

Use and Management of Music in High - End Restaurants in Helsinki

Violeta Salonen

Bachelor's Thesis 2012
Experience and Wellness
Management Degree Programme



Experience and Wellness Management

Authors Violeta Salonen	Group Exwel 09
The title of your thesis Use and Management of Music in High – End Restaurants in Helsinki	Number of pages and appendices 114 + 4
Supervisors Dr. Mario Passos Ascencao	
<p>This paper presents the current research in the field of background music which bases its identified dimensions on the empirical research analyzing the effects of possible management of customer's overall experience within the service environment. The primary aim of this study is to see how managers in Finnish hospitality businesses, in this case high-end restaurants, use and manage music on their premises.</p> <p>This study examines the servicescape and musicscape model respectively, in order to understand how music can contribute to the guest's experiences and most importantly how hospitality managers, use and manage music on their premises in order to render the guests experiences. Framework is drawn leaning on both servicescape and musicscape models with addition of the few musical dimensions that emerged from recent studies. Dimensions examined are: style of music played, vocal vs. instrumental music, music tempo, volume, presence vs. absence of music, sound quality, congruence with the atmosphere and performance.</p> <p>The methodology used in the study is qualitative via case-based research method. Face-to-face semi-structured in-depth interviews are used to collect primary data from managers of high-end restaurants in the down town Helsinki area who are in-charge of music daily operations. Objective of the study is to determine how managers use music to render experiences by the identified dimensions.</p> <p>First results indicate that music plays an important role in the servicescape and atmosphere creation; however, managers are yet attempting to see ways of benefiting from music. Since this is the first study of its kind, it provides industry with important insights into the current situation. From academic perspective, additional research on this topic should be conducted on the placement of music in restaurants in general and in addition to that more repetitive research on the same topic should be conducted in order to test the findings of this study.</p>	
Key words Music management, Servicescape, Musicscape, High-end restaurants, Atmospheric music	

Table of contents

1	Introduction.....	1
1.1	Overview of the topic.....	1
1.2	Research problem.....	4
1.3	Justification for the study.....	5
1.4	Methodology in brief.....	6
1.5	Definitions.....	6
1.6	Structure of thesis	8
2	Literature review	9
2.1	Key concepts.....	9
2.2	Services marketing.....	10
2.3	Servicescape	14
2.3.1	Environment-User Relationships in Service Organizations	16
2.3.2	Behavior.....	18
2.3.3	Internal responses	20
2.3.4	Moderators	22
2.3.5	Environmental dimensions	23
2.4	Musiccape	25
2.4.1	Independent variables.....	26
2.4.2	Valence moderators	31
2.4.3	Internal responses	34
2.4.4	Behavioural outcomes	36
2.4.5	Experience creation.....	38
2.4.6	Extended musicscape model	42
2.4.7	Independent compositional variables.....	43
2.4.8	Response.....	44
2.4.9	Experience and atmospheric music	46
2.4.10	Moderators	49
2.5	Theoretical framework	51
3	Methodology.....	60
3.1	Research position	60
3.2	Research method.....	65

3.3	Data collection process	67
3.4	Data analysis process	68
3.5	Ethical considerations.....	74
4	Findings and analysis	76
4.1	Description of the high- restaurants selected for the study	76
4.2	Findings of Style of Music	78
4.3	Findings of Vocal Vs. Instrumental Music.....	81
4.4	Findings of Tempo	83
4.5	Findings of Volume	86
4.6	Findings of Presence Vs. Absence of Music.....	88
4.7	Findings of Sound Quality.....	89
4.8	Findings of Compatibility with Atmosphere	91
4.9	Findings of Performance	93
4.10	Descriptive framework.....	95
5	Conclusions and implications	98
5.1	Conclusions of dimension Style.....	98
5.2	Conclusion of dimension Vocal Vs Instrumental Music	98
5.3	Conclusion of dimension Tempo	99
5.4	Conclusion of dimension Volume.....	100
5.5	Conclusion of dimension Presence Vs Absence of Music.....	101
5.6	Conclusion of dimension Sound Quality.....	101
5.7	Conclusion of dimension Compatibility with Atmosphere	102
5.8	Conclusion of dimension Performance	103
5.9	Implications for management and education.....	104
5.10	Limitations and ideas for further studies	105
	References	107
6	Appendices.....	115
6.1	Appendix I: Interview protocol	115

1 Introduction

1.1 Overview of the topic

Interconnection that music has with society can be seen throughout the world's history. Every culture that existed on Earth has its own music, as music seemed to have been of the basic actions of humans. The influence of music on society can be clearly seen from modern history (O'Donnell 1999). Music helped Thomas Jefferson write the Declaration of Independence and Einstein figure out his problems with equations while getting inspiration by playing violin. Long ago it has been established that music has power to affect our bodies in good and bad ways, both which can be instant and long lasting (O' Donnell 1999). The influence that music has is primarily emotional and it is either directly exercised upon the senses or, indirectly by feelings on the mind (Martens 1925 in O'Donnell 1999).

When it comes to music in social settings, its research started in 1954 when Paul Farnsworth published first book on the social psychology of music. Second edition of the book appeared in 1969 and the field went silenced until North and Hargreaves edited the first book since its original publishing in 1997 (North & Hargreaves 1997).

First studies of emotion in music emerged in the late nineteenth century (Downey 1897; Gilman 1891; Weld 1912 in O'Donnell 1999) but all in respect to psychology. Studies that concentrated solely on music and emotion as a separate field only came into view in 1930's and 1940's (Hevnen 1935; Rigg 1940; Seashore 1938 in Justin & Sloboda 2011). However, this early work was mainly experimental, descriptive and concerned with perception of emotion rather than induction of emotion (Justin & Sloboda 2011).

When it comes to research in music psychology, cognitive and developmental branches of the topic made large progress in 1960's and 1980's by using lab-based, experimental methods to explain 'core' issues underlying musical behaviour, most importantly perceptual and aesthetic reactions to music (North & Hargreaves 2008). When it comes to the research on music in commercial environments and more closely to the speed at

which customers shop, eat or dine, Smith and Curnow started in 1966 by reporting that loud music played in a supermarket led people to move faster between two points than did quiet music (Juslin & Sloboda 2011). Milliman (1986) found that slow music in the restaurant led people to eat slower than fast music and McElrea and Standing (1992 in Juslin & Sloboda 2011) reported that lab participants drank soda faster when background music was playing.

Another area that was researched a lot is the preference of music, started by Berlyne in 1971 and it has continued for 30 years of research on how aspects of music (in particular familiarity and complexity, together with tempo and volume) can mediate arousal in nervous system (Juslin & Sloboda 2011).

Other research has been more focusing on the impact of music experienced in the retail environment. Most of the research conducted up to this date is leaning on the Mehrabian and Russell (1974) model of environmental psychology. Many studies stated that when liked music is played it influences patrons time spent on the premises (North & Hargreaves 1996; Caldwell & Hibber 2002; Herrington & Capella 1996).

Currently, lot of research is carried out on this topic and summarized in few books (See: Social Psychology of Music, North & Hargreaves 1999; Music and Emotion, Juslin & Sloboda 2011) all spread around different fields with music that keeps them in common. There is a broader range of methods and genres of music than previously and it seems to be expanding from year to year.

In the last few years, there is an emergence of sub-divisions of the field into different areas, explained by Juslin and Sloboda (2011) as: measurement, performance, neuroscience, music experience, development, music in everyday life, music preference and applications. As they state further (Juslin & Sloboda 2011) field is still descriptive rather than hypothesis driven, which may show that it has not reached the maturity.

It is still unknown what future will bring in this field, but it is sure that our emotional experiences of music and our reactions to music in different settings cannot be denied.

This is calling for more research in the field of tourism, hospitality and most importantly experience creation design.

As stated above music has been a popular topic of study across different fields e.g. psychology, retailing and marketing, but it has been less studied in the hospitality industry. In hospitality, it is hard to deny importance of music since it is visibly affecting and molding guest's experiences.

In the context of the experience economy, guests seek unique experience beyond merely consuming products and services because the consistent, high level of product and service quality can no longer be used to differentiate choices for consumers (Pine & Gilmore 1999). This demand for memorable and unique experiences is challenging hospitality companies to develop value-added provision for products and services that already have achieved high level and consistent quality, i.e. experiences. This study contends that music can contribute to add-value to the overall experience of hospitality guests.

Previous research on consumer behaviour and service marketing has shown that music influences service evaluation and purchase intentions. In particular music can be a positive cue stimulating specific consumer behaviours and emotions. Studies have shown that pleasant music (compared with less pleasant music) is associated with longer consumption times (Caldwell & Hibbert, 2002), less negative emotional reactions to waiting (Hui, Dube & Chebat 1997) and more positive attitudes towards the provider (Dube, Chebat & Morin 1995).

Earlier research has shown that atmospheric music influences the perception and behavior of guests and staff in a variety of ways, many of which have direct implications for revenues, gross margins, and profits (Areni & Kim 1993; Dube, Chebat & Morin 1995; Kellaris & Kent 1992, 1994; Mattila & Wirtz 2001; Milliman 1982, 1986; North & Hargreaves 1998; North, Hargreaves & McKendrick 1997, 1999; Yalch & Spangenberg 1990, 1993, 2000) yet, despite the abundance of research demonstrating that atmospheric music affects perception, behavior, and overall financial performance (Areni

2006), researchers have at large dedicated less attention to the management issues of atmospheric music.

This study examines the servicescape and musicscape model respectively, together with human responses and environmental moderators that affect the response, in order to understand how music can contribute to the guest's experiences and most importantly how hospitality managers and other staff members choose, use and manage music on their premises in order to render the guests experiences. Framework is drawn leaning on both servicescape and musicscape models with addition of the few musical dimensions that emerged from recent studies and that will be examined during interviews. After discussing findings by theoretical framework, author's subjective insight is presented. Report is then concluded with recommendations to hospitality managers and educators as well as researcher's in the field.

1.2 Research problem

The primary aim of this study is to see how managers in Finnish hospitality businesses use and manage music in their music venues. Earlier research has shown that atmospheric music influences the perception and behavior of guests and staff in a variety of ways, many of which have direct implications for revenues, gross margins, and profits (Areni & Kim 1993; Baker et al. 1992; Chebat et al. 1993; Chebat et al. 2000; Dube et al. 1995; Hui et al. 1997; Kellaris & Kent 1992, 1994; Mattila & Wirtz 2001; Milliman 1982, 1986; North & Hargreaves 1998; North et al. 1997, 1999; Roballey et al. 1985, Yalch & Spangenberg, 1990, 1993, 2000) yet, despite the abundance of research demonstrating that atmospheric music affects perception, behavior, and overall financial performance (Areni 2006), researchers have at large dedicated less attention to the management issues of atmospheric music.

The purpose of this research will be to answer the following question:

How managers of Finnish hospitality businesses use and manage music in their premises?

Study is designed to answer the following questions too:

- how much attention is paid to music when creating atmosphere on the premises
- importance of music in the overall business
- manager's awareness of music as a dimension of experience creation

1.3 Justification for the study

With increasing competition in the fierce hospitality market, restaurant companies are moving beyond just serving food and looking more into offering experiences to their guests. They are looking into more competitive advantage to gain the upper hand and become a leader in the industry.

Accent on experience creation has been key focus of some restaurants in Finland, especially since the OSKE - Tourism and Experience Management Cluster Programme launched their program and supported renewal of tourism industry through intensifying the transfer of knowledge between companies, regions and research centres in Finland (E-Tourism Round Table 2010). Over 1000 companies in 2011 participated in the activities to develop their service offering and business and one of the main areas was experience management and service design. Since then, some of the restaurants are using music strategically in order to outperform competitors. Yet, not all are using it consciously but rather following their 'gut feeling', intuition and previous experience by playing certain music which they believe suits their environment the best.

This research will advance the knowledge of restaurant managers by simply giving new insight and information in the field that has never been research in Finland before. From the academic stand, currently there is no research that is focusing on use and management of music in Finnish hospitality businesses. This research will increase this limited niche of research in the area.

It intends to aid both practitioners and academics in number of ways. First, practitioners will benefit by reviewing detailed analysis of music's placement in the high-end restaurants situated in down town Helsinki, and second, academics will benefit given that none of the research has been conducted about the subject.

1.4 Methodology in brief

The methodology used in the study is qualitative via case-based research method. Face-to-face semi-structured in-depth interviews are used to collect primary data from managers of hospitality businesses in the down town Helsinki area who are in-charge of music daily operations.

Objective of the study is to determine how managers use music to render experiences by the identified dimensions. The interview protocol was designed based on the extensive literature review and theoretical framework. The in-depth interviews were carried out in two sloths, during the spring and summer 2011 and autumn 2012 and they include five high-end restaurants and one newly opened experience provider all based in Helsinki downtown area. All places are well known and have been identified through research, word of mouth and author's own experiences. The data collected will allow to picture on how high end experience organizations in Helsinki area pay attention to music and what are their ways of managing it.

Theoretical framework has been built from the extensive literature review and dimensions that would be examined have been clearly identified, therefore the objective would be to determine how managers of hospitality businesses use and manage music to render experience by the identified dimensions.

1.5 Definitions

Most important and used terms in this research will be defined below, in order to avoid misunderstanding and bring clarity to the study. Since the research will be conducted on the premises and will concern usage and management of music, it requires defining of the both terms also in respect to experience and atmosphere creation.

A "restaurant" is a public establishment where food is prepared, served, and sold for consumption on the premises. This term includes, but is not only limited to, buffets, lunch counter, cafeterias, grill rooms, and hotel dining rooms (Sherry 1993). In the case

of this research, **high-end restaurant** means establishments that are slightly upscale in comparison to traditional ones and are very often restaurants that possess one or more Michelin stars. Restaurants that possess Michelin start are listed in Michelin Guide, which is a classic guide to exceptional restaurants for over a hundred years. Most of the high-end restaurants fall under the category of small to medium sized enterprises.

Merriam-Webster dictionary defines **music** as “the art or science of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion”. According to Financial Dictionary, **background music** is defined as “music used in a situation in which music is not the primary goal”. Have (2008) states that this is meant in a way that since we are surrounded by many sorts of background music in a daily life, background music is the one that we do not turn our conscious attention to.

According to Pine and Gilmore (1999) **experiences** are inherently personal, existing only in the mind of an individual who has been engaged in an emotional, physical, intellectual or even at spiritual level. Here it is important to note the difference between personal experience and product experience, meaning that product experience is an understanding of people’s subjective experience that result from interacting with products, including the degree to which all our senses are stimulated, the meaning and values we attach to the product and the feeling and emotions that are elicited as a result (Schifferstein & Hekkert 2008). According to Pine and Gilmore (1998) experience occurs when a company purposely uses services as the state to engage consumers in a way that will create memorable event for them.

BPM – beats per minute. Tempo or speed of music is the most researched variable and thus requires special attention and explanation. Tempo is quantifiable measurement and can be traced down with the help of device called metronome, which counts the number of beats per minute (BPM). This means that note value (either whole note, half note, quarter of a note or a crochet) is specified as the beat. This marking indicates that a certain number of these beats must be played within one minute. In the context of restaurant, Milliman (1986 in North & Hargreaves 2008) found that slow music led customers to stay longer and spend more in a bar charges. McElrea and Standing (1992

in North & Hargreaves 2008) observed that fast music significantly decreased drinking time whereas Roballey et al. (1985 in North & Hargreaves 2008) found a significant increase in the number of bites per minute when patrons in a cafeteria were exposed to fast tempo music, compared to a slow tempo or to a no-music condition. Listeners tend to prefer tempos that fall within the range of 68 to 178 BPM (Kellaris & Altsech 1992 in North & Hargreaves 2008).

1.6 Structure of thesis

Thesis will be structured the following way: first extensive literature review will be presented, with accent on Bitner's (1982) framework for Understanding Environment-User Relationship in Service Organizations which will in continuation focus on one of the ambient conditions: music. Further on, musicscape framework (Oakes 2000) will be looked at as a separate phenomenon, with the accent of experience creation and its connection to atmospheric music. In addition to that, extension of the Bitner's and Oakes's model will be introduced as a theoretical framework.

Secondly, research methodology would be established and research position will be explained. In continuation to that data collection will be explained and analysed in detail and ethical issues would be addressed. Further on findings of the study will be revealed in detail, following an analysis on each musical dimension addressed during the study. Comparison would be made between the theory and findings. At last, conclusions on the subject would be made and implications for the future studies would be presented.

2 Literature review

2.1 Key concepts

In the following part, main key concepts used in thesis will be looked at and defined in order to keep the clarity and understanding of the topic.

Small to medium size enterprises (SME) are companies that cover variety of firms (Hertz 1982 in Fisk, Grove & John 2008) and are usually employing not more than 250 people. According to Preston et al. (1986 in Fisk et al. 2008) SME's are independently owned and operated and are not dominant in their field of operation. Scott and Bruce (1987 in Fisk et al. 2008) indicated that SME's should have three characteristics: their management should be independent and usually the managers are the owners, capital is supplied and ownership is help by an individual or then a small group of people and area of operation is mainly local.

According to various literature, best description of the SME's is the one used by Bolton Committee in their 1971 report about Small Firms and it states that the small firm is the one that has a small share of the market, it is managed in a personalized way by the owners and is therefore not sufficiently large to have access to the capital market for the public issue or placement of securities. According to Organization for Economic Co-operation and Development's (OECD) report on SME's and Entrepreneurship Outlook from 2005, in year 2002 in Finland there were almost 226 600 enterprises and they employed about 1 315 000 persons with total turnover of 274 billion Euros. Of this, 99, 7% were SME's having fewer than 250 employees, which shows that SME's and their development has been very high in the past 10 years in Finland. Restaurants are being accounted for SME's, more on the accent of micro firms which employ less than 10 people, and they account for 95% of all enterprises and a large majority of Finnish firms remain that small (OECD 2005). In this study SME's are the ones based in hospitality industry, namely high-end restaurants and experience providers that do not employ more than 50 individuals.

The word '**scape**' derives from the Old English word 'skipe' and is in a way related to the word shape, which can be used in the physical sense of shaping (Elkins & DeLue 2008). According to Spirn (2008) this does not only imply the creation of landscape and it's shaping, but it can grow more into the current sense of view, or more of a panoramic view. Daniels (2008) points out that landscape can be seen also as a cultural image, a pictorial way of representing or symbolising surroundings, which in our context can be connected with the service and/or experience creation as explained in Bitner's (1982) Framework for Understanding Environment-User Relationships in Service Organizations. In this case term **servicescape** has derived from term landscape and it represents totality of the physical environment and ambience in which service happens (Bitner 1992). It is a human built environment and it includes design factors (layout, furnishings and decoration), ambient conditions (lightning, temperature, music etc.) and social interactions between customers and employees (Bakers 1987; Bitner 1992; Sherry 1998). From this term, Oakes (2000) has constructed term **musicscape**, which concentrates on only one ambient condition and highlights the incorporation of music as one of the variables in creating an in-store experience and associating customer emotions to the store via the use of music (Morrison & Beverland 2003).

Atmosphere is a term used in everyday language, but in this context it can be defined as the air surrounding the sphere, which basically describes quality of the surroundings (Cornellus 2009). In this setting, one can say that restaurant has a certain atmosphere and this refers to certain attributes that evoke pleasant or unpleasant feelings towards the place. Atmosphere can be seen as creation by the interaction between individuals and their environment (Heide & Gronhaug 2006). In this thesis, atmosphere is defined as a place that has a certain mood or a setting which has been reached through managing environmental dimensions, mentioned in Bitner's framework.

2.2 Services marketing

Servicescape's foundations lie in the service marketing literature, therefore the following paragraphs will concentrate on the service marketing as an independent field, its evolution and most important facts. Further on, servicesape model will be looked at respectively.

Service marketing emerged as a subfield of marketing in the late 1970's (Brown, Fisk, & Bitner 1994; Shostack 1997). The subject of Service Marketing provides an in-depth view into the way how services and marketing should be managed and developed. It is a multidimensional approach that deals with managerial issues such as the service organization and customers' value (Berry & Parasuraman 1993). Gilmore (2003) explained service as an act, process and performance and divided it into two groups: service activities and service as a concept. In order to understand services it is important to know their core characteristics: intangibility, inseparability, perishability and heterogeneity and they are explained below in more detail.

Services are said to be intangible - they cannot be seen or tasted, for example, as they do not have physical existence. This is probably the most defining feature of a service and also major differentiation between service and a product. The literature highlights intangibility as one of the key characteristics of services. Zeithaml (1981 in Grönroos 2000) highlights the fact that the degree of tangibility has implications for the ease with which consumer can evaluate services and products. This makes it difficult for consumer to measure service value and quality and in order to overcome it, consumers tend to look for evidence of quality and other attributes, e.g. in decoration. However, Onkvisit and Shaw (1991 in Grönroos 2001) feel that the importance of intangibility is over-emphasized. They believe that the service provider's offer is their "productive capacity" and not the (in) tangible nature of the offer.

Inseparability or simultaneity of production and consumption means that services are produced and consumed at the same time. According to literature, inseparability is taken to reflect the simultaneous delivery and consumption of services (Regan 1963; Wyckham et al 1975; Donnelly 1976; Grönroos 1978; Zeithaml 1981; Carman and Langeard 1980; Zeithaml et al 1985; Bowen 1990 and Onkvisit and Shaw 1991 in Grönroos 2000) and it is believed to enable consumers to affect or shape the performance and quality of the service (Grönroos 1978; Zeithaml 1981). In short, it means that the service provider becomes an integral part of the service itself and in a way the consumer can also participate to some extent in the service and can thus affect the outcome of it. For service marketers, this can only be seen as an advantage.

Heterogeneity reflects the potential for high variability in service delivery (Zeithaml et al 1985 in Grönroos 2000). In depth this means that since services are produced and consumed simultaneously and also because people make part of the service offering, it can be stated that a services are always unique and cannot always be repeated even though they are done with the same provider. This can sometimes pose a concern about service quality and issues of uniformity, therefore it is crucial to have personnel training and careful monitoring of customer satisfaction in order for places to maintain high standards. As Onkvisit and Shaw (1991 in Grönroos 2000) stated heterogeneity offers opportunity to provide a degree of flexibility and customization of the service and it can be also be introduces as a benefit and point of differentiation (Wyckham et al 1975 in Grönroos 2000).

Services are perishable, which means they cannot be stored e.g. an empty seat on the plane, empty hotel room, an empty table at the restaurant – are forever lost opportunities (Grönroos 2000). On top of this, services cannot be saved, returned or even resold once they have been used. Perishability does not pose too much of a problem when there is a steady demand for a service. However, when demand is either too high, or low, this can cause difficulties to service providers. Onkvisit and Shaw (1991 in Grönroos 2000) suggest that services are “time dependent” and “time important” which make them very perishable. Hartman and Lindgren (1993 in Grönroos 2000) claim that main issue of perishability is the concern of the service producer and the consumer only becomes aware of this issue when there is an insufficient supply or when they have to wait for service.

The difference between services and physical goods can create challenge in services marketing as they are in a way interconnected. However, if both do not strive for excellence, neither will come out in light it deserves (Gilmore 2003). Sometimes managers are attempting to deliver intangibles exceptionally well, which can in return make them overlook the importance of tangible aspects in service quality.

Literature has two views about importance of physical environment in services. Some researchers say that physical environment is not significant for customer’s perception of the place or their behaviour (Andaleeb & Conway 2006) and others state that physi-

cal environment is critical in all service settings, since the consumer is often experiencing the total service and therefore all elements of service have strong impact on their perception and behaviour (Bitner 1992; Cronin 2003; Hoffman & Turley 2002; Kotler 1973). Recent research by Wall and Berry (2007) acknowledged that both tangible factors (such as servicescape) and intangible factors (such as responsiveness, reliability and empathy) are complementary in their effects on customer's evaluations of the overall service quality. Kim and Moon (2009) argued that services are increasingly being integrated with the physical setting in which they are rendered and they significantly influence customer's behaviour.

Before moving further, it is important to address different typologies of services in order to understand their complexity and in the following paragraphs look into servicecape model. The importance of physical setting depends on the nature of the job and the nature of the consumption experience (Bitner 1992). However, not all service firms and industries are alike (Lovelock 1983; Schmenner 1986). Table 1 shows us a typology which categorizes service organizations based on two dimensions that show the differences in the management of the servicescape.

