0.30**	0.25**	0.28**	1				0.47**	0.34**	0.39**	0.27**	1			
6.Behavioural intention	0.57**	0.36**	0.36**	0.36**	0.68**	1			0.47**	0.32**	0.34**	0.24**	0.69**	1		
7.Gender	0.03	-0.07	-0.01	-0.06	0.07	0.07	1		-0.03	-0.06	-0.01	-0.01	0.01	-0.01	1	
8.Age	-0.10	-0.09	-0.06	-0.01	-0.01	-0.10	0.04	1	-0.04	-0.03	0.06	0.03	-0.07	-0.09	-0.03	1

p < .01**

4.2.3 Manipulation Check

The manipulation check in this study served to evaluate the effectiveness of the experimental setup. Descriptive analysis was also employed to assess participants' awareness of the languages used in the background music, as well as their recognition of ethnic music and popular music.

Italian Ethnic Music Setting

A total of 135 valid questionnaires were collected regarding the Italian music setting. In the Italian background music environment, 95.6% of participants identified that the restaurant's background music was sung in Italian. Participants believed that Italian individuals should be familiar with the background music ($M = 6.17, SD = 0.91$). The background music was perceived as Italian ethnic music ($M = 5.79, SD = 1.35$).

Popular Music Setting (Italian Restaurant)

A total of 116 valid questionnaires were collected for the popular music setting. In this context, 86.2% of participants identified that the restaurant's background music was sung in English. Participants believed that individuals from non-Italian cultural backgrounds should also be familiar with this song ($M = 5.48, SD = 1.33$). The background music was viewed as a popular song rather than ethnic music from a specific cultural group ($M = 5.50, SD = 1.58$). Based on the manipulation check results, the selected Italian ethnic music and popular music were deemed suitable for further analysis.

Korean Ethnic Music Setting

A sum of 134 valid questionnaires were collected concerning the Korean music setting. In the Korean ethnic background music environment, 97% of respondents recognised that the music played in the restaurant was in Korean. Participants felt that Korean individuals should be acquainted with the background music ($M = 5.48, SD = 1.31$). The background music was perceived as Korean ethnic music ($M = 5.78, SD = 1.25$).

Popular Music Setting (Korean Restaurant)

A total of 130 valid questionnaires were collected concerning popular music settings. In this context, 97.7% of participants recognised that the music played in the restaurant was in English. Participants believed that individuals from non-Korean cultural backgrounds should also recognise this song ($M = 5.19, SD = 1.58$). The background music was viewed as a popular song rather than music specific to a particular cultural group ($M = 5.59, SD$

= 1.37). Based on the manipulation check results, both the selected Korean ethnic music and popular music were deemed suitable for further analysis.

4.2.4 Variance Tests

The objective of this study was to investigate the influence of ethnic background music on restaurant patrons. Factors such as participants' ethnic backgrounds, frequency of dining at ethnic restaurants, and familiarity with ethnic music in different scenarios could have affected the study results. To this end, chi-square tests were used to examine the proportions and composition of ethnicities in the sample, while one-way ANOVA was used to compare dining frequency in ethnic restaurants and familiarity with ethnic music in two scenarios (ethnic background music vs. popular background music).

Italian Restaurant Settings

The results of the chi-square test indicated that the proportion and composition of participants' ethnicities across the two scenarios did not have a significant impact ($p = 0.78$). Furthermore, according to the one-way ANOVA analysis, the participants' dining frequency at Italian restaurants in the Italian music scenario ($M = 2.63$) and popular music scenario ($M = 2.73$) were similar, suggesting no significant difference between the groups ($F = 0.67, p = 0.41$). Similarly, the results showed that participants' familiarity with Italian music in the Italian music scenario ($M = 3.41$) and popular music scenario ($M = 3.39$) were comparable, indicating no significant difference between the groups ($F = 0.03, p = 0.85$).

Korean Restaurant Settings

The chi-square test results indicate that the proportion and composition of participants' ethnicities across the two scenarios did not have a significant impact ($p = 0.24$). Moreover, based on the one-way ANOVA analysis, participants' dining frequency at Korean restaurants in the Korean music scenario ($M = 2.90$) and popular music scenario ($M = 2.64$) were similar, suggesting no significant difference between the groups ($F = 3.61, p = 0.58$). Similarly, the results indicated that participants' familiarity with Korean music in the Korean music scenario ($M = 3.42$) and popular music in the popular music scenario ($M = 3.27$) were comparable, suggesting no significant difference between the groups ($F = 1.06, p = 0.30$).

In both the Italian and Korean restaurant settings, the chi-square tests indicated that the proportions and composition of participants' ethnicities did not significantly impact the outcomes. Similarly, the one-way ANOVA test results for both dining frequency and

familiarity with ethnic music showed no significant differences between the scenarios, suggesting that these factors did not influence the study outcomes in either setting.

4.2.5 Measurement Model

In terms of the reliability and validity of the measures, Table 13 presents the results of the confirmatory factor analysis (CFA) based on the data from both Italian and Korean restaurant settings.

Italian Restaurant Setting

The χ^2/df ratio was 1.46, falling below the minimum requirement of 5, indicating a favourable model fit. The root mean square error of approximation (RMSEA) value of 0.04 also suggested a good model fit. Additionally, the comparative fit index (CFI) value of 0.97 and the Tucker-Lewis index (TLI) value of 0.96 indicated an excellent model fit.

Cronbach's alpha values for all variables in the Italian restaurant setting were above 0.80, signifying excellent reliability in the instruments. Moreover, the composite reliability values for the variables were all above 0.80, indicating good measurement reliability. The standardised loadings and average variance extracted for each variable met the threshold of 0.50. Hence, the results of the convergent validity test were deemed acceptable.

Korean Restaurant Setting

Similarly, the χ^2/df ratio was 1.67, falling below the minimum requirement of 5, indicating a favourable model fit. The RMSEA value of 0.05 suggested a solid model fit. Furthermore, both the CFI value of 0.94 and the TLI value of 0.93 indicated a satisfactory model fit.

For all variables in the Korean restaurant setting, both the Cronbach's alpha values and the composite reliability values approached 0.80, indicating strong reliability of the instruments and measurements. Additionally, the standardised loadings and average variance extracted for most of variables met the threshold of 0.50 except for service authenticity, which remained adequate, according to Fornell and Larcker (1981). Hence, the results of the convergent validity test were deemed acceptable.

The CFA results for both the Italian and Korean restaurant settings indicated favourable model fits, with reliability and validity measures meeting or exceeding the necessary thresholds. Cronbach's alpha and composite reliability values demonstrated strong reliability across both settings, while standardised loadings and average variance extracted supported the convergent validity of the measures.

Table 13*CFA Analysis and Reliability Test (Online Experiments)*

Variables	Italian restaurant settings				Korean restaurant settings			
	Standardised factor loading	Cronbach's alpha	CR	AVE	Standardised factor loading	Cronbach's alpha	CR	AVE
Music Congruency		0.88	0.88	0.65		0.80	0.81	0.52
MC1	0.71				0.56			
MC2	0.79				0.75			
MC3	0.87				0.82			
MC4	0.86				0.80			
Brand Cultural Authenticity		0.91	0.91	0.74		0.85	0.85	0.59
BCA1	0.86				0.75			
BCA2	0.89				0.83			
BCA3	0.86				0.78			
BCA4	0.84				0.71			
Food Authenticity		0.90	0.90	0.71		0.85	0.85	0.60
FA1	0.81				0.77			
FA2	0.84				0.79			
FA3	0.85				0.76			
FA4	0.87				0.77			
Service Authenticity		0.90	0.90	0.69		0.79	0.79	0.49
SA1	0.86				0.72			
SA2	0.87				0.83			
SA3	0.84				0.71			

Variables	Italian restaurant settings				Korean restaurant settings			
	Standardised factor loading	Cronbach's alpha	CR	AVE	Standardised factor loading	Cronbach's alpha	CR	AVE
SA4	0.77				0.52			
Perceived Value		0.82	0.81	0.53		0.85	0.84	0.59
PV1	0.69				0.76			
PV2	0.68				0.75			
PV3	0.76				0.75			
PV4	0.78				0.80			
Behavioural Intention		0.81	0.81	0.53		0.80	0.80	0.51
BI1	0.67				0.65			
BI2	0.66				0.71			
BI3	0.78				0.75			
BI4	0.80				0.74			

Fit indices (Italian): $\chi^2/df = 1.46$, RMSEA = 0.04; CFI = 0.97; TLI = 0.96

Fit indices (Korean): $\chi^2/df = 1.67$, RMSEA = 0.05; CFI = 0.94; TLI = 0.93

4.2.6 Hypotheses Test

This study examined how the use of ethnic background music influences consumer perceptions in restaurant settings. The proposed hypotheses were that the use of ethnic background music leads consumers to perceive that the restaurant is trying to appeal to a particular ethnic group, which, in turn, influences the perceptions of the restaurant's music congruence, brand cultural authenticity, food authenticity, and service authenticity.

Italian Restaurant Settings

To test these hypotheses, the study conducted one-way ANOVA tests comparing the use of Italian ethnic background music vs. popular music. For the first hypothesis, the use of Italian ethnic background music yielded a mean of $M = 5.43$, while popular music resulted in a mean of $M = 4.19$. The ANOVA test showed a statistically significant mean difference ($F = 51.15, p < .001$), supporting the hypothesis that ethnic background music influences customers' perceptions of the restaurant's music congruency.

For the second hypothesis, the result of using Italian ethnic background music yielded a mean of $M = 4.47$, while popular music resulted in a mean of $M = 3.15$. The ANOVA test revealed a statistically significant mean difference ($F = 64.47, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's brand cultural authenticity.

For the third hypothesis, using Italian ethnic background music yielded a mean of $M = 4.75$, while popular music resulted in a mean of $M = 3.68$. The ANOVA test indicated a statistically significant mean difference ($F = 41.51, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's food authenticity.

For the fourth hypothesis, Italian ethnic background music yielded a mean of $M = 4.78$, while popular music resulted in a mean of $M = 3.20$. The ANOVA test showed a statistically significant mean difference ($F = 41.51, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's service authenticity.

Korean Restaurant Settings

The study also tested these hypotheses in a Korean restaurant setting, using the same methodological framework. For the first hypothesis, Korean ethnic background music yielded a mean of $M = 5.21$, while popular music resulted in a mean of $M = 4.89$. The

ANOVA test showed a statistically significant mean difference ($F = 5.01, p < .05$), supporting the hypothesis that ethnic background music influences customers' perceptions of the restaurant's music congruency.

For the second hypothesis, Korean ethnic background music yielded a mean of $M = 5.20$, while popular music resulted in a mean of $M = 4.20$. The ANOVA test indicated a statistically significant mean difference ($F = 80.87, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's brand cultural authenticity.

For the third hypothesis, using Korean ethnic background music resulted in a mean of $M = 5.32$, while popular music resulted in a mean of $M = 4.67$. The ANOVA test showed a statistically significant mean difference ($F = 30.02, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's food authenticity.

For the fourth hypothesis, Korean ethnic background music yielded a mean of $M = 5.22$, while popular music resulted in a mean of $M = 4.28$. The ANOVA test showed a statistically significant mean difference ($F = 112.34, p < .001$), supporting the hypothesis that ethnic background music increases customers' expectations of the restaurant's service authenticity.

Therefore, all the proposed hypotheses were supported in both Italian and Korean restaurant settings. Table 14 summarises the results of these hypotheses tests.

Table 14*Hypotheses Tests (Online Experiments)*

Variables	Italian restaurant settings				Korean restaurant settings			
	Italian ethnic music	Popular music	F value	Hypothesis	Korean ethnic music	Popular music	F value	Hypothesis
Music Congruency	<i>M</i> = 5.43 <i>SD</i> = 0.99	<i>M</i> = 4.19 <i>SD</i> = 1.67	<i>F</i> = 51.15**	Supported	<i>M</i> = 5.21 <i>SD</i> = 0.97	<i>M</i> = 4.89 <i>SD</i> = 1.28	<i>F</i> = 5.01*	Supported
Brand cultural authenticity	<i>M</i> = 4.47 <i>SD</i> = 1.40	<i>M</i> = 3.15 <i>SD</i> = 1.17	<i>F</i> = 64.47**	Supported	<i>M</i> = 5.20 <i>SD</i> = 0.73	<i>M</i> = 4.20 <i>SD</i> = 1.04	<i>F</i> = 80.87**	Supported
Food authenticity	<i>M</i> = 4.75 <i>SD</i> = 1.39	<i>M</i> = 3.68 <i>SD</i> = 1.20	<i>F</i> = 41.51**	Supported	<i>M</i> = 5.32 <i>SD</i> = 0.71	<i>M</i> = 4.67 <i>SD</i> = 1.20	<i>F</i> = 30.02**	Supported
Service authenticity	<i>M</i> = 4.87 <i>SD</i> = 1.21	<i>M</i> = 3.20 <i>SD</i> = 1.08	<i>F</i> = 130.86**	Supported	<i>M</i> = 5.22 <i>SD</i> = 0.64	<i>M</i> = 4.28 <i>SD</i> = 0.79	<i>F</i> = 112.34**	Supported

* $p < .05$; ** $p < .01$

4.2.7 Mediation Analysis

The mediation analysis using Hayes' PROCESS (Model 4) examined how music congruency mediated the relationship between ethnic background music and customers' perceptions of restaurant authenticity, and how perceived value mediates the relationship between perceived authenticity and customers' behavioural intentions.

Italian Restaurant Settings

The study first compared results from participants exposed to ethnic background music with results from a control group to evaluate the mediation effect of music congruency on the relationship between ethnic background music and perceived brand cultural authenticity. The results indicated significant paths from ethnic background music to music congruency (Coeff. = 1.23, $SE = 0.17$, $p < .001$) and from ethnic background music to brand cultural authenticity (Coeff. = 0.97, $SE = 0.17$, $p < .001$). Additionally, the path from music congruency to brand cultural authenticity was significant (Coeff. = 0.28, $SE = 0.05$, $p < .001$), with a direct effect (95% CI: 0.63, 1.31) and an indirect effect (95% CI: 0.18, 0.54), suggesting partial mediation by music congruency and supporting Hypothesis 5.

The study also found significant mediation effects of music congruency on the relationship between ethnic background music and perceived food authenticity, with paths from ethnic background music to food authenticity (Coeff. = 0.69, $SE = 0.17$, $p < .001$) and from music congruency to food authenticity (Coeff. = 0.29, $SE = 0.05$, $p < .001$), direct effect (95% CI: 0.01, 0.35), and indirect effect (95% CI: 0.20, 0.56), supporting Hypothesis 6. Similarly, music congruency partially mediated the relationship between ethnic background music and perceived service authenticity, with significant paths from ethnic background music to service authenticity (Coeff. = 1.37, $SE = 0.15$, $p < .001$) and from music congruency to service authenticity (Coeff. = 0.23, $SE = 0.05$, $p < .001$), direct effect (95% CI: 1.07, 1.68), and indirect effect (95% CI: 0.15, 0.45), supporting Hypothesis 7.

Furthermore, the mediation analysis revealed that perceived value partially mediated the relationship between perceived authenticity and behavioural intention, with significant paths from perceived authenticity to perceived value (Coeff. = 0.57, $SE = 0.04$, $p < .001$), from perceived authenticity to behavioural intention (Coeff. = 0.41, $SE = 0.04$, $p < .001$), and from perceived value to behavioural intention (Coeff. = 0.40, $SE = 0.05$, $p < 0.001$),

with a direct effect (95% CI: 0.31, 0.51) and an indirect effect (95% CI: 0.14, 0.31), supporting Hypothesis 8.

Korean Restaurant Settings

The mediation analysis similarly compared results from participants exposed to ethnic background music with results from a control group regarding music congruency's mediation in perceived brand cultural authenticity. The results showed significant paths from ethnic background music to music congruency (Coeff. = 0.31, $SE = 0.14$, $p < .05$) and from ethnic background music to brand cultural authenticity (Coeff. = 0.93, $SE = 0.10$, $p < .001$). The path from music congruency to brand cultural authenticity was also significant (Coeff. = 0.18, $SE = 0.04$, $p < .001$), with a direct effect (95% CI: 0.72, 1.15) and an indirect effect (95% CI: 0.005, 0.14), supporting Hypothesis 5.

Music congruency was found to mediate the relationship between ethnic background music and perceived food authenticity, with significant paths from ethnic background music to food authenticity (Coeff. = 0.57, $SE = 0.11$, $p < .001$) and from music congruency to food authenticity (Coeff. = 0.22, $SE = 0.05$, $p < .001$), direct effect (95% CI: 0.35, 0.80), and indirect effect (95% CI: 0.006, 0.15), supporting Hypothesis 6. The analysis also indicated that music congruency mediated the relationship between ethnic background music and perceived service authenticity, with significant paths from ethnic background music to service authenticity (Coeff. = 0.89, $SE = 0.08$, $p < .001$) and from music congruency to service authenticity (Coeff. = 0.15, $SE = 0.03$, $p < 0.001$), direct effect (95% CI: 0.72, 1.06), and indirect effect (95% CI: 0.004, 0.11), supporting Hypothesis 7.

Lastly, the mediation analysis on perceived value's mediating role between perceived authenticity and behavioural intention revealed significant paths from perceived authenticity to perceived value (Coeff. = 0.45, $SE = 0.06$, $p < .001$), from perceived authenticity to behavioural intention (Coeff. = 0.11, $SE = 0.05$, $p < 0.05$) and from perceived value to behavioural intention (Coeff. = 0.65, $SE = 0.04$, $p < .001$), with a direct effect (95% CI: 0.10, 0.22) and an indirect effect (95% CI: 0.18, 0.41), supporting Hypothesis 8.

In summary, the mediation analyses demonstrated that music congruency partially mediated the effects of ethnic background music on perceived brand cultural authenticity, food authenticity, and service authenticity in both the Italian and Korean restaurant settings. Additionally, perceived value partially mediated the relationship between

perceived authenticity and behavioural intention, supporting Hypotheses 5-8. Table 15 summarises the results of mediation tests.

Table 15

Model Coefficients for the Mediation (Online Experiments)

	Italian restaurant settings						Korean restaurant settings					
	Mediator			Dependent variable			Mediator			Dependent variable		
	<i>Music congruency</i>			<i>Brand cultural authenticity</i>			<i>Music congruency</i>			<i>Brand cultural authenticity</i>		
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.23	0.17	< .001	0.97	0.17	< .001	0.31	0.14	< .05	0.93	0.10	< .001
Music congruency				0.28	0.05	< .001				0.18	0.04	< .001
Direct, and indirect effects				Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI	
Direct effect IV on DV				0.97	0.17	0.63	1.31	0.93	0.10	0.72	1.15	
Indirect effect				0.35	0.09	0.18	0.54	0.05	0.03	0.005	0.14	
	<i>Food authenticity</i>						<i>Food authenticity</i>					
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.23	0.17	< .001	0.69	0.17	< .001	0.31	0.14	< .05	0.57	0.11	< .001
Music congruency				0.29	0.05	< .001				0.22	0.05	< .001
Direct, and indirect effects				Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI	
Direct effect IV on DV				0.69	0.17	0.35	1.04	0.57	0.11	0.72	1.15	
Indirect effect				0.36	0.09	0.20	0.56	0.07	0.03	0.006	0.15	
	<i>Service authenticity</i>						<i>Service authenticity</i>					
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.23	0.17	<.001	1.37	0.15	< .001	0.31	0.14	< .05	0.89	0.08	< .001
Music congruency				0.23	0.05	< .001				0.15	0.03	< .001
Direct, and indirect effects				Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI	

	Italian restaurant settings						Korean restaurant settings							
	Mediator			Dependent variable			Mediator			Dependent variable				
Direct effect IV on DV				1.37	0.15	1.07	1.68				0.89	0.08	0.72	1.06
Indirect effect				0.29	0.07	0.15	0.45				0.04	0.02	0.004	0.11
	<i>Perceived value</i>			<i>Behavioural intention</i>			<i>Perceived value</i>			<i>Behavioural intention</i>				
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p		
Perceived authenticity	0.57	0.04	< .001	0.41	0.04	< .001	0.45	0.06	< .001	0.11	0.05	< .05		
Perceived value				0.40	0.05	< .001				0.65	0.04	< .001		
Direct, and indirect effects				Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI			
Direct effect IV on DV				0.41	0.04	0.31	0.51	0.11	0.05	0.01	0.22			
Indirect effect				0.23	0.04	0.14	0.31	0.29	0.06	0.18	0.41			

Level of confidence for interval: 95% Coeff. = coefficient; SE = standard error; p = p value; LLCI = lower limit of confidence interval; ULCI = upper limit of confidence interval

4.2.8 Multiple Regression Analysis

In the investigation of how perceived authenticity impacted customer responses in regard to demographic factors within Italian and Korean restaurant settings, multiple regression served as the analytical tool to explore hypotheses related to perceived value and behavioural intention.

Italian Restaurant Settings

The results shown in the first section of Table 16 revealed that considering the effects of demographic variables (gender and age), perceived value made up for 48% of variance in behavioural intention, with $F(3,247) = 75.99$, $p < .001$, while the demographic variables only accounted for 1.7%, $F(2,248) = 3.38$. Therefore, Model 1 shows a weak correlation between the predictors (age, gender) and behavioural intention given the variance in behaviour intentional which suggests the demographic variables predictive power was limited. Adding perceived value as a predictor in Model 2 significantly improved the model's explanatory power and highlights its importance in predicting behavioural intention. Therefore, perceived value can be confirmed as a significant predictor of behavioural intention, supporting Hypothesis 8.

The analyses presented in the second section of Table 16 showed that, when accounting for the effects of demographic variables (gender and age), perceived authenticity explained 12% of the variance in behaviour intention, with $F(5,245) = 6.42$, $p < .001$, whereas demographic variables alone accounted for only 0.6%, $F(2,248) = 0.76$. While age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity in Model 2 significantly enhanced the model's explanatory power. Notably, among the authenticity factors, brand cultural authenticity ($\beta = 0.19$) had the strongest correlation with perceived value. Overall, these predictors (brand cultural authenticity, food authenticity, service authenticity) collectively explained a significant portion of the variance in perceived value, supporting Hypothesis 9.

The results shown in the third section of Table 16 indicated that, when considering the effects of demographic variables (gender and age), perceived authenticity accounted for 19% of the variance in behaviour intention, $F(5,245) = 11.36$, $p < .001$, while the demographic variables alone accounted for only 1.7%, $F(2,248) = 2.09$. Although age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity as predictors in Model 2

significantly enhanced the model's explanatory power compared to Model 1. Notably, among the authenticity factors, brand cultural authenticity ($\beta = 0.17$) and service authenticity ($\beta = 0.17$) had statistically significant correlations with behavioural intention. Overall, these predictors (brand cultural authenticity, food authenticity, service authenticity) collectively explained a significant portion of the variance in behavioural intention, supporting Hypothesis 10.

