Anotace

Cílem této bakalářské práce je prozkoumat vliv elementů atmosféry prodeje (konkrétně hlasitosti, tempa a vhodnosti zvolené hudby) a vizuální obchodní politiky (barev, osvětlení a figurín ve výlohách) na nákupní chování zákazníka. Vzorek pro tento projekt byl tvořen studenty bakalářských a magisterských programů z českých a britských univerzit. Výzkum byl proveden na základě online dotazníků rozesílaných prostřednictvím sociálních sítí, konkrétně Facebooku. Odpovědi byly analyzovány s použitím několika statistických metod, jako například korelací a lineární regresní analýzou. Čtyři ze šesti zkoumaných elementů signalizovaly významný vliv na rozhodování zákazníků o koupi, a to tempo a vhodnost hudby, a užití figurín a osvětlení ve výlohách. Hlasitost hudby a barevnost výloh neměla na nákupní chování studentů významný vliv. Přestože poznatky získané touto prací podpořily předešlá zkoumání, čelil tento projekt také několika omezením, jakými byl relativně malý vzorek respondentů (konkrétně 112), či zvolená metoda výzkumu, což mohlo výsledky ovlivnit.

Klíčová slova

atmosféra prodeje, maloobchod, nákupní rozhodování, vizuální prodejní politika, zákazník

Annotation

This dissertation aims to explore the impact of volume, tempo and fit of in store music, and colours, mannequins and ligting used in shop window, on consumer's decision to buy an apparel product. Students from the Czech and British Universities were chosen as a population for this study. The research was conducted on the base of the online questionnaires, and distributed to students of aforementioned Universities through social media. Findings were analyzed with use of several statistical methods, for example correlations and linear regression analysis. It was found that tempo and fit of in store music, and mannequins and lighting used in shop window, played important role in student's decision to buy a product. On the other side, music volume and shop window colour did not showed significant relationship with purchase decision. However, the study was confronted with some limitations, such as relatively small sample (112 participants), or the method of research, which could affect the findings.

Key Words

customer, purchase decision, retail, shop atmosphere, visual merchandising

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Introduction

Up to 90% information about surrounding world is appreciated through sight (Edwards and Shackley, 1992) and the sense of hearing runners-up on the second place (Tullman and Clark, 2004). Customers can use their senses also as a tool for decision if they will make a purchase or not. That is why the role of visual merchandising is crucial and all fashion retailers should bear it in their minds. According to Mathew (2008), *"visual merchandising is the creation of visual displays and the arrangement of merchandise assortments within a store to improve the layout and the presentation of the store in order to increase store traffic and sales"*. Store design, signage and graphics, atmospherics, fixtures and props represent the elements of visual merchandising display. And the influence of shop window and background music could not be neglected.

Number of researches regarding to window display as a significant marketing tool has been done as well as for in-store music. For example Opris and Bratucu (2013) found, that the combination of mannequin, lighting and background in a window display and a store highlight can further intensify the decision process. Previous research by Custers, de Kort, IJsselsteijn, and de Kruiff (2001) revealed, that lighting plays a significant role in creating an ambience which could led to purchase decision.

Also music can have effect on customers. Especially tempo of music, volume and fit. Andersson, Kristensson, Wästlund, and Gustafsson (2012) found, that music positively affects one of the most important part of approach behaviour, namely purchase. But they also mentioned, that there are gender differences between effects of music.

Various aspects of store environment has been studied, however, to my knowledges, nobody has examined the the effect of elements of in store music together with elements of window display in terms of customer's decision to buy a product. And because every store dispose with a window display and almost every store also plays a music, the results from this research could be helpful for apparel retailers in order to find out customer's attitude towards these elements, adjust them and possibly achieve higher sales.

Aim of this project

The aim of this project is to fill the gap in the literature examining store environment, and explore the influence of the elements of shop atmosphere and visual merchandising. Particularly music and shop window on consumers' decision to buy a product.

Research objectives

Two main objectives for this study was stated:

1. Determine the link between in store music and decision to buy a product.

2. Determine the link between shop window and decision to buy a product.

Research questions

On the base of aforementioned objectives, following research quesions were formulated:

1. Is there a relationship between the volume of in-store music and consumer's decision to buy a product?

2. Is there a relationship between the tempo of in-store music and consumer's decision to buy a product?

3. Is there a relationship between the fit of in-store music and consumer's decision to buy a product?

4. Is there a relationship between colours used in shop window and consumer's decision to buy a product?

5. Is there a relationship between mannequins used in shop window and consumer's decision to buy a product?

6. Is there a relationship between lighting used in shop window and consumer's decision to buy a product?

Outline

This work is divided into the 7 chapters. Chapter 2 provides an overview of the literature focusing on visual merchandising and store atmosphere. Consequently, on the base of this literature, the conceptual model for this study, as well as 6 hypotheses are presented. Chapter 3 outlines the philosophy, approach, strategy and method applied for a primary data collection. Chapter 4 explains the findings, as well as the methods used for the data analysis. Results from this project are discussed and justified in Chapter 5. Chapter 6 provides the summary of the whole work and finally, Chapter 7 states the limitations and recommendations for the future research.