Table 1. Typology of Service Organization Based on Variations in Form and Usage of the Servicescape (Bitner 1992)

Types of Service Organizations Based on Who Performs Actions Within the Servicescape	Physical Complexity of the Servicescape	
	Elaborate	Lean
Self-Service (customer only)	Golf Land Surf 'n Splash	AMT Ticketron Post office kiosk Movie theatre Express mail dropoff
Interpersonal services (both customer and employee)	Hotels Restaurants Health clinic Hospital Bank Airline School	Dry cleaner Hot dog stand Hair saloon
Remote services (employee only)	Telephone company Insurance company Utility Many professional services	Telephone mail order desk Automated voice-messaging- based services

Vertical dimension shows who is performing actions within the servicescape – customer, employee or both; with the extremes of customer representing self-service, meaning customer’s activity is very high, both customer and employee representing interpersonal services, typically seen in hotels, restaurants and banks, meaning that both customers and employees activity is high; and employee only, or remote service where there is almost no customer involvement in the servicescape.

Bitner (1992) states that in self-service settings, the creative use of physical design could support particular positioning and segmentation strategies and enhance specific marketing objectives, such as customer satisfaction or attraction. For interpersonal services, Bitner (1992) stressed the importance of targeting both organizational and marketing objectives through careful design of the servicescape. For remote services Bitner (1992) states that, organizational objectives such as employee satisfaction, motivation and operational efficiency could be primary goals in physical setting design, because few customers would ever see or experience firm’s physical settings.

Horizontal dimension shows the complexity of the servicescape. Some service environments are very simple, containing only few elements and forms and here they are named “lean” environments. For lean servicescapes, design decisions are straightforward, especially when it comes to self-service or remote service situations. However, other servicescapes are very complicated containing many elements and forms. They are named “elaborate” environments. In such an elaborate environment, the full range of marketing and organizational objectives theoretically can be approached through careful management of the servicescape (Bitner 1992).

2.3 Servicescape

Many studies have shown that physical environments, also termed servicescapes, play an important role, both positive and negative, in customers’ impression formation (Bitner 1992).

The ability of the physical environment to influence behaviors and to create an image is particularly apparent for service businesses such as hotels, restaurants, professional offices, banks, retail stores and hospitals (Baker 1987; Bitner 1986; Booms & Bitner 1982; Kotler 1973; Shostack 1977; Upah & Fulton 1985; Zeithaml, Parasuraman & Berry 1985). During the last few decades, the importance of the environment has become prominent in the study of service environments, with researchers beginning to study the influence of the store environment on consumers' behavior (Gilboa & Rafaeli 2003). Since the service is produced and consumed at the same time, customer only gets to experience the physical facility of the company which has a strong impact on customers' perception of the service experience (Bitner 1992).

Naturally, before purchase consumers look for cues in regards of company's quality, products and capabilities. The physical environment is rich in such cues (Rapoport 1982) and may be very influential in communicating the firm's image and purpose to its customers. Research suggests that the physical setting may also influence the customer's ultimate satisfaction with the service (Bitner 1990; Harrell, Hutt & Anderson 1980). Booms and Bitner (1981) define servicescape as the environment in which the service is assembled and in which seller and consumer interact, combined with tangible commodities that facilitate performance or communication of the service. Wakefield and Blodgett (1994) proposed a servicescape typology that the longer time that one spends in a facility, the greater the likelihood that the perceived quality of the servicescape will play an important role in determining satisfaction with the service.

Bitner (1992) took a first step towards integrating theories and empirical findings from different disciplines in order to build a framework that describes how the built environment affects both consumers and employees in the service organizations. Framework for Understanding Environment-User Relationships in Service Organizations is anchored in the environmental psychology research and also draws together relevant literature in marketing, organizational behavior, human factors/ergonomics, and architecture (Bitner 1992).

After identifying basics of servicescape it is time to look at the Framework for Understanding Environment-User Relationships in Service Organizations (Figure 1) which

will give us more insight into what behaviors are influenced, why or how the environment should be planned and designed in order to achieve particular objectives.

2.3.1 Environment-User Relationships in Service Organizations

Bitner's (1992) framework suggests that a variety of objective environmental factors are perceived by both customers and employees and that both groups may respond cognitively, emotionally, and physiologically to the environment. Framework shows similarities to already existent frameworks such as Mehrabian and Russell (1974), but it is unique in its scope of synthesis, and the incorporation of both customers and employees and their interaction, together with its application to commercial settings (Bitner 1992).

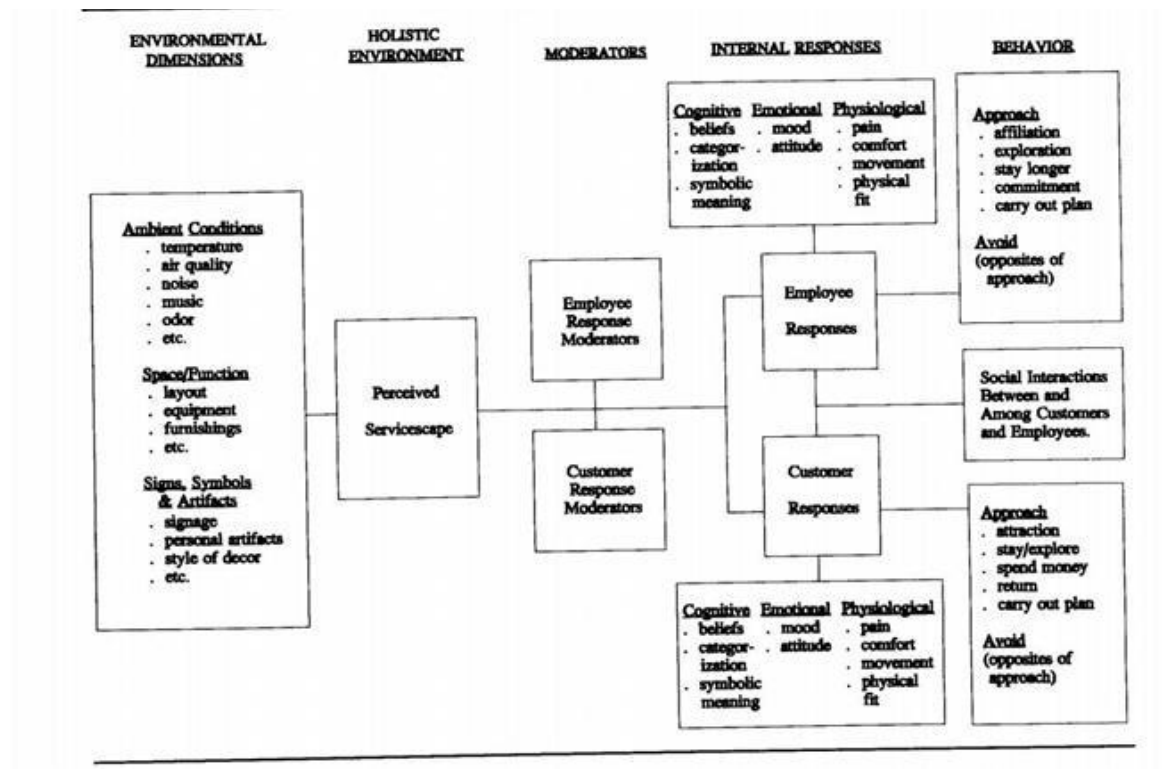


Figure 1. Framework for Understanding Environment-User Relationships in Service Organizations (Bitner 1992)

It is acknowledged that the service environment is made up of both tangible (buildings and furniture) and intangible (temperature, color, scent and music) elements which

make up the service experience (Hoffman and Turley 2002). Attention of the framework is first paid to the behavior that might be influenced by the servicescape and then on the internal responses that come as an effect and finally the controllable dimensions that comprise the servicescape. But before we proceed looking into framework, there is a need to address something that Bitner (1992) has not mentioned in her model and that is the perception.

Do consumers first think or feel when they enter a servicescape? Researchers have argued from both perspectives; some researchers argue that cognitive states precede emotional states (Lazarus 1999; Oliver 1980, 1981), while others argue that emotional states precede cognitive states during the process of evaluation or appraisal (Pham et al. 2001; Swinyard 1993).

According to Schiffman (2001) perception is a function of multiply sources of input from the environment and from one's own predisposition, expectations, motives and knowledge collected from past learning experiences. All of these elements together produce an individual's picture of the world (Schiffman & Kanuk 1978 in Schiffman 2001). Individuals generally receive a variety of stimuli from a servicescape, organize them cognitively into groups, and form images from the stimuli as a whole (Lin 2004). This can be explained through the Gestalt psychology, (Gestalt – word derived from German, meaning form, shape or a whole configuration, Schiffman 2001). Gestalt psychologists studied patterns of stimuli and observed that some stimuli appeared to be spontaneously grouped together, with clear visual field qualities which individuals usually can perceive immediately (Schiffman 2001). Gestalt psychology suggests that individuals organize perceptions of physical environments into figures and grounds (Lin, 2004). Figures are usually perceived immediately, because they are clear and at the front of visual field. Grounds, however, are usually perceived as vague and hazy, and are not as notable as figures (Schiffman & Kanuk 1978 in Schiffman 2001). According to Gestalt psychology, there are six principles that individuals make use of in averaging or grouping forms (Schiffman 2001).

They are as follow:

- Proximity/nearness - which are the individual elements grouped together according to similar perceived distance, which can be far or close
- Similarity – elements that are similar physically
- Continuity – elements that appear to point in the same direction are readily perceived as a forming a group (continuations of an aspect of a curve), such as along a straight line or simple curve
- Common fate – elements that move in the same direction are perceptually grouped together. This has a cohesion with the principle of similarity, but is applied to moving elements
- Symmetry – priority in grouping is given to naturally balanced, symmetrical figures over asymmetrical ones
- Closure – grouping occurs in a way that favors perception of a more enclosed or complete figure. (Lin, 2004).

On top of this it is important to know human sensory system in order to understand how perception forms. Hall (1969 in Lin 2004) discusses how the human sensory system can be categorized into the following two components: distance receptors and immediate receptors. Distance receptors refer to the retrieval of visual sensory input from the eyes, auditory sensory data from the ears, and olfactory sensory input from the nose. These receptors allow us to gather information without making contact with an object or a person, and allow us to examine and experience objects that are at some distance. The immediate receptors refer to specific sensory responses through the skin, membranes, and muscles. They enable experience via touch, such as temperature, texture, hardness and shape (Hall 1969 in Barabn & Durocher 2001). Knowing this we can now shift our attention back to explanation of Bitner's model and its first dimension of individual behavior.

2.3.2 Behavior

Most of the research in the environmental psychology area is focused on retail stores, e.g. supermarkets (Hirsch 1992; Donovan & Rossiter 1982; Bellizzi & Hite 1992; Bellizzi et al. 1983; Spangenberg et al. 1996; Areni & Kim 1993; Yalch & Spangenberg 1990,

2000). Environmental psychologists suggest that individuals react to places with two general, and opposite, forms of behavior: approach and avoidance (Mehrabian & Russell 1974 in Bitner 1992). Approach behaviors include all positive behaviors that might be directed at a particular place, such as desire to stay, explore, work, and affiliate (Mehrabian & Russell 1974 in Bitner 1992). Avoidance behaviors reflect the opposite: a desire not to stay, explore, work, and affiliate. Mehrabian and Russell (1974 in Bitner 1992) stated that a person's feeling at any time can be characterized by the three dimensions in our framework: pleasure is a feeling state that is similar to liking, but also correlates with arousal. Arousal is also conceptualized as a feeling state varying along a single dimension ranging from sleep to frantic excitement (Mehrabian & Russell 1974 in Bitner 1992); and dominance is a feeling state that is based on the extent to which he has control over his act or not in a variety of ways in a servicescape. Individuals are more likely to retrieve sensory reactions prior to emotional responses (Lazarus 1999).

This means that individuals retrieve sensory cues from a servicescape and form a subconscious mental image of the servicescape prior to experiencing any emotion and making judgments toward the specific servicescape (Lin 2004). However, servicescape can influence the degree of success consumers experience in executing their plans once inside (Darley & Gilbert 1985; Russell & Snodgrass 1987 in Lin 2004). Naturally all individual arriving in physical premises of the company already have an established goal of their visit, however, above mentioned studies reflect and stress the importance of servicescape being able to hinder the setting and influence customer's behavior. Naturally this shows that companies in the service business should encourage approach behavior for both their customers and employees, and in order to create a pleasant servicescape in the mind of both, it is important to understand their overall evaluation process theoretically and practically (Lin 2004).

Additionally to the effect of the behavior, servicescape tends to influence the nature and quality of customer and employee interactions, most directly in interpersonal services (Bitner 1992). All social interaction is affected by the physical container in which it occurs (Bennett & Bennett, 1980 in Bitner 1992). Forgas (1979 in Lin 2004) suggests that physical environments represent a subset of social rules, conventions, and expecta-

tions in force in a given behavior setting, serving to define the nature of social interaction.

In the servicescape literature, studies of social exchanges that occur within the servicescape are mainly concerned with the ‘nature and quality’ of consumer and producer interactions (Bitner 1992). This is either aided or hindered by the servicescape through dimensions such as seating, size, and spatial clues. Tombs and McColl-Kennedy (2003) also argue that for some service providers, the social interactions are more important than the servicescape itself:

for many service organizations... the influence of the physical setting may be minimal compared to the impact that other individuals (customers and service providers) have on the customer’s experience.

Overall, research concludes that consumers consider their social relationship with focal employees a relational benefit that affects both their perceptions of overall firm quality (Baker, Levy, and Grewal 1992) and their future behavioral intentions, in terms of future patronage and word of mouth (Gwinner, Gremler & Bitner 1998; Hennig-Thurau, Gwinner & Gremler 2002). Following this, framework concentrates on the internal responses that are the ones that affect our behavior. This is explored in the detail in the paragraph below.

2.3.3 Internal responses

Physical environments can also extract cognitive responses which mean that specific elements in the servicescape can trigger customer’s thoughts, attitudes and beliefs about it (Bitner 1992). From previously mentioned research it is clear that both customers and employees respond to the dimensions of the physical surrounding and in turn this response alters their behavior. Here, it is important to note that the perceived servicescape does not directly cause people to behave in certain ways; rather it influences their behavior (Bitner 1992). The employees and customers respond to environmental dimensions cognitively, emotionally and psychologically. It is these states that in turn affect behaviors (Verma 2008). First response (cognitive) can be divided into three

types of cognitive responses: beliefs, categorization and symbolic meaning. Beliefs involve the formation of subjective judgment about something (e.g. forming an opinion based on basis of cleanliness, layout, furniture, equipment etc.); second response categorization shows us that people store information in the form of categories (e.g. looking at physical evidence of the place like size of the building, design, exterior, parking etc.); and third which shows that physical surrounding can convey symbolic meaning, which means that physical elements of the environment can contain symbolic meanings which are decoded by the users or employees in particular manner (Verma 2008).

As well as influencing cognitions, servicescape can bring forth emotional responses that also in turn affect the behavior. Previous research explored emotional responses to environments (Mehrabian & Russell 1974; Russell & Lanius 1984; Russell & Pratt 1980; Russell & Snodgrass 1987) and has concluded that the emotion-eliciting qualities of environments are captured by two dimensions: pleasure-displeasure and degree of arousal (Bitner 1992). Pleasure intensity influences consumers' attitude towards the servicescape, which influences store evaluation both directly and indirectly via attitude towards the sales personnel (Dube & Morin 2001). If customers have positive emotions towards the servicescape, it is likely they will stay longer, spend more money and have a positive experience (approach behaviors). If a customer is aroused or excited by an experience, it increases approach behaviors.

However, if unpleasant factors are also experienced, arousal may decrease approach behaviors (Bitner 1992). It is important to note that customer feelings about the service environment can be related to the feelings about the organization or individuals that provide or frame the experience as a whole (Hall 2009). Wakefield and Blodgett's (1996 in Hall 2009) study on the effect servicescape have on leisure settings found that those who leave early because they feel dissatisfaction with the physical surroundings are obviously going to spend less money. Bitner (1992) states that

complexity in the servicescape increases emotional arousal and that compatibility and presence of natural elements and the absence of environmental "nuisances" enhances the pleasure.

She concludes that perceptions of the servicescape and associated positive (negative) emotions can lead to positive (negative) feelings associated with the organization, its people and its products.

Perceived servicescape tends to affect people in physiological way. Noise that is too loud may cause physical discomfort, the temperature of a room may cause people to shiver or perspire, the air quality may make it difficult to breath, and the glare of the lighting may decrease ability to see and cause physical pain (Bitner 1992). Naturally these will determine whether people decide to stay or leave the environment. Additionally to direct behavior influence, physiological responses may influence seemingly unrelated beliefs and feelings about the place and the people there (Bitner 1992). Research shows that when people are physically uncomfortable because of the ambient temperature, their affective response to strangers is less positive than when they are physically comfortable (Griffitt 1970 in Bitner 1992).

Next part of the framework is presented in the following paragraph and it deals with moderators, which in this case are seen through individual responses towards an environment.

2.3.4 Moderators

As with all behavioral relationships, the strength and direction of the relation between variables is moderated by personal and situational factors (Bitner 1992). In the case of this framework they are referred to as response moderators. According to Bitner (1992) personality traits (such as arousal-seeking tendencies and ability to screen environmental stimuli) moderate the relationship between the perceived servicescape and internal responses. Previous studies have shown that individual personality traits can influence a person's reaction to his or her physical surroundings (Mehrabian & Russell 1974; Russell & Snodgrass 1987 in Bitner 1992). One such a trait is arousal-seeking and people that seek arousal are looking for high levels of stimulation, unlike arousal-avoiders that prefer low level of stimulation.

An individual's response to an environment often depends on situational factors as well, such as his or her plan or purpose for being in the environment (Russell & Snodgrass 1987; Snodgrass, Russell & Ward 1988 in Bitner 1992). Also all these individuals enter the environment in certain mood (e.g. happy, sad, anxious, lonely, excited etc.) and such mood states are likely to affect as well as be differentially affected by variations in physical surroundings (Gardner 1985 in Bitner 1992). Situational factors (such as expectations, momentary mood, plans and purposes for being in the servicescape) moderate the relationship between the perceived servicescape and internal responses (Bitner 1992). Further on, framework concentrates on the environmental dimensions, which include physical factors that are controllable and in this case would be a focus of this study.

2.3.5 Environmental dimensions

The dimensions of the servicescape include physical factors that are possible to control by the company in order to bring forth customer and employee actions. On the basis of a review of diverse literatures, three composite dimensions were identified: ambient conditions, spatial layout and functionality, and signs, symbols and artifacts (Bitner 1992).

Previous research that has been conducted on the ambient conditions within servicescape suggests that they have an effect on satisfaction when they are at extremes (Bitner 1992). For example if it is too cold/hot, too bright or too dull, too loud/quiet. They are also noticed if the customer experiences them in the environment for a long period of time or if they do not satisfy customer's expectations (Hall 2009). Ambient conditions include background characteristics of the environment such as temperature, lighting, noise, music and scent (Bitner 1992). Simply, they affect all five senses and certainly affect both customers and employees in variety of ways. One example of the power of ambient conditions in the visitor experience was done by Oh et al. (2007), where they suggest that tourists may visit a tourist destination just for the tranquility and "rhythm of the Atlantic Ocean". This shows how particular aspect of servicescape can be very powerful and very often the only reason for customer deciding to take on the experience.

Spatial layout refers to the ways in which machinery, equipment, and furnishings are arranged, the size and shape of those items, and the spatial relationship among them (Bitner 1992). Usage of space is very important in servicescape considerations (Bitner 1992). It is important to pay attention that place is not too crowded both with furniture and people. On the contrary, too much space can appear unfriendly and daunting (Newman 2007). When viewed as a dimension, both space and function can be simultaneously considered a designscape, or the loosely coherent, hegemonic network of physical items that include both realistic (e.g., manufactured) and abstract (e.g., subjective) meanings (Julier 2005). This means that consumers evaluate designscape in order to understand the place's identity. By doing so, consumers are able to answer internal questions such as "What is this place?" and "Will I be able to fulfill my goals in this locale?" (Hall 2009)

Many items in the physical environment serve as explicit or implicit signals that communicate about the place to its users (Becker 1977, 1981; Davis 1984; Wener 1985; Wineman 1982 in Zeithaml 2009). This means that signs, symbols and artifacts dimension refers to the physical signals that should be established by the managers in order to communicate the message to the consumers. For example, signs for the direction, rest rooms, caution signs, or even rule of behavior, anything that would help the customer move easier and feel more comfortable in the servicescape. Symbols, such as national and local flags, and artifacts, including artwork and decorative items, are often used by firms to create aesthetic impressions (Zeithaml 2009) and to help consumers understand the place's meaning.

Servicescape play an important role in many service organizations in the way of providing first impression and therefore are the very important element that customers will use to guide their beliefs, attitude and expectations of a service provider (Lin 2004). This chapter has focused mainly on explaining Bitner's (1992) Framework for Understanding Environment-User Relationships in Service Organizations, which will lay as a base for further exploration of ambient conditions more precisely music and musicscape. Next paragraphs will look more deeply into the musicscape framework, created by Oakes (2000) and will explain all of its elements in detail.

2.4 Musicscape

Musicscape framework has been developed by Oakes (2000) and it merges current research analyzing the effects of moderating structural elements of music within the service environment. It has emerged as an integral part of the retail environment in a number of studies (Jain & Bagdare 2010). The framework is an extension of Bitner's (1992) model of servicescape and it highlights just one of a range of physical environmental dimensions (Oakes 2000). As a difference to servicescape framework, musicscape does not take employees into consideration, but is rather focused solely on the customers. It is more finely focused including only musical elements which can be explored in the service setting. Framework demonstrates the problematic nature of attempts to isolate the effects on service consumers of exposure to individual musical variables (e.g. musical genre) by visually portraying the potential for interactive effects between ranges of different variables (Oakes 2000). Musicscape framework can be seen below in Table 2.

Table 2. Musicscape Framework (Oakes 2000, 540)

<u>INDEPENDENT VARIABLES</u>	<u>VALENCE MODERATORS</u>	<u>INTERNAL RESPONSES</u>	<u>BEHAVIOURAL OUTCOMES</u>
<u>Compositional</u>	<u>Demographic</u>	<u>Cognitive</u>	<u>Approach Behavior</u>
Tempo ↕	Age	Expectations	Consumption speed
Harmony ↕	Gender	Perceived duration	Stay duration
Volume	Social class		Purchase behavior
<u>Genre</u>	<u>Respondent</u>	<u>Emotional</u>	
Classical Popular Jazz	Familiarity	Elicited mood	

Oakes (2000) highlighted the incorporation of music as an important variable in creating an in-store experience and associating customer's emotions to the store (Morrison & Beverland 2003). Musicscape framework includes independent variables, both compositional (tempo, harmony and volume) and genre of music (classical, popular and jazz); valence moderators, demographics (age, gender and social class) and respondent (familiarity to the music); internal responses, cognitive (expectations and perceived duration) and emotional (elicited mood); and behavioral outcomes, approach behavior (consumption speed, stay duration and purchase behavior). Each of them would be looked into separately in order to understand a bigger picture better.

2.4.1 Independent variables

Independent variables, both compositional and genre (apart from harmony) is something that can be easily moderated in order to achieve wanted results. Compositional variables are not equally quantifiable or measurable (Oakes 2000), which explains why previous studies have looked more into quantifiable variables such as tempo. Each of variables will be looked at separately in order to gain an understanding at some dimensions which will later on act as a base for theoretical framework for this study.

According to Harnum (2004), tempo is an Italian word which comes from the Latin-tempus and means time. Musical tempo is the speed or rate at which music progresses. Tempo being comparative, quantifiable measurement is the most researched variable and this can be used with the help of device called metronome, which counts the number of beats per minute (BPM). In the context of restaurant, Milliman (1986 in Oakes 2000) found that slow music led customers to stay longer and spend more in a bar charges. McElrea and Standing (1992 in North & Hargreaves 2008) observed that fast music significantly decreased drinking time whereas Roballey et al. (1985 in North & Hargreaves 2008) found a significant increase in the number of bites per minute when patrons in a cafeteria were exposed to fast tempo music, compared to a slow tempo or to a no-music condition.