Korean Restaurant Settings

In a similar examination within the context of Korean restaurants, the results shown in the first section of Table 16 revealed that, considering the effects of demographic variables (gender and age), perceived value accounted for 48% of the variance in behavioural intention, $F(3,260) = 82.08, p < .001$, while demographic variables alone accounted for only 1%, $F(2,261) = 1.06$. Consequently, Model 1 did not show a significant correlation between the demographic variables and behavioural intention, indicating limited predictive power. Adding perceived value as a predictor in Model 2 significantly boosted the model's explanatory power and highlighted its crucial role in predicting behavioural intention. Therefore, perceived value was validated as a significant predictor in understanding behavioural intention, supporting Hypothesis 8.

The analyses in the second section of Table 16 demonstrated that, when accounting for demographic variables (gender and age), perceived authenticity explained 18% of the variance in behavioural intention, $F(5,258) = 11.68, p < .001$, whereas demographic variables alone accounted for just 0.6%, $F(2,261) = 0.72$. While age and gender alone (Model 1) were not statistically significant, adding brand cultural authenticity, food authenticity, and service authenticity in Model 2 significantly enhanced the model's explanatory power. Notably, brand cultural authenticity ($\beta = 0.16$) and food authenticity ($\beta = 0.29$) had significant correlations with perceived value. Together, these predictors (brand cultural authenticity, food authenticity, service authenticity) accounted for a substantial portion of the variance in perceived value, supporting Hypothesis 9.

The third section of Table 16 shows that perceived authenticity accounted for 16% of the variance in behavioural intention when considering demographic variables (gender and age), $F(5,258) = 9.68, p < .001$, while demographic variables alone accounted for only 1%, $F(2,261) = 1.30$. Although age and gender alone (Model 1) were not significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity into Model 2 significantly improved the model's explanatory power. Among the authenticity factors, brand cultural authenticity ($\beta = 0.16$) and food authenticity ($\beta = 0.25$)

showed significant correlations with behavioural intention. These predictors (brand cultural authenticity, food authenticity, service authenticity) together explained a significant portion of the variance in behavioural intention, supporting Hypothesis 10.

In summary, the demographic factors within the Italian and Korean restaurant setting were not significant predictors for perceived value and behavioural intention. In contrast, both analyses indicated that perceived authenticity significantly contributed to the predictions of perceived value and behavioural intention in both settings. For a comprehensive overview of the statistical results, Table 16 provides a summary of the multiple regression analysis conducted in both settings.

Table 16

Multiple Regression Analyses (Online Experiments)

Section 1. The multiple regression of perceived value on behavioural intention after controlling for demographic variables (online experiments)							
Italian restaurant settings				Korean restaurant settings			
Model		B	β	t	B	β	t
1	(Constant)	5.37			5.85		
	Gender	0.15	0.08	1.28	-0.02	-0.01	-0.22
	Age	-0.01	-0.10	-1.65	-0.01	-0.09	-1.60
2	(Constant)	1.98			1.95		
	Gender	0.05	0.02	0.61	-0.03	-0.01	-0.37
	Age	-0.01	0.01	-2.02*	-0.01	-0.04	-1.07
	Perceived value	0.71	0.04	14.83**	0.68	0.69	15.53**
Note: $R^2 = 0.017$ for Model 1 ($p < .05$), $R^2 = 0.48$ for Model 2 ($p < .001$)				Note: $R^2 = 0.01$ for Model 1, $R^2 = 0.48$ for Model 2 ($p < .001$)			
Section 2. The multiple regression of perceived authenticity on perceived value after controlling for demographic variables (online experiments)							
Italian restaurant settings				Korean restaurant settings			
Model		B	β	t	B	β	t
1	(Constant)	4.75			5.67		
	Gender	0.14	0.07	1.22	0.01	0.01	0.06
	Age	-0.01	0.01	-0.24	-0.01	-0.07	-1.20
2	(Constant)	3.62			3.54		
	Gender	0.18	0.10	1.64	0.03	0.01	0.32
	Age	0.01	0.01	0.11	-0.01	-0.08	-1.54
	Brand cultural authenticity	0.12	0.19	2.36*	0.14	0.15	2.13*

Food authenticity	0.02	0.03	0.33	0.25	0.28	4.09**
Service authenticity	0.10	0.15	1.63	0.04	0.04	0.58
Note: $R^2 = 0.006$ for Model 1, $R^2 = 0.12$ for Model 2 ($p < .001$)				Note: $R^2 = 0.006$ for Model 1, $R^2 = 0.18$ for Model 2 ($p < .001$)		

Section 3. The multiple regression of perceived authenticity on behaviour intention after controlling for demographic variables (online experiments)

		Italian restaurant settings			Korean restaurant settings		
Model		B	β	t	B	β	t
1	(Constant)	5.37			5.85		
	Gender	0.15	0.08	1.28	-0.02	-0.01	-0.22
	Age	-0.01	-0.10	-1.65	-0.01	-0.09	-1.60
2	(Constant)	3.87			3.94		
	Gender	0.19	0.10	1.75	0.01	0.01	0.01
	Age	-0.01	-0.07	-1.32	-0.01	-0.11	-1.90
	Brand cultural authenticity	0.11	0.17	2.12*	0.14	0.16	2.20*
	Food authenticity	0.08	0.12	1.46	0.22	0.25	3.53**
	Service authenticity	0.12	0.17	2.07*	0.02	0.02	0.32
Note: $R^2 = 0.017$ for Model 1, $R^2 = 0.19$ for Model 2 ($p < .001$)				Note: $R^2 = 0.01$ for Model 1, $R^2 = 0.16$ for Model 2 ($p < .001$)			

* $p < .05$, ** $p < .001$

4.2.9 Moderator Analysis

Italian Restaurant Settings

A moderator analysis using Hayes' PROCESS macro in SPSS (Model 1) was conducted to examine whether participants' cultural backgrounds influenced the relationship between ethnic background music and customers' perceptions of authenticity.

For Hypothesis 11, which explored the impact of ethnic background music on perceived brand cultural authenticity, the interaction term was significant (Coeff. = 0.48, $SE = 0.23$, $p < .05$). This indicates that cultural group type significantly moderated the effect of ethnic background music, with a stronger impact observed among in-group customers ($E = 1.57$, $CI = 1.24, 1.90$) compared to out-group customers ($E = 1.08$, $CI = 0.75, 1.41$). Thus, Hypothesis 11 was supported.

For Hypothesis 12, examining the influence of ethnic background music on perceived food authenticity, the interaction term was also significant (Coeff. = 0.46, $SE = 0.23$, $p < .05$). This suggests that cultural group type significantly moderated this relationship, with in-group customers perceiving higher food authenticity ($E = 1.31$, $CI = 0.98, 1.64$)

than out-group customers ($E = 0.84$, $CI = 0.52, 1.16$). Hence, Hypothesis 12 was supported.

Regarding Hypothesis 13, which focused on perceived service authenticity, the interaction term was significant (Coeff. = 0.69, $SE = 0.22$, $p < .005$). The effect of ethnic background music was stronger in in-group customers ($E = 2.03$, $CI = 1.70, 2.35$) compared to out-group customers ($E = 1.33$, $CI = 1.02, 1.65$). Thus, Hypothesis 13 was supported.

Korean Restaurant Settings

A similar moderator analysis was conducted in the context of Korean restaurants. For Hypothesis 11 regarding brand cultural authenticity, the interaction term was significant (Coeff. = 0.44, $SE = 0.22$, $p < .05$). Cultural group type significantly moderated the effect of ethnic background music, with a stronger impact on in-group customers ($E = 1.21$, $CI = 0.92, 1.50$) compared to out-group customers ($E = 0.77$, $CI = 0.44, 1.09$). This provided support for Hypothesis 11.

For Hypothesis 12, focusing on food authenticity, the interaction term was significant (Coeff. = 0.60, $SE = 0.23$, $p < .05$). The results indicated that in-group customers perceived higher food authenticity ($E=0.94$, $CI = 0.63, 1.24$) than out-group customers ($E = 0.34$, $CI = -0.004, 0.68$). Thus, Hypothesis 12 was supported.

For Hypothesis 13, concerning service authenticity, the interaction term was significant (Coeff. = 0.35, $SE = 0.17$, $p < .05$). The analysis revealed a stronger effect of ethnic background music on in-group customers ($E = 1.12$, $CI = 0.90, 1.35$) compared to out-group customers ($E = 0.77$, $CI = 0.51, 1.03$). Therefore, Hypothesis 13 was supported.

In summary, Table 17 presents the detailed results of the moderator analysis across both the Italian and Korean restaurant settings.

Table17*Model Coefficients for the Moderation (Online Experiments)*

	Italian restaurant settings				Korean restaurant settings			
Brand cultural authenticity								
Model	Coeff.	SE	p		Coeff.	SE	p	
Interaction between IV and M on DV	0.48	0.23	$p < .05$		0.44	0.22	$p < .05$	
Index of moderator	Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI
In-group	1.57	0.16	1.24	1.90	1.21	0.14	0.92	1.50
Out-group	1.08	0.16	0.75	1.41	0.77	0.16	0.44	1.09
Food authenticity								
Model	Coeff.	SE	p		Coeff.	SE	p	
Interaction between IV and M on DV	0.46	0.23	$p < .05$		0.60	0.23	$p < .05$	
Index of moderator	Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI
In-group	1.31	0.16	0.98	1.64	0.94	0.15	0.63	1.24
Out-group	0.84	0.16	0.52	1.16	0.34	0.17	-0.004	0.68
Service authenticity								
Model	Coeff.	SE	p		Coeff.	SE	p	
Interaction between IV and M on DV	0.69	0.22	$p < .05$		0.35	0.17	$p < .05$	
Index of moderator	Effect	SE	LLCI	ULCI	Effect	SE	LLCI	ULCI
In-group	2.03	0.16	1.70	2.35	1.12	0.11	0.90	1.35
Out-group	1.33	0.16	1.02	1.65	0.77	0.13	0.51	1.03

Level of confidence for interval: 95%

IV = independent variable; M = moderator variable; DV = dependent variable; Coeff. = coefficient; SE = standard error; p = p value; LLCI = lower limit of confidence interval; ULCI = upper limit of confidence interval.

4.2.10 Summary of the Hypotheses Results for the Online Experiments

In summary, Table 18 provides an overview of the significance of model hypotheses for the online experiments.

Table 18

Summary of Significance of Hypotheses for the Online Experiments

	Italian restaurant settings	Korean restaurant settings
Hypothesis		Supported
H1: ethnic background music → music congruency	Yes	Yes
H2: ethnic background music → brand cultural authenticity	Yes	Yes
H3: ethnic background music → food authenticity	Yes	Yes
H4: ethnic background music → service authenticity	Yes	Yes
H5: music congruency → brand cultural authenticity	Yes	Yes
H6: music congruency → food authenticity	Yes	Yes
H7: music congruency → service authenticity	Yes	Yes
H8: perceived value → behavioural intention	Yes	Yes
H9: perceived authenticity → perceived value	Yes	Yes
H10: perceived authenticity → behaviour intention	Yes	Yes
H11: in-group vs. out-group → brand cultural authenticity	Yes	Yes
H12: in-group vs. out-group → food authenticity	Yes	Yes
H13: in-group vs. out-group → service authenticity	Yes	Yes

4.3 On-Site Experiments Data Analysis

4.3.1 Descriptive Analysis

French Restaurant Settings

In the study of the French restaurant settings, 309 questionnaires were collected, with 214 deemed valid for analysis. The demographic breakdown in Table 19 shows an almost equal distribution of male and female respondents, with 72.9% aged between 21 and 50 years. Half of the participants identified as ethnically French. More than 60% reported dining at French restaurants two to three times per month, and 65% listened to French music several times a month. Additionally, over 80% of respondents felt that background music was important for a restaurant's ambiance, and an equal percentage believed that ethnic background music was crucial in ethnic restaurants.

Chinese Restaurant Settings

For the Chinese restaurant settings, 299 questionnaires were gathered, with 211 considered valid. Table 19 details the demographics, showing a roughly equal gender ratio and about 60.2% of participants aged between 21 and 50 years. Nearly half of the respondents identified as ethnically Chinese. Over 60% dined at Chinese restaurants 2 to 3 times per month, and almost 75% listened to Chinese music several times a month. Furthermore, more than 80% of participants agreed that background music plays an important role in a restaurant, with a similar proportion stressing the importance of ethnic background music in ethnic restaurants.

Table 19*Demographic Information (On-Site Experiments)*

French restaurant settings				Chinese restaurant settings			
Items		Frequency	Percentage (%)	Items		Frequency	Percentage (%)
Age	18-20 years	12	5.6	Age	18-20 years	19	9.0
	21-30 years	64	30.0		21-30 years	38	18.0
	31-40 years	43	20.1		31-40 years	58	27.5
	41-50 years	49	22.9		41-50 years	31	14.7
	51-60 years	27	12.0		51-60 years	44	20.8
	> 60 years	19	8.9		> 60 years	21	10.0
Gender	Male	106	49.5	Gender	Male	102	48.3
	Female	108	50.5		Female	107	50.7
	Other	0	0.0		Other	2	0.9
Ethnicity	French	114	53.3	Ethnicity	Chinese	105	49.8
	European (exclude French)	58	27.1		European	41	19.4
	African	6	2.8		African	11	5.2
	Asian	7	3.3		Asian (exclude Chinese)	14	6.6
	Latina	10	4.7		Latina	14	6.6
	Pacific People	6	2.8		Pacific People	17	8.1
	Other	13	6.1		Other	9	4.3
Frequency of dining in French restaurants	A few times per year	19	8.9	Frequency of dining in Chinese restaurants	A few times per year	11	5.2
	1 time per month	57	26.6		1 time per month	43	20.4
	2 to 3 times per month	63	29.4		2 to 3 times per month	77	36.5
	1 time per week	56	26.2		1 time per week	39	18.5
	3 or more times per week	19	8.9		3 or more times per week	41	19.4
Frequency of listening to French music	Never	13	6.1	Frequency of listening to Chinese music	Never	5	2.4
	A few times per year	41	19.2		A few times per year	43	20.4
	A few times per month	70	32.7		A few times per month	47	22.3
	A few times per week	62	29.0		A few times per week	37	17.5
	Almost everyday	28	13.1		Almost everyday	79	37.4

French restaurant settings				Chinese restaurant settings			
Items		Frequency	Percentage (%)	Items		Frequency	Percentage (%)
Importance of playing background music for a restaurant	Not at all important	1	0.5	Importance of playing background music for a restaurant	Not at all important	1	0.5
	Not important	1	0.5		Not important	5	2.4
	Moderately important	29	13.6		Moderately important	54	25.6
	Important	111	51.9		Important	77	36.5
	Extremely important	72	33.6		Extremely important	74	35.1
Importance of playing ethnic background music in an ethnic restaurant	Not at all important	2	0.9	Importance of playing ethnic background music in an ethnic restaurant	Not at all important	4	1.9
	Not important	9	4.2		Not important	21	10.0
	Moderately important	31	14.5		Moderately important	34	16.1
	Important	99	46.3		Important	55	26.1
	Extremely important	73	34.1		Extremely important	97	46.0

4.3.2 Correlation Test

French Restaurant Settings

In the French restaurant settings, the correlation analysis revealed significant relationships between the variables, all with p values less than .01. Music congruency was positively correlated with brand cultural authenticity ($r = 0.54$), food authenticity ($r = 0.59$), service authenticity ($r = 0.66$), perceived value ($r = 0.69$), and behavioural intention ($r = 0.66$). This suggests that higher music congruency is associated with higher perceptions of authenticity, value, and stronger behavioural intentions. Additionally, brand cultural authenticity had strongly positive correlations with food authenticity ($r = 0.67$), service authenticity ($r = 0.65$), perceived value ($r = 0.52$), and behavioural intention ($r = 0.69$). Perceptions of food authenticity significantly influenced views on service authenticity ($r = 0.67$), perceived value ($r = 0.53$), and future behavioural intentions ($r = 0.68$). Service authenticity showed significant positive relationships with perceived value ($r = 0.64$) and behavioural intention ($r = 0.69$), suggesting that perceptions of authentic service boost perceived value and intentions to spend and return. Perceived value was highly correlated with behavioural intention ($r = 0.69$), indicating that greater perceived value leads to stronger intentions to spend more and return to the restaurant.

Chinese Restaurant Settings

In the Chinese restaurant settings, similar patterns of correlations were observed; all were significant with p values less than .01. Music congruency was positively correlated with brand cultural authenticity ($r = 0.68$), food authenticity ($r = 0.57$), service authenticity ($r = 0.48$), perceived value ($r = 0.63$), and behavioural intention ($r = 0.69$). The strongest correlation was with brand cultural authenticity, indicating that congruent music strongly enhances perceptions of cultural authenticity. Brand cultural authenticity showed very strong correlations with perceived value ($r = 0.66$) and behavioural intention ($r = 0.68$), suggesting that cultural authenticity is crucial in how customers value their experience and their intentions to spend and return. Food authenticity was moderately correlated with perceived value ($r = 0.58$) and behavioural intention ($r = 0.58$). Service authenticity showed moderate correlations with perceived value ($r = 0.51$) and behavioural intention ($r = 0.49$), suggesting that while important, service authenticity plays a slightly less dominant role in perceived value and future intentions in Chinese restaurant settings. Perceived value had a strong correlation with behavioural intention ($r = 0.69$), emphasising that perceived value is a crucial driver of customer loyalty and return intentions.

Based on the results of the correlation tests, the correlation coefficients of all relations among the proposed constructs were below 0.7, confirming the discriminant validity of the study variables. Furthermore, the study investigated the impacts of the genders and ages of the participants in the French and Chinese restaurants on the results. The findings of the correlation tests aligned with the results of online experiments, indicating that gender and age did not significantly influence the results. This suggests that the observed correlations are robust between different demographic groups and remain unaffected by these factors. Table 20 below presents detailed information on the results of the correlation test for both French and Chinese restaurant settings.

Table 20*Correlations Test (On-Site Experiments)*

Variables	French restaurant settings								Chinese restaurant settings							
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
1.Music congruency	1								1							
2.Brand cultural authenticity	0.54**	1							0.68**	1						
3.Food authenticity	0.59**	0.67**	1						0.57**	0.60**	1					
4.Service authenticity	0.66**	0.65**	0.67**	1					0.48**	0.47**	0.69**	1				
5.Perceived value	0.69**	0.52**	0.53**	0.64**	1				0.63**	0.66**	0.58**	0.51**	1			
6.Behaviour intention	0.66**	0.69**	0.68**	0.69**	0.69**	1			0.69**	0.68**	0.58**	0.49**	0.69**	1		
7.Gender	-0.01	-0.04	0.03	0.03	-0.05	-0.01	1		0.01	0.05	-0.01	-0.01	-0.07	-0.07	1	
8.Age	-0.06	-0.04	-0.09	-0.09	-0.06	-0.07	-0.02	1	0.03	-0.03	-0.08	-0.11	-0.03	-0.01	-0.03	1

 $p < .01^{**}$

4.3.3 Manipulation Check

French Ethnic Music Setting

A total of 109 valid questionnaires were collected for the French music settings. Within this context, an overwhelming majority of participants (94.5%) correctly identified that the background music in the restaurant was sung in French. Descriptive statistics indicated that participants strongly believed individuals of French origin should be familiar with the background music played in this restaurant ($M = 5.42$, $SD = 1.31$). Additionally, participants perceived the background music in this establishment as representative of French ethnic music ($M = 5.31$, $SD = 1.19$).

Popular Music Setting (French Restaurant)

For the popular music setting, 105 valid questionnaires were collected. A significant majority (95.2%) of participants correctly recognised that the background music in the restaurant was sung in English. Descriptive statistics revealed that participants believed that individuals from non-French cultural backgrounds should also be familiar with the songs ($M = 5.70$, $SD = 0.99$). Moreover, they perceived the background music played in this restaurant as being popular songs rather than ethnic music from a specific cultural group ($M = 5.80$, $SD = 1.01$). Based on these manipulation check results, both the selected French ethnic music and popular music playlists were deemed suitable for further analysis.

Chinese Ethnic Music Settings

A total of 107 valid questionnaires were collected for the Chinese music settings. In this context, a substantial proportion (92.5%) of participants correctly identified that the background music in the restaurant was sung in Chinese. Descriptive statistics indicated that participants strongly believed individuals of Chinese origin should recognise the background music played in this restaurant ($M = 5.82$, $SD = 1.30$). Additionally, participants considered the background music played in this restaurant to be representative of Chinese ethnic music ($M = 5.95$, $SD = 1.20$).

Popular Music Setting (Chinese Restaurant)

In the popular music setting, 104 valid questionnaires were collected. Here, a large majority (97.1%) of participants correctly identified that the background music in the restaurant was sung in English. Descriptive statistics showed that participants believed individuals from non-Chinese cultural backgrounds should be familiar with the songs ($M = 5.51$, $SD = 1.44$). Furthermore, they perceived the background music played in this

restaurant as being popular songs rather than ethnic music from a specific cultural group ($M = 5.76, SD = 1.43$). Consequently, both the selected Chinese ethnic music and popular music playlists were deemed suitable for further analysis based on the manipulation check results.

4.3.4 Variance Tests

French Restaurant Settings

The chi-square test outcomes suggested that the proportion and composition of participants' ethnicities across the two scenarios had no notable impact ($p = .65$). Additionally, based on one-way ANOVA analysis, the frequencies of participants dining at French restaurants in both the French music scenario ($M = 3.02$) and popular music scenario ($M = 2.97$) were similar, indicating no significant difference between the groups ($F = 0.09, p = .75$). Similarly, participants' familiarity with French music in the French music scenario ($M = 3.28$) and popular music scenario ($M = 3.20$) were comparable, suggesting no significant difference between the groups ($F = 0.25, p = 0.61$).

Chinese Restaurant Settings

The chi-square test results show that the proportion and composition of participants' ethnicities across the two scenarios did not have a significant impact ($p = .15$). Moreover, according to the one-way ANOVA analysis, the participants' dining frequency at Chinese restaurants in the Chinese music scenario ($M = 3.28$) and popular music scenario ($M = 3.25$) were similar, indicating no significant difference between the groups ($F = 0.03, p = .84$). Similarly, the results indicate that participants' familiarity with Chinese music in the Chinese music scenario ($M = 3.81$) and popular music scenario ($M = 3.53$) were comparable, suggesting no significant difference between the groups ($F = 2.81, p = .09$).

In both French and Chinese restaurant settings, the chi-square tests revealed that the proportion and composition of participants' ethnicities did not significantly impact the outcomes. Likewise, the one-way ANOVA results for both dining frequency and familiarity with ethnic music showed no significant differences between the scenarios, indicating that these factors did not influence the study outcomes in either setting.

4.3.5 Measurement Model

French Restaurant Settings

For the French restaurant settings, the analysis indicates a favourable model fit, with the χ^2/df ratio falling below the threshold of 5, and an RMSEA value of 0.04 suggesting a good fit. Additionally, both the CFI value of 0.97 and the TLI value of 0.97 indicated

satisfactory model fit. The reliability of the measures in the French setting is supported by Cronbach's alpha and composite reliability values of approximately 0.90 for all variables, indicating good reliability. While the standardised loadings for each variable met the threshold of 0.50, the average variance extracted for all variables also exceeded 0.50, ensuring acceptable convergent validity.