1. Literature Review

Following chapter aims to examine what is known about visual merchandising and store atmosphere. First of all, the history of visual merchandising and various definitional aspects of this issue consequently with store atmosphere will be mentioned. Then, it shortly explains usage of visual merchandsing in apparel retail industry and its importance for retailers. After that, it outlines various studies in terms of impact of elements of store environment on consumer shopping behaviour, with particular emphasiss on influence of in store music and window display to consumer's decision to by a specific product. And finally, the conceptual model for this study, together with research hypotheses will be presented.

1.1   History of Visual merchandising

To attract the customer's attention through various elements, draw them into the store and make them comming back was always the goal of every shop owner. However, first merchandisers did not emphasis so much on the appearance of their stores. Rather than how the merchandise was presented, the "sales talk"or the ability to persuade people about the quality of a product and convince them to make a purchase was important. The evolution of visual merchandising began in the 18th century when small stores started offer their merchandise openly to wide public. Shopping was no longer about verbal persuading customers, but also the way, how the goods were displayed become an important (Marie, 2008).

Nineteenth century brought the most significant changes into the visual merchandising. From the evolution of arcades, grand expositions and finally departments stores. The most important was the establishment of the expositions, which were created for presenting and demonstrating new technologies. The goods were usually displayed in themes, creating an atmospehere of an exotic land, using typical architectural styles, coulours, music and smells. And retailers can learn how to become more successful with displaying their merchandise in a strategic, and visually appealing manner (Marie, 2008).

The raise of department stores continued with the idea of displaying goods in luxurious way and vendors adjusted the interiors as well. Moreover, unlike to expositions, they were open everyday. However, the placement of the merchandise needed to be adjusted. The department store owners diplayed the goods in chaotic manner across the fixtures. Which on one side encouraged customers to search throw the whole store and increased the possibility to make unplanned purchase, but on the other side, it would be unacceptable these days. They were also displaying their merchandise in large quantities which created the imagine of never fulfilled customer´s desires and make them return in the future (Marie, 2008).

1.2   Visual merchandising and shop atmosphere

Shopping in these days is not only about fulfilling customer's needs but also about satisfying their wants (Marie, 2008). People shopping for pleasure and for some of them it is the popular way, how to spend their freetime.

Ebster (2011) describes visual merchandising as a creation of "*store space that encourages buying*". This is in line with Krishnakumar (2014), who said, that "*visual merchandising is an art of displaying the things in an attractive way, so that it could attract the attention of the customer and persuade them to buy a product*". In other words, customers want to see the product before they make a purchase (Cant and Hefer, 2014). That is why the merchandise has to be displayed in way that draw attention to product´s best benefits and features (Business Dictionary, non dated).

Despite the fact, that the aim of this project is to examine how the elements of visual merchandising and the whole shop atmosphere can influence customer´s purchase decision, previous definitions stick the theme. However, Mathew's (2008) indication of visual merchandising as "*the creation of visual displays and the arrangement of merchandise assortments within a store to improve the layout and the presentation of the store in order to increase store traffic and sales*" is the most suitable for this project.

As previously mentioned, not only the way how the merchandise is displayed, but also the shop atmosphere plays important role in converting customers into buyers. And these two issues are closely linked together.

Shopping represents for a lot of people the way, how to clear their mind and relax, and they want to enjoy it. According to Kotler (1973), consumers in their purchase decision-making respond to more than simply the product like a pair of shoes. They also respond to place where the product is bought. Especially, the atmosphere of the place. There are numbers of definitions regarding shop atmosphere. Kotler (1973) describes it like "*the conscious designing of space to create certain effects in buyers*". Waters (2015) perceive it like "*the physical characteristics and surroundings influence of a retail store that is used to create an image in order to attract customers*". In other words, the main purpose is to enhance buyer's purchase probability by producing specific emotional effects (Kotler, 1973).