Winiger and Gardner (1985 in North & Hargreaves 2008) found that, when patrons in a cafeteria were exposed to fast tempo music, a significant increase in the number of

bites per minute was observed compared to a slow tempo or to a no-music condition. Listeners tend to prefer tempos that fall within the range of 68 to 178 BPM (Kellaris & Altsech 1992 in North & Hargreaves 2008). Milliman (1982 in North & Hargreaves 2008) also used fast and slow tempo background music in a supermarket using a decibel meter to maintain constant volume.

Study showed that purchase levels increased when slow tempo music was playing opposite to when fast tempo music was playing. Herrington and Capella (1996 in North & Hargreaves 2008) conducted similar research only using digitised musical sequencer at similar tempo levels to Milliman's (1982 in North & Hargreaves 2008) study in order to keep other musical characteristic (e.g. harmony, mode, etc.) excluded to the extent possible in such a research. This research showed that shopping expenditure was not influenced by tempo or volume of background music.

Chebat et al. (1993 in North & Hargreaves 2008) explored the effects of tempo using contrasting sections of the same Mozart's symphony (No. 41, using movements "Andante Cantabile for slow tempo and "Molto Allegro" for fast), and they found that musical tempo alone did not have any effect on subjective temporal estimates, thus supporting the findings of similar research by Bickel (1984 in North & Hargreaves 2008). However, Zakay et al. (1983 in North & Hargreaves 2008) argued that musical tempo may influence time estimation; Hui et al. (1997) found no significant effect on consumer emotional response or perceived wait duration. North et al. (1998) also found no evidence that musical tempo influenced estimates of time duration in any particular direction.

Other research suggests that slow-paced music can cause individuals to remain in an environment longer because the music creates a relaxing environment, thus spurring approach behaviour (Milliman, 1982 in North & Hargreaves 2008) and that consumers consequently order more drinks (Milliman 1986 in North & Hargreaves 2008). Oakes (2003) found that music tempo affected perceived waiting time in a registration line, and that slow-tempo music increased positive affective responses. According to Kellaris and Altsech (1992 in North & Hargreaves 2008) listeners tend to prefer tempos that fall within the range of 68 to 178 BPM.

In comparison to musical tempo, harmony is more complex and requires total in-depth overview. Harmony is the agreement of musical notes that creates a perception of internal togetherness and mutual support among the individual notes (Cheng & Ng 2009). Musical harmony is four-dimensional totality exhibiting an order of mutual support among its notes and dimensions are as follow: the musical harmony is the totality of the parts; each part of the totality is related to other parts in the totality; all parts contribute to the formation of the totality in the sense of wholeness; and relating parts to totality in music is a dynamic process consummated in a process of movement of time (Cheng & Ng 2009). It is important to note that in this case melody and harmony would be both addressed as harmony, given the difference between harmony (or vertical expression of chords on the printed page) and melody (or horizontal elements, reading from left to right on the page). All melodies (consisting of single notes) can be harmonized (with different chords) and it is up to composer to decide which chord progression he will use in order to bring certain feeling out (Hoffman 1997).

A chord is three or more notes played simultaneously and it represents structural units of harmony. There are several types of chords and they are: major chord, minor chord, diminished chord, augmented chords, seventh chord, extended chords and others (Hoffman 1997). Here we will define the difference of major, minor and atonal chord. Major chord is generally associated with positive feeling of joy, hopefulness, calm and celebration, whereas the minor mode has negative effects and is generally associated with sadness, anger, despair and fear (Brandt 2012). Atonality is a condition of music in which the construct of the music does not belong to a particular key or scale and to listener atonal chord and music can sound like a chaotic, random noise (Jarrett & Day 2008).

Research conducted by Kellaris and Kent (1992 in North & Hargreaves 2008) recognizes interactive effects of other musical variables by altering harmony of the same composition using digital technology, while at the same time trying to hold other variables constant. This study revealed a significant relationship between modality and perceived duration, with longest estimate for the major key, shorter estimates for the minor key and shortest estimate for atonal music (Oakes 2000).

Other study of Kellaris and Kent (1991 in North & Hargreaves 2008) found that major mode is more appealing than minor or atonal and stated that this is apparent even more when interacted with tempo. Their later study (Kellaris & Kent 1992 in North & Hargreaves 2008) stated that perceived duration of a time interval filled with music varied significantly across musical modes (chords).

When comparing to harmony, volume might be the variable which is easiest to modify in the service environment. Musical volume is measurable with decibel meter; however numbers of studies on volume have not used it. Studies have tended to compare music where one entire piece is louder than another, and there has been relatively little acknowledgment of the impact of musical dynamics, e.g. where one passage of notes is louder/softer than other passages within the same piece (Oakes 2000).

Research suggests that if the music is perceived as too loud then customers evidently will spend the shorter length of time in the setting (Smith & Curnow 1966 in North & Hargreaves 2008). In contrast to that, Herrington and Capella (1996 in North & Hargreaves 2008) used decibel meter to monitor loudness of music in the supermarket and came to conclusion that background music did not affect shopping time. Kellaris and Rice (1993 in North & Hargreaves 2008) also used decibel meter in comparing the impact of soft and loud music and findings show that impact of loudness differed by gender, females more reacting to loud music than males. Study conducted by Aronld (2005) stated that loud music could destroy a positive experience resulting in dissatisfaction and store exit. Recent experiment conducted in different bars in France found patrons who were exposed to a sound level higher than was usually employed in the bars, consumed more drinks (Gueguen, Le Guelle & Jacob 2004). When sound level was high this led to an increase in consumer drinking. Males drank more than did females, and subject in the rural area drank more than subject in the urban areas (Gueguen et al. 2004).

Besides its structural components, music also influences customers' behavior by its style. Various studies (Baker et al. 1994 in North & Hargreaves 2008) looked at the

influence of polarized musical genres of classical and popular music attempting to explore their influence within the service environment.

North and Hargreaves (1996 in North & Hargreaves 2008) found that new age music which is moderately complex brought out more positive responses than new age music which is of high or low complexity. North, Hargreave and McKendick (2000 in North & Hargreaves 2008) played different musical styles in a city bank and also a bar, and came to a conclusion that different musical styles gave rise to different atmospheres on the premises. Baker, Grewal and Parasuraman (1994 in North & Hargreaves 2008) found that classical music and soft lighting led to people inferring that merchandise and service quality would be higher. Areni and Kim (1993), by comparing Classical versus Top 40 background music in a wine store, found that classical music increased the amount of sales and led customers to select more expensive merchandise. This effect is consistent with the claims of Yalch and Spangenberg (1993 in North & Hargreaves 2008) who suggested that classical music evokes higher priced store merchandise. The notion of an association between music and context had been supported by an empirical evaluation conducted by North et al. (1999 in North & Hargreaves 2008). They found that customers' selection of French or German wines was strongly affected by stereotypic French and German background music. French music increased sales of French wines compared to German ones whereas German music led to a reverse effect. In both cases, differences between the sales of French and German wines were significant.

In short, independent variables presented above are constructed of both compositional and genre variables and as clearly stated above, both are important in order to understand the power that music can have on our emotions and depending on what type of music we choose can affect customer's in many ways, one of which is likelihood of customer returning in the future (Oakes 2000). Next on looking at valence moderators and their ways of showing us how the importance of demographics and respondents familiarity is important in preferring some music over the other.

2.4.2 Valence moderators

The musicscape proposes that musical valence is a function of respondent demographic background and familiarity with the music played (Oakes 2000). Researchers have previously discussed the effects of music in terms of optimal levels of stimulation (OLS) (Bruner 1990; Herrington & Capella 1994; North & Hargreaves 1996; Smith & Curnow 1996 in Oakes 2000). OLS has generally been treated as an individual difference variable (Raju 1980 in Oakes 2000), rather than something that varies within individual according to the time of day (Minors et al. 1998; Vitaterna 2001). Likewise, researchers have suggested that music should be varied by “day-part” because consumers in different demographic/psychographic categories shop at different times of the day (Herrington & Capella 1996 in North & Hargreaves 2008).

Previous research shows that musical preference varies according to age (Yalch & Spangenberg 1993 in North & Hargreaves 2008). Holbrook and Schindler (1989 in North & Hargreaves 2008) argued that sensitivity to popular music reaches its peak around about the 24th year of age, leading to long term preference and bonding with individual pieces of popular music. Karl Schuessler (1948 in North & Hargreaves 2008) states that the appeal for music goes up with increasing familiarity and familiarity can lead to liking, which leads us to think that people would be more omnivorous (liking wide variety of music) in musical preferences as they age and become more familiar with broad range of music. Study conducted showed that people of different age reacted differently to styles of music and had different preference to when responding to different levels of tempo (LeBlanc, Colman, McCrary, Sherrill, & Malin 1988; Sims 1987 in North & Hargreaves 2008). As adolescents and young adults, people tend to listen to music that their friends listen to, and this contributes to defining social identity as well as adult musical tastes and preferences (Creed & Scully 2000; North & Hargreaves 1999; Tekman & Hortacsu 2002).

Previous research on gender and music has shown that responses to music vary to gender (Peretti & Swenson 1974 in North & Hargreaves 2008). Study done by Crowther and Durkin (1982 in North & Hargreaves 2008) showed that girls generally have more positive attitude towards music than boys and girls were more likely to par-

participate in musical activities (Eccles 1993 in North & Hargreaves 2008). However, a study done by Comber, Hargreaves and Colley (1993 in North & Hargreaves 2008) found that this pattern might be changing since boys are more positive than girls in their attitude towards music technology and that this could be something that could improve their attitude towards music in general. Stripp (1990 in North & Hargreaves 2008) claimed that females prefer slower, softer music, while males prefer faster, louder music regardless of genre. In their research Kellaris and Rice (1993 in North & Hargreaves 2008) found out that women attributed more positive qualities than men to music that was played at a quieter volume. More recent evidence shows that this trend is continuing with regard to more popular forms of music (such as aggressive rap and heavy rock) which tend to be preferred by males (Robinson, Weaver, Zillmann 1996; Took & Weiss 1994 in North & Hargreaves 2008). Other studies (Kellaris & Manter 1994; North et al. 1998 in North & Hargreaves 2008) showed that females are more likely to underestimate short durations while males are more accurate in their temporal estimates.

However, gender is not the only valence moderator; social class also falls under the same category. A number of studies have investigated the detailed cultural and lifestyle backgrounds of individual musical movements (e.g. Crafts, Cavicchi, & Keil 1993; Finnegan 1989; Weinstein 1991 in Oakes 2000). Study conducted by Shepherd (1986 in Oakes 2000) which used occupation as determinant of the social class found that there is a clear variation between classes in terms of musical preferences. Pegg's (1984 in North & Hargreaves 2008) survey of British concert attendance revealed a similar pattern of findings. People from upper middle and middle classes were far more likely to attend classical music concerts than were others, whereas the audience of folk music concerts comprised predominantly middle- and working-class people. North and Hargreaves (2008) investigated difference in the socio economic status. The results supported earlier research on taste publics is that fans of 'high art' music had higher incomes and were better educated than fans of 'low art' music. This research also showed that fans of classical music and opera also had other 'high art' media preferences and more conservative lifestyles and beliefs. Responses of fans of hip-hop/rap, r'n'b, dance/ house, and DJ based music showed that even though they had low socio economic status and came from poorer backgrounds they had some remarkably right-

wing political attitudes. Here it is important to note that the distinction between 'high culture' and 'low culture' resides, at least in part, within the evaluator and not within the art work itself (North & Hargreaves 2008).

Everyday relationship between music and the consumer of that music is also something that might shape our preferences, but it is important not to forget that relationship between piece of art, its producer and various institutions standing behind it could be endorsing one type of art and certain works while not legitimating the others which according to North and Hargreaves (2008) creates a two-tier art world. Bourdieu (1984 in North & Hargreaves 2008) argued that individual listeners' own taste depends on the extent to which they are members of those bodies that legitimize art and form the field of cultural production. This simply means that for years we have been listening to music that has not been chosen by us, but is rather served to us. In particular increasing globalization in recent years may mean that tastes have indeed become massified and research concerning the inter-relationships between cultural/ethnic identity, social class, and music preferences would be timely (North & Hargreaves 2008).

So far we have examined and looked into ways that music can be influenced by variety of factors. Responses to music in form of familiarity not surprisingly involve different kind of emotions which can leads us to prefer the music we know to something we have never heard before. Research conducted by Davies (1991 in North & Hargreaves 2008) showed that familiarity with musical piece does impact musical preference. On the other hand, Bradley (1971 in North & Hargreaves 2008) found that if musical piece was repeated many times, the preference for it grew. North et al., (1997 in North & Hargreaves 2008) conducted research in the wine shop, and found that French wine outsold German wine when French music was playing and vice versa with German wine and music. This shows us that familiarity with style of music in connection with product's country of origin can be seen to influence purchase behavior. Next, internal responses will be looked at and different types of responses will be examined in detail.

2.4.3 Internal responses

Musicscape framework indicates the way in which environmental cues can stimulate responses. Oakes (2000) states that there are two types of internal responses: cognitive and emotional responses.

Cognitive responses have been classified into expectations and perceived duration. Musicscape acknowledges studies which have examined the relationship between music and consumer expectations (Oakes 2000). Baker et al. (1994 in North & Hargreaves 2008) conducted research using video simulated card in gift store and found that ambient elements of classical music and soft lighting led to inferences that merchandise and service quality would be higher when compared to Top 40 music and bright lighting. Musical execution can also be used to complement and reinforce such cognitive responses by symbolizing the quality of service provided (Oakes, 2000). Research on the effect of in-store music identifies the link between consumers emotional state, their cognitive appraisal of the store (and its merchandise and staff), their behavior, and their overall satisfaction judgment of the store (Spangenberg et al. 2005). Schmitt and Simonson (1997 in Oakes 2000) support the view that the sound and music should be incorporated into a firm's brand identity. Musicscape could as a result help generate more cognitive internal responses regarding customer expectations of the overall level of service quality (Oakes 2000).

Perceived duration is included in the musicscape framework as a subset of consumer cognitive internal responses. There have been numbers of studies that researched this area, some of them stating that music significantly affected perceived waiting time (Chebat, Gelinias-Chebat & Filiatrault 1993 in North & Hargreaves 2008), some others stating how shoppers reported spending more time than expected in a store playing less preferred music (Yalch & Spangenberg 1990 in North & Hargreaves 2008). Chebat et al. (1993 in North & Hargreaves 2008) looked at the impact of fast/slow music with visual stimulation on perceived waiting times and their result showed that time perception was significantly affected by the combined effects of visual stimulation and slow music. With fast music there was no significant effect on time estimates under both high and low stimulation. This confirms findings of Bickel (1984 in North & Har-

greaves 2008) in which he states that musical tempo had no direct effect on subjective estimation of time. Study performed by Hui et al. (1997 in North & Hargreaves 2008) reported that positively valence music increased the perceived time duration. However they did not find significant effect when music tempo was included as covariate. North et al. (1998 in North & Hargreaves 2008) also concluded that there was no evidence that background musical tempo influenced estimates of temporal duration.

When it comes to the emotional internal responses it is important to remember that reactions to music vary considerably from person to person and over time (North & Hargreaves 2008). Holbrook and Gardner (2000) stressed the importance in their research stating that mood is dynamic variable. Previous studies (Shatin 1970 in North & Hargreaves 2008) have shown how mood of the respondent can be changed along a continuum between two contrasting moods (e.g. depressed to happy). On the contrary to this, recent study by Sloboda and Juslin (2001) state that just as the experience of certain emotions increases or decreases the probability of people acting in certain ways, so emotions experienced in reaction to music also inhibits certain behaviors. In addition to this Baumgartner's research (1992 in North & Hargreaves 2008) explains that when music is heard again it stimulates memories of the original experience and therefore the emotions that were induced. Yalch and Spangenberg's research (1990 in North & Hargreaves 2008) in the retail environment showed that when shoppers listen to background (in contrast to foreground) music during purposely shopping times (mornings and afternoons) they are in more active mood. On the other hand study done by Chebat et al. (1993 in North & Hargreaves 2008) found that music has no significant effect on three dimensions of mood (pleasure, arousal and dominance), while a study by Hui et al., (1997 in North & Hargreaves 2008) stated that music (regardless of valence) improves emotional evaluation of service environment, which subsequently had a positive effect on approach behavior towards the service organization (Oakes 2000).

In summary, examining musicscape framework showed us different ways in which environmental dimensions can stimulate different types of responses. These types of responses will lead us to behave certain way and in the following chapter we will have a look at the different behavioral outcomes.

2.4.4 Behavioural outcomes

Behavioral outcome is the dimension that has been widely researched in this field, starting with Mehrabian and Russell (1974 in Oakes 2000) and their model of approach/avoidance. They have claimed that individuals react to organizational environment by showing either approach or avoid behavior. Consumers avoid unpleasant and approach pleasant environments, as revealed by environmental (Mehrabian and Russell 1974, 1975, 1978; Baron 1990; Valdez & Mehrabian 1990; Griffitt & Veitch 1991 in Oakes 2000) and marketing studies (Donovan & Rossiter 1982; Baker et al. 1992, 1994; Bone & Jantrania 1992; Crowley 1993; Donovan et al. 1994; Spangenberg & Henderson 1996 in Oakes 2000). Herrington and Capella (1994 in Oakes 2000) stated that it is very important that there is 'fit' between the background music and organization's desired atmosphere and image. 'Fit' concerns congruency between music and other atmospheric in-store variables (D'Astous 2000; Baker et al. 2002; Bitner 1992; Garlin & Owen in press; Spangenberg et al. 2005; Mattila & Wirtz 2001; Turley & Milliman 2000). Donovan and Rossiter (1982 in Oakes 2000) found out that customer approach behavior can be encouraged by enticing people to enter the service environment through the use of attractive music. Additional findings showed the need for music to fit the environment or message due to the similarity of information at input and cues at output (Tom 1990 in Oakes 2000) and the effect of the type of purchase on the importance of this fit, i.e. as involvement increases so does the positive or negative impacts of a good or bad fit (Park & Young 1986 in Oakes 2000).

Previous research suggests that there is relation between music and purchase behaviors (Alpert & Alpert 1990; Yalch and Spangenberg 1990 in North & Hargreaves 2008) and that playing the right type of background music can affect shoppers to buy more expensive brand (Agmon 1990 in North & Hargreaves 2008). Smith and Curnow (1966 in North & Hargreaves 2008) stated that loud music made shoppers increase their rate of spending per minute in comparison to soft music. Another research (Yalch and Spangenberg 1993 in North & Hargreaves 2008) revealed how shoppers aged 25 to 29 spent more in a retail environment when foreground music was playing on the contrary of shoppers aged over 50 that preferred background music in the shopping environment. In another study done in retail environment, Milliman (1982 in North & Har-

greaves 2008) stated how supermarket shoppers purchased more when slow tempo was playing in comparison to when fast tempo was playing. Another study conducted by Milliman (1986 in North & Hargreaves 2008), this time conducted in a restaurant, also claimed significant increase in bar purchases of alcohol when slow music was played. Based on this research, Herrington and Capella (1996 in North & Hargreaves 2008) conducted another research this time monitoring the amount of money spent by individual shoppers in a supermarket. This study brought out that neither tempo, nor volume of background music affected shopper's buying expenditure, but rather it was affected by the music preference. Study done by Yalch and Spangenberg (1990 in North & Hargreaves 2008) reported that when shoppers were listening to background music they made more unplanned purchases than when they listen to foreground music.

Music as an atmospheric variable has been found to influence various in-store shopping attitudes and behaviors, including moods and unplanned purchases (Alpert & Alpert 1990; Yalch and Spangenberg 1990 in North & Hargreaves 2008), time spent in the environment (Milliman 1982; 1986 in North & Hargreaves 2008) and perceived waiting time (Chebat, Gelinas-Chebat & Filiatrault 1993 in North & Hargreaves 2008). Research in a restaurant revealed that diners tend to eat faster when faster music is playing (Roballey et al. 1985 in North & Hargreaves 2008) and that fast music can also cause fast drinking (McElrea & Standing 1992 in North & Hargreaves 2008). Fast-tempo background music increased the pace of the store traffic flow but also the daily gross sales volume purchased by consumers (Milliman 1982 in North & Hargreaves 2008). In his research Milliman (1982 in North & Hargreaves 2008) stated that supermarket shoppers shopped longer and moved slower when slow tempo music was played compared to fast tempo music. Study conducted by Herrington and Capella (1996 in North & Hargreaves 2008) differed from Milliman's (1982 in North & Hargreaves 2008) study in that sense that it monitored total time spent by a shopper in the selling area, rather than just marking the time spent between two points. Results of this study differed from previous studies in concluding that neither tempo, volume or background music affects shopping time. Rather it is affected with music preference. Musical preference tends to vary with the structural characteristics (Kellaris 1992) and complexity (Burke & Gridley 1990 in Kellaris 1992) of the music. In addition, musical

preference tends to vary according to the listeners' age (Yalch & Spangenberg 1993 in North & Hargreaves 2008), musical training (Vanderark & Ely 1993 in North & Hargreaves 2008), cultural background (Wright 1975 in North & Hargreaves 2008), and familiarity with the music (Davies 1992 in North & Hargreaves 2008). Musical preference is typically expressed in terms of specific musical genre and specific musical artist (Herrington & Capella 1994 in North & Hargreaves 2008).

With musicscape framework Oakes (2000) provided us with visual overview highlighting music as just one dimension of ambient condition which can influence customer behaviour. As previously stated framework draws from earlier studies (Mehrabian & Russell 1974, Bitner 1992 in Jain & Bagdare 2010) and provides overview of possible variables which could be modified when background music is used in service settings. It presented a synthesis of the empirical researches analysing the effects of manipulating the structural elements of music (tempo, harmony, volume, and genre) on consumer responses (Jain & Bagdare 2010).

Next, it is important to connect the musicscape and music as one of the environmental dimensions with experience creation, since music acts as one piece of puzzle in creating holistic experiences. Next paragraph looks exactly at that and explains a bit deeper the experience creation and later on its connection with music.

2.4.5 Experience creation

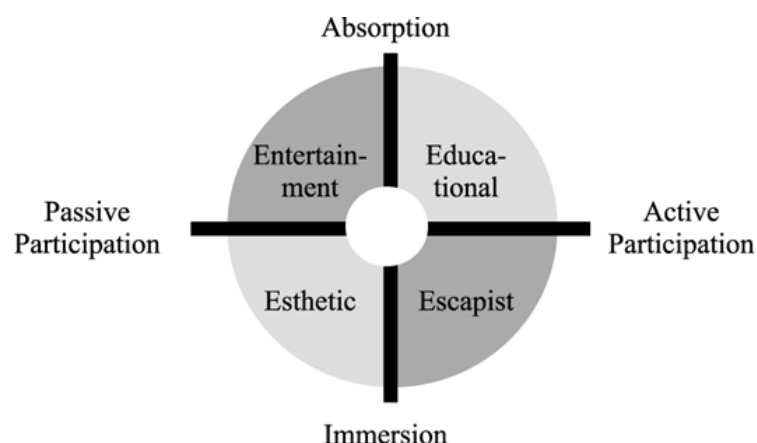
Interactive process through music stimuli that bring out customer responses can be explained through experience. Consumption of experiences is now seen as one the latest growing sectors of the global economy (Pine & Gilmore 1999; Jensen 2001; Boswijk, Thijssen, & Peelen 2007). In the context of the experience economy, guests seek unique experience beyond merely consuming products and services because the consistent, high level of product and service quality can no longer be used to differentiate choices for consumers (Pine & Gilmore 1999). This demand for memorable and unique experiences is challenging hospitality companies to develop value-added provision for products and services that already have achieved high level and consistent quality, i.e. experiences. At present we stand on the brink of the experience economy,

and companies and organizations that realize this will gain a competitive advantage, as the development of the experience economy is here, and those who embrace it will benefit, in comparison to those that decide to avoid or ignore it (Pine & Gilmore, 1999; Jensen 1999).