Chinese Restaurant Settings

Turning to the Chinese restaurant settings, the analysis also revealed a favourable model fit, with the χ^2/df ratio below the threshold and an RMSEA value of 0.03 suggesting a good fit. Additionally, the CFI value of 0.98 and the TLI value of 0.98 indicated a good model fit. The reliability of measures in the Chinese setting was high, with Cronbach's alpha and composite reliability values above 0.80 for all variables. The standardised loadings for each variable met the threshold of 0.50, and the average variance extracted for all variables exceeded 0.50, ensuring acceptable convergent validity.

Table 21 presents the results of the Confirmatory Factor Analysis (CFA) for both French and Chinese restaurant settings, focusing on the reliability and validity of the measures.

Table 21*CFA Analysis and Reliability Test (On-Site Experiments)*

Variables	French restaurant settings				Chinese restaurant settings			
	Standardised factor loading	Cronbach's alpha	CR	AVE	Standardised factor loading	Cronbach's alpha	CR	AVE
Music congruency		0.90	0.90	0.70		0.89	0.89	0.68
MC1	0.77				0.79			
MC2	0.85				0.84			
MC3	0.90				0.87			
MC4	0.82				0.81			
Brand cultural authenticity		0.92	0.92	0.75		0.87	0.88	0.64
BCA1	0.87				0.76			
BCA2	0.89				0.86			
BCA3	0.87				0.79			
BCA4	0.83				0.81			
Food authenticity		0.91	0.91	0.72		0.84	0.84	0.57
FA1	0.82				0.77			
FA2	0.87				0.75			
FA3	0.88				0.77			
FA4	0.83				0.74			
Service authenticity		0.91	0.91	0.72		0.87	0.87	0.63
SA1	0.82				0.77			
SA2	0.82				0.80			
SA3	0.90				0.83			

French restaurant settings					Chinese restaurant settings			
Variables	Standardised factor loading	Cronbach's alpha	CR	AVE	Standardised factor loading	Cronbach's alpha	CR	AVE
SA4	0.87				0.79			
Perceived value		0.89	0.89	0.67		0.82	0.83	0.55
PV1	0.82				0.78			
PV2	0.85				0.76			
PV3	0.86				0.70			
PV4	0.76				0.73			
Behavioural intention		0.91	0.91	0.72		0.88	0.89	0.67
BI1	0.82				0.76			
BI2	0.86				0.83			
BI3	0.87				0.88			
BI4	0.86				0.80			

Fit indices (French): $\chi^2/df = 1.39$, RMSEA = 0.04; CFI = 0.97; TLI = 0.97

Fit indices (Chinese): $\chi^2/df = 1.21$, RMSEA = 0.03; CFI = 0.98; TLI=0.98

4.3.6 Hypotheses Test

French Restaurant Settings

In the French restaurant settings, the use of ethnic background music led to significant changes in customer perceptions of music congruency. When French ethnic background music was played, customers' mean authenticity perception score was 5.18, compared to 3.43 when popular music was played. The one-way ANOVA test confirmed that this difference was statistically significant ($F = 137.27, p < .01$), supporting the hypothesis that ethnic music enhances perceptions of music congruency.

Similarly, the study found that French ethnic background music significantly enhanced customers' perceptions of the restaurant's brand cultural authenticity, with a mean score of 5.36 vs. 3.06 for popular music. This was statistically significant as shown by the ANOVA results ($F = 513.86, p < .01$).

When it came to food authenticity, the results were consistent. Customers exposed to French ethnic background music rated the food authenticity higher ($M = 5.33$) than those who heard popular music ($M = 3.30$), with the ANOVA test indicating a significant difference ($F = 381.14, p < .01$).

Lastly, the study found that service authenticity perceptions were also higher with French ethnic background music, with a mean score of 4.93 compared to 3.30 for popular music. This difference was confirmed as statistically significant by the ANOVA test ($F = 179.97, p < .01$).

Chinese Restaurant Settings

In the Chinese restaurant settings, similar patterns emerged. The use of Chinese ethnic background music led to a mean perception score of 5.54 for music congruency, compared to 4.00 for popular music. The one-way ANOVA test showed this difference was significant ($F = 102.98, p < .01$).

For brand cultural authenticity, Chinese ethnic background music yielded a mean score of 5.30, significantly higher than the 3.72 score for popular music, as indicated by the ANOVA test ($F = 125.75, p < .01$).

Regarding food authenticity, the use of Chinese ethnic background music resulted in a higher mean score of 4.57, compared to 3.10 for popular music. The one-way ANOVA test confirmed this difference was significant ($F = 193.89, p < .01$).

Finally, customers perceived higher service authenticity with Chinese ethnic background music, with a mean score of 5.05 vs. 3.60 for popular music. This was again supported by the ANOVA test, which indicated a significant difference ($F = 108.56, p < .01$).

Overall, the results from both French and Chinese restaurant settings confirmed that ethnic background music positively influences consumer perceptions. Table 22 summarises the results of the above proposed hypotheses, which were supported in the tests in the French and Chinese restaurant settings.

Table 22*Hypotheses Test (On-Site Experiments)*

Variables	French restaurant settings				Chinese restaurant settings			
	French ethnic music	Popular music	F Value	Hypothesis	Chinese ethnic music	Popular music	F Value	Hypothesis
Music congruency	M = 5.18 SD = 0.89	M = 3.43 SD = 1.25	F = 137.27**	Supported	M = 5.43 SD = 0.79	M = 4.00 SD = 1.21	F = 102.98**	Supported
Brand cultural authenticity	M = 5.36 SD = 0.80	M = 3.06 SD = 0.66	F = 513.86**	Supported	M = 5.30 SD = 0.77	M = 3.72 SD = 1.22	F = 125.75**	Supported
Food authenticity	M = 5.33 SD = 0.76	M = 3.30 SD = 0.75	F = 381.14**	Supported	M = 4.57 SD = 0.70	M = 3.10 SD = 0.83	F = 193.89**	Supported
Service authenticity	M = 4.93 SD = 0.89	M = 3.30 SD = 0.88	F = 179.97**	Supported	M = 5.05 SD = 0.89	M = 3.60 SD = 1.11	F = 108.56**	Supported

** $p < .01$

4.3.7 Mediation Analysis

French Restaurant Settings

The study used Hayes' PROCESS (Model 4) to explore how music congruency mediates the relationship between ethnic background music and customers' perceptions of restaurant authenticity, and how perceived value mediates the relationship between perceived authenticity and customers' behavioural intentions.

First, the analysis compared the effects of ethnic background music with effects on a control group to see how music congruency mediated the effect of ethnic background music on perceived brand cultural authenticity. The findings showed that ethnic background music significantly influenced perceived music congruency (Coeff. = 1.74, $SE = 0.14$, $p < .001$) and perceived brand cultural authenticity (Coeff. = 2.24, $SE = 0.14$, $p < .001$). However, perceived music congruency did not significantly affect perceived brand cultural authenticity (Coeff. = 0.03, $SE = 0.04$, $p = 0.46$). The indirect effects (95% CI: -0.1, 0.25) of ethnic background music on perceived brand cultural authenticity were not significant. This indicates that music congruency was not a significant mediator between ethnic background music and perceived brand cultural authenticity; Hypothesis 5 was not supported.

Next, the study examined the role of music congruency in the relationship between ethnic background music and perceived food authenticity. The results showed that ethnic background music significantly affected perceived food authenticity (Coeff. = 1.79, $SE = 0.13$, $p < .001$), and perceived music congruency also significantly influenced perceived food authenticity (Coeff. = 0.13, $SE = 0.04$, $p < .01$). Both the direct (95% CI: 1.53, 2.05) and indirect effects (95% CI: -0.04, 0.50) of ethnic background music on perceived food authenticity were significant. This suggests that music congruency partially mediates the relationship between ethnic background music and perceived food authenticity, supporting Hypothesis 6.

The study also explored how music congruency mediates the relationship between ethnic background music and perceived service authenticity. The findings showed that ethnic background music significantly influenced perceived service authenticity (Coeff. = 1.02, $SE = 0.14$, $p < .001$), and perceived music congruency also had a significant effect on perceived service authenticity (Coeff. = 0.34, $SE = 0.05$, $p < .001$). Both the direct (95% CI: 0.74, 1.30) and indirect effects (95% CI: 0.40, 0.80) of ethnic background music on perceived service authenticity were significant. This indicates that music congruency

partially mediates the relationship between ethnic background music and perceived service authenticity, supporting Hypothesis 7.

Additionally, to investigate hypothesis H8, the study conducted a mediation analysis to explore the role of perceived value in the relationship between perceived authenticity and behavioural intention. The results showed that perceived authenticity significantly influenced perceived value (Coeff. = 0.65, $SE = 0.05$, $p < .001$) and behavioural intention (Coeff. = 0.66, $SE = 0.05$, $p < .001$). Perceived value also significantly affected behavioural intention (Coeff. = 0.35, $SE = 0.05$, $p < .001$). Both the direct (95% CI: 0.54, 0.77) and indirect effects (95% CI: 0.14, 0.32) of perceived authenticity on behavioural intention were significant. This indicates that perceived value partially mediates the relationship between perceived authenticity and behavioural intention, thereby supporting Hypothesis 8.

Chinese Restaurant Settings

Similarly, the study used Hayes' PROCESS (Model 4) to assess how music congruency mediates the relationship between ethnic background music and perceived cultural authenticity of the brand in Chinese restaurant settings. The results showed that ethnic background music significantly influenced perceived music congruency (Coeff. = 1.43, $SE = 0.14$, $p < .001$) and perceived cultural authenticity (Coeff. = 0.83, $SE = 0.14$, $p < .001$). Perceived music congruency also significantly affected perceived cultural authenticity (Coeff. = 0.51, $SE = 0.05$, $p < .001$). Both the direct (95% CI: 0.54, 1.12) and indirect effects (95% CI: 0.55, 0.91) of ethnic background music on the perceived cultural authenticity of the brand were significant. This suggests that music congruency partially mediates the relationship between ethnic background music and perceived cultural authenticity of the brand, supporting Hypothesis 5.

For perceived food authenticity, the study found that ethnic background music significantly influenced perceived food authenticity (Coeff. = 1.15, $SE = 0.12$, $p < .001$), and perceived music congruency also had a significant effect on perceived food authenticity (Coeff. = 0.22, $SE = 0.04$, $p < .001$). Both the direct (95% CI: 0.90, 1.39) and indirect effects (95% CI: 0.15, 0.50) of ethnic background music on perceived food authenticity were significant. This indicates that music congruency partially mediates the relationship between ethnic background music and perceived food authenticity, supporting Hypothesis 6.

The study also examined how music congruency mediates the relationship between ethnic background music and perceived service authenticity. The results showed that ethnic background music significantly influenced perceived service authenticity (Coeff. = 1.14, $SE = 0.16$, $p < .001$), and perceived music congruency also significantly influenced perceived service authenticity (Coeff. = 0.21, $SE = 0.06$, $p < .01$). Both the direct (95% CI: 0.81, 1.46) and indirect effects (95% CI: 0.09, 0.52) of ethnic background music on perceived service authenticity were significant. This suggests that music congruency partially mediates the relationship between ethnic background music and perceived service authenticity, supporting Hypothesis 7.

Lastly, to investigate Hypothesis 8, a mediation analysis explored the role of perceived value in the relationship between perceived authenticity and behavioural intention. The results showed that perceived authenticity significantly influenced perceived value (Coeff. = 0.71, $SE = 0.05$, $p < .001$) and behavioural intention (Coeff. = 0.48, $SE = 0.07$, $p < .001$). Perceived value also significantly affected behavioural intention (Coeff. = 0.49, $SE = 0.07$, $p < .001$). Both the direct (95% CI: 0.33, 0.63) and indirect effects (95% CI: 0.24, 0.46) of perceived authenticity on behavioural intention were significant. This indicates that perceived value partially mediates the relationship between perceived authenticity and behavioural intention, thereby supporting Hypothesis 8.

Overall, the findings support the hypothesis that ethnic background music positively influences customers' perceptions of authenticity, with music congruency playing a significant mediating role. Additionally, perceived value partially mediates the relationship between perceived authenticity and behavioural intention in both settings. Table 23 shows the results of the mediation analysis for both the French and Chinese restaurant settings.

Table 23

Model Coefficients for the Mediation (On-Site Experiments)

French restaurant settings							Chinese restaurant settings					
Mediator			Dependent variable				Mediator			Dependent variable		
<i>Music congruency</i>			<i>Brand cultural authenticity</i>				<i>Music congruency</i>			<i>Brand cultural authenticity</i>		
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.74	0.14	< .001	2.24	0.13	< .001	1.43	0.14	< .001	0.83	0.14	< .001
Music congruency				0.03	0.04	= 0.46				0.51	0.05	< .001
Direct, and indirect effects			Effect	SE	LLCI	ULCI			Effect	SE	LLCI	ULCI
Direct effect IV on DV			2.24	0.13	1.98	2.49			0.83	0.14	0.54	1.12
Indirect effect			0.06	0.09	-0.11	0.25			0.74	0.09	0.55	0.91
<i>Food authenticity</i>							<i>Food authenticity</i>					
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.74	0.14	< .001	1.79	0.13	< .001	1.43	0.14	< .001	1.15	0.12	< .001
Music congruency				0.13	0.04	< .01				0.22	0.04	< .001
Direct, and indirect effects			Effect	SE	LLCI	ULCI			Effect	SE	LLCI	ULCI
Direct effect IV on DV			1.79	0.13	1.53	2.05			1.15	0.12	0.90	1.39
Indirect effect			0.23	0.14	-0.04	0.50			0.32	0.08	0.15	0.50
<i>Service authenticity</i>							<i>Service authenticity</i>					
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p
Ethnic background music	1.76	0.14	< .001	1.02	0.14	< .001	1.43	0.14	< .001	1.14	0.16	< .001
Music congruency				0.34	0.05	< .001				0.21	0.06	< .01

French restaurant settings							Chinese restaurant settings						
Mediator			Dependent variable				Mediator			Dependent variable			
			Effect	SE	LLCI	ULCI				Effect	SE	LLCI	ULCI
Direct, and indirect effects													
Direct effect IV on DV			1.02	0.14	0.74	1.30				1.14	0.16	0.81	1.46
Indirect effect			0.60	0.10	0.40	0.80				0.30	0.10	0.09	0.52
<i>Perceived value</i>			<i>Behavioural intention</i>				<i>Perceived value</i>			<i>Behavioural intention</i>			
Antecedents	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	Coeff.	SE	p	
Perceived authenticity	0.65	0.05	< .001	0.66	0.05	< .001	0.71	0.51	< .001	0.48	0.07	< .001	
Perceived value				0.35	0.05	< .001				0.49	0.07	< .001	
Direct, and indirect effects			Effect	SE	LLCI	ULCI				Effect	SE	LLCI	ULCI
Direct effect IV on DV			0.66	0.05	0.54	0.77				0.48	0.07	0.33	0.63
Indirect effect			0.23	0.04	0.14	0.32				0.35	0.05	0.24	0.46

Level of confidence for interval: 95%

Coeff. = coefficient; SE = standard error; p = p value; LLCI = lower limit of confidence interval; ULCI = upper limit of confidence interval.

4.3.8 Multiple Regression Analysis

In the investigation of how perceived authenticity impacts customer responses in relation to demographic factors within French and Chinese restaurant settings, multiple regression was used as the analytical tool to explore hypotheses related to perceived value and behavioural intention.

French Restaurant Settings

The results shown in the first section of Table 24 revealed that, considering the effects of demographic variables (gender and age), perceived value represented 48% of the variance in behavioural intention, $F(3,210) = 65.15, p < .001$, while demographic variables only represented 0.6%, $F(2,211) = 0.67$. Therefore, Model 1 showed a weak correlation between the predictors (age, gender) and the variance in behavioural intention, suggesting the predictive power of the demographic variables was limited. Adding perceived value as a predictor in Model 2 significantly improved the model's explanatory power and highlighted its importance in predicting behaviour intentional. Therefore, perceived value can be confirmed as a significant predictor for understanding behavioural intentions, supporting Hypothesis 8.

The results presented in the second section of Table 24 show that, when adjusting for the effects of demographic variables (gender and age), perceived authenticity explained 44% of the variance in behavioural intention, $F(5,208) = 33.04, p < .001$, whereas demographic variables alone accounted for only 0.8%, $F(2,211) = 0.82$. While age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity into Model 2 significantly enhanced the model's explanatory power. Notably, among the authenticity factors, service authenticity ($\beta = 0.46$) had the strongest correlation with perceived value. Overall, these predictors (brand cultural authenticity, food authenticity, service authenticity) collectively explained a significant portion of the variance in perceived value, supporting Hypothesis 9.

The results shown in the third section of Table 24 indicate that, when considering the effects of demographic variables (gender and age), perceived authenticity accounted for 61% of the variance in behavioural intention, $F(5,208) = 67.08, p < .001$, while the demographic variables alone accounted for only 0.6%, $F(2, 211) = 0.67$. Although age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity as predictors in Model 2 significantly enhanced the model's explanatory power compared to Model 1. All the

authenticity factors, brand cultural authenticity ($\beta=0.30$), food authenticity ($\beta=0.26$), and service authenticity ($\beta=0.31$), had statistically significant correlations with behavioural intention. Overall, these predictors (brand cultural authenticity, food authenticity, service authenticity) collectively explained a significant portion of the variance in behavioural intention, supporting Hypothesis 10.

Chinese Restaurant Settings

Within the context of the Chinese restaurant, the results shown in the first section of Table 24 revealed that considering the effects of demographic variables (gender and age), perceived value made up for 48% of the variance in behavioural intention, $F(3,207) = 66.05$, $p < .001$, while the demographic variables only accounted for 0.5%, $F(2,208) = 0.53$. Therefore, Model 1 showed a weak correlation between the predictors (age, gender) and the variance in behavioural intention which suggests the predictive power of the demographic variables' is limited. Adding perceived value as a predictor in Model 2 significantly improved the model's explanatory power and highlighted its importance in predicting behavioural intention. Therefore, perceived value can be confirmed as a significant predictor in understanding behavioural intention, supporting Hypotheses 8.

The results presented in the second section of Table 24 show that, when accounting for the effects of demographic variables (gender and age), perceived authenticity explained 51% of the variance in behavioural intention, $F(5,205) = 44.18$, $p < .001$, whereas demographic variables alone accounted for only 0.7%, $F(2,208) = 0.78$. While age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity in Model 2 significantly enhanced the model's explanatory power. Notably, of the authenticity factors, brand cultural authenticity ($\beta=0.48$), food authenticity ($\beta=0.19$), and service authenticity ($\beta=0.14$) all had significant correlations with perceived value. Overall, these predictors (brand cultural authenticity, food authenticity, and service authenticity) collectively explained a significant portion of the variance in perceived value, supporting Hypothesis 9.

The results shown in the third section of Table 24 indicate that, when considering the effects of demographic variables (gender and age), perceived authenticity accounted for 52% of the variance in behavioural intention, $F(5,205) = 46.12$, $p < .001$, while demographic variables alone account for only 0.5%, $F(2, 208) = 0.81$. Although age and gender alone (Model 1) were not statistically significant predictors, adding brand cultural authenticity, food authenticity, and service authenticity as predictors in Model 2 significantly enhanced the model's explanatory power compared to Model 1.

authenticity ($\beta=0.51$) and food authenticity ($\beta=0.19$) showed significant correlations with behavioural intention. Overall, these predictors (brand cultural authenticity, food authenticity, service authenticity) collectively explained a significant portion of the variance in behavioural intention, supporting Hypothesis 10.

In summary, the results show that demographic factors within the French and Chinese restaurant settings were not significant predictors of perceived value and behavioural intention. On the contrary, both sets of analyses indicated that perceived authenticity contributed significantly to the predictions of perceived value and behavioural intention in both settings. For a comprehensive overview of the statistical results, Table 24 provides a summary of the multiple regression analyses conducted in both settings.

Table 24*Multiple Regression Analyses (On-Site Experiments)*

Section 1. The multiple regression of perceived value on behavioural intention after controlling for demographic variables (on-site experiments)

		French restaurant settings			Chinese restaurant settings		
Model		B	β	t	B	β	t
1	(Constant)	4.74			5.07		
	Gender	-0.02	-0.01	-0.12	-0.17	-0.07	-1.03
	Age	-0.01	-0.08	-1.16	-0.01	-0.01	-0.09
2	(Constant)	0.98			1.41		
	Gender	0.08	0.03	0.66	-0.03	-0.01	-0.31
	Age	-0.01	-0.03	-0.67	-0.01	-0.04	-0.35
	Perceived value	0.76	0.69	13.88**	0.81	0.69	14.00**

Note: $R^2 = 0.006$ for Model 1, $R^2 = 0.48$ for Model 2 ($p < .001$) Note: $R^2 = 0.005$ for Model 1, $R^2 = 0.48$ for Model 2 ($p < .001$)

Section 2. The multiple regression of perceived authenticity on perceived value after controlling for demographic variables (on-site experiments)

		French restaurant settings			Chinese restaurant settings		
Model		B	β	t	B	β	t
1	(Constant)	4.88			4.50		
	Gender	-0.13	-0.06	-0.87	-0.16	-0.08	-1.16
	Age	-0.01	-0.06	-0.97	-0.01	-0.03	-0.50
2	(Constant)	1.78			1.30		
	Gender	-0.15	-0.06	-1.28	-0.21	0.01	0.01
	Age	-0.01	-0.01	-0.28	-0.01	-0.10	-2.03
	Brand cultural authenticity	0.10	0.11	1.57	0.39	0.48	7.89**
	Food authenticity	0.13	0.14	1.86	0.19	0.19	2.58*
Service authenticity	0.44	0.46	6.21**	0.12	0.14	2.18*	

Note: $R^2 = 0.008$ for Model 1, $R^2 = 0.44$ for Model 2 ($p < .001$) Note: $R^2 = 0.007$ for Model 1, $R^2 = 0.51$ for Model 2 ($p < .001$)

Section 3. The multiple regression of perceived authenticity on behavioural intention after controlling for demographic variables (on-site experiments)

		French restaurant settings			Chinese restaurant settings		
Model		B	β	t	B	β	t
1	(Constant)	4.74			5.07		
	Gender	-0.02	-0.01	-0.12	-0.17	-0.07	-1.03
	Age	-0.01	-0.08	-1.16	-0.01	-0.01	-0.09
2	(Constant)	0.59			1.34		
	Gender	-0.02	-0.01	-0.21	-0.22	-0.09	-2.00
	Age	-0.01	-0.02	-0.43	0.01	0.04	0.85
	Brand cultural authenticity	0.29	0.31	4.92**	0.48	0.51	8.40**
	Food authenticity	0.26	0.26	4.08**	0.22	0.19	2.66*
	Service authenticity	0.34	0.31	5.12**	0.12	0.12	1.81
Note: $R^2 = 0.006$ for Model 1, $R^2 = 0.61$ for Model 2 ($p < .001$)				Note: $R^2 = 0.005$ for Model 1, $R^2 = 0.52$ for Model 2 ($p < .001$)			

* $p < .05$, ** $p < .001$

4.3.9 Moderator Analysis

The moderator analysis aimed to examine whether participants' cultural backgrounds influenced the relationships between ethnic background music and customers' perceptions of brand cultural, food, and service authenticity in restaurant settings.