Experiences are inherently personal, existing only in the mind of an individual who has been engaged in an emotional, physical, intellectual or even at spiritual level (Pine & Gilmore 1999). Experience is a major differentiator in creating competitive advantage (Berry et al. 2002). It occurs as a result of encountering, undergoing or living through things, which provide sensory, emotional, cognitive, behavioural, and relational values (Schmitt 1999). Experiences are formed as an outcome of interactive process involving environmental clues and sensory receptors (Jain & Bagdare 2010). The subjective experience of time has important implications for consumer psychology (Bergadaa 1990; Graham 1981; Hirschman 1987; Hornik 1984; Jacoby, Szybillo, & Berning 1976; Kaufman, Lane, & Lindquist 1991 in Jain & Bagdare 2010).

Experiences are manifold; they challenge all senses (Sundbo & Darmer 2008). According to Sundbo and Darmer (2008), some experience are based on the physical core (such as climbing mountains), others are very passive (watching 3D movie), some are mentally demanding (such as good book), others less demanding (staying in a nice boutique hotel); some involve technology (computer games), others do not. Pine and Gilmore (1999) identified four types of experiences, with riches ones being those that offer combination of all four. Table 3 shows experience realms as created by Pine and Gilmore (1999).

Table 3. Experience Realms (Pine & Gilmore 1999)



These realms are popularly called the 4 E's: educational, esthetic, escapist, and entertainment experiences. They vary based on the active or passive participation of the customer and on absorption or immersion in the experience. As Pine and Gilmore state (1999) absorption is occupying customers' attention by bringing the experience into their mind and immersion is related to becoming physically or virtually part of the experience itself. Active and passive participation relate to the level of customer involvement in creation of the experience.

Businesses that offer passive participation are characterized as entertainment and esthetic dimensions and those that are characterized as active, educational and escapist dimension. Customer who is passively participating in a setting is not seen as directly affecting experience offering, where active participant will affect setting and activity itself. The customer typically 'absorbs' entertainment and educational experiences and 'immerses' in esthetic and escapist experiences (Pine & Gilmore 1999).

As Pine and Gilmore state (1999) consumers unquestionably desire experiences, and more and more businesses are responding by explicitly designing and promoting them. The value from an experience can be ranked much higher than a service, good, or a commodity, since experiences are very personal to the buyer. They engage their guests not only on a memorable level but also on emotional, physical, intellectual or even spiritual level. When designing the experience first thing to look at is the characteristic of the experience. Pine and Gilmore (1999) stressed the importance that experiences are very much like goods or services; however, they have their own distinct qualities and present their own design challenges. They stated that designing experience is a form of art by itself, because the creator has to know which 'buttons' to press and when (Pine & Gilmore 1999).

There are five experience design principles and according to authors of Experience Economy (Pine & Gilmore 1999) the first one says that experience should have a well-defined theme, running according to its story line in order to captivate the customer. Next, this theme should be supported with 'takeaways', meaning the positive cues that make the impressions that create the experience in the customer's mind (Pine & Gil-

more 1999). Third in the list is the need for eliminating all negative cues, so that the customer's experience can be more pleasurable and fourth is memorabilia, which acts as a physical reminder of an experience. Fifth and very important dimension in experiences is the engagement of all five senses, because as authors state, the more senses an experience engages, the more effective and memorable it can be (Pine & Gilmore 1999). These five design principles do not alone guarantee the success. It is important to have the experiences well maintained, priced accordingly, refreshed by added new attractions (Pine and Gilmore 1999).

Most of the restaurants offer passive participation to their guests, with very few offering active participation (e.g. Restaurant Alinea in Chicago, USA, offers interactive eating experience). However, even if they are resting on the entertainment realm of the 4 E's, they still offer more than just food and service. They are in fact aiming to offer an experience by using certain theme or a concept (Pine & Gilmore, 2002; Mossberg, 2001). According to Pine and Gilmore (2002, 92) theme is defined as "the dominant idea or organizing principle, devotion to which creates a coherent experience for guests".

Additionally Mosseberg (2001) presents the idea that experiences should engage and involve customers rather than just entertain them. She also underlines the importance of not having only basic theme, but rather having theme that is well defined, with each detail taken into consideration, starting from food and drinks, to interiors and appearance of staff. Pine and Gilmore (2007, 5) claim the same and on the same note state that the experience must feel authentic saying that

what they buy must reflect who they are and who they aspire to be in relation to how they perceived the world – with lightning-quick judgment of 'real' or 'fake' hanging in the balance.

Therefore eating is not considered anymore just a matter of satisfying basic physiological need we all have, but rather way of socializing and expressing ones identity (Jacobsen 2008).

Seeing the way experiences are created can help us see better connection between experiences and music. As seen from this literature review recent studies have realized that music is one dimension of creating an atmosphere and below that will be presented, since in addition to servicescape and musicscape framework these studies would help author create additional dimensions which will act as an extension of the theoretical mode for this study.

2.4.6 Extended musicscape model

Recent studies (Garlin & Owen 2006) grouped earlier studies in five different categories of dependent variables that relate to affective, financial returns, attitudinal/perceptive, temporal effects and behavioural responses. Garlin's and Owen's (2006) analysis of the previous researched revealed that background music has significant effect on value returns, behaviour duration, and affective responses. Another study done by Oakes and North (2008), showed the positive influence of music congruity upon desired outcomes and use of music as a key component in servicescape in order to enhance cognitive and affective responses. In addition, they stated that range of musical variables (tempo, genre, volume and liking) may be manipulated in order to achieve desired effect in terms of customer's evaluation of service environment, perceived wait and stay duration, consumption speed, affective response, and spending.

However, the newer study (Jain & Bagdare 2010) on the same subject provides us with four clear dimensions combining and analysing previous researches, which in this case could help for the purpose of clarity, groupings of variables and establishment of relationships.

According to Jain and Bagdare (2010) these dimensions are:

1. Independent compositional variables: structural elements (tempo, pitch, volume, mode, rhythm, harmony, genre, texture; and affective elements – liking (valence), familiarity, types (feelings/style).
2. Response – dependent variable which reflects on consumers' cognitive, emotional, and behavioural responses to music.
3. Experience – interactive process through musical stimuli, which brings out customer responses

4. Moderators – customer profile, type of store, ambience factors, and time of purchase.

2.4.7 Independent compositional variables

Core of the musicscape lies in musical variables which are here identified as structural and affective elements. Structural elements are seen as the quality of composition, which can be observed through different structures such as tempo, pitch, volume, mode, harmony etc. These were previously classified into three main structural factors by Bruner (1990 in Jain and Bagdare 2010) as: time, pitch, and texture. In this context, time included variables such as rhythm (a strong, regular, repeated pattern of movement or sound, Hoffman, 1997); tempo (speed or rate at which music progresses, Harnum 2004), and phrasing or shaping of notes in time (Harnum 2004). Pitch consisted of melody - a sequence of single notes that is musically satisfying (Hoffman 1997), mode - or chord is three or more notes played simultaneously and it represents structural units of harmony, (Hoffman 1997), and harmony or the combination of simultaneously sounded musical notes to produce chords and chord progressions with a pleasing effect (Hoffman 1997). In this context texture was described in terms of timbre - distinctiveness in tone (Jain & Bagdare 2010), orchestration - an arrangement of a piece of music for performance by an orchestra or band (Hoffman 1997), and volume or loudness. Time and pitch-related components are considered an essential features of music, whereas, it is texture that provides the aesthetic richness to the music (Bruner 1990 in Jain & Bagdare 2010).

Affective characteristics in this context relate to emotions, feelings, moods and preferences associated with the music by the listener (Herrington & Capella 1994 in North & Hargreaves 2008). They include variables such as valence (liking for music), familiarity, and type (feeling and style). In the musicscape framework Oakes (2000) presented the interdependence of compositional variables, such as tempo, volume, and harmony to produce interactive effect (Jain & Bagdare 2010). Most of the other studies (mentioned above) have manipulated music related variables in order to see their impact on shoppers' behavior. A large number of researches have clearly established that right music bring positive returns to marketing efforts in terms of sales, purchase intentions, satis-

faction, duration of stay, perceived waiting time, and store image (Milliman 1982, 1986; Bruner 1990; Areni & Kim 1993; Areni 2003; Morrison 2001; Herrington & Capella 1994; 1996; Yalch & Spangenberg 1990, 1993, 2000; Oakes 2000; Garlin & Owen 2006; Morin et al. 2007; Oakes & North 2008; Soars 2009).

It is exactly those compositional variables that bring out certain reaction in us and they can reflect on the cognitive, emotional and behavioral responses, which are going to be looked at in detail in the next paragraph.

2.4.8 Response

The response relates to the dependent variables reflecting on consumers' cognitive, emotional, and behavioral responses to music (Jain & Bagdare 2010). Attempts to explain such musical effects typically leads to discussions of the models of the human-environment interaction (also known as environmental psychology models) which claims that individuals respond both voluntarily and involuntarily to environmental stimuli (i.e., sights, sounds, scents) (Mehrabian and Russell 1974 in Jain & Bagdare 2010). In short, this theory suggests that environmental stimuli, in this case background music, elicit certain emotional responses, namely pleasure, arousal, and dominance (PAD) which in turn mediate a variety of "approach-avoidance" behaviours (Herrington & Capella 1994 in Jain & Bagdare 2010).

Researches vary in terms of variables chosen to observe, but overall most of the researches done firmly states that background music does influence consumption experience and therefore results in cognitive, emotional and behavioural responses. However, more research has been done on emotional and behavioural responses, in comparison to cognitive responses. Cameron et al. (2003) found that music exhibits both cognitive (on wait length evaluation) and affective (on mood) influences on consumers. A musical composition's emotional context can have an impact on mood (Bruner 1990 in North & Hargreaves 2008), which in turn may mediate differing behaviour within service settings (Gardner 1985 in Jain & Bagdare 2010). In addition to the actual music being listened to, cortical and cognitive responses to music can include conscious

thoughts and elicited imagery, which in turn can positively affect the limbic system (Rider 1997 in Jain & Bagdare 2010).

Chebat et al. (2001) stated that the effect of music on attitudes toward the store, the sales personnel and the visit to the store are moderated by cognitive process (number of thoughts and depth of information processed). According to study conducted by Dube and Morin (2001) soothing music increases cognitive activity when other cognitive stimulation is low; it influences customers' attitudes towards store evaluation directly and indirectly via positive attitude towards the sales personnel. Music influences customer expectations and store evaluations and differentiates a store from its competitors and helps reinforce the store's image (Sweeney & Wyber 2002). Music is a powerful emotional stimulus, an efficient and effective means for triggering moods and communicating nonverbally (Bruner 1990 in North & Hargreaves 2010). Music can alter moods and mood changes alter behaviours (Oakes 2000). It helps motivate the subconscious and can create a lasting impression on existing and potential customers (Morrison 2001).

On applying Mehrabian and Russell PAD model in retail stores, Donovan and Rossiter (1982 in Jain & Bagdare 2010) found that experienced pleasantness of the in-store environment was considerable predictor of customers' willingness to spend time in the store and intentions to spend more money than originally planned. Mattila and Wirtz (2001) came to conclusion that atmospheric music influences approach behaviour and impulse purchasing. Most of the previously conducted research clearly suggest that customers' affective and cognitive responses to shopping experience do influence the behaviours which then directly impact organization's financial returns, in terms of values of sales, repeat purchase, items purchased, rate of spend, quantity purchased, and gross margin (Garlin & Owen 2006). Happy and liked music is found to significantly affect the purchase intentions and patronage behaviour of retail customers (Broekemer et al. 2008). To sum it up, previous research has shown that atmospheric music influences the perception and behavior of customers and staff in a variety of ways, many of which have direct implications for revenues, gross margins, and profit (Areni & Kim 1993; Chebat et al. 1993, 2000; Kellaris & Kent 1992, 1994; Mattila & Wirtz

2001; Milliman 1982, 1986; North & Hargreaves 1998; North et al. 1997, 1999; Yalch & Spangenberg 1990, 1993, 2000).

According to these statistics it is clear that there is connection between experience and atmospheric music and next paragraph deal with that and look at the various ways that music can complement in creation of the experiences and pleasurable environments for the guests.

2.4.9 Experience and atmospheric music

Music is one important atmospheric variable in creating an in-store experience and connecting directly with customers' emotions (Morrison & Beverland 2003 in North & Hargreaves 2008) and it can transform the in-store experience (Beverland, Lim, Morrison, & Terziovski 2006 in North & Hargreaves 2008). Music was also found to evoke emotions by providing a link to prior experiences, shorten time perceptions (Scott 1990 in North & Hargreaves 2008), reduce boredom (Kellaris & Mantel 1996 in North & Hargreaves 2008) and was best viewed as a message enhancer. Many shopping malls and other elements of urban life use background music in order to create a more pleasant experience for consumers (Cinar & Aglargo 2011). According to Jain and Bagdare (2010) not only do retailers use combination of clues to create pleasurable, unique and memorable experiences, their focus of retailing is shifting from mere transactions to building lasting relationships by providing shopping experiences.

Music as an atmospheric variable has been found to influence various in-store shopping attitudes and behaviors, including moods and unplanned purchases (Alpert & Alpert 1990; Yalch and Spangenberg 1990 in North & Hargreaves 2008), time spent in the environment (Milliman 1982; 1986 in North & Hargreaves 2008) and perceived waiting time (Chebat, Gelinat-Chebat & Filiatrault 1993 in North & Hargreaves 2008). As suggested by Baker (1998 in North & Hargreaves 2008), atmospherics such as background music are valuable information that consumers of services may regard as a factor in their evaluation, in the same way they do for other elements of the marketing strategies. Atmospheric factors such as music also communicate important messages that allow consumers to make inferences about product quality (Baker et al. 1994,

Zeithaml 1988 in North & Hargreaves 2008). Background music may influence choice between stores of the same type (Baker et al. 1992 in North & Hargreaves 2008). Playing the appropriate background music may help a retailer to develop a desirable atmosphere, which in turn contributes to the image of the retailer and consumer store choice (Zillmann & Bhatia 1989 in North & Hargreaves 2008). Morrison and Beverland (2003) found out that it is in-store music that reinforces the desired brand personality and helps build a consistent brand image. According to congruency theory, consumers spend more when they perceive that the music type is congruent with the business environment (Jacob 2006). As Kotler (1973 in Areni 2003) stated atmospheric music is designed to create commercial environments that produce specific emotional effects in the buyer that in turn enhance his purchase intentions.

Atmospheric music may have the general effect of promoting social interaction (Areni 2003), which can lead customers to interact with staff (Dube et al. 1995 in Areni 2003), to interact with one another (Areni 2003), and to stay a little longer than they initially intended as a result (Milliman 1986; Yalch & Spangenberg 1993 in Areni 2003). However, as Areni (2003) declared, atmospheric music can incite or placate anti-social behaviour, with specific genres or formats having the unique capacity to calm customers down or irritate them.

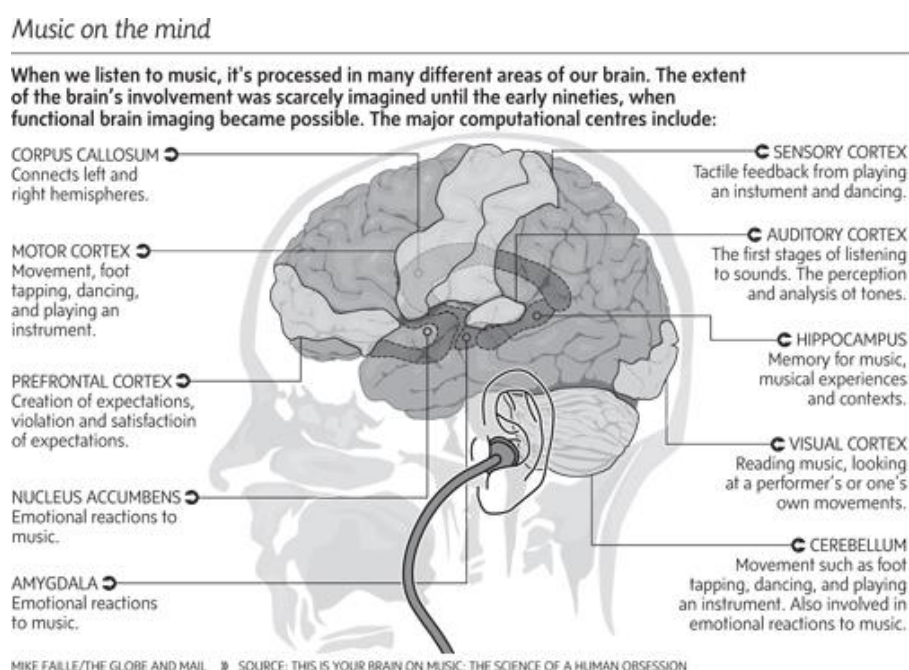
Music is found to be a key player in evoking emotions and influencing customer behavior which leads to desired responses (Jain & Bagdare 2010). Neuroscience gives a scientific explanation of the human response to music. The center of control for the human organism is the brain. Music is processed by the brain and through the brain, after which it can then affect us in many ways. Music can have a positive effect upon both neural functions and hormonal activity and, as such, can facilitate the healthy functioning of the body's own immune and regenerative processes (Harvey 1987 in Taylor 2004).

The neurological paths for sound sensation that carry the music impulses from the environment through the hearing system to the brain and our conscious awareness also allows music to have an effect on structures most responsible for emotional behavior, the limbic system (Taylor 2004). The limbic system is located in the temporal lobes of

the brain, close to the auditory cortex where music and sound are processed (Lemonick 2003). Of special importance is the amygdala, which is in part responsible for behavioral reactions to objects or stimuli perceived to the individual to be of special biological significance (Englert 2004). In fact, by the time a person becomes consciously aware of the music to which they are listening, the music may already be stimulating the production of reinforcing impulses and biochemical substances within the brain via the limbic system (Radocy & Boyle 2003). To simplify, music passes through the ears to the brain and emits signals for release of hormones, bringing instant effect on heart rate and blood pressure (Jain & Bagdare 2010). Therefore soothing and pleasurable music results in reduction of anxiety, stress levels and it influences moods. Music affects both mind and brain and therefore influences cognitive and emotional responses (Bennet & Bennet 2008).

Detailed description of the sound processing is the science itself, but here, for the purpose of this research it is important to note that when we listen to music, it is processed not only in one, but in many areas of our brain and different areas are responsible for different things. For example: sensory cortex is responsible for tactile feedback from playing an instrument or dancing; auditory cortex is responsible for perception and analysis of tones; amygdala for emotional reactions to music etc. These can be seen in more detail in the Table 4 below.

Table 4. Music on the Mind (Faille 2008)



After realizing the connection between music and experience creation and looking into ways that music is processed in our brain, it is important to note that there are large numbers of moderators that actually depend on the effects that music will have on people. Those moderators are explored and looked in the detail in the following paragraph.

2.4.10 Moderators

Naturally the effect that music has on consumer also depends on the large number of moderators. According to Jain and Bagdare (2010) they include: customer profile in terms of demographics, psychographics and cultural characteristics; store in terms of product categories, format and positioning; ambience of retail stores in terms of sight, smell, touch and air quality; and time of shopping in terms of morning, afternoon or evening.

As previously mentioned age and gender moderate the influence of music. Young and old shoppers behave differently to foreground or background music (Holbrook & Schindler 1989; Yalch & Spangenberg 1993 in North & Hargreaves 2008). Other studies done showed that males and females have different emotional and behavioural responses when they are exposed to the same stimuli (Mehrabian & Russell 1974; Shepherd 1986 in North & Hargreaves 2008) and as stated previously females prefer soft music to males (Kellaris & Rice 1993 in North & Hargreaves 2008). Morrison (2001 in North & Hargreaves 2008) reported that specifically programmed music can play a role of customer choosing to stay in-store and a personalized music strategy can support retail brand by making connection by specifically targeting markets by incorporating customer demographics and/or psychographics.

Store profile tends to moderate the effect of music variables. Jain and Bagdare (2010) observed and concluded that music has large influence on shopping experience in personal lifestyle product category stores. Therefore it is suggested that retailers should use different type of music with narrowly defined target markets in comparison to mass merchandisers (Jain & Bagdare 2010). Also, there is possibility that different mu-

sic formats can be played simultaneously in different departments or different areas of the store for distinct shopper segments (Herrington & Capella 1994 in North & Hargreaves 2008). Michael (2006 in North & Hargreaves 2008) stated that music can be used for communicating brand image, positioning, and store design by matching them with the customer profile.

In terms of physical environment, music can: cause guests to spend more time and money in an establishment, influence buyer/seller interactions, improve customers' attitudes during a wait, alter guests' perceptions of brand personality and décor and enhance employee productivity (Magnini & Parker 2009). It has been also found that music can affect not only physical profile of the store, but it influences on-line shopping behavior through web atmospherics. Research states (Cheng et al. 2009) that on-line shoppers felt more aroused and pleasant when they listened to fast music in comparison to those that listened to slow music.

This proves that congruency of music enhances the effects of web site atmospherics on people's emotional responses (Jain & Bagdare 2010). Some other studies linked the effect of music to other ambience elements, such as color, temperature, odor etc. The link that there is a connection between music and color is very old. According to collection of previous analysis on this subject done by McClain (1978 in North & Hargreaves 2008), Plato linked the different types of chords with different colors, which can be seen as an extension to Pythagorean harmony of the spheres to encompass planets, tones and colors: Aristotle on the other hand suggested a parallel between harmony of colors and harmony of musical intervals. However, research done by Shephard (1982 in North & Hargreaves 2008), Krumhansl (1990 in North & Hargreaves 2008) and Lerdahl (2001 in North & Hargreaves 2008) has not proven that musical sounds and color can match, it probably has to do more that colors represent melodies (e.g. sad melody can be associated with dark color), meaning that pitch height represents brightness (Marks, 1975 in North & Hargreaves 2008). Bitner's (1992) servicescape model clearly establishes the interrelation among ambient condition variables.

Another important moderator is time of purchase (Jain & Bagdare 2010). In some studies it shows that customer's visit shops at different time of the day and therefore different music should be playing during different times (North & Hargreaves 1996; Yalch & Spangenberg 1990, Hui et al. 2007). This allows retailers to vary the format of background music by time of the day to conform to tastes of different demographic segments (Herrington & Capella 1994 in North & Hargreaves 2008). In other words, music should follow and reflect circadian rhythm (circadian rhythm meaning 24 hour cycle in the physiological processes of living beings; internal biological clock that regulates variety of processes in 24 hours; so called master clock), (Rea, Figueiro, Bierman & Bullough 2010) and therefore structural elements of music (such as tempo or volume) could be adjusted according to time of day in order to make shopping experience more authentic and memorable.

This extensive literature review clearly shows that presence of music stimulus influences experience in terms of cognitive, emotional and behavioral responses in retail and hospitality settings. Much of the research has been focused on structural side of music variables and customer's response to that, however, little research has been done on which dimensions of music managers of high-end restaurants in Helsinki think of while creating an enjoyable environment for their guests. Some previous studies ignored interactive effects between dimensions and should be taken into consideration when the subject is researched in the future. Following paragraph will concentrate on theoretical framework which is used for this research and which as stated previously will combine both servicescape and musicscape model respectively and in addition have some more dimensions that have emerged from this extensive literature review.

2.5 Theoretical framework

Theoretical framework that will be used for this study is merging both servicescape model and musicscape model and additional musical dimensions which are rooted from the extensive literature review. Those dimensions are added to the framework as author believes they are important and add variety to already existent dimensions from previous frameworks. On top of this, dimensions added are the ones that can (and are most likely) controlled by the management (or staff members) and are therefore im-

portant in this assessment. First part of the framework combines Bitner's (1992) ambient conditions (only music) and Oakes (2000) independent variables, both compositional -tempo and volume; (harmony is left out on purpose, as it is hard to manage it due to compositional reasons) and genre/style of music - classical, popular and jazz, which acts as a main division among many subdivision of styles. Other dimensions added are those originating from additional and more recent literature review and each one is explained below.

Musical tempo- meaning the speed of music played on the premises. Milliman (1982 in North & Hargreaves 2008) used fast and slow tempo background music in a supermarket and the study reported increased shopping purchases when slow tempo was played in comparison to fast tempo. In this dimension managers' choice of tempo (fast, slow or medium) would be looked at and reasons for using that particular tempo would be found. In addition to that, ways that managers' change tempo throughout the day would be examined and reason for that would be studied. Further on, important part here would be to look at managers' opinion about the connection with time of the day and pace of music.

Volume – meaning the loudness of music played on the premises. Research suggests that if the music is perceived as too loud then customers evidently spend shorter length of time in the setting (Smith & Curnow 1966 in North & Hargreaves 2008). This dimension would look at ways of managers paying (or not) attention about volume on their premises and does the loudness/quietness affect anything on their premises. How is volume increased and decreased and does it have any importance on their premises would be crucial part of the dimension.

Style of music– meaning which style of music is played on the premises. Hargreaves and McKendrick (2000 in North & Hargreaves 2008) found out that different musical styles gave rise to different 'atmospheres' in the premises, therefore this dimension has been identified as highly important. Here, different styles that are played on the premises would be examined and what are the ways of choosing them. In addition to this, ways that styles are selected and whose responsibility it is as well as how the style is planned and its consistency would be looked upon.

Vocal vs. Instrumental music – meaning which of these two is predominantly playing on the premises. Hargreaves (1984 in North & Hargreaves 2008) and Wheeler (1985 in North & Hargreaves 2008) found that classical music is preferred stimulus because it is frequently used in marketing situations, offers depth of emotional expressions, and does not include vocals that might confound the manipulation (due to artist popularity, image, etc.). However Herrington and Capella (1994 in North & Hargreaves 2008) stress the importance of the musical ‘fit’ between the background music and the organization’s desired atmosphere and image, e.g. classical piano music might be appropriate for an up market bookshop but not for a discount retailer. At this juncture it would be examined which music is mostly played (vocal or instrumental) and why. Main point would be to try to find out do managers’ think about vocal (or instrumental) music when they choose music they play and would change from vocal to instrumental (and vice versa) change anything in their environment.

Presence vs. Absence of music – meaning are there times when music is absent (present) and why. Research suggest that the presence of music influences outcomes because it reinforces the holistic quality of the servicescape, makes the provider stand out, and moderates the contribution of provider-mediated servicescape effects (Morin, Dube & Chebat 2007). In this dimension different ways of music presence or absence would be looked at and what are the reasons for it would be main focus.

Sound quality – meaning the general quality of the sound. According to research combination of high-quality sound, innovative system design and technology helps to create an atmosphere that will stick with visitors long after they depart (Gulch 2009). This dimension will concentrate on looking into music systems that are currently used on the premises, managers’ satisfaction with sound quality and a will for future improvement, as well as possible investment in new sound systems.

Congruence or compatibility of music with the atmosphere meaning the congruency of music with the atmosphere that managers are trying to build on the premises. According to congruency theory, consumers spend more when they perceive that the music type is congruent with the business environment (Jakob 2006). It is also stated that

variations in music valence make consumers perceive the servicescape as more or less favorable (Morin, Dube & Chebat 2007). While on this dimension main point would be to examine what atmosphere managers' want to create in their environment and do they think that music they choose suits the physical atmosphere of the place.

Performance – meaning profit and its connection with music. Previous research has shown that atmospheric music affects perception, behavior and overall financial performance (Areni 2006) and that playing the right type of background music may influence shoppers to buy more expensive brands (Agmon 1990 in North & Hargreaves 2008). Here main point would be to find out do managers' think that they benefit (or profit) from music that provides appropriate atmosphere and do they believe that music can in any way influence the time customers spend on their premises. Table 5 on the next page shows the summary of the dimensions based on the literature review.

Table 5. Dimensions musicscape (developed from Chapter 2 by Salonen 2012)

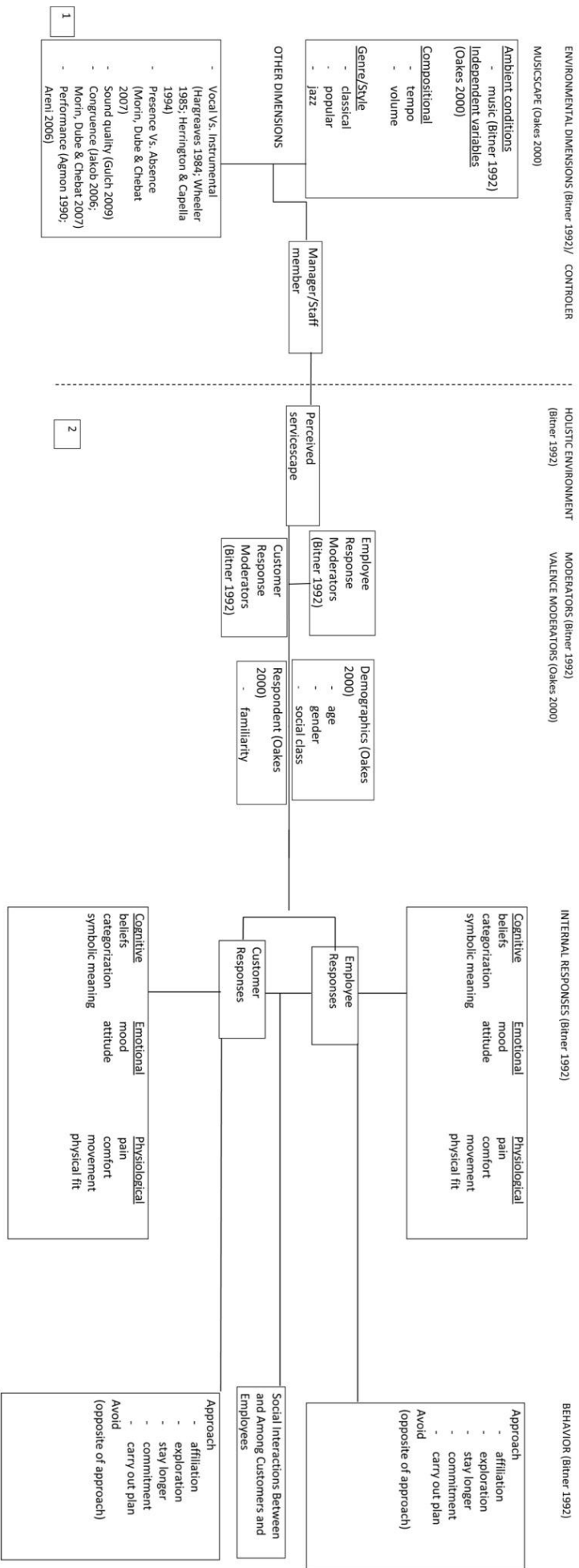
DIMENSIONS	VARIABLES	SOURCE
Style of music	classical popular jazz	Gufus & Schewe 1994; Yalch & Spangberg 1993; Hargreaves & McKendick 2000
Vocal vs. Instrumental music	vocal music instrumental music	Hargreaves 1984; Wheeler 1985; Herrington & Capella 1994
Speed/ tempo of music	slow moderate fast	Bruner 1990; North, Hargreaves & McKendrick 1997; Millman 1982, 1986; Booms & Bitner 1980; Caldwell & Hibbert 1999; Robaley et al, 1985; Kellaris & Kent 1992; Areni 2006
Volume	quiet/ soft medium loud	Kellaris & Rice 1993; North, Hargreaves & McKendrick 1998; Smith & Curnow 1966
Presence vs. Absence of music	present absent	Magnini & Thelen 2008; Kellaris & Kent 1992; Morin, Dube & Chebat 2007
Sound quality	bad satisfactory good	Gulch 2009
Music congruence w/ atmosphere	Fit No fit	North, Hargreaves & McKendrick 1998; Jakob 2006; Magnini & Parker 2008; Areni 2006; Morin, Dube & Chebat 2007
Performance	Financial performance Overall performance	Areni & Kim 1993; Baker et al. 1992; Chebat et al. 1993; Dube et al. 1995; Hui et al. 1997; Kellaris & Kent 1992, 1994; Martila & Wirtz 2001; North et al. 1997, 1999; Yalch & Spangenberg 1990, 1993, 2000

Since the manager's or staff members of the high-end restaurants in Helsinki would be giving their opinion on the music and they are the ones that control the environmental dimensions in their places, part of Bitner's (1992) framework lies as a foundation for this framework and is extended by the musical dimensions, which are the dimensions that will be looked at while assessing each place.

Continuation of the framework reveals one more variable added by the author, which plays a crucial role in this study and that is controller. In the case of this study by this it is meant either a manager or a staff member, which will be in charge of controlling

or managing ambient conditions, therefore someone who would be in charge of managing music operations as well. With this, first part of the framework is completed and will act as a theoretical framework for this study, as indicated by the number in the Table 6 on the next page.

Table 6. Music experiencescape (developed from Bitner 1992; Oakes 2000; Salonen 2012)

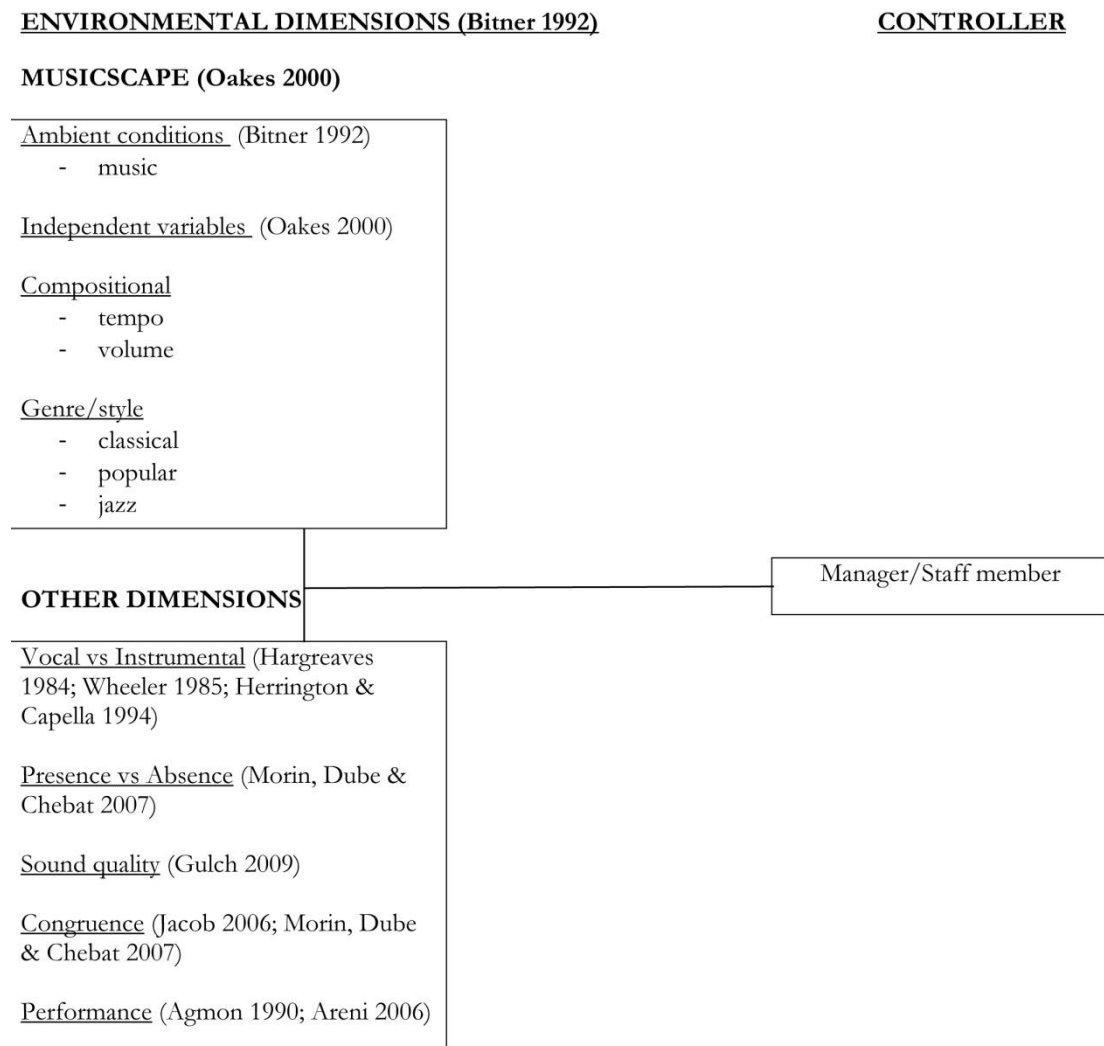


Second part of the framework, even though, not used for this study is also important having its roots in both servicescape model and musicscape model respectively and could be used in the further study in this field.

Holistic environment, internal responses and behavior outcomes are all kept from Bitner's (1992) servicescape model, as they are more detailed and in practice more tested than musicscape variables, which in general addresses the same. When it comes to moderators, to the original servicescape model, valence moderators (Oakes 2000) are added in the same category, since Oakes (2000) states that those are also important variables that affect our internal responses and in turn the behavioral outcomes. They are demographics (age, gender and social class) and respondents' familiarity with the music piece.

As stated above, second part of the framework will not be used in this study, however, it is important to reflect on it and keep it in mind for the further studies, which is why it has been kept as a valid part of the framework. Purpose of this extended framework (mainly first part) is to help us look at the only one of the environmental dimensions of the servicescape in depth and gain an understanding which will be able to help for the later studies that will concentrate on the rest/or other ambient conditions of the model. Table 7 on the next page shows us first part of the framework, which will act as a theoretical framework for this study.

Table 7. Experience Musicscape (developed from Bitner 1992; Oakes 2000; Salonen 2012)



3 Methodology

3.1 Research position

The primary aim of this study is to see how managers in Finnish hospitality businesses managed music in their music venues; it is descriptive in nature and falls under the constructionist model as it concerns with questions of ‘what?’ and ‘how?’ (Silverman 2010, 108) The aim of constructivists is to “achieve an understanding of the similarities and differences of constructions that both the researcher and respondent held initially; so that the researcher becomes more aware of the context and meaning of these constructions” (Anderson 1986; Guba & Lincoln 1994; Peter 1992; Peter & Olson 1989; in Carson, Gilmore, Perry & Gronhaug 2001, 16).

This research paradigm provides us with an overall framework for how we look at reality here: if we want to focus on understanding what is happening in the context of managing music in the hospitality business, while maintaining the possibility of having multiple realities, as a guiding philosophy we are looking into interpretative ontology that allows the research to use the author’s personal view into things. Aiming to understand reality without ruling out any different perspectives, then the approach is opponent to positivism as there is no single external reality here. According to Gephart (1999 in Carson et al. 2001) knowledge and meaning are acts of interpretation; hence there is no objective knowledge which is independent of thinking, reasoning humans. According to Schwandt (1994 in Carson et al. 2001) interpretive research is fundamentally concerned with meaning and it seeks to understand social members’ definition of a situation.

Therefore in this research it is assumed that managers of the high-end restaurants understand and see the world as it is from the subjective experiences and this approach will help us explain subjective reasons and meanings that lie behind managers’ actions of choosing and using music in their premises.

Interpretivism includes “consideration of multiple realities, different actors’ perspectives, researcher involvement, taking account of the contexts of the phenomena under study, and the contextual understanding and interpretation of data” (Carson et al. 2001, 5). Although research studies in the interpretivist paradigm are generally inductive, this study has some deductive elements that the interpretivist approach allows; a thorough theoretical framework has been established in order to avoid irrelevant observations that later on would be hard to interpret, bringing a deductive element into the study and building further knowledge on the already existing set of concepts. This combinative approach lays down rules for the observations and guides the developmental process of the empirical study: “A balance of inductive and deductive approaches will be the most appropriate for interpretive philosophies/approaches to research. For example, a deductive framework/conceptualization may be derived from a literature analysis and this may be evaluated empirically and inductively to allow new insights to emerge” (Carson et al. 2001, 12).

The unstructured approach paves way for the knowledge to emerge: the literature review works here as a guideline when constructing the background, or framework, for the inductive empirical research, which in the end gives the author experiential knowledge and helps to form the final conceptual model for managing music in the hospitality businesses. The author supports the interpretivist approach by becoming a part of the research instrument. In this case it is natural to get involved with the material that is being researched. The fact that the author has already a relatively long background in the music industry supports this theory: “The researcher’s pre-understanding of the research area is largely a result of his/her own experience (Gummesson 1991 in Carson et al. 2001). Pre-understanding, knowledge and experiential learning are essential in order to fully understand processes in a marketing or managerial context” (Carson et al. 2001, 13).

Researchers tend to base their work on philosophical perspectives which can be based on one or more paradigms. Patton (1990 in Carson et al. 2001) said that paradigm is a world view and a general perspective, which can also be seen as the way of breaking down the complexity of the real world. Guba (1990 in Carson et al. 2001) further on stated that paradigm is an interpretative framework, which is guided by set of beliefs

and feelings about the world and how that world should be studied and understood. There are three categories of those beliefs listed and according to Denzin and Lincoln (2001 in Veal 2011) they are: ontology - which deals with the questions of what is real and what kind of being is the human being; epistemology – which is the branch of philosophy that studies the nature of knowledge and more importantly the process by which knowledge is acquired and validated (Gall, Borg & Gall 1996 in Carson et al. 2001); and methodology – which looks at the questions of how do we know the world, or how do we gain knowledge of it? Methodology is further on divided into qualitative and quantitative and both are briefly explained below.

The research method is a strategy of enquiry, which moved from underlying assumptions to research design, and data collection (Myers 2009 in Veal 2011). There are two main classifications of research methods: quantitative and qualitative and each has its approach and ways of looking into things and depending on the study, its objectives and authors approach one will be chosen over the other.

Quantitative approach allows measurement of many reactions to a set of usually close ended questions. Because each question has a limited set of answers, results are easily comparable and analyzed and can also be generalized to a larger population within known limits of error (Warwick & Lininger 1975; Patton 1986 in Carson et al. 2001). Quantitative research options are predetermined and a large number of respondents are usually involved. Measurements should always be objective, quantitative and statistically valid. Shorty, quantitative method is about numbers, objective hard data. When doing qualitative method it is recommended that literature review is to be done in the early study and that theory should be tested. All facts should be value-free and unbiased and results should be measurable. Purpose of quantitative research is to quantify data and generalize results from a sample to the population of the interest and to measure incidence of various bias and opinions in a chosen sample (Anderson 2006 in Veal 2011).

Qualitative method on the other hand provides more context and meaning and is trying to understand what stands behind the results gotten. It captures more what people have to say in their own words and tries to describe their insights and experiences in

depth. Data collected via qualitative method provides the look into real life in its many variations and gives insight into feelings and reasoning that motivate people to take certain action. Objective of qualitative research is to gain understanding of underlying reasons and motivations and provide deeper insights into the setting of a problem, generating ideas and even hypothesis for later quantitative research (Dawson 2002 in Veal 2011). Sample wise, it is usually smaller than quantitative method, and respondents have been selected to fulfill a given quota. Unstructured or semi-structured techniques are usually used in data collection and data analyzed is non-statistical. Outcome of the research is exploratory or investigative and findings are usually not conclusive, which in some cases can be downside, but on the other hand can give lot of insight into new topic. Outcome of the research cannot be used to make generalizations about population of interest, but in general it can help develop an understanding on the subject and good base for further decision making. In short, qualitative approach provides more detailed information and greater insights about a smaller number of people (Patton 1986 in Veal 2011).

In general, which approach is more appropriate will depend on the objectives of the study. Figure 2 on the following page outlines strengths and weaknesses of both methodologies and provides summary of all above mentioned characteristics.

	Qualitative research	Quantitative research
Objective/purpose	<ul style="list-style-type: none"> • To gain an understanding of underlying reasons and motivations • To provide insights into the setting of a problem, generating ideas and/or hypotheses for later quantitative research • To uncover prevalent trends in thought and opinion 	<ul style="list-style-type: none"> • To quantify data and generalize results from a sample to the population of interest • To measure the incidence of various views and opinions in a chosen sample • Sometimes followed by qualitative research which is used to explore some findings further
Sample	Usually a small number of non-representative cases. Respondents selected to fulfill a given quota.	Usually a large number of cases representing the population of interest. Randomly selected respondents.
Data collection	Unstructured or semi-structured techniques e.g. individual depth interviews or group discussions.	Structured techniques such as online questionnaires, on-street or telephone interviews.
Data analysis	Non-statistical.	Statistical data is usually in the form of tabulations (tabs). Findings are conclusive and usually descriptive in nature.
Outcome	Exploratory and/or investigative. Findings are not conclusive and cannot be used to make generalizations about the population of interest. Develop an initial understanding and sound base for further decision making.	Used to recommend a final course of action.
Advantages	<ul style="list-style-type: none"> • answers exploratory "why" questions • enables flexible discourse • provides face to face/non-verbal indicators 	<ul style="list-style-type: none"> • Answers questions such as "how much" or "how many"? • provides more decision making substance/confirmation • statistically robust
Disadvantages	<ul style="list-style-type: none"> • relatively small numbers 	<ul style="list-style-type: none"> • generally more expensive and time consuming • fixed questionnaire structure

Figure 2. Qualitative Vs. Quantitative Research Method (Bryman 2006; Davis 2007; LeCompte 2000; Merriam 2009; Slone 2009)

In the following paragraph, research method for this study would be chosen and details for it would be given and outlined, all supported by the arguments.

3.2 Research method

In order to gain rich and detailed information on relatively few cases author has chosen case-based qualitative research methodology with open-ended questions. This approach looks beyond the “percentages” to gain deeper understanding of the manager’s viewpoints, impressions and feelings on music as a dimension of experience and atmosphere creation. The term qualitative

is used to describe research methods and techniques which use and give rise to, qualitative rather than quantitative information, that is information in the form of words, images and sounds rather than numbers (Veal 2011, 231).

Since music as a subject is easier to describe in words than in quantifiable measures due to its descriptive nature, author felt that it is easy for managers to relate to and through qualitative method open up for deeper insights in the subject, help achieve initial understanding of the problem and at the same time uncover underlying motivations and factors that influence managers’ decision making and the opinions behind it.

“The aim of qualitative studies is to gain an in-depth understanding of a situation” (Carson et al. 2001, 65) describes well the need for qualitative approach in this study, and the fact that “qualitative studies are crucial in the study of managerial performance and marketing activities within and by organizations” (Carson et al. 2001, 65) summarizes well the context in which this qualitative method is applied. The managers interviewed are alone in charge of the music on the premises (apart from the newly opened experience provider) and very involved in managing it, therefore qualitative research would give author the needed data: “qualitative research is generally based on the belief that the people personally involved in a particular situation are best placed to describe and explain their experiences, feelings and word-view in their own words” (Veal 2011, 232).

In this research, prior theory is used to guide the research and in qualitative terms author is trying to reflect the actual reality, while building the final theoretical construct during the process. The managers are often in charge of managing music in their premises and in order to measure their awareness of the topic and how successfully or skillfully they utilize music as an affective element to render experience – understanding their decisions making without creating artificial laboratory experiments is needed.

Mintzberg stated that “the qualitative research designs permit the researcher to get close to the data, to know well all the individuals involved and observe and record what they do and say” (Carson et al. 2001, 65).

The objective of the study is to determine how managers use music to render experiences by the dimensions identified by author. The interview protocol was designed based on the literature review and development of dimensions by the author. The in-depth interviews were carried out during the spring and summer 2011 and autumn 2012 and they include five high-end restaurants in Helsinki down town and one experience provider restaurant. The data collected will allow to picture on how high end experience organizations in Helsinki area pay attention to music and what are their ways of managing it.

Case –based research would be used in this study and according to Carlson et al. (2001) this kind of research usually has two stages: an exploratory stage and confirmatory/disconfirmatory stage. Case studies tend to emphasize detailed circumstantial analysis of a limited number of events and their relationships. Yin defines case study research as

an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (2003, p. 13).

When it comes to this research case-based method is chosen since it gives in-depth understanding of the reasons and motives behind different ways of using and choosing music, which in turn might help to identify full range of new issues, views and attitudes towards the subject. In short, this method is chosen since it “emphasizes the building

of theories but also incorporates prior theory” (Carlson et al. 2001, 110). In addition, this is a multiply case study which can help author make generalization based on the observations of patterns among the cases researched. As Barkley (2006 in Veal 2011) stated “qualitative case study method is especially helpful in the analysis of entrepreneurs and small business development because the phenomena may be too new or too limited”, which fits perfectly to the research of this kind.