French Restaurant Settings

Using Hayes' Process Macro with SPSS (Model 1), the results indicated that cultural group membership significantly moderated the effect of ethnic background music on customers' perceptions of restaurant brand cultural authenticity. The interaction term was statistically significant (Coeff. = 0.90, $SE = 0.19$, $p < .001$), showing the stronger impact of ethnic background music on in-group customers ($E = 2.77$, $CI = 2.49, 3.04$) compared to out-group customers ($E = 1.87$, $CI = 1.60, 2.13$). Therefore, Hypothesis 11 was supported.

The analysis also revealed that cultural background moderated the relationship between ethnic background music and customers' perceptions of food authenticity. The interaction term was statistically significant (Coeff. = 1.54, $SE = 0.17$, $p < .001$), indicating a stronger influence on in-group customers ($E = 2.82$, $CI = 2.57, 3.08$) compared to out-group customers ($E = 1.28$, $CI = 1.03, 1.52$). Consequently, Hypothesis 12 was supported.

Regarding service authenticity, the findings showed that the interaction term was significant (Coeff. = 0.89, $SE = 0.23$, $p < .001$), with ethnic background music having a more pronounced effect on in-group customers ($E = 2.09$, $CI = 1.76, 2.43$) compared to out-group customers ($E = 1.20$, $CI = 0.88, 1.52$). Thus, Hypothesis 13 was supported.

Chinese Restaurant Settings

In Chinese restaurant settings, the moderator analysis also showed that cultural group type significantly moderated the effect of ethnic background music on customers' perceptions of brand cultural authenticity. The interaction term was significant (Coeff. = 0.71, $SE = 0.27$, $p < .05$), with a stronger impact on in-group customers ($E = 1.87$, $CI = 1.50, 2.24$) compared to out-group customers ($E = 1.16$, $CI = 0.75, 1.56$). Hence, Hypothesis 11 was supported.

The results also demonstrated that cultural background moderated the relationship between ethnic background music and perceived food authenticity. The interaction term was significant (Coeff. = 0.60, $SE = 0.21$, $p < .01$), indicating a stronger impact on in-

group customers ($E = 1.73$, $CI = 1.45, 2.01$) compared to out-group customers ($E = 1.13$, $CI = 0.82, 1.44$). Therefore, Hypothesis 12 was supported.

Lastly, the analysis revealed that cultural background significantly moderated the relationship between ethnic background music and perceived service authenticity. The interaction term was statistically significant ($Coeff. = 0.87$, $SE = 0.27$, $p < .01$), indicating that cultural background served as a significant moderator. Thus, Hypothesis 13 was supported.

In summary, the moderator analyses indicated that participants' cultural backgrounds significantly influenced the relationship between ethnic background music and perceptions of brand cultural, food authenticity, and service authenticity in both the French and Chinese restaurant settings. Detailed results of the moderator analyses are presented in Table 25.

Table 25*Model Coefficients for the Moderation (On-Site Experiments)*

	French restaurant settings				Chinese restaurant settings			
<i>Brand cultural authenticity</i>								
Model		Coeff.	SE	<i>p</i>		Coeff.	SE	<i>p</i>
Interaction between IV and M on DV		0.90	0.19	<i>p</i> < .001		0.73	0.27	<i>p</i> < .05
Index of moderator	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>
In-group	2.77	0.13	2.49	3.04	1.87	0.18	1.50	2.24
Out-group	1.87	0.13	1.60	2.13	1.16	0.20	0.75	1.56
<i>Food authenticity</i>								
Model		<i>Coeff.</i>	<i>SE</i>	<i>p</i>		<i>Coeff.</i>	<i>SE</i>	<i>p</i>
Interaction between IV and M on DV		1.54	0.27	<i>p</i> < .001		0.60	0.21	<i>p</i> < .01
Index of moderator	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>
In-group	2.82	0.12	2.57	3.08	1.73	0.14	1.45	2.01
Out-group	1.28	0.12	1.03	1.52	1.13	0.15	0.82	1.44
<i>Service authenticity</i>								
Model		<i>Coeff.</i>	<i>SE</i>	<i>p</i>		<i>Coeff.</i>	<i>SE</i>	<i>p</i>
Interaction between IV and M on DV		0.89	0.23	<i>p</i> < .001		0.87	0.27	<i>p</i> < .01
Index of moderator	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>	<i>Effect</i>	<i>SE</i>	<i>LLCI</i>	<i>ULCI</i>
In-group	2.09	0.16	1.76	2.43	1.82	0.18	1.46	2.19
Out-group	1.20	0.16	0.88	1.52	0.95	0.20	0.55	1.35

Level of confidence for interval: 95%. IV = independent variable; M = moderator variable; DV = dependent variable; Coeff. = coefficient; SE = standard error; *p* = *p* value; LLCI = lower limit of confidence interval; ULCI = upper limit of confidence interval.

4.3.10 Summary of Hypotheses Results for the On-Site Experiments

Table 26 provides an overview of the significance of model hypotheses for the on-site experiments.

Table 26

Summary of Significance of Hypotheses for the On-Site Experiments

<i>Hypotheses</i>	French restaurant settings	Chinese restaurant settings
	<i>Supported</i>	
H1: Ethnic Background Music → Music Congruency	Yes	Yes
H2: Ethnic Background Music → Brand Cultural Authenticity	Yes	Yes
H3: Ethnic Background Music → Food Authenticity	Yes	Yes
H4: Ethnic Background Music → Service Authenticity	Yes	Yes
H5: Music Congruency → Brand Cultural Authenticity	No	Yes
H6: Music Congruency → Food Authenticity	Yes	Yes
H7: Music Congruency → Service Authenticity	Yes	Yes
H8: Perceived Value → Behavioural Intention	Yes	Yes
H9: Perceived Authenticity → Perceived Value	Yes	Yes
H10: Perceived Authenticity → Behavioural Intention	Yes	Yes
H11: In-group vs. Out-group → Brand Cultural Authenticity	Yes	Yes
H12: In-group vs. Out-group → Food Authenticity	Yes	Yes
H13: In-group vs. Out-group → Service Authenticity	Yes	Yes

4.4 Hypothesis Test: Western restaurant vs. Eastern restaurant

To test Hypotheses 14, 15, and 16, the study combined data from the Italian and French restaurants into a Western restaurant data set and data from the Korean and Chinese restaurants into an Eastern restaurant data set. The hypotheses were tested using Hayes' PROCESS (Model 1).

Hypothesis 14 predicted that the effect of ethnic music on customers' perceptions of the brand cultural authenticity of an ethnic restaurant would be moderated by restaurant type (Western vs. Eastern). The interaction term was statistically significant (Coeff. = -0.50, $SE = 0.13$, $p < .001$), indicating that restaurant type significantly moderated the impact of

background music on perceived brand cultural authenticity. Specifically, the effect of ethnic music on perceived brand cultural authenticity was significant for the Western restaurants (Coeff. = 1.76, $SE = 0.09$, $p < .001$) but also significant for the Eastern restaurants, albeit to a lesser extent (Coeff. = 1.25, $SE = 0.09$, $p < .001$). Thus, Hypothesis 14 was supported; ethnic music had a greater impact on perceived brand cultural authenticity in the Western restaurants than in the Eastern restaurants.

Hypothesis 15 proposed that the effect of ethnic music on customers' perceptions of food authenticity would be moderated by restaurant type. The interaction term was statistically significant (Coeff. = -0.48, $SE = 0.14$, $p < .001$), showing that restaurant type was a significant moderator. For the Western restaurants, there was a significant predictive relationship between the background music and perceived food authenticity (Coeff. = 1.50, $SE = 0.10$, $p < .001$). A similar relationship was observed for the Eastern restaurants, though with a smaller coefficient (Coeff. = 1.01, $SE = 0.10$, $p < .001$). Therefore, Hypothesis 15 was supported: ethnic music had a greater impact on perceived food authenticity in the Western restaurants compared to the Eastern restaurants.

Hypothesis 16 predicted that the effect of ethnic music on customers' perceptions of service authenticity would be moderated by restaurant type. The interaction term was statistically significant (Coeff. = -0.48, $SE = 0.12$, $p < .001$), confirming that the restaurant type moderated this effect. There was a significant predictive relationship between background music and perceived service authenticity in the Western restaurants (Coeff. = 1.65, $SE = 0.09$, $p < .001$) and in the Eastern restaurants, though to a lesser extent (Coeff. = 1.16, $SE = 0.08$, $p < .001$). Consequently, Hypothesis 16 was supported: ethnic music had a greater impact on perceived service authenticity in the Western restaurants than in the Eastern restaurants.

In summary, the results provided in Table 27 show that the type of restaurant (Eastern vs. Western) significantly moderated the effects of ethnic music on perceived brand cultural authenticity, food authenticity, and service authenticity, with these effects being stronger in the Western restaurants.

Table 27*Model Coefficients for the Moderation (Eastern vs. Western Restaurants)*

Brand cultural authenticity					
Model	Coeff.	SE	p	Hypotheses	
Interaction between IV and M on DV	-0.50	0.13	p < .001	H14: Supported	
Index of moderator	Effect	SE	LLCI		ULCI
Western restaurants	1.76	0.09	1.57		1.95
Eastern restaurants	1.25	0.09	1.06		1.44
Food authenticity					
Model	Coeff.	SE	p	Hypothesis	
Interaction between IV and M on DV	-0.48	0.14	p < .001	H15: Supported	
Index of moderator	Effect	SE	LLCI		ULCI
Western restaurants	1.50	0.10	1.30		1.70
Eastern restaurants	1.01	0.10	0.82		1.21
Service authenticity					
Model	Coeff.	SE	p	Hypothesis	
Interaction between IV and M on DV	-0.48	0.12	p < .001	H16: Supported	
Index of moderator	Effect	SE	LLCI		ULCI
Western restaurants	1.65	0.09	1.47		1.82
Eastern restaurants	1.16	0.08	0.99		1.34

Level of confidence for interval: 95%

IV = independent variable; M = moderator variable; DV = dependent variable; Coeff. = coefficient; SE = standard error; p = p value; LLCI = lower limit of confidence interval; ULCI = upper limit of confidence interval.

4.5 Summary of Key Findings

This chapter presented the results of the scenario-based (online) and field (on-site) experiments. Online experiments were carried out in Italian and Korean restaurant settings to test the research hypotheses, and all the hypotheses were supported in both settings.

In the on-site experiments, which tested the hypotheses in French and Chinese restaurant settings, the results were slightly different. Although all hypotheses were supported in the Chinese restaurant setting, Hypothesis 5 was not supported in the French restaurant setting. Despite this exception, all other hypotheses were confirmed in the French and Chinese restaurant settings.

Figure 2 demonstrates the outcomes of the proposed hypothesis according to the research model. Table 28 summarises the key findings from the experiments in the different restaurant settings, highlighting the consistency and variations in hypothesis support between the online and on-site experiments.

Figure 2

Results of Hypothesis Model

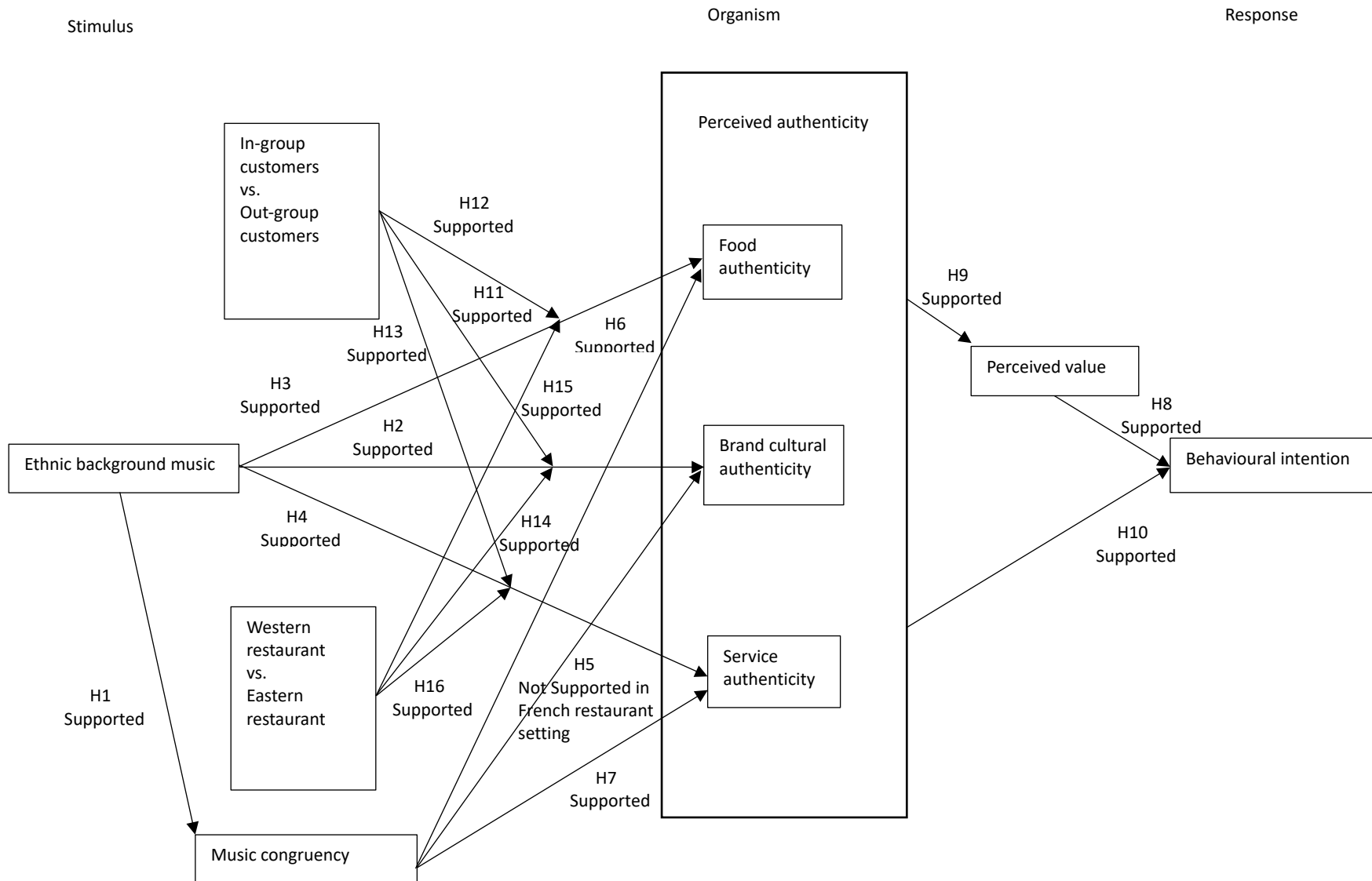


Table 28

Summary of Key Findings (All Restaurant Settings)

Research questions	Hypotheses	Supported or not supported			
		<i>Italian restaurant</i>	<i>Korean restaurant</i>	<i>French restaurant</i>	<i>Chinese restaurant</i>
RQ1 (a) How does ethnic background music affect customers' perceptions of restaurant brand cultural authenticity, and lead to their behavioural intentions?	H1: ethnic background music → music congruency	Supported	Supported	Supported	Supported
	H2: ethnic background music → brand cultural authenticity	Supported	Supported	Supported	Supported
RQ1 (b) How does ethnic background music affect customers' perceptions of restaurant food authenticity, and lead to their behavioural intentions?	H3: ethnic background music → food authenticity	Supported	Supported	Supported	Supported
	H4: ethnic background music → service authenticity	Supported	Supported	Supported	Supported
RQ1 (c) How does ethnic background music affect customers' perceptions of restaurant service authenticity, and lead to their behavioural intentions?	H5: music congruency → brand cultural authenticity	Supported	Supported	Not Supported	Supported
	H6: music congruency → food authenticity	Supported	Supported	Supported	Supported
	H7: music congruency → service authenticity	Supported	Supported	Supported	Supported
	H8: perceived value → behaviour intention	Supported	Supported	Supported	Supported
	H9: perceived authenticity → perceived value	Supported	Supported	Supported	Supported
	H10: perceived authenticity → behavioural intention	Supported	Supported	Supported	Supported

<p>RQ2 (a) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant brand cultural authenticity, and lead to their behavioural intentions?</p>	<p>H11: in-group vs. out-group → brand cultural authenticity H12: in-group vs. out-group → food authenticity H13: in-group vs. out-group → service authenticity</p>	<p>Supported</p>	<p>Supported</p>	<p>Supported</p>	<p>Supported</p>
<p>RQ2 (b) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant food authenticity, and lead to their behavioural intentions?</p>		<p>Supported</p>	<p>Supported</p>	<p>Supported</p>	<p>Supported</p>
<p>RQ2 (c) How does ethnic background music influence in-group and out-group restaurant customers' perceptions of restaurant service authenticity, and lead to their behavioural intentions?</p>		<p>Supported</p>	<p>Supported</p>	<p>Supported</p>	<p>Supported</p>
<p>RQ3 (a) How does ethnic background music influence restaurant customers' perceptions of brand cultural authenticity in Eastern and Western restaurants?</p>	<p>H14: Eastern restaurant vs. Western restaurant → brand cultural authenticity</p>	<p>Supported</p>			
<p>RQ3 (b) How does ethnic background music influence restaurant customers' perceptions of food authenticity in Eastern and Western restaurants?</p>	<p>H15: Eastern restaurant vs. Western restaurant → food authenticity</p>	<p>Supported</p>			
<p>RQ3 (c) How does ethnic background music influence restaurant customers' perceptions of service authenticity in Eastern and Western restaurants.</p>	<p>H16: Eastern restaurant vs. Western restaurant → service authenticity</p>	<p>Supported</p>			

Chapter 5: Discussion

5.1 Chapter Preview

This chapter provides a synthesis of the thesis by interpreting the results and outlining the key findings of the research. It then compares these findings with previous studies relevant to the research questions at hand. Additionally, the chapter highlights the theoretical contributions to the existing hospitality literature and offers practical insight for restaurant managers and practitioners. Subsequently, it addresses the limitations of current research and offers recommendations for future researchers. Concluding remarks are provided at the end of the chapter.

5.2 Research and Theoretical Implications

The objective of current study was to investigate how ethnic background music influences the perceptions of restaurant customers associated with the cultural authenticity of the restaurant brand, the authenticity of food, and the authenticity of service. This investigation aimed to explore how the presence of ethnic background music can impact the desires of customers to spend money and revisit restaurants, both of which are related to their general perceptions of the restaurants. Another purpose of the current study was to investigate the impact of ethnic background music on in-group and out-group customers' perceptions and their potential behaviours in ethnic restaurants. The study confirmed the impact of ethnic background music on customer's perceptions and potential behaviours in different ethnic restaurants (Eastern vs. Western).

By addressing the research questions, the study makes a significant contribution to the restaurant servicescape literature. Consistent with the findings of the current study, previous research has also mentioned that background music can influence customer's perceptions of the cultural authenticity of the brand (RQ1). Music has the ability to evoke emotions. Brands often use music to create emotional connections with consumers, associating certain emotions with their products or services. This can impact how consumers perceive a brand's individual traits, such as warmth, excitement, or sincerity (Magnini and Thelen, 2008). Similarly, Jackson et al. (2013) mentioned that catchy background music can enhance brand recall and memorability. When music aligns with a brand's identity and values, it becomes a memorable part of the brand experience, helping consumers remember and recognise the brand more easily. Linsner et al. (2020) also provided evidence that alignment between the music being played and the brand's identity is important. Inconsistent music choices might lead to confusion or disconnect between

the brand's image and the customer experience. Regardless of the background music, the findings of the current study show that ethnic background music can influence the customers' perceptions of the cultural authenticity of a restaurant brand. Hou et al. (2019) proposed that consistency in the use of specific types of background music over time can contribute to the development of a brand's sonic identity. Just as visual elements contribute to brand' recognition, consistent use of music can strengthen brand identity. Pantin-Sohier et al. (2023) also found that congruence between the music being played and a brand's identity is needed. For example, if a brand aims to convey excitement and modernity, using upbeat and contemporary music might be appropriate. On the other hand, a brand that emphasises luxury and sophistication might opt for classical or instrumental music. The use of ethnic background music in ethnic restaurants is aimed at providing a cultural experience for the customer related to the brands of the ethnic restaurant. However, there has been a lack of research examining how ethnic background music affects the perception of cultural authenticity in restaurant brands. Therefore, the findings of the current study contribute to filling this gap.

Bharucha (1987) suggested that music can prime customers' cognitive processes, influencing their sensory perceptions. North et al., (2016a) suggested that in a restaurant context, the music should be consistent with the presentation and style of the food. If the food is presented in a traditional or rustic manner, the music should mirror that authenticity. Prihantini and Shamsudin (2023) agreed that consistency between various sensory cues including music and decor can reinforce the authenticity of the dining experience. When all aspects of the environment align, customers are more likely to perceive the food as authentic. Chaudhury et al. (2013) noted that the physical dining environment should align with the cultural context of the cuisine being served. As music is one of the cultural elements in ethnic restaurants, appropriate background music can enhance the ambiance of a restaurant or eatery, creating an environment that complements the type of food being served. When the music aligns with the cuisine's cultural or thematic elements, it can contribute to a more authentic dining experience (Choo et al., 2021). Accordingly, the findings of the current study are aligned with the previous research. Specifically, this study confirms that the ethnic background music could enhance the customers perceptions of the authenticity of the food in an ethnic restaurant.

This study also discussed the impact of background music on customer perceptions of service authenticity. Meng and Choi (2018) stated that background music can evoke emotions and memories, which can affect customers' perceptions of authenticity. Music

that resonates with the emotional aspects of a particular cuisine can enhance the overall dining experience and contribute to feelings of authenticity. Particularly, music can set the tone for the overall atmosphere of a service environment. When the music is in harmony with the desired ambiance, it can contribute to a more authentic and cohesive experience. (Demoulin, 2011). Background music can also influence how engaged customers feel during the service experience. Engaged customers are more likely to perceive the service as genuine and authentic (Bolton et.al, 2014). Jiang et al. (2006) have suggested that background music can influence customers' evaluations of service quality. When the music enhances the overall experience, it can positively impact perceptions of authenticity and quality. For example, in settings where customers might experience waiting times, such as restaurants or waiting rooms, appropriate background music can influence how customers perceive the wait time. This can affect their overall satisfaction and perception of service authenticity (McDonnell, 2007). Khalifa (2015) stated that in multicultural or diverse service environments, selecting music that is culturally relevant and respectful can enhance perceptions of authenticity. Appropriately chosen music can create a sense of connection and recognition for customers. The findings of the current study are consistent with previous research. However, previous studies have not explored the impact of ethnic background music on customers' perceptions of service authenticity. The findings of the current study demonstrate that ethnic background music enhances customers' perceptions of service authenticity in ethnic restaurants, thereby addressing a gap in the existing literature.

Zhang et al. (2021) highlighted that customers' perceptions of value significantly influence their behavioural intentions, such as purchasing and recommending. Biswas et al. (2019) found that music affects customers' decision-making processes and Bruner (1990) noted that the style of music influences perceptions and preferences. Evidence from North and Hargreaves (1998) further supports the idea that music genre impacts spending behaviours, with classical and popular music leading to higher sales in cafeterias. However, previous research had not examined the impact of ethnic background music on perceptions of brand cultural authenticity, food authenticity, and service authenticity, nor its effects on perceived value and behavioural intentions. This study addresses these gaps by demonstrating that ethnic background music significantly influences customers' perceptions of a restaurant's authenticity, which in turn positively affects perceived value and behavioural intentions. This contribution provides new theoretical insights into how

ethnic background music can enhance customers' perceptions of authenticity and value, thus filling a significant gap in the literature.

The study also aligns with the concept proposed by MacInnis and Park (1991), which emphasises that music's alignment with context enhances persuasion. Yalch and Spangenberg (1990) suggested that music fitting with a store's brand is associated with more favourable perceptions of product pricing, and Areni and Kim (1993) showed that music "fit" influences customers to choose more expensive items. The current study extends these findings by demonstrating that when ethnic background music aligns with a restaurant's brand, it enhances perceptions of brand culture, food, and service authenticity, and positively influences customers' perceptions of value and their behaviours.

Additionally, Meng and Choi (2018) explored how perceived authenticity and the servicescape impact emotional responses and customer loyalty, while Andersson et al. (2012) found that music can reinforce positive emotions from previous experiences, increasing the likelihood of revisits. Dicky et al. (2019) also noted that music contributes to the overall atmosphere, enhancing customer experiences and encouraging return visits. The findings of the current study support these observations by showing that ethnic background music, when aligned with an ethnic restaurant's brand, food, and service, can influence customers' perceptions, spending behaviour, and revisit intentions. Current study highlights how ambient music factors impact customer experiences and brand perceptions, providing significant theoretical contributions to the understanding of ambient music's role in the restaurant industry.

The study aimed to answer how ethnic background music influences in-group and out-group restaurant customers' perceptions of restaurant brand cultural authenticity, food authenticity, and service authenticity that leads to their behavioural intentions (RQ2). By employing social identity theory, the findings of the current research show that the use of ethnic music has a greater impact on in-group customers' perceptions of the brand cultural authenticity, food authenticity and service authenticity of an ethnic restaurant than on those of out-group customers. Turner et al. (2013) suggested that in-group members tend to feel more comfortable with and have positive attitudes toward things that are familiar to them, such as products, services, or experiences that align with their group's preferences. Familiarity provides a sense of cognitive comfort as individuals are more accustomed to interacting with things they know. This can lead to greater acceptance and positive evaluations of familiar offerings (Ruffin & Molina, 2014).

Familiarity is also often associated with trust and reduced perceptions of risk. In-group members might be more likely to trust and engage with offerings they are familiar with (Liu et al., 2013). In-group members might feel a stronger inclination to conform to the preferences of their group, including favouring things that are commonly endorsed or used by their peers. (Chung & Jin, 2011). Ferreira and Ribeiro (2017) explained that in-group preferences for familiar offerings can influence consumer behaviour, including purchasing decisions, brand loyalty, and word-of-mouth recommendations. Therefore, businesses can leverage in-group preferences for familiarity by highlighting the familiarity of their products or services in marketing campaigns (Edwards et al., 2009). In addition, Woo et al. (2019) highlighted that different cultural and social groups might exhibit varying levels of in-group preference for familiar offerings, influenced by factors such as brand authenticity and behavioural intentions.

Despite extensive research on perceptual and behavioural differences between in-group and out-group members, there has been a lack of exploration into how background music impacts these perceptions within a restaurant context. Addressing this gap, the current study revealed that ethnic background music affects customers' perceptions of a restaurant's brand cultural authenticity, food authenticity, and service authenticity differently for in-group vs. out-group individuals. Specifically, the study demonstrates that when background music aligns with the cultural background of the in-group, it enhances perceptions of authenticity and positively influences behavioural intentions such as spending and revisiting. Conversely, out-group individuals may respond differently, which impacts their perceptions and behaviours. By focusing on these dynamics, the study provides valuable insights into how ambient factors like background music can influence the perceptions and behaviours of both in-group and out-group customers, offering a nuanced understanding of customer experiences and brand interactions in the restaurant industry. As a result, current study fills a critical gap in understanding the role of cultural alignment in shaping customers' behaviours and perceptions of authenticity.

To address how ethnic background music influences restaurant customers' perceptions of brand cultural authenticity, food authenticity, and service authenticity, and leads to their behavioural intentions in Eastern and Western restaurants, the current study selected four types of ethnic restaurants. Susino and Schubert (2019) stated that people from different cultures and demographic backgrounds might respond differently to various types of music. Therefore, brands must consider the preferences of their target audiences and

select background music that resonates with their cultural and demographic context (Mulyanegara et al., 2009). However, previous research has not explored and compared the impact of background music within Eastern and Western restaurant contexts. Therefore, current study employed Hofstede's cultural dimensions concept to compare the long-term orientation scores for China (87), Korea (100), France (63) and Italy (61; Hofstede Insights, 2023). The dimension scores of the Western countries (France and Italy) are much lower than the Eastern countries (China and Korea) which means people from Western cultures context may be more concerned with maintaining face, respecting tradition, and fulfilling social obligations (Cleveland et al., 2011). Zhao and Chiu (2023) found that customers from Eastern cultural contexts prioritise affordability and are more willing to pay for goods they perceive as affordable. In contrast, consumers from Western cultural contexts place greater importance on the authenticity, originality, and brand identity of products and services. This distinction highlights the different cultural priorities that influence consumer behaviours and aligns with the findings of the current study.

de Mooij and Hofstede (2011) further emphasised that consumers from Western cultural backgrounds expect consistency between their perceptions of a brand and the actual product or service. This includes higher expectations for product quality, service, and overall brand experience. Brands that consistently meet these expectations are more likely to build strong customer loyalty (Supphellen & Rittenburg, 2001). Supporting these insights, Voon et al. (2009) investigated how customers perceive the quality of food and service across different types of restaurants and found that Western restaurants were rated higher than Eastern restaurants on all factors assessed. The current research confirms these findings while also advancing knowledge by specifically examining the impacts of ethnic background music on restaurant authenticity perceptions and consumer behaviours.

While prior studies have touched on various aspects of cultural influence on consumer behaviours, current study highlights the unique role of ethnic music in enhancing authenticity perceptions in different types of ethnic restaurant. This contribution provides new theoretical insights into the influence of ambient factors, specifically music, on shaping customer experiences and authenticity perceptions in the restaurant industry. These findings significantly contribute to the existing literature by addressing the previously unexplored impact of ethnic background music on customers' perceptions and behaviours in both Eastern and Western cultural contexts.

In the context of service environments, the research underscores the powerful role of background music in shaping consumer behaviour. Oakes (2000) emphasised that the strategic use of background music can enhance consumer responses, leading to increased spending and a higher likelihood of return visits (Michel et al., 2017). For instance, Agmon (1990) found that different music genres have varying impacts on purchasing behaviours. Jacob et al. (2009) observed that pop music led to higher spending in a flower shop compared to romantic music. Similarly, Areni and Kim (1993) reported that classical music increased sales in a wine cellar, while North et al. (2015) found that playing classical music in restaurants resulted in greater spending compared to easy-listening music. Furthermore, Smith and Curnow (1966) discovered that louder background music could lead to higher spending compared to softer music. Milliman (1982, 1986) demonstrated that the tempo of music significantly impacts spending behaviours in supermarkets and bars. However, despite these insights into music genre, volume, and tempo, the specific impact of ethnic background music on customer spending behaviour remained unexplored. To fill this gap, the current research investigates how ethnic background music affects customer behaviour intentions and incorporates spending behaviour as a key dimension to evaluate these intentions.

Additionally, previous studies by North and Hargreaves (1996) and Jacob (2006) indicate a positive relationship between customer satisfaction with background music and their intention to return to a store or restaurant. However, there has been no research exploring how ethnic music influences potential return behaviours. Therefore, the current study addresses this gap by investigating the impact of ethnic background music on customer behaviour intentions, using return intention as one of the dimensions to assess these behavioural intentions.

Current study enhances the understanding of how ethnic music affects perceptions of authenticity and influences customer behaviours, including spending and return intentions. By focusing on ethnic background music, this study provides new theoretical insights into ambient factors in service environments, offering a more nuanced understanding of how cultural elements in music shape consumer responses.

5.3 Practical Implications

This study holds significant managerial implications for the hospitality industry, specifically for ethnic restaurant owners and practitioners aiming to enhance the dining experience through atmospheric elements. It suggests a strategic approach, emphasising

the selection of background music tailored to specific ethnic groups as a focal point for branding and marketing of food and service offerings.

The research indicates that background music, as a pivotal aspect of the ambience, can offer ethnic cues that customers use to evaluate the authenticity of the dining service. However, what is considered authentic needs to align with the mental frameworks and expectations of consumers (Grayson & Martinec, 2004). The findings of this study will assist restaurant managers in determining the appropriate background music to enhance customers' perceptions of authenticity during their restaurant experience. For example, playing French background music in a French restaurant will evoke a stronger sense of authenticity in customers compared to playing non-French background music. Restaurant managers should carefully choose the type of music played as the research results clearly indicate that background music that is in line with the desired culture and brand experience can drive positive customer behaviours. Consequently, ethnic restaurant operators should consciously choose background music to enhance customers' positive ethnic dining experiences and gain a competitive edge over rivals that do not play ethnic music.

This study delves into the significance of background music in shaping customers' perceptions of authenticity related to brand culture, food, and service—three crucial elements that contribute to customers' overall evaluations of a restaurant. The study's results indicate that the influence of playing ethnic background music on customers' perceptions of the restaurant's brand culture is more favourable compared to that of non-ethnic background music. Therefore, if restaurant managers effectively utilise ethnic background music, they can foster positive perceptions of brand culture by their customers, potentially leading to favourable future behaviours (Lu et al., 2015). The importance of a positive perception of brand cultural authenticity is evident in previous research (Jian et al., 2019; Morhart et al., 2015; Napoli et al., 2014; Southworth & Ha-Brookshire, 2016) and in the current research findings. Therefore, restaurant managers can concentrate on improving the background music to enhance the desired cultural dining experience. If customers lack confidence in the brand's cultural authenticity, they may choose not to revisit the restaurant.

Prior research has highlighted the significance of customers' perceptions of food authenticity in shaping positive dining experiences, which, in turn, significantly influence positive future behavioural intentions (Le et al., 2019, 2022; Lin et al., 2017; Zhang et al., 2019). The current study's findings indicate that the impact of playing ethnic background

music on customers' perceptions food authenticity in an ethnic restaurant is more pronounced than that of playing non-ethnic music. Specifically, the influence of ethnic background music extends to customers' perceptions of food authenticity concerning ingredients, names, and origins. Higher perceived food authenticity, influenced by ethnic background music, correlates with positive future behavioural intentions, including spending and returning intentions (Youn & Kim, 2017). Therefore, restaurant managers should diligently select appropriate background music to enhance customers' perceptions of food authenticity and appeal to their preferences.

Customers who visit ethnic restaurants are often seeking a cultural dining experience, distinguishing their preferences from those dining at other types of establishments, such as fast-food restaurants (Ingerson & Kim, 2016). When customers dine at an ethnic restaurant, their focus extends beyond ethnic food to include ethnic service (Clemes et al., 2013). The service aspect plays a crucial role in customers' evaluations of ethnic restaurants (Ha & Jang, 2010a). Earlier studies demonstrated that customers perceived a higher level of service authenticity in restaurants that evoked positive emotions and behaviours (Bae, 2021; Grandey et al., 2005; Kim, 2021). The present study reveals that playing ethnic background music has a more pronounced impact on customers' perceptions of service authenticity in ethnic restaurants compared to that of playing non-ethnic music. Hence, practitioners in ethnic restaurants should emphasise the utilisation of ambient elements such as ethnic background music to enhance customers' genuine cultural service experience.

While previous studies have examined the impact of congruence between ambient factors and a restaurant's theme on customers' perceptions of authenticity in ethnic restaurants (Al-Kilani & El Hedhli, 2021; Song et al., 2019; Wang & Mattila, 2015), this study revisits the concept with a more focused perspective. Unlike prior research that has broadly considered ambient factors, the current study has specifically investigated how background music, as an ambient factor, aligns with ethnic restaurant's themes and contributes to customers' perceptions of authenticity. The current study explored this from the perspective of brand culture, food, and service authenticity, providing a nuanced understanding of how music influences customers' perceptions. This approach is important as it highlights the role of culturally congruent music in enhancing overall perceptions of the authenticity of the restaurant experience. Therefore, it is recommended that managers of ethnic restaurants strategically select background music associated with

the restaurant's cultural origins to deepen the sense of cultural authenticity and enrich the customer experience.

The present study underscores the influence of perceived authenticity on consumers' perceptions of value and dining behaviours. To enhance customer-perceived value and foster higher spending and returning intentions, restaurant managers should concentrate on enhancing customers' overall perceptions of authenticity within the restaurant (Lu et al., 2015). Engaging in such efforts would prove advantageous for ethnic restaurants in satisfying and retaining their existing customers, as demonstrated by the positive correlations identified between perceived authenticity, perceived value, and behavioural intentions.

The results of this study suggest that incorporating ethnic background music has a positive impact on perceived authenticity for both in-group and out-group consumers. This perceived authenticity, in turn, fosters positive behavioural intentions for both in-group and out-group customers. Conversely, if operators of ethnic restaurants choose to play non-ethnic background music in their establishments, utilising authenticity as a selling point may prove ineffective. The distinctions identified between in-group customers and out-group customers offer additional insights for restaurant managers and operators. In ethnic restaurants targeting in-group customers, ethnic music appears to have a more pronounced impact on their perceptions of restaurant authenticity, particularly concerning brand culture and food, compared to out-group customers. Hence, restaurants might opt for ethnic music tailored to their target market. For ethnic restaurants targeting out-group customers, ethnic music also aids in enhancing customers' perception of the "authentic" aspects of the restaurant, thereby fostering a cultural experience. Utilising ethnic background music to craft an authentic cultural environment can serve as a compelling motivator for patronage among both in-group and out-group consumers, with a potentially greater impact on in-group consumers. Ethnic restaurants should consider these cultural differences when formulating marketing communication strategies.

This study provides tailored insights for distinct segments within the ethnic restaurant industry, encompassing Eastern (Chinese and Korean) and Western restaurants (Italian and French). The results indicate that incorporating ethnic background music congruent with the restaurant theme can elevate customers' perceptions of authenticity regarding brand culture, food, and service in both Eastern and Western restaurant settings. In particular, patrons dining at Western restaurants tend to be more attuned to the authenticity of the experience and influenced by background music compared to their counterparts at

Eastern restaurants. While the results did not demonstrate a significant difference in the impact of ethnic background music on customers of Eastern and Western restaurants, these findings can still assist restaurant managers in selecting suitable background music based on their restaurant's context. This approach aims to craft cultural atmospherics that evoke authentic perceptions, enhance perceived value, and ultimately foster positive behavioural outcomes.

5.4 Limitations and Recommendations for Future Research

This section acknowledges the study's limitations and identifies potential avenues for future research.

The study focuses solely on the influence of background music on consumers' perceptions and behavioural intentions. Lee and Kim (2014) proposed that the physical environment can also significantly impact customer perceptions and behaviours in the servicescape. Therefore, future studies could investigate the effects of other atmospheric factors (such as odour, light, décor, and colour) or explore the combined impact of these factors with background music on customers' dining experiences.

This study concentrates on the perception of "constructive authenticity," which refers to authenticity as perceived by the customers themselves. As a result, alternative theoretical perspectives like "postmodernist authenticity," rooted in customers' prior consumption experiences (Wang, 1999), are not addressed in the current research. Future researchers may consider incorporating additional authenticity concepts into their studies for more comprehensive explorations.

The present study employs culture as a moderator to assess the relationships between the proposed constructs. This choice was rooted in literature suggesting that music can have variable effects on different ethnic groups and contexts. However, there may be additional moderators that warrant exploration, such as the moderating role of dining companions (Wen et al., 2020). Future research is recommended to delve into potential moderating effects between background music and consumers' authenticity assessments by considering other moderators.

This study exclusively examined the influence of background music on customers' perceptions of authenticity. In addition, researchers might explore various other responses to ethnic-oriented hospitality services, encompassing discrete emotional responses and cognitive evaluations (Faat et al., 2019). Future studies could delve into alternative

customer responses, such as perceptions of food quality, service quality, or overall satisfaction levels.

This study scrutinised customers' behavioural intentions related to spending and returning to the restaurant in the future. While previous research results have indicated that intentions are dependable predictors of individuals' actual behaviours (Sheeran, 2002; Webb & Sheeran, 2006), it is not guaranteed that behavioural intentions will invariably translate into actual behaviour. Future research could bridge this gap by examining the actual behaviours of customers in restaurant settings.

Despite the fact that the background music for the experiments in the current study was carefully chosen by music professionals and restaurant managers, beyond the music genre, prior studies have indicated that various music attributes, such as tempo, melody, familiarity, pitch, and customers' preferences and tastes in music, can influence customers' perceptions. Ethnic music in particular often employs distinct tempos and pitches. Even within a single country, ethnic music may exhibit significant variation in musical attributes. The current study employed a limited selection of music for the research, and using different ethnic music could yield different results. Therefore, it is crucial to underscore the need for musical diversity (Michel et al., 2017). It is also recommended that future research incorporate different types of music treatments to assess authenticity perceptions among restaurant customers.

In order to highlight the ethnic characteristics of music, the current study intentionally selected background music with lyrics for the experiments. This choice could have had diverse effects on customers' perceptions of authenticity (Jacob et al., 2010). Such a selection might have also influenced perceived value and potential behaviours associated with the restaurant. Therefore, future studies could consider utilising background music without lyrics to investigate its impact on customers' overall dining experience, allowing for a comparison of results with the present study.

The present study limited its experiments to two scenarios involving the use of popular background music and ethnic background music. However, an additional question arises from this discovery: "Does the presence or absence of background music influence customers' perceptions of authenticity and behavioural intentions?" (Garlin & Owen, 2006). Future research could address this gap and compare the findings of the current study by examining customers' perceptions of authenticity under conditions without background music.

A limitation of this study is that the experiments were exclusively conducted during lunch and dinner hours. Furthermore, the experiments took place between July and October, during winter. While unlikely, there is a possibility that the influence of background music on customers' dining experiences could be affected by the specific time of year (Spangenberg et al., 2005). For instance, results might differ during the Christmas period or Chinese New Year. To address this, future research could explore the impact of background music on customers' dining experiences across various timeframes.

This study focused on only four specific types of ethnic restaurants, which could potentially limit the generalisability of the findings to a broader context. Including a more extensive variety of ethnic restaurants such as Spanish, Middle Eastern, Indian, Mexican, Thai, and Japanese restaurants, which are popular worldwide, might have yielded different magnitudes and significance in the relationships between the studied constructs. Consequently, future research should delve into the effects of background music on customers' dining experiences across diverse ethnic cuisines and compare the results to better tailor them to each restaurant type (Michel et al., 2017). Additionally, the current study chose ethnic restaurants in New Zealand as its research context, and the results may not be universally applicable to ethnic restaurants in other countries. Subsequent research is necessary to investigate whether the findings from this study can be generalised to other regions, such as ethnic restaurants in Europe or America.

This study exclusively concentrated on one specific type of restaurant—the full-service fine-dining ethnic restaurant. Background music in different types of ethnic restaurants may exert various impacts on customers' dining experiences. For instance, customers in a casual or fast-food restaurant which offers a limited menu, might pay less attention to background music, potentially diminishing its impact on perceived authenticity (Kuusinen, 2021). Further research could investigate the influence of background music on customers' perceptions of authenticity and behavioural intentions in various settings, such as casual ethnic restaurants, ethnic food courts, and ethnic bars.

A potential limitation of this study is that the competitive advantage gained from playing ethnic music may diminish if all ethnic restaurants in a given market adopt the same practice. When ethnic music becomes a common feature across competing restaurants, its signalling effect may be weakened, reducing its impact on customer perceptions and competitive differentiation. Future research could explore how restaurants might maintain

distinctiveness in such a scenario, perhaps by examining the role of music variety, authenticity, or complementary sensory elements in enhancing the dining experience.

The systematic review conducted in the current research encompassed articles from the past 58 years related to the research topic; however, it is conceivable that some pertinent studies might have been omitted from the review. For instance, only popular online databases were chosen, and articles published in languages other than English were excluded. To augment the comprehensiveness of future reviews, it is advisable for subsequent research to search a broader selection of databases and incorporate studies in languages other than English.

5.5 Conclusion

Given the fierce competition within the hospitality industry, particularly among ethnic restaurants, understanding consumer perceptions and how these influence customers' behaviours can help restaurateurs succeed. Implementing effective strategies to attract and meet consumer needs is essential for maintaining a competitive edge in this market (Jang et al., 2011). Previous research has highlighted the positive impact of music, with its potential to cultivate a more robust customer base depending on the type of music played. In the competitive restaurant industry, background music emerges as a key atmospheric element capable of shaping customer perceptions and influencing specific behaviours. Recent research has increasingly focused on exploring the impact of background music as restaurateurs strategically navigate atmospheric elements to enhance customers' perceptions of restaurant environments.

This doctoral thesis has explored the effects of background music on customers' dining experiences, specifically delving into its influence on customers' perceptions of authenticity in ethnic restaurants. The study aimed to explore potential behaviours and elucidate how perceptions shape subsequent actions.

To address existing research gaps and answer the research questions, this study, grounded in stimulus-organism-response (SOR) concepts, examined the connections between ethnic background music, music congruency, and perceived authenticity in relation to restaurants' brand' cultures, food, and service. Subsequently, the research explored how customers' perceptions of authenticity influenced their behavioural intentions. To uncover the moderating influence of culture, the study employed social identity theory, comparing how the use of background music affected the perceptions of in-group and out-group

customers. Additionally, Hofstede's cultural dimensions concept was utilised to explain divergent outcomes between Eastern and Western restaurant contexts.

The study offers valuable insights for the restaurant industry, especially for owners and managers of ethnic restaurants. The results contribute to a better understanding of how background music influences customers' perceptions, providing rationales for the selection of background music to enhance customers' perceptions of the restaurant's brand' culture, food, and service. Importantly, the study demonstrates that the impact of ethnic background music varies between customers from different cultural backgrounds, producing distinct effects within diverse ethnic restaurant contexts. The findings suggest that managers of ethnic restaurants and other ethnic hospitality business practitioners should formulate marketing strategies which include careful selection of background music, considering it as an environmental tool to target customers from different ethnic groups or within distinct service contexts.