This research is based on the similar survey conducted by Areni (2003) which measured hospitality managers’ beliefs about the effects of atmospheric music on perception, behavior and financial performance and was a postal mail survey conducted in Australia for 221 hotel and pub managers. Difference between Areni’s survey and this case based research is that, this research is qualitative in nature and deals merely with high-end experience providers in hospitality industry in Helsinki region. Below, data collection process will be looked it and explained in detail.

3.3 Data collection process

Interview protocol was designed based on the extensive literature review and formation of individual dimensions by the author. Dimensions are created in order to get a clearer picture on how the music management is done and to help clarify importance that each part plays in atmosphere creation. Interview protocol has been sent to twelve restaurants of which six responded with an interest to take part in the study.

Interview protocol has been built in autumn 2011 and tested on fellow students, two music professionals (music teacher and a drummer) and one DJ, all based in Helsinki, Finland. These particular individuals have been chosen because fellow students might represent managers’ whose knowledge of music is limited and questions needed to be clear enough even for nonmusical professionals. Music professionals and a DJ have been chosen since they possess professional knowledge and could potentially help in improving questions and give advice on adding some more questions that could be relevant for this kind of research. In comparison to the original questionnaire, some improvements have been made to the final questionnaire taking into account advices that were gotten from people that tested the questionnaire.

Interviews took place between spring and summer 2011 and autumn 2012, with seven months gap in between due to the specialization studies that took place outside of Finland and were therefore physically limiting to the research.

Questions have been sent to managers' well in advance to physical meeting in order for them to familiarize with topic and have time to think upfront about the dimensions and creation of the experience through music in their ventures. This method proved very good starting with the first interview, since managers' had time to think about complex questions and instead of getting negative response due to short time to think, responses collected were well thought of and in line with research. After meeting (before interview) managers have been explained the purpose of the study. There was no time limit set for the interview and all interviews have been recorded on the voice recorder for the purpose of clarity and possible misunderstanding in analysis.

Interview protocol is presented in Appendix I.

Further on, data analysis process will be discussed in detail and different challenges dealing with qualitative data would be presented, as well as solutions and authors way of analysis. On top of this ranking system made by the author will be presented which will help readers understand each dimension better and get overview of the current situation in high-end restaurants in Helsinki area when it comes to usage and management of music.

3.4 Data analysis process

Without the doubt, data analysis is the most complex of all phases during the qualitative research and at the same time it is the one that receives the least discussion in the literature. However, there is no general rule about data analysis in the qualitative research as Merriam noted "there is almost no consistency across writers in how (the philosophical) aspect of qualitative research is discussed" (2009, 8). She also noted that each writer makes sense of the field in a personal, socially constructed way. However, there are several principles that guide the thinking and planning stages of qualitative

research and they include understanding of complex phenomenon of multiply realities, which are experiences by the participants themselves, commonly called – “insider perspective” (Bryman 2006).

The most common sources of qualitative data include interviews, observations and documents (Patton 2002 in Veal 2011), which are not very easily analysed by the software. Denzin (1989 in Veal 2011) describes people’s experiences or situations as “thick”, meaning that they are full of rich details and meaningful experiences as well as emotional content. Therefore the main goal of qualitative data analysis is to uncover emerging themes, patterns, concepts, insights and understandings (Patton 2002). Schram (2006) said that qualitative research is “contested work in progress (p.15) and that it is “comfortable with uncertainty” (p.6).

In a way it can be said that data collection and analysis proceed at the same time, since the on-going findings affect what kind of data is collected and how it is collected. For example making notes during the interviews is one important strategy in data collection. Those notes will help trace the thinking of the researcher and help guide final concepts that will answer research question (Davis 2007). While analysing data it is very important to have consistency checks, which is common way in assessing validity of the research through sampling raw data and creating codes or categories so that the consistency of data reduction methods can be assessed (LeCompte 2000).

Analysis is done in statistical way, usually having lot of tables and charts and findings are conclusive and usually descriptive in nature (Dawson 2002). Strength of qualitative method lies in it providing data that is descriptive, which allows reader to capture snapshot of user population, but when it comes to its interpretation, quantitative method shows its weakness. In short, it is difficult to say why people chose one answer over the other (McClain & Madrigal 2012). Figure 3 on the next page summarizes and presents key things that guide data collection and analysis in qualitative research and in the case of this research they will act as a guideline.

Qualitative Research
Generates understanding from patterns
Applies ideas across contexts
Focuses on interpreting and understanding a social construction of meaning in a natural setting
Attends to accurate description of process via words, texts, etc., and observations
Appreciates complexity and multiple realities
Conducts analysis that seeks insight and metaphor
Faces conceptual complexity
Conducts analysis along with data collection
Favors fieldwork
Relies on researchers who have become skilled at observing, recording, and coding (researcher as instrument)
Generates a report of finding that includes expressive language and a personal voice
Allows designs to emerge during study
Offers multiple choices of evidence (triangulation)
Often studies single cases or small groups that build arguments for the study's confirmability
Uses text as data
Favors interviews, observations, and documents
Performs data analysis in a creative, iterative, nonlinear, holistic fashion
Uses trustworthy, credible, coherent data

Figure 3. Key things during data collection and analysis in qualitative research (Ospina 2004)

Since the restaurants will not be named in the study for the sake of sensitive information being disclosed, author has decided to number restaurants from 1-6 randomly and by no means in any order. However, numbering would be consistent throughout dimensions, meaning that restaurant 1 will be the same place assessed throughout dif-

ferent dimensions. For the sake of clarity and difference, experience provider would be abbreviated as EP. Figure 4 displays the abbreviations for each place.

Restaurant number	Abbreviation
Restaurant 1	R1
Restaurant 2	R2
Restaurant 3	R3
Restaurant 4	R4
Restaurant 5	R5
Experience provider	EP

Figure 4. Restaurants coding (Salonen 2012)

During this research, as previously explained in-depth interviews were the ways that data was collected. All of the six interviews were recorded with voice recorder and were transcribed on the day of the interview, for the purpose of remembering small details discussed that provided author with deeper insight into the subject.

After the transcription data was analysed descriptively and this is also known as conversation analysis. Each dimension and its questions were assessed and described and on top of it table was created for each dimension. These tables will be presented with summary of key words in order for readers to gain visual understanding of the dimension in question.

Main points were to look for the patterns which will be critically examined and carefully interpreted. Most important points and opinions of different dimensions were tried to be understood and the reasons for behaviours were looked at in order for the bigger picture to be formed.

Below, presentation of ranking system created by the author for easier understanding of each dimension is discussed and shown. In the analysis part of the research, this will act as a visual representation of the whole data analysis; more precisely it will be descriptive framework which will allow reader to get an understanding of the research with one glance. Each criterion is presented for the different dimension which was extracted from the literature review.

List of different styles (music genres) in the Figure 5 below is based on the research (Crocker 1986) and for data analysis each style would be abbreviated with the letter as shown in the table below.

On top of having descriptive analysis, this visual representation of dimensions would give better overview of the current situation in five high-end restaurants and one experience provider premises in downtown Helsinki.

- classical (C)	- electronic (E)
- pop (P)	- folk (Fo)
- jazz (J)	- funk (Fu)
- lounge (chill out/ambient) (A)	- reggae (Re)
- rock/hard rock (Ro)	- soul (S)
- dance (D)	- it changes/varies (V)

Figure 5. Musical Styles (Crocker 1986)

When it comes to the dimension vocal vs. instrumental main focus would be to find out which music is mainly played on the premises and following key words and abbreviations would be used:

- vocal (V)
- instrumental (I)
- both (B)

For dimension tempo main focus would be on how fast the music is played on the premises and following abbreviations would be used:

- fast (F)
- moderate (M)
- slow (S)

or then the combination of those, e.g. fast to moderate (F/M), moderate to slow (M/S) etc.

Volume or the loudness of music on the premises would be abbreviated the following way:

- quiet (Q)
- medium (M)
- loud (L)
- changing through the day/night (C)

For the dimensions presence vs. absence of music, main point would be to find out does music's presence have any effect on the environment and the abbreviation for that would be following:

- atmosphere building – meaning that music helps in building atmosphere on the premises (AB)
- image/brand creation – meaning that music helps in creating image or brand (IC)
- no effect – meaning that music has no effect on environment (NE)

Sound quality would concern the role that sound plays on the premises and following words would be used for that:

- atmosphere creation – meaning that sound helps in creating atmosphere (AC)
- no role in atmosphere creation (NR)

Compatibility with atmosphere would examine is music one dimension of creating atmosphere on the premises and following key words and abbreviations would be used:

- yes (Y)
- important (I)
- not important (NI)
- somewhat important (SI)

Last, but not least, performance dimensions looking into music's effect on revenues:

- yes (Y)
- no (N)
- somewhat (S)

With this criteria author hopes to present data in more clear and understanding way, which could in future act as a guideline and help other researchers get quick overview into current situation in high-end restaurants and an experience provider in Helsinki down town area.

Further on, ethical considerations would be looked at, since there should be no research conducted that does not comply with ethical guidelines and shows respect towards the work of others and at the same time promotes best interest of science and research.

3.5 Ethical considerations

This research has complied with ethical guidelines by the National Advisory Board on Research Ethics at the Finnish Academy which is promoting best interest of science and research.

In this research following things have been taken into consideration:

1. Research has been planned, conducted and reported in detail and according to the standards for scientific knowledge and has complied with Haaga-Helia guidelines for writing Bachelor thesis.

2. Intellectual property of others has been respected, which means that literature review has been conducted in the thorough manner and is quoted and stated truthfully.
3. Other research prior to this has been acknowledged ethically, none of it has been plagiarized and it has complied with National Advisory Board on Research Ethics, and all information presented has been accurate and truthful.
4. Questions in relation to the rights to research results, information given and preserving of the material have been discussed with the participants before the research started.
5. Data has been ethically collected, all participants have been first asked about their will to participate in the study and they were well informed about the purpose of the study. They made an independent decision about taking part in the study without fear or negative consequences.
6. Questions for the interview have been given up front to the participants, so they knew what to expect and it was not compulsory to answer all questions if they did not feel comfortable with them.
7. It has been agreed with participants that all data collected will not be shared with the third parties for the sake of advertising or marketing and will be only kept for the research purposes.

4 Findings and analysis

4.1 Description of the high- restaurants selected for the study

In this chapter, findings of the interviews would be presented looking through each musical dimension separately. After the individual analysis all dimensions would be merged together in descriptive framework which will also act as a visual representation for easier understanding and overview of the results.

First, in order to identify high-end experience provider restaurants in Helsinki area, research was conducted about which restaurants are considered high-end and it has been based on visit Helsinki website, which is city of Helsinki's official website for tourism and travel information. Most of the places identified had one or two Michelin stars and therefore fall into the category of the high-end restaurants, apart from one place which has been recently opened in Helsinki and has its business and brand is based on the experience creation, but does not fall in the high-end category. However, since this place has its brand highly built on the experience creation; author felt the need to add it to the study, for purpose of understanding the experience creation with accent on music and adding variety in the study.

Twelve different restaurants have been identified (one has closed since) and all of them were contacted in the spring of 2011. Only two places responded initially, so two interviews took place in the spring of 2011. Other restaurants have been contacted again in the autumn 2012 and out of ten places, four replied stating that they would be interested to take a part in the study. Interviews were scheduled and questions sent on time in order for managers to familiarize themselves with conversation topic prior to meeting.

In high-end category six restaurants out of twelve were considered enough as number of respondents for this study, which represents more than 50% and will help us get the overall picture on how managers use and manage music on their premises currently. As Eisenhardt (1989, 545 in Carson et al. 2001) says:

While there is no ideal number of cases, a number between four and 10 cases often works well. With fewer than four cases, it is often difficult to generate theory with much complexity, and its empirical grounding is likely to be unconvincing.

However, in this case, author has tried to get all twelve restaurants to respond in order to get more variety for the study and in order to have better picture of the overall situation. However, due to the only six places responding and the fact that this is 50% of the identified high-end places, author has decided to go further with the research.

Following paragraph will describe restaurants in general, without naming them, since it has been promised to them that no information would be disclosed openly for readers and names and other sensitive info gathered during this study would be kept solely for research purposes.

Altogether six restaurants have been interviewed and as stated above, five are high-end restaurants and one is experience based restaurant. All of the restaurants are situated in the downtown area of Helsinki and are medium in size, serving from 46 to 100 guests, apart from the experience provider restaurant that has 240 seats for their guests. Most of these restaurants offer delicacies by their high-class kitchen staff concentrating on innovativeness, high quality cuisine, mostly based on classical gastronomy but with the hint of modern and world tastes. The food design is based on clarity, bringing out only the best ingredients combined with high class service. All of the restaurants are well known in Helsinki area and in whole of Finland and some of them have enviable waiting list, making them desirable for guests to visit.

Since all of the restaurants have been visited in person, it is important to state that their design is very much minimalistic, which provides a possibility for the guest to enjoy other sensory experience but visual only. This applies to all restaurants interviewed apart from the newly opened one that does not fall into category of high-end but experience provider. Following paragraphs will look at the results by each dimension separately and will examine what exactly managers (or staff members) that are in control of overseeing music operations on their premises think of each dimension. Finally they will be presented in the visually descriptive framework which will give reader a possibility to overview the situation of each place by having a glance at it.

4.2 Findings of Style of Music

As stated in the literature review, styles classical, popular and jazz music would act only as main styles for many style subgroups. According to research and criteria presented in data analysis process (see chapter 3.3), different musical styles would be abbreviated in table description and other findings would be summarized in key words. Below, detailed description of each area assessed in this dimension would be presented.

When asked about style of music, general manager (GM) of restaurant 1 (R1) stated that style “has to be trendy, likeable to all clientele and chosen carefully as it influences the overall atmosphere”. According to him style in their restaurant is mainly “lounge, chill out”. Restaurant manager of restaurant 2 (R2) stated that their “style varies; it is very easy listening, but anything from Louis Armstrong to some light house music, ambience music etc.” Staff member of restaurant 3 (R3) stated that “during the lunch we play mainly instrumental jazz, since our owner likes it, but then in the evening we play more chill out or soul music, as we want to keep music only as a background factor. However, if I have to generalize, I would say that chill out is the main style we play here”. Manager of restaurant 4 (R4) stated that “we have different music in the restaurant and in the bar and it is mainly lounge soft music”. Head waiter of restaurant 5 (R5) stated that they like to play “slower beach music, towards indie pop where the beat never gets too fast”. Sales and marketing manager of experience provider (EP) said that they play “mainly rock, sometimes on weekends even dance”.

When it comes to the selection of playlists and songs situation is the following: R1’s GM stated that the “playlist is selected through company called Mood Media that deals with background music solutions. Mood Media gives us about 10 000 of songs, so we can choose what we want to play and when. As long as the music is likable to all clientele and trendy and matches the overall atmosphere of the restaurant we are happy”. R2 manager stated that selection of their songs is made by the owners and it comes from “30 years of experience in the field with different restaurants in Helsinki area, so professionals are not needed for this, we use IPod which is shuffled and there is about 700 or more songs that vary”. R3 also uses Mood Media and all staff members choose

the songs and create different playlists together since “we have a great team spirit and like to work on everything together”. R4 has well known DJ Slow create a playlist for them, however “beforehand we told him what style we would like and since we are friends, we trusted his taste and knowledge to create us good playlist”. R5 staff selects playlist alone and they do it while finishing work in the evening, “we discuss what we might want and even try few things on and then somebody from the staff makes playlist”. EP’s manager stated that all of their music comes from their headquarters in Orlando and is already pre-selected for them, so they do not have an influence on playlist creation. However, the list is modified every week and sometimes when there is request from customers to play some songs “we would make sure to do that, since that enhances their overall experience, which is the core of our business”.

When asked about the reason that particular style is played on their premises, the answers varied from “style has to be likable to all clientele and has to be trendy and match overall atmosphere” (R1); “it goes with the ambience as we want to make customers feel like at home” (R2); “because it is supposed to be background music and not be on the top and overshadow other things” (R3); “it suits out atmosphere here” (R4); “it suits the atmosphere we are trying to create in the restaurant” (R5); and “it goes with our image” (EP).

According to the GM of R1 “style we play definitely influences the atmosphere on the premises”. Manager of R2 stated that “style of music we play does not have much with the atmosphere we are trying to create on the premises, our main focus is on food, and music is only in the background”. However, when it comes to R3 it was stated that “style really influences the atmosphere. In the past we used to play lot of Finnish music, but we realized that we got some bad reviews about it through Eat.fi website stating that it is strange that we play this music in the high-end restaurant and since it divided people’s opinion on the dining experience, we decided to change it”. Manager of R4 also believes that music influences the atmosphere, stating that “in the summer we took part in Helsinki World Design Capital and had two Finnish designers that created a theme here, so we decided to play Finnish 50’s music, which made people perceive the place differently. Now that we have new playlist, people perceive place differently, more soft and romantic and relaxing than in the summer”. Head waiter of R5 shares

the same view on this, stating that “playing more relaxed, beach style music makes us more casual place, even though we are high-end we are not too formal and music helps us create that feeling”. Sales and marketing manager of EP also believes that music influences the atmosphere and in their case is even “part of our signature”.

Learning that most of the places do pay attention to music they play, it was crucial to find out do they have a budget for music and if they do how much it is annually. Situation is the following: R1’s annual budget for music is about 2000€; R2 does not have budget for music at all; R3’s budget is 2000€; R4 does not have budget; R5 has a minimal budget, as explained “I would not say that you can call it budget, but if there is some money over, we would put it towards buying some new CD’s” and EP’s current budget is not calculated “since we just recently opened and budget for live music falls under the same budget for marketing, but in general we get sponsorships, so that can go towards music. Our playlists are created in the headquarters and that depends on their deal with record companies and individual artists”.

When asked about consistency in playing certain music style, answers were the following: R1’s style was consistent through the day, but would “maybe be more upbeat during the evening”; R2’s style was consistent throughout the day and seasons; R3’s style is very consistent, only changing from “instrumental jazz for the lunch and more soul and chill out in the evening”; R4’s style is very consistent as explained “we do not usually change the style, this summer was exception, because of World Design Capital theme we had, otherwise we always play the same style”; R5’s style is very consistent since “we have long menu (3, 5 or 7 course) and are only open from 6 P.M. which means that if music style changes throughout the evening it could disrupt customer’s dining experience so we play the same style in order to avoid that”; and EP’s style is always the same with the slight moderation “because in the morning we might play softer music, and in the evening harder, but style wise it is the same”. Visual summary of all answers for the dimension style can be seen in the Matrix 1 on the next page.

Matrix 1: Findings of Style of Music (Salonen 2012)

Style	A	V	J/S/A	A	P	Ro
Selection of songs	Mood media	Owners	Mood Media	DJ Slow	Staff	Headquarters
Reason for playing that style	Has to be likable	Goes with ambience	Has to be background	Fits atmosphere	Fits atmosphere	Goes with image
Atmosphere influence & style	Definitely	No influence	Definitely	Definitely	Definitely	Definitely (part of our signature)
Budget for music	2000€	No budget	2000€	No budget	Minimal	Yes (sponsorship)
Consistency in playing style	Consistent	Consistent	Small variation	Consistent	Consistent	Small variation
	R1	R2	R3	R4	R5	EP

Legend:

A – lounge, chill out, ambient

J – jazz

P - pop

V – varies (changes)

S – soul

Ro – rock

4.3 Findings of Vocal Vs. Instrumental Music

When it comes to this dimension, here main focus would be to look at the reasons of playing vocal (V) music or instrumental (I) music, or both (B) on the premises and would the change from one to another change anything in the environment, as well as what are the reasons for choosing one type over the other. As with the previous dimension, for the sake of clarity visually descriptive table would be presented at the end of the verbal description.

GM of R1 stated that “we play mainly vocal music as it suits our atmosphere and it is nicer to have songs with lyrics on the background”. Manager of R2 said that “both are good and that is why we play both” and in R3 “we play 50/50”. R4 plays mainly “in-

strumental in the restaurant area and in the bar sometimes vocal” and R5 plays “only vocal” such as EP.

R1 GM stated that “we consciously play only vocal since it is nicer to have something to listen to, especially if you are waiting for somebody to arrive” and R2 manager said that “I cannot say that vocal is better than instrumental and both suit the atmosphere here, so we play both”. Staff member of R3 stated that “we do not consciously choose 50/50, this just happens, but if I think about it now, it probably comes from the fact that owner likes instrumental jazz, so that evens it up”. In R4 “we pay attention to selecting only instrumental music, since I believe it is good for background music”. On the contrary R5 plays only “vocal and only English, since we do not want to play Finnish music and have people concentrate only on the lyrics. Some instrumental songs are OK, as long as they fit in the atmosphere, but classical music is not since it can be too dramatic or sleepy”. EP plays only vocal as “it is pre-selected for us and one part of the experience here is the artists and bands”.

When it comes to question if the change from vocal to instrumental (or vice versa) changes anything in the environment, opinions were divided. GM of R1 thought that “as long as the style changes it might not change much”; manager of R2 stated that “it does not change anything”; staff member of R3 said that “in our case it does not change anything, as we try to keep music as a background only”; manager of R4 said that “we want to have music in the background and consistency in style is important. If you have vocal music in the restaurant it might seem like bar or disco”. Head waiter of R5 stated that “change in this can be very visible and highly emotional or too dramatic for the setting, so that is why we play mainly vocal, with the exception of few instrumental songs, which however fit the style and atmosphere”. Sales and marketing manager of EP said that “our environment would not be affected by this change much, since people come for the whole experience, but in general it could affect people’s perception about the place”.

Finding out the reason why they choose one over the other type of music brought divided opinions: GM of R1 stated that “having music with lyrics suits their atmosphere better so that we why we choose vocal music mainly”; manager of R2 said that “both

suit atmosphere here, so we play both”; in R3 “it happens that we employees like more vocal and owner likes more instrumental, so that is why we play the mix of both”; in R4 “we believe that instrumental music suits better in the dining area since we want music only to be in the background”. In R5 according to head waiter “we want people to be relaxed in our restaurant and therefore we play mainly vocal music, and only in English, as we do not want customers to concentrate on the words only, but still want them to have some uplifting and happy music”. In EP “it is the artists and bands that provide a part of the experience and build the atmosphere in our place, which is why we mainly play vocal music”. Visual summary of vocal vs. instrumental dimension and all aspects of it can be seen in the Matrix 2 below:

Matrix 2. Findings of Vocal Vs. Instrumental Music (Salonen 2012)

Vocal or Instrum.	V	B	B	I	V	V
Selection	Conscious	Conscious	Unconscious	Conscious	Conscious	Conscious
Change from I to V- environment effect	Not much	Not at all	Not at all	It changes	Changes a lot	Not much
Why V over I	Fits atmosphere	Fits atmosphere Background		Background	Relaxes customers'	Part of the experience
	R1	R2	R3	R4	R5	EP

Legend:

V – vocal I – instrumental B – both vocal and instrumental

4.4 Findings of Tempo

When it comes to tempo, or speed of music, main things that are be observed here are: what is the usual speed that is played on the premises, be it fast (F), moderate (M) or slow (S), or then combination of two (fast and medium F/M; medium and slow M/S etc.); and what is the reason for playing that speed and does the speed change throughout the day. Other important things that would be looked at is does the time of the day affects pace of music chosen and do customers stay longer (or shorter) de-

pending on the speed being played. As with previous dimensions, after the descriptive part, table with main keywords is presented in order to keep the clarity and give more understanding over this dimension.

In R1 “tempo we play is between moderate and fast”; R2 and R3 play mainly “slow to moderate” and R4 plays “mainly slow”. R5 tends to play “between moderate and slow” and EP “moderate to fast”. A reason why that tempo is chosen differs from place to place. In R1 “main purpose of background music is to soften the loudness of people talking and build an atmosphere”, in R2 speeds “suits out atmosphere” and in R3 “we want people to feel comfortable and cozy and also if we would play faster music we would rush our service, which would in turn affect customer’s time spent in the restaurant”. Manager of R4 said that “this speed suits our vision” and in R5 “customers spend on average 3 hours in our restaurant so we do not want them to rush and I think subliminally, faster music will make you eat faster”. In EP “music is pre-selected for us by the professionals and it is one puzzle of creating dynamic atmosphere and experience”.

GM of R1 said that “speed of music is very important factor and sometimes even decisive factor why people stay in certain environment”; manager of R2 said that “speed is important, especially if you are having a drink, in the restaurant when you are having a meal and food quality is not great than the music might affect you, but if the food is good, music and speed are neutral”. Staff member of R3 said that “in our case, we want clients to feel comfortable and if the music is too fast, maybe they would rush through meal and we want to promote good and slow eating”. Manager of R4 said that “speed can influence customer’s behavior” and head waiter of R5 said that “speed of music would influence the speed at what people eat and maybe make them rush through the things and since we offer 3, 5, or 7 course menu and dinner can take up to 4 hours, we do not want to rush our customers by playing faster music”. Marketing and sales manager of EP stated that “the tempo is important since it can dictate the pace of movement of staff and customers”.

Most of the places do change the speed of music throughout the day stating that “in the early evening tempo is moderate, but towards the end of the evening it is faster” –

R1; “speed of music varies during the day, but not so much” – R2; “we play consistent tempo all day and night” – R3; “during the day tempo is the same, but we change it in the evening” – R4; “tempo we play is more or less the same”- R5; and “lunch time we tend to have slower tempo music, but as the evening progresses we play faster” – EP.

However, it seems that time of the day has some effect on the speed of music chosen: “In the early evening I will not play fast music, I think customers want to relax after work, so we play something slower” – R1; “breakfast and lunchtime we play different speed of music and also in the evening it is different than during the day. In the early morning you are just not ready to listen to something fast” – R2; “time of the day might affect the pace of music we choose, but at the same time since we have these playlists we use them only” – R3; “time of day affects tempo we choose, but since we play similar type of music we don’t change it too much, only towards the evening” – R4; “I don’t think this changes anything” – R5; and “time of day probably has some effect of the speed of music chosen, but since we do not choose the music here in Helsinki, I cannot say for sure” – EP.

In R1 it is believed that “speed of music definitely affects customer pace” and in R2 it is said that “tempo might affect customers to stay longer in the bar, especially if they are having a drink”. In R3 it is thought that “customers would be probably eating faster if the music is fast, but since we do not have fast music, I cannot say this for sure”. R4 has interesting policy stating that “we play consistent tempo throughout the day, but in the evening when we want people to leave, we tend to play faster music, which makes them think that it is time to go elsewhere”. R5 “if we played fast music this would definitely make customers eat faster, but since we do not want to rush them, we play slow and this helps”. In EP “speed of music might affect pace of both customers and employees”. Summary of the results of dimension tempo can be seen in the Matrix 3 below

Matrix 3. Findings of Tempo (Salonen 2012)

Usual speed	M/F	S/M	S/M	S	M/S	M/F
Reasons for playing that speed	Fits atmosphere	Fits atmosphere	Builds atmosphere	Fits vision	No rush	Builds experience
Importance of speed	Very important	Very important	Important	Important	Important	Important
Change throughout the day	Yes	Yes	Yes	Yes	No	Yes
Speed & time of day	Affects	Affects	Affects	Affects	Does not affect	Probably
Speed affects customer pace	Yes	Yes	Yes	Yes	Yes	Yes
	R1	R2	R3	R4	R5	EP

Legend:

S – slow M – moderate F- fast

4.5 Findings of Volume

Looking at volume or loudness of music, main things that would be observed would be is the music played on the premises quiet (Q), medium (M) or loud (L), is the atmosphere affected in any way by volume; how is the volume increased and decreased and what role and importance does volume have on the premises.

As with the previous dimensions, main points from the interviews would be presented in written and then in visual form.

When asked about volume GM of R1 said that volume “affects the overall atmosphere and we really pay attention on how loud is our music here, I would say we play medium loudness”. In R2 “attention to music is played all the time and it is medium to quiet” and in R3 it is stated that “we don’t want to keep music too loud but also not too low or otherwise you do not hear anything and that can have negative effect”. Manager of R4 said that “we pay attention to how loud music is here, but in general we do not play loud music at all”. Head waiter of R5 stated that “we play music very quiet, I

would like it to be notch louder especially when people arrive, so they avoid the awkward atmosphere”. Sales and marketing manager of EP said that “of course we pay attention to loudness of music; we don’t want to play it too loud”.

When it comes to volume and its effect on the atmosphere following has been stated: “volume definitely affects overall atmosphere like I said, but if music is too quiet, people would think twice about coming here and having everyone overhear their conversation” – R1; “volume indeed affects the atmosphere, you do not want it to be too loud when you are having a dinner” – R2; “volume definitely affects the atmosphere” – R3; “atmosphere is definitely affects by the volume, it affects how you feel and it is it too loud you cannot talk, especially if the restaurant is full and people are talking and if the music gets louder it is really annoying and not good” – R4; “once that tables are full, I prefer to put the volume down, as it affects the atmosphere in a way that people start talking over each other and it gets too loud” – R5; and “volume certainly affects atmosphere, you do not want other people to overhear you talking, and if it is too loud, atmosphere and possibility to interact with the stuff might be affected” - EP.

“We adjust the volume manually, walking around tables in all corners of the restaurant in order to see that it is not too loud” – R1; “in our case 90% of the time volume stays the same, it does not need adjustment” – R2; “we change volume according to the noise in the restaurant, music might be louder when the restaurant is too full, but when there is only couple of tables we put it down” – R3; “once it gets busy, in the evening or Christmas season people get louder, so we adjust the volume according to this” – R4; “I try to do adjust volume when it gets too busy, I put it down so people do not have to shout, but this is not something we do consciously or agree to do, only if someone pays attention to it and pass next to the counter, then we do it” – R5; and “we have 15 different areas where we can control volume, so if it is needed we decrease or increase it” – EP.

“I think volume is really important and if you want your customers to be relaxed and happy, you need to think of it a lot” – R1; “power of volume cannot be denied” – R2; “we want customers to feel comfortable and if music is too loud or sometimes too quiet you can hear everything and it can make negative effect as well” – R3; “volume is

very important, especially if you go to the fine-dining restaurants, we do not want to have too loud music” – R4; “definitely it is important, you do not want customers to shout but also you do not want them to overhear everybody else, on top of that, you want them to relax, so it is important to control volume to avoid this” – R5; and “too loud is not good and too quiet is not good either, golden middle is what we strive for as volume has proven crucial dimensions for creating experience for us” – EP. Summary of the findings about dimension volume can be seen in the Matrix 4 below.

Matrix 4. Findings of volume (Salonen 2012)

How loud you play music	M	M/Q	M	M	Q	M
Volume's effect on atmosphere	Yes	Yes	Yes	Yes	Yes	Yes
Increasing/decreasing volume	Often	90 % same ambience	when its busy background	when it's busy	when its busy & we remember	15 different areas when it's busy
Importance of volume	Very important	Very important	Important	Very important	Definitely important	Crucial in experience creation
	R1	R2	R3	R4	R5	EP

Legend:

Q – quiet M – medium L - loud

4.6 Findings of Presence Vs. Absence of Music

Looking at this dimensions following topics have been addressed: are there any times of day or night when music is absent (not played on purpose) and does the music presence change anything in the environment. As with previous dimensions, firstly this would be explained in writing and the visual table would follow.

In all of the places interviewed it is stated that there are no times when the music is not playing, only in R2 “which could be if we have some event or function and there is some speech”.

“You would definitely realize if there is no music in the environment, we always have some music playing” – R2; and “I think that sometimes music is playing even during the night when the restaurant is closed” – R3.

“Presence of music changes everything in the environment, in our case it helps us not to have too uptight image and it makes atmosphere more relaxing” – both manager of R4 and head waiter of R5 have stated. However, in R5 “we think that music sure makes the difference and if it is not present it would make place look empty, but it is not the main thing in the environment”; in R3 situation is the opposite stating that “music changes a lot in our environment, since the table setting and design is rather simple, without music it would look too simple, so music brings some extra” – R3 and in case of EP “music is a part of our brand so its presence is crucial on the premises”. Visual sum up of this presence vs. absence dimension can be seen in the Matrix 5.

Matrix 5. Findings of Presence Vs. Absence of Music (Salonen 2012)

Any times without music	No	No	No	No	No	No
Music presence's effect on environment	Helps build atmosphere	Makes relaxing atmosphere	Fills space	Makes better atmosphere	Helps with image	Part of our brand
	R1	R2	R3	R4	R5	EP

4.7 Findings of Sound Quality

When it comes to this dimension, main areas of interest were to do with what sound system can be found on the premises and why exactly is that system used. On top of that how satisfied they are with the system and does the sound quality match what they would like customers to perceive about the place. Additionally role of sound is explored and finally consideration for investment for better sound is looked at.

Findings are the following: “we have Bose sound system which has been built since the day one here and it is the best the money can buy in comparison to quality” – R1; “I am not sure what is the system we have, but we play music through iPod, it’s easy and convenient” – R2; “I am not aware of the brand, but this system has been here since we opened the restaurant and since we make playlist through Mood Media it is easy for us to use, I think this is why we have it” – R3; “we have built in speakers, I am not sure about the brand, and we play music through iPod, it is easy” – R4; “we have built in speakers and amplifier which is connected to the iPod through which we play music, it is easy to use and it is portable and easy to add more songs to” – R5; and “we have JBL speakers and iPad through which we can control the volume and playlist in 15 different areas of the restaurant” – EP.

“We are very happy with the sound and it definitely matches what we want customers to perceive about the place” – R1; “we are fairly satisfied with the sounds and it could be a bit better to match how we would like people to perceive us” – R2; “when it comes to the sound quality, we are happy with it, but I think it could match better with the perception of the people about this place, but on the other hand this is very complex thing, and since we are focused on food and music is only in the background, it is good, I guess” – R3; “quality of the sound is enough for this place and since we play relaxing music and want people to be relaxed, I guess it is matching” – R4; “we are very happy with the quality of the sound and we want our customers to be relaxed and forget their worries and sounds matches that” – R5; and “we are extremely happy with the sound, it is brand new and very good quality and it definitely matches of how we want people to perceive this place – our idea of music is that you can talk, but you do not want to hear what the neighboring table is saying” – EP.

“Sound is definitely one dimensions of atmosphere creation” – R1; “sound is important in creating an atmosphere” – R2; “since we serve good food, we want all areas to be of good quality and sound is playing a good role in that” – R3; “sound is definitely a piece of puzzle in atmosphere creation” – R4; “sound adds to everything else in atmosphere creation” – R5; and “it is one important dimension of creating and atmosphere, but not the only or the most important, like a piece of puzzle” – EP.

Most of the interviewers stated that at the moment they would not invest in better sound system unless something breaks down and that they are happy using what they have at the moment. Summary of this dimension can be seen in the Matrix 6 below.

Matrix 6. Findings of Sound Quality (Salonen 2012)

Sound system	Bose	unknown/ iPod	unknown/ Mood Media	unknown/ iPod	unknown/ iPod	JBL/iPad
Reason	Best	Easy	Easy	Easy	Easy	Good/easy
Satisfaction with it playing that style	Yes	Fairly yes	Yes	Yes	Yes	Yes
Match with perception of the place	Yes	Yes	Yes/ could be better	Yes	Yes	Yes
Role of sound	creates atmosphere	creates atmosphere	creates atmosphere	creates atmosphere	creates atmosphere	creates atmosphere
Investment in better system	No	No	No	No	No	No
	R1	R2	R3	R4	R5	EP

4.8 Findings of Compatibility with Atmosphere

This dimension looks at following things: what atmosphere are managers trying to create on their premises; is music compatible with that atmosphere and if yes, how; how to they usually pick music that fits atmosphere and do they believe that music is one dimension of creating atmosphere/experience on their premises. As with other dimensions, first general overview would be summarized in written form and finally visual table with summary of main results would be presented.

All restaurants apart from EP stated that the atmosphere they are providing in their place is “relaxed, enjoyable and easy. Something that will make customers escape their daily life, so they do not have to think of anything else just sit and enjoy” – R1 – R5. When it comes to atmosphere creation in EP they want to create “unique authentic experience, where people can be themselves”.

Looking at music fit with the atmosphere following was stated: “we believe that music fits perfectly here, since it is piece of puzzle, furniture, lightning and all other tangible elements make the place, but if you play wrong music, it can totally ruin the atmosphere” – R1; “music fits here well, but is not the main element” – R2; “I think music fits atmosphere well here, since we carefully chose it” – R3; “I really think music fits the atmosphere, it is modern and not that old fashioned jazz that many places have, it has some trendy music that we really like, so it fits the atmosphere and design here well” – R4; “music fits well in our restaurant, it is relaxing, not too over the top and modern enough but not too contemporary” – R5; and “it is a perfect fit since it is very important part for us and it has been carefully chosen” – EP.

Looking at choosing right music to pick the atmosphere, response was different and gave very interesting insights. “We have Mood Media providing us with music, we think this genre suits us the best and we just choose songs from there to fit the atmosphere” – R1; “we had many years of experience in the restaurant industry, so we rely on that and according to that we choose songs” – R2; “we use Mood Media and since we want customers to be relaxed, we have an accent on chill out music and usually we choose songs that we have heard before, so they are familiar to us and we know they will fit” – R3; “we did a good collaboration with a DJ and trusted his expertise” – R4; “we listen to many different songs and try them to see if they fit the place, then we choose the ones that are perfect” – R5; and “in our place it is all pre- determined, but in some other places, you need to look at the brand, people coming to your place, do little research and then choose” – EP.

All of the interviewers agreed that music is one dimensions of atmosphere creation and they stated the following: “it is actually a rather important dimension” – R1; “important but not the most important, like in our case, accent is on food” – R2; “it is important, but not so much in our case, we like to keep it as a background only” – R3; “definitely, it is not the main one, but adds to the atmosphere creation” – R4; “definitely it is” – R5; and “well definitely and in our case totally” – EP. Summary of this dimension can be seen in Matrix 7 below.

Matrix 7. Findings of Compatibility with Atmosphere (Salonen 2012)

What atmosphere are you creating	relaxed/enjoyable	relaxed	relaxed/enjoyable	enjoyable/ comfortable	easy	unique authentic experience
Compatibility with music	fits	fits	fits	fits	fits	perfect fit
How to pick music that fits atmosphere	Mood media	experience working	Mood Media	collaboration by listening with DJ	and trying	relying on expertise
Is music dimension for atmosphere creation	yes/important	not the most important	not too important	yes but not most import.	definitely	totally
	R1	R2	R3	R4	R5	EP

4.9 Findings of Performance

Last dimension to be assessed is the music's effect on overall performance, including revenues. This dimension explores the views of managers of music's effect on customer's expenditure on the premises and also do they believe that any of previously mentioned dimensions might affect their revenues.

Manager of R1 stated that "music partially affects revenues, e.g. during the day time – lunch hour it does not matter do you play fast of slow music, people have an hour for lunch break. But in the evening obviously music plays a part. If it is totally wrong music you want to leave earlier, which might affect your revenues, but if it is neutral it does not affect that much how long somebody is staying for dinner. I think it is more how much time customers generally have, what are the other plans they might have, so music plays a part but it is not the most important".

In R2 "we believe that music does not affect your revenues, since people do not come here for music, but rather for good food. We think that overall atmosphere, good service and good food affect more. Music is definitely plays part in it, but not the most important part". "I think that customers spend more money in our premises because of good food and I do not think that music has any effect on revenues. It is just a background thing and for about 50% of clients, they do not listen to it, they probably

do not even hear it. Therefore I think it is not affecting revenues, but if you combine all others things, such as loudness and bad sound quality, it could affect people leaving earlier, which would in turn affect our profit. So maybe, in a way, it plays some role” – R3.

“I don’t think in our case that music affects so much revenue in the restaurant, but in our bar probably it does. If the music is good and people are sitting in the bar, they might stay longer just because they feel comfortable sitting and listening to the music and having a good time. In general nobody comes here only because of the music. However, I think that combination of dimensions can indirectly affect revenues. Of course it also has to do with how does the customer feel and if they feel comfortable, they might order more wine, but I cannot see the different that if now it’s the good music, people might buy more; but of course everything affects people’s senses” – R4.

“I don’t think music affect revenues in our place at all. At least we do not consciously think about it, but now that you brought it up, in certain atmospheres this could be the case, but not in our place” – R5. “I would not say only because of music, I think it is the whole atmosphere that has been created for customers. I would say that all dimensions affect revenues indirectly, but not totally directly. However, once that our live gigs start, we will have them on quieter nights (Tuesday’s and Thursday’s) and that might bring more revenue in” – EP. Summary of this dimension can be seen in the Matrix 8 below.

Matrix 8. Findings of Performance (Salonen 2012)

Does music affect revenues	partially during day/ a lot during night	no	no	not in restaurant/ yes in a bar	no	not only music/ whole atmosphere
Do any other dimensions affect revenues	yes, but generally it is more time that customers have to spend of premises	in a way but it is not most important	yes	indirectly	no	indirectly
	R1	R2	R3	R4	R5	EP

4.10 Descriptive framework

In order to summarize all dimensions up, visual framework of summary of all analysis has been created according to the criteria explained in the data analysis process. Main points looked at were the following:

- Style of music played on each premises – what is the main style played on the premises and how much does it vary throughout the day, week, and season. Also how often the style is changed and what are the reasons standing behind it were looked at;
- Is music played mainly vocal or instrumental, or then combination of both – what are the reasons that one is chosen over the other. How are they chosen, consciously or unconsciously? What are the reasons why one is played more than the other?
- What is the tempo of music played – why exactly that tempo? How often does it change and why? Do the controllers understand the power of tempo over people?;
- What is the usual volume that music is played – how often this volume is changed and the ways of doing it? Reasons for it and controllers awareness of importance of loudness/quietness of music on the premises;
- Does music presence have any effect on the environment - and if yes (or no) why and how do they use its power?
- What is the role of sound on their premises – its overall importance and is it used to enhance the overall experience;
- Is music one dimension of atmosphere creation- and if yes, in which way it is used in their restaurant, and finally
- Does music affect revenues in any way and if yes (or no) how and why?

Summary of all analysis can be seen in the Figure 6 below.

Compositional						
Tempo	M/F	S/M	S/M	S	M/S	M/F
Volume	M/C	M/Q/C	M	M	Q	M/C
Genre						
Style	A	V	J/S/A	A	P	Ro
Other dimensions						
Vocal vs Instrumental	V	B	B	I	V	V
Presence vs Absence	AB	AB	AB	AB	IC	IC
Sound quality	AC	AC	AC	AC	AC	AC
Compatibility with atmosphere	Y/I	SI	SI	Y/SI	Y	Y
Performance	Y	S	Y	S	N	S
	R1	R2	R3	R4	R5	EP

Figure 6. Descriptive framework (Salonen 2012)

Legends are presented in the Figure 7 below in order for reader to gain better and easier understanding of the results.

DIMENSIONS	LEGENDS
Tempo	S- slow; M – moderate; F – fast
Volume	Q – quiet; M – medium; L – loud; C- changing
Style	A – chill out, ambience; V – varies; J – jazz; S – soul; P – pop; Ro - rock
Vocal vs Instrumental	V – vocal; I – instrumental; B - both
Presence vs Absence	AB – atmosphere building; IC – image/brand creation; NE – no effect
Sound quality	AC – atmosphere creation; NR – no role
Compatibility with atmosphere	Y – yes; I – important; NI – not important; SI – somewhat important
Performance	Y – yes; N – no; S - somewhat

Figure 7. Legends for results (Salonen 2012)

In the next chapter, findings will be discussed individually (per each dimension) and further on compared with the literature review in order to see how differently (or not) managers of high-end restaurant and experience provider restaurant in Helsinki think of the music dimensions that have been previously assessed in different environments and different time. This discussion will provide us with deeper insights into the subject and especially into the current situation of high-end restaurants and an experience provider when it comes to use and management of music. It could act as a base for future research and help in understanding the experience and atmosphere creation through the control of atmospheric dimension (in this case music) by the managers and staff.

5 Conclusions and implications

5.1 Conclusions of dimension Style

As stated in the literature review, Hargreaves and McKendrick (2000) found out that different musical styles gave rise to different atmospheres in the premises. This research showed that most of the high-end restaurants tend to play similar types of styles and reason for that is because style has to be likable and fits the ambience and atmosphere and it has to go with image of the place as stated in findings. In the case of this research, five managers agreed with Hargreaves and McKendrick (2000) stating that style definitely influences the atmosphere on the premises. However one manager stated that even though, style should fit the ambience it has no influence on the overall atmosphere. Since most of the places stated that they want to create good atmosphere for their guests on their premises, then the answer about playing consistent style goes hand in hand with creating consistently good atmosphere.

5.2 Conclusion of dimension Vocal Vs Instrumental Music

Hargreaves (1984 in North & Hargreaves 2008) and Wheeler (1985 in North & Hargreaves 2008) found that classical music is preferred stimulus because it is frequently used in marketing situations, offers depth of emotional expressions, and does not include vocals that might confound the manipulation (due to artist popularity, image, etc.). However Herrington and Capella (1994 in North & Hargreaves 2008) stress the importance of the musical 'fit' between the background music and the organization's desired atmosphere and image, e.g. classical piano music might be appropriate for an up market bookshop but not for a discount retailer.

When it comes to findings on this dimension views are divided. Three restaurants believe that vocal music should be the main music played on the premises, since it gives customers something to relate to and especially in waiting situations gives them something to listen to, which does not conform with literature review. However, two places said they like to play bit of both (vocal and instrumental) as long as it fits their atmosphere and only one place totally agrees with literature review saying that vocal music

can be manipulative in terms of emotions, artists popularity or previous experiences that customers had while listening to certain song. However that was not the main reason they choose to play only instrumental music, one manager stated that she feels that instrumental music suits better dining experience at a high-end restaurant and that is the main reason.

These answers indicate that in the restaurants interviewed music is selected solely on the ground of managers or staff liking the type of music. It is by no means based on experts' knowledge or consultation or previously done market research when it comes to this dimension.

5.3 Conclusion of dimension Tempo

Musical tempo has been probably the most research dimension of music in the literature. Out of many researchers (others can be found in literature review, see chapter 2) Milliman's (1982 in North & Hargreaves 2008) study reported increased shopping purchases when slow tempo was played in comparison to fast tempo; and in the context of restaurant, Milliman (1986 in North & Hargreaves 2008) found that slow music led customers to stay longer and spend more in a bar charges. McElrea and Standing (1992 in North & Hargreaves 2008) observed that fast music significantly decreased drinking time whereas Roballey et al. (1985 in North & Hargreaves 2008) found a significant increase in the number of bites per minute when patrons in a cafeteria were exposed to fast tempo music, compared to a slow tempo or to a no-music condition. Winiger and Gardner (1985 in North & Hargreaves 2008) found that, when patrons in a cafeteria were exposed to fast tempo music, a significant increase in the number of bites per minute was observed compared to a slow tempo or to a no-music condition.

When it comes to this research, most of the places reported that they play slow to moderate tempo music, apart from the experience provider which plays more moderate to fast. Reasons for playing that speed music differs from place to place, but in general main idea is that managers want their customers to feel relaxed and that is why they play slower type of music, which shows that in a way they do think that tempo has an effect on the speed of dining. However, when asked about it, most of the managers

said that they do not believe that tempo has much of an effect on the dinning speed because their customer come in order to eat in their premises and not to listen to music. Only one manager of the restaurant stated that they use the power of faster tempo at night when it is too late and they want their customers to leave, which is when they put a bit faster music. According to them, customers understand the hidden message right away and very soon make a move to go to another place.

Most of the restaurant managers of staff agreed that speed of music is important, however, they do not use its full potential, since they stated that they do not change speed of music throughout the day so much, only sometimes in the evening. Surely this is yet another dimension that would need more in-depth exploring in order to understand the contradictions.

5.4 Conclusion of dimension Volume

Research suggests that if the music is perceived as too loud then customers evidently spend shorter length of time in the setting (Smith & Curnow 1966 in Gueguen 2010).