This study contributes to both academic scholarship and practice in the hospitality industry. Acknowledging the study's limitations, future researchers are encouraged to explore the interactions of background music with other environmental factors. Additionally, experimenting with a broader range of music types and attributes is recommended to better understand their impact on customers' dining experiences. While the study cannot address all research gaps and results cannot be generalised to all customer groups and restaurant contexts, the researcher hopes that the findings will prompt practitioners in ethnic restaurants to consider the influence of background music and other ambient factors on customers' dining experiences and contribute to the survival and success of these establishments in this competitive industry.

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Note: * Indicate the references included in the systematic review

Appendices

Appendix A: Systematic Review of the Impact of Music on Customers' Perception and Behaviour in Service Settings

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Smith and Curnow (1966)	Volume	Time spent/ Money spent	Not provided	1100 customers	Supermarket	Actual	United States	Significantly less time was spent in the supermarkets during the loud session, however there was no significant difference in sales, nor in the customers' reported satisfaction.	Journal of Applied Psychology
Milliman (1982)	Tempo	Pace of in-store traffic flow/ Sales volume	Didn't provide	216 customers	Supermarket	Actual	United States	There is sufficient evidence to conclude that the tempo of in-store background music can significantly affect the pace of the in-store traffic flow of supermarket customers. The Daily gross sales volume purchased by supermarket customers can be significantly influenced by the tempo of the in-store background music.	Journal of Marketing
Milliman (1986)	Tempo	Service time/ Customer leaving/ Food purchased/ Liquor purchased	Didn't provide	1392 customers	Restaurant	Actual	United States	Customers given the slow-music treatment took significantly more time to complete their dinners and leave than those given the fast-music treatment. The tempo of the background music apparently affected patrons' dining speed.	Journal of Consumer Research

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Yalch and Spangenberg (1988)	Background/Foreground	Department shopped/Time spent/Money spent/Pleasure/Arousal/Dominance	Article unavailable	86 customers	Clothing Store	Actual	Not provided	Article is not available	Efficiency and Effectiveness in Marketing
Alpert and Alpert (1990)	Presence	Pleasure/Behavioural intentions	Not provided	Students	Retail	Fictitious	United States	Music may have significant impact on audience moods and purchase intentions, without necessarily affecting intervening cognitions.	Psychology and Marketing
Yalch and Spangenberg (1990)	Background/Foreground	Mood/Unplanned purchases/Perception of shopping time	Time of the day/age	86 customers	Mail department store	Actual	United States	When shoppers were exposed to music that they normally listen to they reported spending less time in the store than they had intended relative to when they listened to music they do not usually select.	Journal of Services Marketing
Baker, Levy, and Grewal (1992)	Background/Foreground	Willingness to buy/Arousal/Pleasure	Not provided	147 students	Video simulation of a card-and-gift store	Fictitious	Not provided	Pleasure and arousal are in turn found to have a positive relationship with respondents' willingness to buy.	Journal of Retailing
Areni and Kim (1993)	Music genre (Classical/top 40)	Information search/Purchase behaviour/Consumption behaviour/Shopping time	Age/Gender/Marriage status	64 customers	Wine store in a restaurant	Actual	United States	Consumers selected more expensive merchandise when classical music was played is commented on.	Advances in Consumer Research

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Chebat, Chebat, and Filiatrault (1993)	Tempo	Attention level/Mood/ Time spent	Not provided	427 students	A simulated bank environment	Fictitious	Not provided	The musical tempo has a global effect on the whole structure of the relations between dependent, independent, and mediating variables but has no direct influence on time perception.	Perceptual and Motor Skills
Yalch and Spangenberg (1993)	Background/ Foreground	Mood/Perceptions of the store/Time spent/Money spent/Music preference	Gender and age	105 customers	A department within a store	Actual	United States	Playing the appropriate music for a specific department enhanced the environment resulting in mere shoppers making purchases and spending more money.	Advances in Consumer Research
Gulas and Schewe (1994)	Genre (Classic/ Rock/Big Band)	Time spent/ Store attributes/ Emotions/ Items purchased/ Money spent	Article is not available	76 customers	Supermarket	Actual	Not provided	Article is not available	Enhancing knowledge development in marketing
Baker et al. (1994)	Genre (Classical/ top 40)	Willingness to buy	Not provided	157 students	Card and gift store	Actual	United States	Store environment, merchandise quality, and service quality were posited to be antecedents of store image-with the latter two serving as mediators-rather than components of store image.	Journal of the Academy of Marketing Science
Dube, Chebat, and Morin (1995)	Pleasure/ Arousal	Desire to affiliate	Not provided	270 students	A simulated bank environment	Fictitious	Canada	Higher desire to affiliate was associated with more pleasure and more arousal; pleasure had a stronger positive impact under low and high arousal than under moderate level, and arousal had a stronger effect under low and	Psychology and Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								high pleasure compared to moderate level.	
Herrington (1996)	Tempo/ Volume/ Preference	Music preference/ Mood state/Time pressure	Not provided	140 customers	Supermarkets	Actual	United States	Musical preference influenced both the amount of time and money shoppers spent in the service environment, although musical tempo and volume had no observable effects.	The Journal of Services Marketing
Adrian and Davic (1996)	Genre (Classic/Pop)	Behavioural intentions	Not provided	285 customers	Cafeteria	Actual	United Kingdom	Responses to the listening environment were predictably associated with responses to the music, and these effects are considered in terms of the style and complexity of the music employed.	Journal of Applied Social Psychology
Herrington and Capella (1996)	Tempo/ Volume/ Preference/ Mode/Pitch/ Rhythm /Harmony	evaluation of environment	Age/Gender/Income/ Education/ Marital status/Ethnic background	140 customers	Food store and Restaurant	Actual	United States	Background music can be used to offset detrimental antecedent mood states and influence shopper mood states at the point of purchase. Under certain conditions background music may serve to improve employee performance and demeanour and shoppers' evaluations of service personnel. A listener's overall preference for a given musical selection or collection of songs may contribute more to behavioural response than the other factors and, as such, may provide the most logical bases for background music selection. Musical preference appears to	The Journal of Services Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								vary by age, income, education, gender, marital status, and ethnic background.	
Hui, Dube, and Chebat (1997)	Music valence	Perceived wait duration/ Emotional evaluation of the service environment/ Emotional response to the wait	Not provided	116 students	A Simulated bank environment	Fictitious	Canada	Regardless of its valence, music ameliorates emotional evaluation of the service environment which in turn positively affects approach behaviour towards the service organization. Furthermore, positively valenced music triggers a more positive emotional response to the wait and a stronger approach behaviour towards the service organization than negatively valenced music. Although positively valenced music also increases perceived wait duration, the latter does not have a significant effect on consumers' behavioural response to the service organization.	Journal of Retailing
North and Hargreaves (1998)	Genre (Classical/ Pop/Easy listening)	Evaluation of environment/ Purchase intention	Not provided	300 students	Cafeteria	Actual	United Kingdom	Different musical styles had different effects on the perceived characteristics of the cafeteria, and that classical music was associated with subjects being prepared to pay the most for food items on sale therein. There was also some indication that classical and pop music might have increased actual sales in the cafeteria, as compared with easy listening and silence.	Psychology of Music

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Tansik and Routhieaux (1999)	Tempo	Emotion/ Attitude	Not provided	708 patients	Hospital waiting room	Actual	United States	In self - reports from persons using the waiting room, the use of music was related to decreased stress and increased relaxation in comparison to times when no music was utilized. This improved mood state was not, however, correlated with better evaluations by these individuals of the quality of the hospital's services or of improved perceptions that the hospital was meeting expectations concerning its overall service delivery.	International Journal of Service Industry Management
North, Hargreaves, and Mckendrick (1999)	Genre (French/ German)	Selection of product	Not provided	82 customers	Supermarket	Actual	United Kingdom	French music led to French wines outselling German ones, whereas German music led to the opposite effect on sales of French wine.	Journal of Applied Psychology
Yalch and Spangenberg (2000)	Music familiarity	Time spent	Not provided	71 students	Clothing store	Fictitious	Not provided	Individuals reported themselves as shopping longer when exposed to familiar music but actually shopped longer when exposed to unfamiliar music.	Journal of Business Research
Chebat, Valiant, and Chebat (2000)	Background/ Foreground	Salesperson perception intent to buy/ Argument acceptance/ Desire to affiliate	Not provided	593 students	Watching a travel service exchange on video	Fictitious	Canada	Music does not moderate significantly the effects of the salespersons on the intent to buy, but low and moderately arousing music (similarly low and moderately interesting musical pieces) does influence significantly the effects on the acceptance of the salesperson's arguments and the "desire to	Perceptual and Motor Skills

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								affiliate," i.e., to enter into communication.	
North, Hargreaves, and Mckendrick (2000)	Music fit	Perception of Bar and Bank	Not provided	331 customers in a bank; 328 customer in a bar	Bank/Bar	Actual	United Kingdom	In the first study, customers' responses indicated a positive correlation between ratings of the banking hall and the music on each of the scales. There were also statistically significant differences between the conditions on factor scores derived from a factor analysis of responses to the banking hall. In the second study, there was a positive correlation between ratings of the listening environment and ratings of the music. Type of music and volume level gave rise to main effects on ratings of the bar in terms of these adjectives. There were significant Type of Music x Time of Day, and Volume x Time of Day interactions on customers' estimates of the maximum sum they would be prepared to pay for products on sale in the bar.	Journal of Applied Social Psychology
Chebat, Chebat, and Valiant (2001)	Background/ Foreground/ Music fit	Store perception/ Salesperson perception	Cognitive processes (Number of thoughts and depth of information processing)	593 students	Watching a travel service exchange on video	Fictitious	Canada	The effects of music on attitudes toward the store, the salesperson, and the visit to the store are moderated by cognitive processes (number of thoughts and depth of information processing), whereas previous	Journal of Business Research

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								studies focused on emotional moderators. Soothing music (i.e., both pleasant and low arousing) is shown, as predicted, to increase cognitive activity when other cognitive stimulation is low (mainly when sales arguments are weak).	
Dube and Morin (2001)	Background/ Foreground/ Pleasure/ Arousal	Store evaluation	Attitude towards the servicescape Attitude towards the sales personnel	110 customers	Mall	Actual	United States	Structural analyses (EQS) revealed that pleasure intensity influenced store evaluation but not by direct transfer of affect. Instead, results were indicative of a powerful mediating effect of the attitude towards the servicescape and the sales personnel. It was found that the attitude towards the servicescape, influenced by pleasure intensity, in turn, affected store evaluation both directly and indirectly via its positive effect on attitude towards the sales personnel and a strengthening of the relationship between attitude towards the sales personnel and store evaluation.	Journal of Business Research
Mattila and Wirtz (2001)	Music arousal	Store evaluation	Not provided	270 customers	Department store	Actual	Not provided	When the arousal levels of ambient scent and background music matched, consumers' evaluations of the shopping experience were enhanced. For instance, scenting the store with	Journal of Retailing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								low arousal scent (Lavender) combined with slow tempo music led to higher evaluations than using that scent with high arousal music. Or playing fast tempo music had a more positive effect on approach behaviours when the store was scented with Grapefruit (high arousal scent) rather than with Lavender. In sum, our findings provide further empirical support for the intuitive belief that when the stimuli in the environment act together to provide a coherent atmosphere, the individual in the environment will react more positively.	
Baker, Parasuraman, Grewal, and Vos (2002)	Genre	Perception of service quality	Not provided	297/169 business students	Video simulation of a card-and-gift store environment	Fictitious	Not provided	Ambient and social elements in the store environment provide cues that consumers use for their quality inferences. In addition, store environment, merchandise quality, and service quality were posited to be antecedents of store image-with the latter two serving as mediators-rather than components of store image (as they are typically treated in the store image literature).	Journal of Marketing
Caldwell and Hibbert (2002)	Tempo/ Preference	Time spent/ Money spent /Enjoyment/	Not provided	62 customers	Restaurant	Actual	United Kingdom	Music preference provided a better explanation of actual time spent dining than tempo, although neither variable had a	Psychology and Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
		Intentions to return/ Intentions to recommend						significant effect on perceived time. Time spent in the restaurant was the most powerful predictor of money spent in the restaurant. Finally, the outcomes of the restaurant encounter were found to be significantly related to musical preference, but the effects of music tempo were nonsignificant.	
Sullivan (2002)	Volume /Tempo/Style (Popular vs Unpopular) / Presence	Meal duration/ Expenditure	Not provided	A sample of ten meal parties	Restaurant	Actual	Not provided	Only volume had a significant effect on meal duration and expenditure (both food and drinks), although an additional finding that would require further experimental verification was that the presence of music of any type significantly affected duration and expenditure when compared to the absence of music.	International Journal of Retail and Distribution Management
Sweeney and Wyber (2002)	Preference	Affective responses	Not provided	128 students	Video simulation of a retail store environment	Fictitious	Not provided	Liking of music has a major effect on consumers' evaluations and pleasure, arousal, service quality and merchandise quality. specifically, slow pop or fast classical have an additional effect on pleasure and service quality. Further, pleasure, service quality and merchandise quality affected intended approach behaviours, and arousal contributed to these behaviours when the store environment was considered	Journal of Services Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								pleasant. Affiliation behaviours similarly resulted from service quality, pleasure and arousal, but not merchandise quality. Overall results indicate the importance of understanding the effect of music on both consumers' internal evaluations as well as intended behaviours.	
North, Shilcock, and Hargreaves (2003)	Genre (classical/top 40)	Money spent/Time spent	Not provided	393 customers	Restaurant	Actual	Not provided	There was an overall significant difference between the conditions with classical music leading to higher spending than both no music and pop music. Univariate analyses indicated that there were differences between the conditions on mean spend per head on starters, coffee, total spend on food, and overall spend. These findings were consistent with the limited previous research, which indicated that the playing of background classical music led to (a) people reporting that they were prepared to spend more and (b) higher actual spending. The results indicate that restaurant managers can use classical music to increase customer spending, and the results are discussed in terms of three possible explanations for this.	Environment and Behaviour

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Grewal et al. (2003)	Presence of classical music	Satisfaction/ Behavioural intentions	Not provided	213 Students	Video simulation of a retail store environment	Fictitious	United States	Classical music had a positive effect on store atmosphere evaluations	Journal of Retailing
Wilson (2003)	Music type/ Presence	Satisfaction	Not provided	300 Customers	Restaurant	Actual	Australia	Different types of music had different effects on perceived atmosphere and the amount patrons were prepared to spend. Classical, jazz, and popular music were associated with patrons being prepared to spend the most on their main meal. This value was found to be significantly lower in the absence of music and when easy listening was played. There was some evidence that the type of music also had an effect on the amount of money patrons actually spent in the restaurant.	Psychology of Music
Oakes (2003)	Tempo	Perception of wait time/ affective responses	Not provided	335 students	During course resignation	Fictitious	Not provided	The existence of a significant, positive relationship between background musical tempo variation and temporal perception (perceived minus actual wait duration). Findings also revealed how slow-tempo music produced significantly enhanced affective response (satisfaction, positive disconfirmation of expectations, and relaxation) compared to fast-tempo music.	Psychology and Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Lammers (2003)	Volume/Type	Money spent	Not provided	Not provided	Article is not complete	Article is not complete	United States	Amount of purchase in a restaurant was larger when background music was soft than when loud, confirming prior research. Type of music (soft rock or classical) did not matter.	Perceptual and Motor Skills
Babin, Chebat, and Michon (2004)	Type/Volume	Perceptual appropriateness (shopping value, approach behaviours)	Not provided	850 customers	Mall	Actual	Not provided	When perceptual appropriateness is diminished, consumers report lower positive affect, lower product quality ratings, lower perceptions of personal shopping value and fewer approach behaviours.	Journal of Retailing and Consumer Services
Eroglu, Machleit, and Chebat (2005)	Tempo	Shopping experience	Not provided	347 customers	Mall	Actual	Not provided	Shopper hedonic and utilitarian evaluations of the shopping experience are highest under conditions of slow music/high density and fast music/low density. Significant main effects of music tempo are found for behavioural responses such as approach/avoidance tendency and extent of browsing behaviour	Psychology and Marketing
Morin et al. (2007)	Music Valence (presence vs absence)	Attitude toward servicescape/ Provider purchase intention	Not provided	153 Students and employees/130 adults	Video simulations of a retail banking service/Online store	Actual and Fictitious	Canada	When music is present, the impact of its valence on service evaluation is fully accounted for by the proposed double-mediating process, in which music gets integrated into the consumer's response to the servicescape, which then exercises a direct and provider-mediated effect on service	Journal of Retailing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								evaluation. Moreover, music valence, when it is not integrated into servicescape attitude, fails to influence either provider attitude or service evaluation directly.	
Spangenberg, Grohmann, and Sprott (2005)	Genre	Evaluation of environment	Not provided	140 students	Online retail	Fictitious	Not provided	The effects of adding an ambient Christmas scent are moderated by the nature of the background music. In particular, consumers' evaluations are more favourable when the Christmas scent is in the presence of Christmas music. The presence of the Christmas scent with non-Christmas music, however, lowers evaluations.	Journal of Business Research
Wu, Cheng, and Yen (2008)	Tempo	Arousal/ Pleasure/ Behavioural intentions	Not provided	150 Students	Online retail	Fictitious	Not provided	Both music and colour factors had a significant effect on participants' emotional response, which in turn influenced their intention to purchase. Specifically participants felt more aroused and experienced greater pleasure when they were exposed to fast-tempo music and a warm colour website than those people who experienced slow-tempo music and cool colours. In addition, both pleasure and arousal emotions were significant predictors of approach-avoidance intention	Information and Management

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Kim, Kim, and Sharron (2009)	Presence	Emotional response/ Purchase intention	Not provided	272 Student	Online retail	Fictitious	United States	Product presentation (model vs flat) had a significant effect on consumers' emotional responses; and there were positive relationships among consumers' emotional, cognitive, and conative responses. Unexpectedly, music had no effect on consumers' emotional responses.	Direct Marketing: An International Journal
Novak, La Lopa, and Novak (2010)	Volume	Pleasure/ Arousal/ behaviour intention	Noise sensitivity	78 Students	Restaurant	Actual	United States	Presence of appropriate music at "comfortable" volume levels (music plus ambient noise range of 62–67 dBA in restaurant with 35–50 patrons) increases dining pleasure of college-age clientele (19–27 years old), return behaviour intentions, and overall consumer satisfaction. No music and music that is judged too loud result in similar perceptions of overall loudness and negative effects on measures of customer dining pleasure and repeat behavioural response. Females had greater sensitivity to sound levels, rating a given sound level as louder as and less pleasant than their male counterparts.	Journal of Culinary Science and Technology
Lorenzo-Romero Gómez-Borja, and Mollá-Descals (2011)	Music presence	Pleasure/ Arousal/ Satisfaction/	Not provided	200 People	Online shop	Fictitious	Not provided	If web marketers design stores with freedom of movement during navigation and adequate music for their customers, they	African Journal of Business Management

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
		Behavioural intention						could be able to generate more positive responses on consumers (satisfaction and approach responses), and in turn, improve their online sales.	
Andersson et al. (2012-Study 1)	Music presence	Arousal/ Pleasure/ Behavioural intentions	Gender	150 Customers	Home electronics store	Actual	Not provided	Consumers in the music condition spent more money and time in the store. The results indicate that music and gender interact regarding arousal in such way that females are more aroused than males in the no-music condition. The results also show that arousal predicts approach/avoidance behaviours and the results also showed that the explained variance increased in the music condition.	Journal of Retailing and Consumer Services
Andersson et al. (2012-Study 2)	Tempo	Arousal Pleasure Behavioural intentions	Gender	400 Customers	Supermarket	Actual	Not provided	Found negative music effects regarding approach behaviour, enjoyment and time experience. The customer has more approach behaviour, feel higher degree of enjoyment and more positive time experience in the no-music condition than in the music conditions. Despite these results, it is in the music condition customer spend the most money. Regarding the predicted value of pleasure and arousal for	Journal of Retailing and Consumer Services

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								approach behaviour, the results show that pleasure has the strongest explaining value and the explained variance progressively increases being lowest in the no-music condition and highest in the fast-tempo condition. Despite the complexity of the results, it is clear that music has an effect on one of the most important variables, namely sales.	
Sayin et al. (2015 – Study 2)	Sound type (Human vocal/Animal vocal/Instruments/No sound)	Satisfaction	Gender/age/mod	101 Students	Video stimulation of a car park	Fictitious	United States	No significant difference between the effect of human vocal sounds and animal vocal sounds on satisfaction. Further, satisfaction with animal vocal sounds was marginally higher than with no sound but not significantly higher than with instrumental sounds. Finally, we found no significant difference between the effect of the instrumental-sound and no-sound conditions on satisfaction	International Journal of Research in Marketing
Sayin et al. (2015 – Study 3)	Sound type (Human vocal, Animal vocal/Instruments and No sound)	Behavioural intentions	Gender and age	147 Students	Video stimulation of a metro station	Fictitious	United States	Simple contrast tests revealed that willingness to purchase with human vocal sounds was not significantly higher than with animal vocal sounds, but was significantly higher than with instrumental sounds, and with no sound. Additionally, willingness to purchase with animal vocal	International Journal of Research in Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								sounds was significantly higher than with instrumental sounds, and marginally higher than with no sound. We found no significant difference between the effects of instrumental sound and no sound on willingness to purchase.	
Sayin et al. (2015 – Study 4)	Sound type (Threatening vocal sound, Non-threatening vocal sound, and No sound.)	Behavioural intentions	Gender and age	113 Students	Video stimulation of a metro station	Fictitious	United States	Simple contrast tests revealed that willingness to purchase with non-threatening vocal sounds was significantly higher than with threatening sounds but not significantly higher than with no sound. We found no significant difference between the effects of no-sound and threatening-vocal-sound conditions on willingness to purchase.	International Journal of Research in Marketing
Harrington, Ottenbacher, and Treuter (2015)	Presence/Tempo /Volume	Behavioural intentions	Age	411 Customers	Restaurant	Actual	Germany	The tests supported direct and moderating effects of age and music treatments on atmosphere perception and consumer's intention to return and total amount spent. Results supported the partial mediation effect of perceived atmosphere as an intervening variable between age with intent to return and total spending behaviours.	International Journal of Hospitality and Tourism Administration
Bramley, Dibben, and Rowe (2016)	Tempo	arousal	Not provided	144 Students	Online music stimulation	Fictitious	United Kingdom	Music tempo alone did not influence betting speed, expenditure or risk-taking.	Psychology of Music

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								Furthermore, tempo did not influence participants' physiological or subjective arousal levels, nor participants' opinions of the musical stimuli in terms of liking, familiarity, fit or its ability to aid concentration.	
Das, and Hagtvedt (2016)	Music arousal	Evaluations of store	Not provided	289 shoppers	Gift shop	Actual	India	A U-shaped pattern in which two high-arousal or two low-arousal stimuli jointly produce a more favourable influence on consumer evaluations of the store environment than do mixes of high-arousal and low-arousal stimuli.	International Journal of Research in Marketing
Triantafyllidou, Siomkos and Papafilippaki (2017)	Music type (pleasant)	Shopping experience	Not provided	300 customers	Retail	Actual	Greece	Not all experience dimensions affect consumers equally in the post-consumption stage. Hedonism was an important experiential dimension affecting positively most of the post-consumption variables. Other boosters of consumers' nostalgia, WOM communication and behavioural intentions were the feelings of escapism, knowledge and communities. On the contrary, flow and personal challenge were negative predictors of consumers' evaluations.	International Journal of Retail and Distribution Management

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Knoeferle, Paus, and Vossen (2017)	Tempo	Money spent	Not provided	43676 shopping baskets	Retail	Actual	Norway	Social density had an inverted u-shape effect on customer spending. This effect was moderated by in-store music tempo, such that fast music strongly increased spending under high-density conditions. The increase in shopping basket value was driven by customers buying more items rather than buying items that were more expensive. Fast music thus alleviated negative effects of social density.	Journal of Retailing
Yi, and Kang (2019)	Background/Foreground	Satisfaction, Exploring Behaviour, Communication with Others, Pleasure, Arousal, Dominance	Gender/Age	150 university students and staff	Lab and shops	Actual	China	Background music can increase individuals' positive evaluation of the environment, facilitate approach behaviour, and enhance pleasure and dominance emotions, while foreground music can increase arousal distinctly. The effect of music in a large atrium space is significantly greater when compared to other spaces. Men have a higher level of satisfaction and arousal than do women with specific music settings, while older people are less sensitive to music than their younger counterparts and more tolerant of the environment.	Applied Acoustics

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Biswas, Lund and Szocs (2019)	Volume	Food choice/Sales	Not provided	295 items	Cafe	Actual	Not provided	Low (vs. high or no) volume music/noise leads to increased sales of healthy foods due to induced relaxation. In contrast, high volume music/noise tends to enhance excitement levels, which in turn leads to unhealthy food choices.	Journal of the Academy of Marketing Science
Toldos, González and Motyka (2019)	Language of the lyrics of music	Shopping behaviour	Not provided	241 shoppers	Retail	Actual	Mexico	Customers in a non-English speaking country are more likely to make purchases when music is played in English, which fits with the store's global image. This effect is mediated by time spent in the store.	International Journal of Retail and Distribution Management
Parsad, Prashar, Vijay, and Sahay (2019)	Music type (Terrible/Pleasant)	Behavioural intentions	Not provided	203 customers	Malls	Actual	India	Shoppers' impulsive purchasing was positively linked to the feeling of regret. The study also noted the influence of positive and negative affect on urge to buy impulsively, which further is directed to impulse buying.	Vikalpa: The Journal for Decision Makers
Munaro, Martins, and Heitor (2019)	Presence	Satisfaction/Behavioural intentions	Not provided	230 customers	Jewellery retail	Actual	Brazil	The store's display/layout and customer service significantly impacted the customer's satisfaction and repurchase intention. Utilitarian consumers showed greater satisfaction in stores with background music. Hedonic consumers showed a strong relationship between the store display/layout and the	Revista Brasileira de Gestao de Negocios

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								customer service, and also between satisfaction and repurchase intention, indicating that the satisfaction they encounter with the store's atmosphere and service leads to repurchase intention.	
Barros, Petroll, Damacena, and Knoppe (2019)	Presence	Emotional response	Education/ Gender/ Age/Income	313 customers	Malls	Actual	Brazil and Germany	Most factors influence consumers' positive emotional responses, but no significant difference between countries. However, the effect of emotions on impulse purchase behaviour is stronger among collectivist consumers (Brazil) than among individualists (Germany).	International Journal of Retail and Distribution Management
Anwar, Waqas, Zain and Daisy (2020)	Tempo	Pleasure/ Arousal/ Behavioural intention	Not provided	230 customers	Online store	Fictitious	Not provided	Cool colours and fast tempo music showed greater levels of pleasure and arousal as compared to slow tempo music with warm colours. Arousal and pleasure were also found to be significant parameters for predicting behaviour intention. Respondents in fast tempo music with cool colour environment showed more approach behaviour in comparison to slow tempo music with warm colours. An efficient online store environment is proposed, incorporating suitable music and colour attributes that will result in	Asian Journal of Business research

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								more time spent in-store, repurchasing, and revisiting.	
Wen, H., Leung, X., and Pongtornphurt, Y. (2020)	Enjoyment/ Congruency	Returning intention/ Behavioural intention	Dining companions	346 customers	Restaurant	Fictitious	Not provided	The congruency between ethnic music and restaurant theme showed a more significant effect on perceived authenticity than the enjoyment of music itself. Perceived authenticity had a significant impact on both satisfaction and behavioural intention. The effect of music enjoyment on perceived authenticity was significantly higher for customers who dine out with families, while the effect of music congruency on perceived authenticity was significantly higher for customers who dine out with friends.	Journal of Hospitality and Tourism Management
Hwang, A. H. C., & Oh, J. (2020)	Interactive Music	Perception/ Behaviour intention	Not provided	248 students	Online store	Fictitious	United States	Consumers in the interactive music condition were more affectively engaged in the shopping task compared to those in the other two conditions due to a higher level of novelty. The novelty dimension of affective engagement subsequently led to stronger behavioral intention and more positive perception toward the website and its brand. Whereas consumer control explained only affective engagement with the online	Journal of Retailing and Consumer Services

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								store, perceived vividness of the website predicted both cognitive and affective engagement.	
Maruyama, N., Hiraguri, Y., Kawai, K., & Ueda, M. (2020)	Music Volume	Evaluation of café	Not provided	265 customers	Café	Actual	Japan	Results show that (1) overall, the respondents evaluated the café space positively; (2) high background music volume levels together with occupied neighbouring tables tended to elicit negative evaluations; and (3) customer clustering analysis identified certain influences of distance from loudspeakers, neighbouring table occupancy, and personal characteristics.	Building Acoustics
Cho, C. H., Mattila, A., Bordi, P., & Kwon, E. (2019)	Music Arousal	Evaluation of Food	Not provided	126 students	Lab	Actual	United States	When the two stimuli had congruent arousal qualities, participants rated the liking and perceived quality of a food item higher than those in the incongruent arousal conditions. More specifically, when the background music was high in arousal quality, participants gave higher evaluations for a food item served on a red (vs blue) plate. Conversely, when a low arousal music piece was played, a blue (vs red) plate resulted in higher food evaluations.	British Food Journal
Lata, A., & Singh, A. (2020)	Music congruency	Pleasure/Arousal/Customers	Not provided	500 customers	Apparel stores	Actual	Indian	Store display and layout, light had significant impact on pleasure of emotion, and music and	International Journal of Management

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
		Retail Experience/ Behaviour Intention						cleanliness and participant had direct impact on customer behaviour intension. Store pleasure significantly influences on customer behaviour intension: however, arousal and customer retail experience did not.	
Sunaga, T., Meng, Y., & Zhuang, X. (2020)	Instrumental Timbre	Prevention-oriented evaluations/ Behavioural intention	Not provided	71 customers	Online platform	Fictious	United Kingdom	Compared with violin/flute timbres, the piano timbre fits listeners' prevention focus. When exposed to a piano (vs. violin/flute) timbre as background music in an advertisement, consumers evaluate both the advertisement and the product/service more positively when they are prevention (vs. promotion) focused or when the advertisement message is framed in a preventive (vs. promotional) way. However, the timbre's effect exists only when consumers' cognitive load is low.	Journal of Business Research
Pantoja, F., & Borges, A. (2021)	Tempo	Taste expectations/ Purchase intentions	Not provided	235 customers	Online platform	Fictious	Not provided	Fast music is more effective than slow music for evoking positive taste expectations and purchase intentions. Because fast music enhances self-reported arousal levels that then lead to enhanced moods, taste expectations, and purchase intentions.	Journal of Retailing and Consumer Services

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Rehman, N. A., Shakir, K., & Noorani, I. (2021)	Music presence	Money/Time Spending	Not provided	395 customers	Restaurants	Actual	Pakistan	Background music and customers emotions are positively related. Further, results indicate that music is favourably connected to spending more time and money in the restaurant of Pakistan, with the mediation from consumers' emotions.	JISR management and social sciences & economics
Choo, B. J. K., Cheok, T. S., Gunasegaran, D., Wan, K. S., Quek Y. S., Tan, C. S. L., ... & Gan, S. K. E. (2021)	Music genre	Restaurant sales	Payment models	Customers/Students	Restaurants	Actual	Singapore	Higher consumer expenditure was observed in conditions utilizing a mixture of pop and traditional music ("mix"). Specifically, spending per customer for the "mix" condition was 11.4% higher than for "pop" for the Japanese restaurant, whereas it was 6.3% higher for the "mix" condition than for "traditional" for the Mexican restaurant.	Psychology of Music
Yeung, T. M., McCain, S. L. C., Lolli, J. C., & Larson, B. (2021)	Background Sounds	Customer Satisfaction	Not provided	120 Customers	Restaurants	Actual	United States	Background sounds, physical sounds, and managers' proactive customer service regarding situational sounds impact customer satisfaction. However, the interactive effects of background sounds, physical sounds, and managers' proactive customer service regarding situational sounds do not influence customer satisfaction.	Journal of Small Business Strategy

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
Daunfeldt, S. O., Moradi, J., Rudholm, N., & Öberg, C. (2021)	Music control	Sales	Not provided	4626 observations	Fashion stores	Actual	Sweden	Sales decreased by 6% when the employees had the opportunity to influence the music played in the store, and the effect is driven by a reduction in sales of women's clothing.	Journal of Retailing and Consumer Services
Damen, M., van Hest, I., & Wernaart, B. (2021)	Stereotypical music type	Wine choice	Not provided	386 customers	Online	Fictious	Netherlands	In an online setting, auditory stimuli strongly influence consumer selection. In the case of constructed preferences, this effect was considerably stronger compared to well-defined preferences.	Journal of Innovations in Digital Marketing
Alamir, M. A., & Hansen, K. (2021)	Music type	Liking of food	Not provided	15 English speakers	Lab	Fictious	Not provided	The type of background noise affected the liking of food. The increase in the level of the noise also decreased the liking of food regardless of the noise type. Relaxing music increased the liking of food at 30 and 40 dBA relative to the background noise in the room. Restaurant noise and road traffic noise decreased the liking of food at all levels, compared to the background noise in the room.	Applied Acoustics
Ndengane, R. M., Mason, R. B., & Mutize, M. (2021)	Atmospheric factors	Customer satisfaction	Not provided	388 customers	Retail	Actual	South African	Positive correlations were found between the independent variables (cleanliness, lighting, music, floor adverts, employee efficient service, employee appearance) and the dependent variables (positive image of store,	Innovative Marketing

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								pleasant mood, time spent in store, intention to revisit store).	
Chen, D., Zhang, X., Jiang, H., Meng, X., Zheng, J., Sun, L., & Zhang, K. (2022)	Music presence/ Music theme	Customers' emotions/ Value perception	Not provided	197 customers	Online shopping website	Fictious	China	Consumers' experience is more positive with music than without the background music, and the consumer's emotions play a mediating role. However, there is no significant effect of music with the theme of the Mid-Autumn Festival compared to ordinary pop music, which proves that the theme of music does not affect consumers' experience in the online shopping scenario.	Cognitive Computation and Systems
Sbai, I., Bahoussa, A., & Gerard, C. (2022)	Music congruency	Customers' responses	Not provided	241 customers	Retail stores	Actual	Morocco	Retail music positively influences mood, emotion, perception of time, perception of store and behavioural intentions. This effect is mediated by congruence and preference. Also, customers highlighted in-store playing of trendy music or trendy songs (new titles recently released).	Brand, Label, and Product Intelligence (pp.27-50)
Nguyen, C., Le, N., & Huynh, C. (2022)	Music genres/Volume/ Familiarity/ Rhythm	Young customers' emotional responses/ Mood changes/ Impulse buying behaviour	Not provided	327 Students/ Customers	Online	Fictious	Vietnam	"Musical genres", "Volume in music", "Familiarity with the music", and "Rhythm in music" of background music at stores would positively impact to "emotional responses" of young customers, the "emotional responses" would impact positively to "mood changes", and "mood changes" would impact positively to	International Conference on Information Systems and Management Science (pp. 384-399).

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								“impulse buying behaviour” of young customers.	
Chen, Y. C., Chiang, M. C., Lee, C. S., & Tsui, P. L. (2022)	Music preferences	Customers' emotions/ Behaviours	Not provided	393 Customers	Restaurant	Actual	Taiwan, China	The subjects preferred the Chinese classical music—the Butterfly Lovers Concerto. Background music affected the participants' emotions during their dining experience, and different background music conditions resulted in significant differences in emotions and behaviors. The consumers' emotions, during their dining experience significantly predicted their behaviors under all four music conditions.	Behavioral Sciences
Doucé, L., Adams, C., Petit, O., & Nijholt, A. (2022)	Music presence	Affective/ evaluative/ behavioural consumer reactions	Shopping goals	239 customers	Online shop	Actual	Not provided	Crossmodally incongruent background music (vs. no music) leads to more positive consumer reactions for experiential browsers and more negative consumer reactions for goal-directed searchers. Conversely, crossmodally congruent background music (vs. no music) has a positive effect on experiential browsers and no adverse effect on goal-directed searchers. Additionally, the presence of crossmodally congruent background music leads to more positive consumer reactions than the presence of	Frontiers in psychology

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								crossmodally incongruent background music, independent of the shopping goal.	
Dagmar Weberová PhD, M. B. A., & Kazík, M. (2022)	Music type	Customer's evaluations	Not provided	1190 observation	Commercial facilities	Actual	Czech Republic	The use of background music in the form of popular song mixes played from the radio or other sources is prevalent, they also show that this option is rated the least positively by the respondents.	Communication Today
Esfidani, M. R., Rafiei Samani, S. & Khanlari, A. (2022).	Music genre/ Tempo/ Volume	Time/ Money spent	Gender	785 Customers	Grocery store	Actual	Iran	There is a significant relationship between music elements (genre, tempo, and volume) and spent time and money. It was also observed that gender had a considerable moderating role in the relationship between volume and spent time in stores.	The International Review of Retail, Distribution and Consumer Research
Motoki, K., Takahashi, N., Velasco, C., & Spence, C. (2022)	Music genre	Food preferences	Not provided	796 Customers	Online	Fictious	Japan	Listening to Jazz and Classical music increased people's preferences for healthy savoury foods (e.g., vegetable sandwich) as compared with Rock/Metal music. Listening to Rock/Metal, Hip-hop, and Jazz music increased people's preferences for indulgent savoury foods (e.g., a beef sandwich) as compared with Classical music. Additionally, listening to Classical music increased people's preferences for both healthier (e.g., low-fat milk) and indulgent (e.g., milk	Food Quality and Preference

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								chocolate) sweet foods as compared with the other musical genres. Positive valence mediated the relationship between music genre and sweet as well as healthier savoury foods, while the feeling of arousal mediated the relationship between music genre and indulgent savoury foods.	
Yang, S., Chang, X., Chen, S., Lin, S., & Ross Jr, W. T. (2022)	Sound frequency	Customers' choice	Involvement	62 Students	Online	Fictious	China	Although consumers tend to pay more attention to light (vs. dark) products in the high (vs. low)-frequency sound condition in the elimination stage, this effect is less salient at the choice stage. Consumer involvement acts as a moderator. Specifically, the correspondence effect is attenuated for highly involved consumers.	Marketing Letters
Choudhary, F. S., & Sharma, A. (2022)	Ambient factors	Store image/ Patronage Intention	Not provided	492 Customers	Retail	Actual	India	Out of all the elements, layout and store design stimulates the store image most in the Indian context.	South Asian Journal of Management
Meng, D., Thordard, M., & Yang, H. (2022)	Pleasantness of music	Customer engagement/ Customer trust	Not provided	464 Customers	Supermarket	Actual	China	Perceived pleasantness of store music had a positive impact on customer engagement, which, in turn, positively affected customer trust.	Social Behavior and Personality: an international journal
Meng, Y., & Yang, H. (2022)	Attitude toward store music	Customer loyalty	Not provided	352 Customers	Supermarket	Actual	China	Customers' positive attitude toward store music was found to	Social Behavior and Personality: an

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								be positively related to their emotional value. Emotional value mediated the relationship between positive attitudes toward store music and customer loyalty.	international journal
Zhang, S., Guo, D., & Li, X. (2023)	Background music placement	Purchase intention	Not provided	283 Customers	Online	Fictious	China	Live streaming with background music increase consumer's purchase intention and arousal. Specifically, background music playing during purchase phase leads to higher purchase intention and consumer memory than continuous playing. Continuous playing induces higher arousal than background music playing during purchase phase. Process measures reveal that playing during purchase phase (vs. continuous playing) reduces arousal, thus enhancing consumer memory and leads to higher purchase intention. Continuous playing, however, induces arousal but impairs consumer memory, subsequently leading to lower purchase intention.	Journal of Retailing and Consumer Services
Sun, W., Chang, E. C., & Xu, Y. (2023)	Music tempo/ Arousal level/ Music familiarity	Consumers' variety-seeking behaviour	Not provided	553 Customers	Online/Ice cream store	Actual/ Fictious	China	Background music tempo affects consumers' variety-seeking behavior. Specifically, fast-tempo background music increases consumers' variety-seeking	Frontiers in Psychology

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								behavior. Arousal mediates the main effect, as fast-tempo background music increases consumers' variety-seeking behavior by enhancing consumers' arousal. Moreover, participants' familiarity with the background music moderates the impact of background music tempo on consumer variety-seeking behavior. Only when consumers have a high degree of familiarity with the background music they listen to, the tempo of the background music will have a significant impact on their variety-seeking behavior.	
Yeoh, J. P. S., & Spence, C. (2023)	Music type	Patients' anxiety/ Perceptions	Not provided	303 Patients	Hospital	Actual	Malaysia	Patients in the no music condition rated themselves as feeling significantly less anxious than those in either of the two music conditions. Patients' perceptions of the hospital's overall service and expectations were higher in the no music condition.	Health Environments Research & Design Journal
Ahlbom, C. P., Roggeveen, A. L., Grewal, D., & Nordfält, J. (2023)	Music presence	Sales	Week part/ Depletion	1136 Customers	Grocery stores	Actual	Not provided	Shoppers are more mentally depleted on weekdays (vs. weekends). When consumers are depleted (e.g., on weekdays) music increases affect, which mediates the impact of music on sales. The results of the studies further indicate that week part	Journal of Marketing Research

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								plays a significant role in determining the impact of in-store music on sales.	
Srivastava, R. (2023)	Music with fragrance	Purchase behaviour	Not provided	250 Customers	Shopping mall	Actual	Not provided	The combination of playing music with fragrance is more effective compared to playing music or fragrance alone on shopping behaviour, footfalls and repeat visits in retail stores in emerging markets like India.	International Journal of Emerging Markets
Grossman, O., & Rachamim, M. (2023)	Music arousal	Purchase likelihood	Not provided	879 Customers	Online	Fictious	Not provided	There is a positive correlation between music arousal level and coffee purchase likelihood, regardless of music style (classical or pop). In other words, an increase in music arousal level appears to enhance coffee purchase likelihood.	Psychology of Music
Szakál, D., Cao, X., Fehér, O., & Gere, A. (2023)	Music presence/Type	Food choices	Not provided	104 Students	Lab	Fictious	Hungary	Visual attention decreased when any background music was played. However, when played, the highest visual attention was recorded during Spanish music. Similarly, the most visual attention was recorded on Spanish dishes. Food choice frequencies showed no differences among the four nations. However, after aggregating German-Hungarian and Italian-Spanish music and dishes, it turned out that participants chose congruent	Current Research in Food Science

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								music and food. Choice predictions were also completed on data with and without ethnic music. The performance of prediction models significantly increased when music was played.	
Zhou, Y., & Jiao, W. (2024)	Music congruence	Travel intention	Perceived familiarity	400 Customers	Online	Fictious	China	BGM congruence significantly enhances viewers' travel intention, mediated by flow experience and destination attitude. Furthermore, viewers' familiarity with the BGM in short videos positively moderates the relationship between BGM congruence and travel intention.	Current Issues in Tourism
Peng, L. Z., & Mattila, A. S. (2024)	Shape cues	Dining experience/ Revisit intention	Music Tempo	378 Customers	Online	Fictious	United States	The findings of Study 1 show that solo diners exhibit higher arousal when exposed to angular (vs. circular) shape cues, leading to enhanced dining experiences and revisit intention. However, such a shape effect is not observed among social diners. Furthermore, the findings of Study 2 demonstrate that the shape effect is more pronounced when solo diners listen to slow-tempo (vs. fast-tempo) music.	International Journal of Hospitality Management
Manzoor, A. (2024)	Music affinity	Approach behaviour/ Impulse buying behaviour	Gender	233 Customers	Shopping mall	Actual	Pakistan	Music affinity leads to lower consumer's emotional pleasure. The store environment directly and positively influences	SAGE Open

Study	Independent variable	Dependent variable	Moderating variable	Sample size	Industry setting	Experimental design	Country	Outcome	Publishing journal
								consumer's appraisal of sales personnel. High emotional pleasure directly increases consumer's impulse buying behaviour. Gender significantly moderates how music affinity affects consumer's appraisal of store offerings and sales personnel.	

Appendix B: Ethnics approval

Appendix B.a. Online experiment ethnics approval



Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU

2 November 2021

BeomCheol (Peter) Kim
Faculty of Culture and Society

Dear BeomCheol (Peter)

Re Ethics Application: **21/397 The impact of music attributes on diners' attitude and behavioural intention in restaurants: The moderating role of cultural differences**

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 2 November 2024.

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 and that all the dates on the documents are updated.
8. 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 and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

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: bhy_2049@163.com

Appendix B.b. On-Site Experiment Ethics Approval



Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

AUT

TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU

2 May 2022

BeomCheol (Peter) Kim
Faculty of Culture and Society

Dear Peter

Re Ethics Application: 21/397 The impact of music attributes on diners' attitude and behavioural intention in restaurants:
The moderating role of cultural differences

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

Your ethics application for the survey phase of the research has been approved for three years until 2 May 2025.

Non-Standard Conditions of Approval

1. Please use the access permission form.

Non-standard conditions must be completed before commencing your study. Non-standard conditions do not need to be submitted to or reviewed by AUTEC before commencing your study.

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 and that all the dates on the documents are updated.
8. 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 and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

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: bhy_2049@163.com

Appendix C: Access permission form

Appendix C.a. Access permission form (French restaurant)



Permission for researchers to access organisation school staff / students.

Project title: *The impact of music attributes on diners' attitude and behavioural intention in restaurants: The moderating role of cultural differences*

Project Supervisor: *Prof. BeomCheol (Peter) Kim, Dr. Warren Goodsir*

Researcher: *Hongyang (Bill) Bi*

I have read and understood the information provided about this research project in the Information Sheet dated 14 August 2022.