All interviewees agreed that volume affects overall atmosphere and all places pay attention to volume, this way or another, stating that volume played on the premises is either medium or low, as they do not want accent to be on music in the fine dining restaurant, but rather on food and music is only one dimensions that adds to the atmosphere creation. Most of the places (five out of six) adjust volume manually, walking around tables and seeing if the music is loud enough for people not to overhear the conversation on the other table, but quiet enough that customers do not have to shout while talking.

Overall all places agreed that power of volume cannot be denied and that volume is very important in creating good atmosphere and making customers feel well in their premises. It seems that so far, this is the dimensions that is thought of the most and that both managers and staff of these restaurants constantly pay attention to volume, its importance, adjustments and effect on atmosphere. These findings confirm the previous research about this dimension and suggest that managers are indeed conscious

about the importance of this dimension and are indeed using it in their daily operations.

5.5 Conclusion of dimension Presence Vs Absence of Music

Research on this dimension suggest that the presence of music influences outcomes because it reinforces the holistic quality of the servicescape, makes the provider stand out, and moderates the contribution of provider-mediated servicescape effects (Morin, Dube & Chebat 2007).

All of the restaurants interviewed constantly use music on their premises, apart from the special occasions if the speech is held for some reason. Most of the places agreed that presence of music changes many things in it environment, and makes atmosphere more relaxing. Experience provider stated that music is so important to them since it is part of their brand and the presence of music is crucial on their premises as it helps them differentiate from the others through music as well.

However, there is one restaurant that does support the thinking of others when it comes to importance of music on the premises, but manager felt the need to highlight few times during the interview that music is not the most important thing in their environment, even though this was never suggested by the interviewer. Overall it seems that results of this study are in line with the previous research and when it comes to this dimension it suggests that music does reinforce holistic quality of the servicescape.

5.6 Conclusion of dimension Sound Quality

According to research combination of high-quality sound, innovative system design and technology helps to create an atmosphere that will stick with visitors long after they depart (Gulch 2009).

When it comes to findings in this dimension at first author wanted to find out do the managers possess knowledge about their sounds system brand they have on their premises. During the interviews it became clear that managers are not aware of the

brand of their sound system (only two), however, it was worthy to find out that they do value good quality of the sound since in their opinion it goes with the overall quality of the service and experience that guests will get in their place. Most of the places are satisfied with the current sound quality they have on their premises and they believe that sound quality matches other qualities of the high-end restaurants offer to their customers and way they want their customers to perceive them.

Most of the places play music through iPod (or nowadays even though iPad) and in general, most of the places are satisfied with it. At the moment none of the places are interested in investing in the better sound quality, they would buy new equipment only if needed or if something breaks down.

All managers agreed that quality of the sound is very important in atmosphere creation and that it adds to other elements in atmosphere creation. When it comes to this dimensions this research indicated that sound quality is very important in matching other areas of quality within the high-end restaurants and that it plays rather important role in creating overall atmosphere for both staff and customers on the premises.

5.7 Conclusion of dimension Compatibility with Atmosphere

According to congruency theory, consumers spend more when they perceive that the music type is congruent with the business environment (Jakob 2006). It is also stated that variations in music valence make consumers perceive the servicescape as more or less favorable (Morin, Dube & Chebat 2007).

Author first wanted to find out what is the atmosphere that managers are trying to create to their guests on their premises and results show that most of the places strived to provide relaxing, enjoying and easy atmosphere where their guests would be able to relax and forget their worries.

Once that was established it was interesting to see managers' views about music fit with the atmosphere. Since most of the places believed that they chose right style of music to fit the atmosphere (even though some styles might not necessarily be considered as

relaxing) and since they believed that music is one important dimensions of creating an atmosphere on their premises, it was interesting to see that some of the places truly believed that music fits their atmosphere, whereas others stated that music might fit, but is not the main element or that the reasons it fits is because it is modern, but not too contemporary.

None of the managers connected music with any other environmental dimension, which according to extensive research helps in atmosphere creation. This makes author feel that this dimension might not be fully understood and some more research focusing only on this dimension might be needed in order to shed more light into it.

Finally, it was interesting to see that opinions were divided when it comes to using professionals to choose music for their premises. Two places use Mood Media, which is company that provides background music solutions, in terms of providing software that offers songs that are already categorized in different styles, so managers in fact create their own playlist according to which style they believe suits their premises. Only two places realized that expertise (and in this case collaboration with DJ and for experience provider having centralized music) might bring them more differentiation when it comes to building atmosphere through music.

This shows that when it comes to atmosphere creation and music, its power is still unknown and many places in Helsinki are yet to understand the power of music and its different dimensions, which could in this case help them differentiate and offer some new experience to their customers.

5.8 Conclusion of dimension Performance

Previous research has shown that atmospheric music affects perception, behavior and overall financial performance (Areni 2006) and that playing the right type of background music may influence shoppers to buy more expensive brands (Agmon 1990 in North & Hargreaves 2008).

So far managers demonstrated that they in a way understand that music is one of the dimensions in atmosphere creation, but when it comes to seeing direct connection with

music and revenues, many managers struggled with it. Opinions were divided the following way: three places thought that music either indirectly or directly affects your revenues, and three places thought that music has no effect on the revenues whatsoever.

However, when asked about connection of other dimensions and revenues, more places saw that combination of other dimensions (such as too loud music – people leaving premises; bad sound quality – might affect time people spend in the restaurant etc.) had indirect or even direct effect on the profits. However, most of the managers still thought that food is the main point that will affect their revenues and that other environmental dimensions (including music) might play just a small part when it comes to customers will to remain (or enjoy) their place.

This research indicates that managers interviewed do not share the same opinion with the previous findings (mentioned in the literature review) and perhaps do not yet see the servicescape as a holistic environment, but rather environment with many separate dimensions.

5.9 Implications for management and education

This study offers preliminary, but by no means definitive evidence of the current situation of high-end/experience provider restaurants in Helsinki downtown area.

First results show that managers of these restaurants do believe that music is one of the important dimensions of atmosphere creation, but on the other hand, they are still finding it hard to understand how can music offer them differentiation or in short, how can they benefit from it.

Therefore, it would be crucial that during the planning phase of the restaurant design, including service design and physical interior design, music design is incorporated in the vision. For this, managers would need to first understand that music design falls under the same category as other environmental dimensions which are separately designed (such as lighting, seating plan, temperature etc.) and that it would be advisable

to consult an expert in the field, should they want to differentiate themselves from other places that purely offer service and instead offer experience.

On the long run, educators in hospitality and tourism should add environmental dimension creation subjects to their students (future managers), which would make them understand that music is also one (and complex) dimension of atmosphere and experience creation. Only if this is done, music would get respect and understanding it deserves and finally its power would not be underestimated in this industry.

However, currently, there would be a need for music consulting in this sector, since current companies, such as Mood Media only offer background music solutions and DJ Slow (and other popular DJ's in Helsinki) offer only to custom build playlists, which on the short run solves the problem, but it does not educate managers and staff about the importance and impact that music can have on their premises.

In addition from the research conducted in the literature review and based upon the data and analysis, it seems evident that restaurant managers should use music strategically in order to enhance servicescape. Specifically, managers should manage placement of music in different locations (such as entrance, toilets etc.) within the restaurant as this could have tremendous impact on consumer behavior and overall guest satisfaction.

5.10 Limitations and ideas for further studies

This study has few limitations which can at the same time act as recommendations for further studies.

First of all, number of respondents can be seen as too small if we consider that there are about 15 high-end restaurants in Helsinki area and about 50 fine dining restaurants which could have been included in this study. However, since this is the first time that research of this kind and on this subject is conducted in restaurants in Helsinki, it certainly provides some insight into the situation about music management and at the

same time offers possibility for future studies to look into the subject on the larger scale.

Further on, some theories examined in the literature deal with other types of services than restaurant service (such as supermarkets and hotels) and therefore ground for starting the research design might be biased since it might not apply to the fields of restaurants. At the same time, this calls for more theories to be developed only in restaurants industry, which could in the future act as relevant theories and provide good base in the same service industry.

From more academic perspective, additional research on this topic should be conducted on the placement of music in restaurants in general. Moreover, literature review also revealed that this topic should be research in more depth. In addition to that, more repetitive research should be conducted on this topic to test the findings of this paper.

Additional research could also repeat this study in other areas of Helsinki, or even in some other towns in Finland, to determine if results in this paper would reflect the same results in other areas and if it can be said that these results represent current state of the music management in high-end restaurants.

While this research aimed to gather the overview of music management and use in high-end restaurants, as mentioned above, list of restaurants examined was not exhaustive. As a result to that, further research could be conducted in locations that were not included in this paper.

References

- Academy of Finland Guidelines on Research Ethics. URL:
<http://www.aka.fi/Tiedostot/Tiedostot/Julkaisut/Suomen%20Akatemian%20eettiset%20ohjeet%202003.pdf> Accessed 1 Nov 2012
- Areni, C.S. 2003. Examining managers' theories of how atmospheric music affects perception, behaviour and financial performance. *Journal of Retailing and Consumer Services*, 10. Pp. 263-274
- Analoui, F., Karami, A. 2003. *Strategic Management In Small and Medium Enterprises*. Thomson Learning, London, UK.
- Asencao, M, P., & Salonen, V.2011. Management of Music in Finnish Hospitality Businesses. EuroChrie, Conference paper, Dubrovnik, Croatia.
- Barkley, D.L. 2006. The Value of Case Study Research on Rural Entrepreneurship: Useful Method? Exploring Rural Entrepreneurship: Imperatives and Opportunities for Research Conference, Washington, DC, USA.
- Beverland, M., Lim, E.A.C., Morrison, M., & Terziovski, M. 2006. In-store music and consumer-brand relationships: Relational transformation following experiences of (mis)fit. *Journal of Business Research*, 59, pp. 982-989
- Bitner, M.J. 1992. Servicescapes: The Impact of Physical Surroundings on Customers and Employees. *Journal of Marketing*, 56, pp. 57-71
- Brandt, A. 2012. Sound Reasoning. Web Based Music Appreciation Course. URL:
<http://cnx.org/content/col10214/latest/> Accessed 22 Sept 2012

- Carson, D., Gilmore, A., Perry, C., & Gronhaug, K. 2001. *Qualitative Marketing Research*. SAGE Publications Ltd. London, UK
- Cheng, C-Y., & Ng, O-C. 2009. Philosophy of the Yi: Unity and dialects. *Journal of Chinese Philosophy, Book Supplement Series*, vol. 36. John Wiley & Sons Ltd. West Sussex, United Kingdom
- Cinar, B.B., & Aglargo, O. 2011. The role of music at manufacturing organizations: an example from Turkish textile industry, *International Journal of Business and Management Studies*, 3, 1, pp.81-92
- Crocker, R.L. 1986. *A History of Musical Style*. Dover Publications, Inc. N.Y. USA
- Dube.L., & Morin, S. 2001. Background music pleasure and store evaluation intensity effects and psychological mechanisms. *Journal of Business Research*, 54, pp.107-113
- Elkins, J., DeLue, R. 2008. *Landscape Theory*. Routledge, New York, USA.
- Eroglu, S.A., Machleit, K.A., & Chebat, J.C. 2005. The Interaction of Retail Density and Music Tempo: Effects on Shopper Responses. *Psychology and Marketing*, 22, 7, pp.577-589
- E-Tourism Round Table. OSKE. 2010. Summary of research and development work on electronic travel- related business operations. URL: <http://www.experiencebusiness.fi/media/materiaalit/julkaisut/etourism-roundtable-eng.pdf> Accessed: 5 Oct 2012
- Financial Dictionary URL: <http://financial-dictionary.thefreedictionary.com/Background+Music> Accessed: 2 Oct 2012
- Firth, I. C. 2012. *Music and Colour (Color): A New Approach to the Relationship*. URL: <http://www.musicandcolour.net/> Accessed 2 Oct 2012

Fisk, P.R., Grove, S.J., & John, J. 2008. *Interactive Services Marketing*. Third Edition. Houghton Mifflin Company, Boston, USA, Third Edition.

Fisk, R.P., Brown, S., Bitner, M.J. 1993. Tracking the evolution of the services marketing literature. *Journal of Retailing*, 69, 1, pp. 61-103

Gephart, R. 1999. Paradigms and Research Methods. *Research Methods Forum*, 4. URL:

http://division.aomonline.org/rm/1999_RMD_Forum_Paradigms_and_Research_Methods.htm Accessed 21 Oct 2012

Gourmet Restaurants in Helsinki. URL: <http://www.visithelsinki.fi/en/stay-and-enjoy/eat/gourmet-restaurants-in-helsinki> Accessed 11 Oct 2012 Accessed 3 Nov 2012

Grönroos, C. 2010. *Service Management and Marketing: A Customer Relationship Management Approach*, John Wiley & Sons Inc. New York.

Gueguen, N., & Jacob, C. 2010. Music Congruency and Consumer Behavior: An Experimental Field Study. *International Bulletin of Business Administration*, 9, pp. 56-63

Gueguen, N., Jacob, C. 2002. The Influence of Music on Temporal Perceptions in an On-Hold Waiting Situation. *Psychology of Music*, 30, pp. 210-214

Gueguen, N., Jacob, C., Lourel, M., & Le Guellec, H. 2007. Effects of Background Music on Consumer's Behavior: A Field Experiment in an Open-Air Market. *European Journal of Scientific Research*, 16, 2, pp.268-272

Gueguen, N., Le Guelle, H., & Jacob, C. 2004. Sound level of background music and alcohol consumption: An Empirical Evaluation. *Perceptual and Motor Skills*, 99, pp. 34-38

- Guenguen, N., Jacob, C., Le Guellec, H., Morineau, T., & Lourel, M. 2008. Sound Level of Environmental Music and Drinking Behavior: A Field Experiment With Beer Drinkers. *Alcohol Clin Exp Res*, 32, 10, pp. 1-4
- Hall, C.M. 2009. Sharing space with visitors: The servicescape of the commercial exurban home. *The Commercial Home*, eds. P. Lynch, A. McIntosh & H. Tucker, Routledge, London.
- Harnum, J. 2004. *Basic Music Theory, How to read, write, and understand written music*. Second Edition. Soul Ut Press, A Music Education Business.
- Have, I. 2008. Background Music and Background Feelings, *Background Music in Audio-Visual Media*. *JMM- The Journal of Music and Meaning*, 6, pp. 1-21
- Herrington, J. D., & Capella, L.M. 1994. Practical Applications of Music in Service Settings. *Journal of Services Marketing*, 8, 3, pp. 50-65
- Herrington, J.D., & Capella, L.M. 1996. Effects of music in service environments: a field study. *The Journal of Services Marketing*, 10, 2, pp. 26-41
- Hoffman, M. 1997. *The NPR Classical Music Companion, Terms and Concepts from A to Z*. National Public Radio, Houghton Mifflin Company, New York, USA.
- Jacob, C. 2006. Styles of background music and consumption in a bar: An empirical evaluation. *International Journal of Hospitality Management*, 25, pp. 716-720
- Jacobsen, J K. 2008. The Food and Eating Experience, in Sundbo, J. and Darmer, P. 2008. *Creating experiences in the experience economy*. Edward Elgar: Cheltenham
- Jain, R., & Bagdare, S. 2010. Music and consumption experience: a review. *International Journal of Retail & Distribution Management*, 39, 4, pp. 289-302

Jarrett, S., & Day, H. 2008. *Music Composition For Dummies*. Second Edition. IDG Books Worldwide Inc.

Johansson, R. 2003. Case Study Methodology. URL:
<http://www.infra.kth.se/bba/IAPS%20PDF/paper%20Rolf%20Johansson%20ver%202.pdf> Accessed 2 Nov 2012

Karkkola, M. 2012. Young families with children eating out more often. *Helsinki Times*, 1.3.2012, URL:
<http://www.helsinkitimes.fi/news/index.php/eat-and-drink/1572-young-families-with-children-eating-out-more-often> Accessed 12 Oct 2012

Kearney, T., Kennedy, A., & Coughlan, J. 2007. *Servicescapes: A Review of Contemporary Empirical Research*. Dublin Institute of Technology, Conference Paper.

Kellaris, J., & Altsech, M.B. 1992. The Experience of Time as a Function of Musical Loudness and Gender of Listener. *Advances in Consumer Research*, 19, pp.725-729

Kellaris, J.J., Kent, R.J. 1992. The Influence of Music on Consumers' Temporal Perceptions: Does Time Fly When You're Having Fun? *Journal of Consumer Psychology*, 1, 4, pp. 365-376

Krout, R.E. 2006. Music listening to facilitate relaxation and promote wellness: Integrated aspects of our neurophysiological responses to music. *The Arts in Psychotherapy*, 34, pp.134-141

Kubacki, K. 2007. Jazz musicians: creating service experience in live performance. *International Journal of Contemporary Hospitality Management*, 20, 3, pp. 401-411

LeBlanc, A., Sims, W.L., Siivola, C., & Obert, M. 1996. Music Style Preferences of Different Age Listeners. *Journal of Research in Music Education*, 44, 1, pp. 49-59

Lia, C.B., Mohhiddin, O., Chern, B.H., Ab. Karim, M.S., Ramachandran, S. 2009. Customer's Reaction to Servicescape Failure and Associated Recovery Strategy: An Exploratory Study in the Food Service Industry. URL: [http://www.jthca.org/Download/pdf/V1%20IS2/03\(UTM%206x9\).pdf](http://www.jthca.org/Download/pdf/V1%20IS2/03(UTM%206x9).pdf) Accessed 22 Oct 2012

Lin, I.Y. 2004. Evaluating a servicescape: the effect of cognition and emotion. *International Journal of Hospitality Management*, 23, pp. 163-178

Magnini, V.P., Parker, E.E. 2009. The psychological effects of music: Implications for hotel firms. *Journal of Vacation Marketing*, 15, 1, pp. 53-62

Martens, F.H. The Influence of Music in World History. 1925. *The Musical Quarterly*, 11, 2, pp. 196-218

Mossberg, L. 2001. *Experiences and Marketing, Tourism- Marketing: Göteborg , Sweden*

North, A., & Hargreaves, D. 2008. *The Social and Applied Psychology of Music*. Oxford University Press Inc. New York, USA

Oakes, S. 2000. The influence of musicscape within service environments. *Journal of Services Marketing*, 14, 7, pp. 539 – 556

OECD SME and Entrepreneurship Outlook. 2005. URL: <http://books.google.fi/books?id=hAiGjcxPlfUC&printsec=frontcover#v=onepage&q&f=false> Accessed 17 Oct 2012

O'Donnell. L. 1999. *Music and the Brain*. URL: <http://www.cerebromente.org.br/n15/mente/musica.html> Accessed 3 Nov 2012

Ospina, S. 2004. *Qualitative Research*. Encyclopedia of Leadership, SAGE Publications. URL:

http://wagner.nyu.edu/leadership/publications/files/Qualitative_Research.pdf Accessed 20 Nov 2012

Pine, J.B.II., Gilmore, J.H. 2011. *The Experience Economy*. Harvard Business School Publishing, Boston, USA.

Pine, J and Gilmore, J. 2002. Differentiating Hospitality Operations via Experiences - Why Selling Services Is Not Enough, *Cornell Hotel and Restaurant Administration Quarterly*, 43, 87, pp. 87-96

Pine, J. and Gilmore, J. 2007. *What Consumer Really Want – Authenticity*, Harvard Business School Press: Boston

Rea, M.S., Figueiro, M.G., Bierman, A., & Bullough, J. 2010. Circadian light. *Journal of Circadian Rhythms*, 8, 1, pp. 2-10

Rentfrow, P.J., Levitin, D.J., & Goldberg, L.R. 2011. The Structure of Musical Preference: A Five-Factor Model. *Journal of Personality and Social Psychology*, 100, 6, pp. 1139-1157

Rosenbaum, & Massiah. 2010. Servicescape Stimuli: A Complete Picture by Rosenbaum & Massiah. Dr. Resenbaum's Retail Review Blog, URL: <http://mark-rosenbaum.blogspot.fi/2010/06/servicescape-stimuli-complete-picture.html> Accessed 29 Oct 2012

Schifferstein, H., Hekkert. P. 2008. *Product Experience*. Elsevier Ltd. New York.

Sherry. J. E. H. 1997. *The Laws of Innkeepers, For Hotels, Motels, Restaurants, and Clubs*. Cornell University Press, Third Edition. Sage House, New York.

Silverman, D. 2011. *Qualitative Research*. Third Edition. SAGE Publications Ltd. London, UK

Sullivan, M. 2002. The impact of pitch, volume and tempo on the atmospheric effects of music. *International Journal of Retail & Distribution Management*, 30, 6, pp. 323-330

Sundbo, J., & Darmer, P. 2008. *Creating Experiences in The Experience Economy: Services, Economy and Innovation*. Edward Elgar Publishing Limited, Cheltenham, UK

Veal, A.J. 2011. *Research Methods for Leisure and Tourism: A Practical Guide*. Fourth Edition. Pearson Education Limited, Essex, England, UK

Verma, H.V. 2008. *Services Marketing, Text and Cases*. First Edition. Dorling Kindersley (India) Pvt. Ltd., licensees of Pearson Education in South Asia.

6 Appendices

6.1 Appendix I: Interview protocol

INTERVIEW PROTOCOL

Time:

Date:

Place:

Interviewer:

Introduction:

The topic of the research is “Use and management of music in Finnish hospitality businesses”. Study aims to understand how is music played and managed in hospitality settings. The objective of this study is to determine how managers use music to render experience by identifying the key dimensions of music experience management. Findings of the study will provide a deeper understanding of the importance of atmospheric music as well as depicting the key dimensions of music experience management.

PART 1

Name:

Position in the company:

Responsibilities:

Type of company:

PART 2 DIMENSIONS OF MUSIC AND QUESTIONS

General questions:

1. Please explain your responsibilities in the company?
2. Do you have budget for music and how much it is annually?

Music style:

3. What kind of music do you usually play in your premises?
4. Who selects the music that is played?
5. How do you select the style?
6. Why do you play that style of music?
7. Do you think or plan the music styles you play?
8. Do you think that style you play influences the atmosphere in your premises?
9. How consistent is the style you play? (does the music changes throughout the day/week)

Instrumental VS. Vocal music

10. Do you play instrumental or vocal music and why?
11. Do you pay attention when selecting music is it vocal or instrumental?
12. How do you think that change from vocal to instrumental (or vice versa) changes anything?
13. Why do you play vocal or instrumental music?
14. Do you play mainly vocal or instrumental music (optional question)?

Speed of music

15. What is the speed of music you usually play?
16. Why that speed?
17. Why do you think that tempo of music is important?
18. Does the speed of music you play change throughout the day?
19. Do you think that the time of day affect pace of music you choose?
20. Do you think customers stay longer/shorter if you play fast/slow music?

Music volume

21. Do you ever pay attention how loud you play music in your premises?
22. Do you think volume affects the atmosphere in any way?
23. Do you increase/decrease volume during the day?
24. Why do you think volume is important/not important?

Presence VS. absence of music

25. Are there any moments when you don't play music? Why?
26. Do you think that presence of music changes anything in your environment?
27. Do you aim at customer's perceiving your place as different if there is (isn't) music?

Quality of sound:

28. What music system do you have on your premises?
29. Why do you have that music system? Please explain
30. Are you happy with the quality of the sound?

-
- 31. Do you think that the sound quality is matching of what you want customer's to perceive about your place?
 - 32. What role does a sound quality play in your place?
 - 33. Would you consider investing in better sound quality? If yes, why?

Compatibility with atmosphere

-
- 34. What atmosphere you want to create for your customers?
 - 35. Do you think music you choose suits the atmosphere in your premises?
 - 36. How would you choose music that suits the atmosphere?
 - 37. Do you think music is one dimension of creating atmosphere in your place?

Performance

-
- 38. How do you think you can benefit from music that provides appropriate atmosphere?
 - 39. Does music influence the time that customers spend in your place?
 - 40. Do you think that customers spend more money in your premises because of music?
 - 41. Do you think any of the previously mentioned dimensions might affect your revenues, for example: fast music=fast drinking or eating; slow music=slow drinking or eating; music style=people staying for longer or shorter time etc.)

For further information please contact me on:

Email: violetasalonen@gmail.com

Mobile: 040 846 11 88