I give permission for the researcher to undertake research within Six months

I give permission for the researcher to access the staff / customers of _____

Principal's Manager's signature: _____

Principal's Manager's name: _____

Principal's Manager's Contact Details (if appropriate): Email: info@le-chef.co.nz

Date:

**Approved by the Auckland University of Technology Ethics Committee on 2nd of May 2022
AUTEK Reference number: 21/397**

Note: The head of the organisation should retain a copy of this form.

Appendix D: Participant information sheet

Appendix D.a. Participant information sheet for online experiments



Participant Information Sheet

Date Information Sheet Produced:

06/09/2021

Project Title

The impact of ethnic background music on customers' dining experience in restaurants: The moderating role of cultural differences

An Invitation

My name is Hongyang (Bill) Bi, and I am a PhD candidate at AUT University. I would like to invite you to participate in my research that investigates the psychological effects of restaurant ethnic background music on customers.

What is the purpose of this research?

This research aims to explore the psychological effects of ethnic background music on restaurant customers. The output of this research will contribute to my completion of the PhD Degree in Hospitality Management at Auckland University of Technology. The research results may also be used for conference papers, presentations, and journal articles.

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

You were invited to participate in this online survey because you have dining experience in ethnic restaurants. Your participation and responses will provide valuable perspectives and contributions to this research.

How do I agree to participate in this research?

By completing the online survey, you will be agreeing to participate in this research.

What will happen in this research?

I posted the questionnaire URL link with a brief research introduction via Amazon Mechanical Turk. If you are willing to participate in this survey, you can click the URL link to the online survey. This survey will take approximately 8 to 10 minutes to complete. Once you have completed all questions, you need to click the 'Finish' button to submit your response.

What are the discomforts and risks?

The online survey is voluntary and anonymous, and the information sought in this research is not expected to be controversial, so you should not experience any discomfort, be exposed to any embarrassment, or face any repercussions. Additionally, no personally identifiable information will be collected in this research. All information gathered will be combined for statistical analysis and only used for the purpose of this research.

How will these discomforts and risks be alleviated?

You should not experience any discomfort, be exposed to any embarrassment, or face any repercussions.

What are the benefits?

Your participation will make a meaningful contribution to the restaurant business environment, and help provide a better understanding about the psychological impacts of restaurant ethnic background music on customers. Furthermore, your participation will also assist me (the researcher) in completing my PhD Degree in Hospitality Management at AUT University.

How will my privacy be protected?

The survey is anonymous, so participants will not be identifiable from any information they have provided; all information gathered will be combined for statistical analysis and used for academic research purposes only. No third party will have access to the data.

What are the costs of participating in this research?

There is no cost to participate in this research.

What opportunity do I have to consider this invitation?

You can complete this survey at any time between 1st November and 31st March 2022.

Will I receive feedback on the results of this research?

A summary of key findings of the research would be provided at the website of New Zealand Tourism Research Institute, <https://nztri.org.nz/>

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

Concerns regarding the conduct of the research can be addressed to the Executive Secretary of AUTEK, via email: ethics@aut.ac.nz, or phone call on +64 9 921 9999 extn: 6038.

Whom do I contact for further information about this research?

Researcher Contact Details:

If you have any questions or concerns about this research or survey, please feel free to contact:

Primary researcher: Hongyang Bi, bhy_2049@163.com

Project Supervisor Contact Details:

If you have any concerns about this research or survey, please feel free to contact:

Project Supervisor: Prof. Peter Kim, pkim@aut.ac.nz

Secondary supervisor: Dr Warren Goodsir, warren.goodsir@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on 2nd November 2021, AUTEK Reference number 21/397

Appendix D.b. Participant Information Sheet For On-Site Experiments



Participant Information Sheet

Date Information Sheet Produced:

10/03/2022

Project Title

The impact of ethnic background music on customers' dining experience in restaurants: The moderating role of cultural differences

An Invitation

My name is Hongyang (Bill) Bi, and I am a PhD candidate at AUT University. I would like to invite you to participate in my research that investigates the psychological effects of restaurant ethnic background music on customers.

What is the purpose of this research?

This research aims to explore the psychological effects of ethnic background music on restaurant customers. The output of this research will contribute to my completion of the PhD Degree in Hospitality Management at Auckland University of Technology. The research results may also be used for conference papers, presentations, and journal articles.

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

You were invited to participate in this survey because you are dining in an ethnic restaurant. Your participation and responses will provide valuable perspectives and contributions to this research.

How do I agree to participate in this research?

By completing the survey, you will be agreeing to participate in this research.

What will happen in this research?

I posted the questionnaire QR code with a brief research introduction on the corner of the table. If you are willing to participate in this survey, you can scan the QR code link to the survey. This survey will take approximately 8 to 10 minutes to complete. Once you have completed all questions, you need to click the 'Finish' button to submit your response.

What are the discomforts and risks?

The survey is voluntary and anonymous, and the information sought in this research is not expected to be controversial, so you should not experience any discomfort, be exposed to any embarrassment, or face any repercussions. Additionally, no personally identifiable information will be collected in this research. All information gathered will be combined for statistical analysis and only used for the purpose of this research.

How will these discomforts and risks be alleviated?

You should not experience any discomfort, be exposed to any embarrassment, or face any repercussions.

What are the benefits?

Your participation will make a meaningful contribution to the restaurant business environment, and help provide a better understanding about the psychological impacts of restaurant ethnic background music on customers. Furthermore, your participation will also assist me (the researcher) in completing my PhD Degree in Hospitality Management at AUT University.

How will my privacy be protected?

The survey is anonymous, so participants will not be identifiable from any information they have provided; all information gathered will be combined for statistical analysis and used for academic research purposes only. No third party will have access to the data.

What are the costs of participating in this research?

There is no cost to participate in this research. The survey takes approximate 10 minutes to complete.

What opportunity do I have to consider this invitation?

You can complete this survey at any time between 1st April and 31st October 2022.

Will I receive feedback on the results of this research?

A summary of key findings of the research would be provided at the website of New Zealand Tourism Research Institute, <https://nztri.org.nz/>

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

Concerns regarding the conduct of the research can be addressed to the Executive Secretary of AUTEK, via email: ethics@aut.ac.nz, or phone call on +64 9 921 9999 extn: 6038.

Whom do I contact for further information about this research?

Researcher Contact Details:

If you have any questions or concerns about this research or survey, please feel free to contact:

Primary researcher: Hongyang Bi, bhy_2049@163.com

Project Supervisor Contact Details:

If you have any concerns about this research or survey, please feel free to contact:

Project Supervisor: Prof. Peter Kim, pkim@aut.ac.nz

Secondary supervisor: Dr Warren Goodsir, warren.goodsir@aut.ac.nz

Appendix E: Online questionnaire

Appendix E.a. Online questionnaire for Italian restaurant

Are you over 18 years old?

Yes

No

Have you visited an Italian restaurant in past 6 months?

Yes

No

On the next page, you are going to watch a video of an Italian restaurant. **Please carefully listen to the background music of the restaurant.** Before starting

the video, make sure your headsets or speakers are working well with your device and adjust the volume to a proper level that you can hear the music clearly.

Imaging you are dining in this Italian restaurant then evaluate the following statements based on your impressions of the restaurant.



What language is the background music of the restaurant is sung?

- Italian
- English

Please indicate your degree of agreement with the following statements of the background music played in this restaurant.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I think the background music of the restaurant is sung in Italian language.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think Italian people should be familiar with the background music played in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant is an Italian ethnic music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the Italian background music setting)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I think the background music of the restaurant is sung in English language.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think even people from different cultural backgrounds should be familiar with this song.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant is a popular song rather than an ethnic music from a particular cultural group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the popular background music setting)

Music congruency

Please indicate your degree of agreement with the following statements of music congruency.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I am not surprised to hear this background music in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played in this restaurant met my expectations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played matched with the restaurant theme.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For this restaurant, the background music broadcast suits well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Brand cultural authenticity

Please indicate your degree of agreement with the following statements of brand cultural authenticity.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The brand of the restaurant has a strong connection to Italian culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The brand of the restaurant reinforces and builds on long-held Italian traditions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The brand of the restaurant exudes a sense of Italian tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The brand of the restaurant builds on Italian traditions that began with its founder.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Food authenticity

Please indicate your degree of agreement with the following statements of food authenticity.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I expect the dishes in the restaurant to be cooked by authentic Italian cooking methods.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I expect the dishes in the restaurant to use authentic Italian ingredients.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I expect the dishes in the restaurant to be presented in authentic Italian style.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I am going to dine in this restaurant, I want to have authentic Italian food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Service authenticity

Please indicate your degree of agreement with the following statements of service authenticity.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I would expect the restaurant service environment is in line with the Italian style (e.g., Italian style decors, restaurant menu with Italian languages).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the employees in the restaurant should be able to speak Italian and familiar with Italian food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect I can be served in authentic Italian way (e.g. Being greeted by Italian language).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the restaurant provide authentic Italian style service.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Perceived value

Please indicate your degree of agreement with the following statements of perceived value.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I feel I would get my money's worth with the food at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I would get my money's worth with the service at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the dining experience is a good value for the money I paid at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel having dinner at this restaurant is a good deal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Behaviour intentions

Please indicate your degree of agreement with the following statements of behaviour intentions.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I would like to spend more money in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to return to this restaurant in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to speak positively about this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to recommend this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Personal information

Gender

- Male
- Female
- Other

Year of birth

Ethnicity

- Italian
- European (exclude Italian)
- African
- Asian
- Latina
- Pacific People
- Other

How often do you dine in Italian restaurants?

- A few times per year
- 1 time per month
- 2 to 3 times per month
- 1 time per week
- 3 or more times per week

Compared to other music, how often do you listen to Italian music?

- Never
- A few times per year
- A few times per month
- A few times per week
- Almost everyday

How important is playing background music for a restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

How important is it to use ethnic background music in an ethnic restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

Appendix E.b. Online questionnaire for Korean restaurant

Are you over 18 years old?

Yes

No

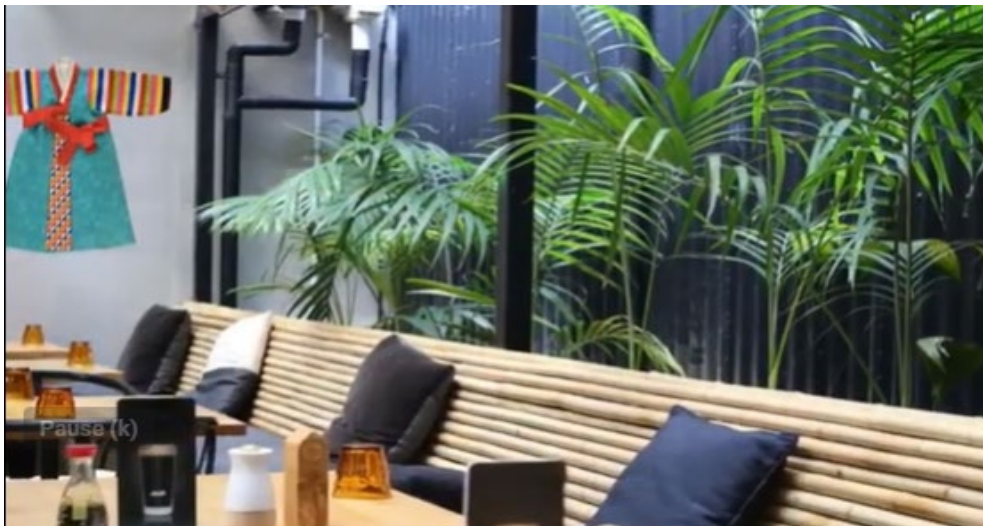
Have you visited a Korean restaurant in the past 6 months?

Yes

No

On the next page, you are going to watch a video of a Korean restaurant. **Please carefully listen to the background music of the restaurant.** Before starting the video, make sure your headsets or speakers are working well with your device and adjust the volume to a proper level so that you can hear the music clearly.

Please watch the video below and imagine you are dining in this Korean restaurant. Then evaluate the following statements based on your impressions of the restaurant.



What language is the background music of the restaurant is sung?

Korean

English

Please indicate your degree of agreement with the following statements of the background music played in this restaurant.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think Korean people should be familiar with the background music played in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant is Korean ethnic music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the Korean background music setting)

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think even people from non-Korean cultural background should be familiar with this song.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant is a popular song rather than ethnic music from a particular cultural group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the popular background music setting)

Music congruency

Please indicate your degree of agreement with the following statements of music congruency.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am not surprised to hear this background music in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played in this restaurant met my expectations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played matched with the restaurant theme.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For this restaurant, the background music broadcast suits well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Brand cultural authenticity

Please indicate your degree of agreement with the following statements of brand cultural authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel the brand of the restaurant has a strong connection to Korean culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reinforces and builds on long-held Korean traditions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant exudes a sense of Korean tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reflects Korean timeless tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Food authenticity

Please indicate your degree of agreement with the following statements of food authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the dishes in the restaurant to be cooked by authentic Korean cooking methods.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to use authentic Korean ingredients.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to be presented in authentic Korean style.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I am going to dine in this restaurant, I would expect to be served with authentic Korean food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Service authenticity

Please indicate your degree of agreement with the following statements of service authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the restaurant service environment is in line with the Korean style (e.g., Korean style decors, restaurant menu with Korean languages).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the employees in the restaurant should be able to speak Korean or familiar with Korean food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the restaurant provide authentic Korean style service.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect I can be greeted by Korean language in the restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Perceived**value**

Please indicate your degree of agreement with the following statements of perceived value.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel I would get my money's worth with the food at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I would get my money's worth with the service at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the dining experience is a good value for the money I paid at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel having dinner at this restaurant is a good deal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Behaviour**intentions**

Please indicate your degree of agreement with the following statements of behaviour intentions.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would like to spend more money in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to return to this restaurant in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to speak positively about this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to recommend this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Personal information

Gender

Male

Female

Other

Year of birth

Ethnicity

Korean

European

African

Asian (exclude Korean)

Latina

Pacific People

Other

How often do you dine in Korean restaurants?

A few times per year

1 time per month

2 to 3 times per month

1 time per week

3 or more times per week

Compared to other music, how often do you listen to Korean music?

- Never
- A few times per year
- A few times per month
- A few times per week
- Almost everyday

How important is playing background music for a restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

How important is it to use ethnic background music in an ethnic restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

Appendix E.c. On-Site Questionnaire for French Restaurant

Are you over 18 years old?

- Yes
- No

Please carefully listen to the background music of the restaurant. Then evaluate the following statements based on your impressions of the restaurant.

What language is the background music of the restaurant is sung?

- French
- English

Please indicate your degree of agreement with the following statements of the background music played in this restaurant.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think French people should be familiar with the background music played in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant are French ethnic music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the French background music setting)

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think even people from non-French cultural background should be familiar with the songs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant are popular songs rather than ethnic music from a particular cultural group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the popular background music setting)

Music congruency

Please indicate your degree of agreement with the following statements of music congruency.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am not surprised to hear these background music in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played in this restaurant met my expectations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played matched with the restaurant theme.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For this restaurant, the background music broadcast suits well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Brand cultural authenticity

Please indicate your degree of agreement with the following statements of brand cultural authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel the brand of the restaurant has a strong connection to French culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reinforces and builds on long-held French traditions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant exudes a sense of French tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reflects French timeless tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Food authenticity

Please indicate your degree of agreement with the following statements of food authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the dishes in the restaurant to be cooked by authentic French cooking methods.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to use authentic French ingredients.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to be presented in authentic French style.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I am going to dine in this restaurant, I would expect to be served with authentic French food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Service authenticity

Please indicate your degree of agreement with the following statements of service authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the restaurant service environment is in line with the French style (e.g., French style decors, restaurant menu with French languages).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the employees in the restaurant should be able to speak French or familiar with French food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the restaurant provide authentic French style service.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect I can be greeted by French language in the restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Perceived value

Please indicate your degree of agreement with the following statements of perceived value.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel I would get my money's worth with the food at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I would get my money's worth with the service at this restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the dining experience is a good value for the money I paid at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel having dinner at this restaurant is a good deal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Behaviour intentions

Please indicate your degree of agreement with the following statements of behaviour intentions.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would like to spend more money in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to return to this restaurant in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to speak positively about this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to recommend this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Personal information

Gender

- Male
- Female
- Other

Year of birth

Ethnicity

- French
- European (exclude French)
- African
- Asian
- Latina
- Pacific People
- Other

How often do you dine in French restaurants?

- A few times per year
- 1 time per month
- 2 to 3 times per month
- 1 time per week
- 3 or more times per week

Compared to other music, how often do you listen to French music?

- Never
- A few times per year
- A few times per month
- A few times per week
- Almost everyday

How important is playing background music for a restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

How important is it to use ethnic background music in an ethnic restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

Appendix E.d. On Site Questionnaire for Chinese Restaurant

Are you over 18 years old?

- Yes
- No

Please carefully listen to the background music of the restaurant. Then evaluate the following statements based on your impressions of the restaurant.

What language is the background music of the restaurant is sung?

- Chinese
- English

Please indicate your degree of agreement with the following statements of the background music played in this restaurant.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think Chinese people should be familiar with the background music played in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant are Chinese ethnic music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the Chinese background music setting)

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I think even people from non-Chinese cultural background should be familiar with the songs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I think the background music played in this restaurant are popular songs rather than ethnic music from a particular cultural group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(For the popular background music setting)

Music congruency

Please indicate your degree of agreement with the following statements of music congruency.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am not surprised to hear these background music in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played in this restaurant met my expectations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The background music played matched with the restaurant theme.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For this restaurant, the background music broadcast suits well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Brand cultural authenticity

Please indicate your degree of agreement with the following statements of brand cultural authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel the brand of the restaurant has a strong connection to Chinese culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reinforces and builds on long-held Chinese traditions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant exudes a sense of Chinese tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the brand of the restaurant reflects Chinese timeless tradition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Food authenticity

Please indicate your degree of agreement with the following statements of food authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the dishes in the restaurant to be cooked by authentic Chinese cooking methods.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to use authentic Chinese ingredients.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the dishes in the restaurant to be presented in authentic Chinese style.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect to be served with authentic Chinese food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Service authenticity

Please indicate your degree of agreement with the following statements of service authenticity.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would expect the restaurant service environment is in line with the Chinese style (e.g., Chinese style decors, restaurant menu with Chinese languages).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the employees in the restaurant should be able to speak Chinese or familiar with Chinese food.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect the restaurant provide authentic Chinese style service.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would expect I can be greeted by Chinese language in the restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Perceived value

Please indicate your degree of agreement with the following statements of perceived value.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel I would get my money's worth with the food at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I would get my money's worth with the service at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the dining experience is a good value for the money I paid at this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel having dinner at this restaurant is a good deal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Behaviour intentions

Please indicate your degree of agreement with the following statements of behaviour intentions.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I would like to spend more money in this restaurant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to return to this restaurant in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to speak positively about this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to recommend this restaurant to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Personal information

Gender

- Male
- Female
- Other

Year of birth

Ethnicity

- Chinese
- European
- African
- Asian (exclude Chinese)
- Latina
- Pacific People
- Other

How often do you dine in Chinese restaurants?

- A few times per year
- 1 time per month
- 2 to 3 times per month
- 1 time per week
- 3 or more times per week

Compared to other music, how often do you listen to Chinese music?

- Never
- A few times per year
- A few times per month
- A few times per week
- Almost everyday

How important is playing background music for a restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

How important is it to use ethnic background music in an ethnic restaurant?

- Not at all important
- Not important
- Moderately important
- Important
- Extremely important

Appendix F: Debriefing information for participants

The research is attempting to understand the impact of ethnic background music on customers' dining experience in restaurants. To obtain natural reactions, the researcher determined how the restaurant background music influences your dining experience based on your scores in the questionnaire. In fact, the researcher prepared two types of restaurant music settings for comparison, one using ethnic music and the other using non-ethnic music. You were in one of the restaurant music settings. The researcher apologized for did not tell you about the above information of the research, but the researcher believes this was the only way to reach the research purposes. This is necessary for the researcher to better understand how ethnic music influences customers' dining experience in the restaurant. In designing current study, the researcher took care to minimize any possible risks or discomforts that might be related to the deception.

Now that you understand the nature of the research, you have the chance not to submit the survey if you no longer wish to participate in the research by closing the browser window. Or you can click the right arrow button to finish submitting your survey. This survey is entirely voluntary, but the researcher hopes to analyse as much data as possible to better understand the impact of ethnic music on customers' dining experience in restaurants.

Because this experiment is ongoing, we request that you not share the true nature and purpose of this experiment with others who might potentially participate in the current study.

Appendix G: Music playlists for the experiments

Appendix G.a. Music playlists for the online experiments

Manipulation \ Settings	Ethnic background music	Popular background music
Italian restaurant	Santa Lucia	Shape of you
Korean restaurant	Arirang	Shape of you

Appendix G.b. Music playlists for the on site experiments

Manipulation \ Settings	Ethnic background music	Popular background music
French restaurant	A Toi Aline Avant de nous dire adieu Avant toi Boite en argent Ça va ça va Caruso Emmenez-moi Encore un soir Entre nous Et si tu n'existais pas Je t'aime Je veux Johnny, Johnny J'y Crois Encore L'amour est bleu Le Geant de Papier Le monde est stone Le premier bonheur du jour Les Rois du monde	7 years A thousand years All of me Apologize As long as you love me Because of you Can you feel the love tonight Chandelier Counting stars Dance monkey Delicate Girls like you Halo Hello I 'm not the only one I like me better If I were a boy I Want To Hold Your Hand Just the way you are Love yourself

	<p>Ma reverence Marguerite Mistral gagnant Mon mec à moi Non, je ne regrette rien Notre Dame de Paris On a tous le droit Pour Que Tu M'aimes Encore Puisque tu pars Quand on n'a que l'amour S.O.S. Savoir Aimer Si je m'en sors Sous le vent T'en va pas Tombe la neige Tous Les Garçons Et Les Filles Tu n'es plus là Un Homme Et Une Femme Une belle histoire</p>	<p>Lover My love Passenger Perfect Positions Say you won't let go See you again Señorita Shape of you Someone like you Sorry Sugar Summertime sadness Take Me Home, Country Roads Thinking out loud We don't talk any more Yesterday once more You and I You're beautiful Young and Beautiful</p>
Chinese restaurant	<p>白月光与朱砂痣 曾经的你 沉默是金 大鱼 大约在冬季 当 得不到的爱情 发如雪 刚好遇见你 告别气球 光年之外 过火</p>	

	海阔天空 荷塘月色 后来 恋人心 流星雨 梦里水乡 那些年 挪威的森林 朋友 偏爱 飘向北方 青花瓷 十年 甜蜜蜜 童话 吻别 我的歌声里 我们的爱 我愿意 心墙 星辰大海 演员 洋葱 夜来香 勇气 有点甜 月亮代表我的心 至少还有你	
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