1.3 Fashion retail

Retailing in various ways has been with us from the very beginning of time. However, systems and processes used in retail industry has changed considerably through the years in order to meet the specific demands of consumers (Cant and Hefer, 2014). And not only increasing requirements on products and its range, but also the display of these products played important role.

Retail itself can be defined as "*set of business actions, that add value to the products and services sold by an organization to consumers for private or family use*" (Levi and Weitz, 2009). Apparel retail, which will be the subject of examination in this project, represents the "*business which sells clothing and clothing related products, directly to the consumer for their own use*" (Easey, 2009). Among the products related to clothing could be included shoes, accessories, makeup, hair products and more. Moreover, apparel retailers represents the mechanism, through which can fashion reach the consumers (Easey, 2009). These days we can buy fashion from the whole world in one shopping centre.

The competition in apparel industry is enormous. We can find countless fashion brands and cloth shops all over the world. That is why the most important thing is, to be different in some way. This creates a number of challenges for retailers (Cant and Hefer, 2014). Because the store´s future depends on what the consumer sees, and on experiences gained in the store (Lamba, 2003). The goal of every retailer is to attract consumer's attention to enter the store by means of window displays, make their shopping enjoyable, help them to find the product they need and persuaded them to make a purchase. And visual merchandising represents the possibility how to manage it.

1.4   Importance of visual merchandising

Undoubtedly, the goal of every merchant is to sell as much products as possible. Therefore, every marketing aktivity has to abite AIDA model (see figure 1). In other words, the products should be displayed in a way that draw customer's attention (A), keep their interrest (I), induce the desire (D) for the product, and finally, to make an action (A), thus purchase decision (Opris and Bratucu, 2013).

Figure 1: The AIDA Model
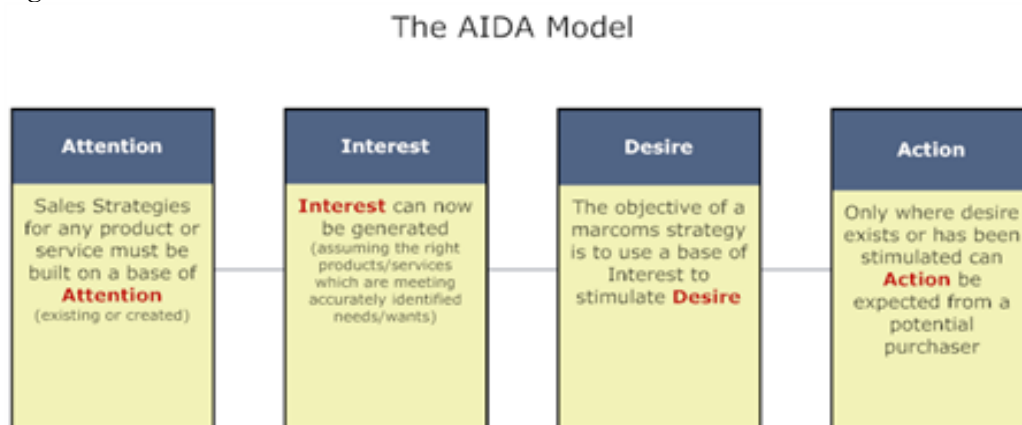
Source: (The Marketing Bureau, 2014)

Retailers can dispose of traditional elements of brand identity such as name, logo, packaging and advertising (Krishnakumar, 2014). However, it has been indicated, that also store interior and exterior design can be use as an important tool influencing shoppers in terms of time, and money spend in store (Kotler, 1973).

Winston Churchill stated: „*We shape our buildings and our buildings shape us*".

And many studies supported the claim that atmospheric stimuli affects consumer behaviour (Kerfoot, Davies, and Ward, 2003; Kotler, 1973; Turley and Milliman, 2000). The "*study of human or consumer responses to products and services, and the marketing of product and services*" (Kardes, 2002) or according to Solomon and Rabolt (2006), the study of "*the processes involved when individuals or groups select, purchase, use or dispose products, services, ideas or experiences, to satisfy their needs and desires*".

Albert Mehrabian and James Russel – two environmental psychologists, developed a Stimulus-Organism-Respond (S-O-R) model, which explains the impact of store atmosphere on shopper response (Wu, et. al., 2013). As shown in Figure 2, atmosphere (stimulus) influence consumer's mood and emotions (organism), which causes behavioral response – to spend more money than originaly planned (Donovan and Rossiter, 1982; Mehrabian and Russel, 1974; Turley and Milliman, 2000). Which is obviously a behavior that retailers wants to enhance (Ebster, 2011).

Figure 2: The Stimulus-Organism-Response Model
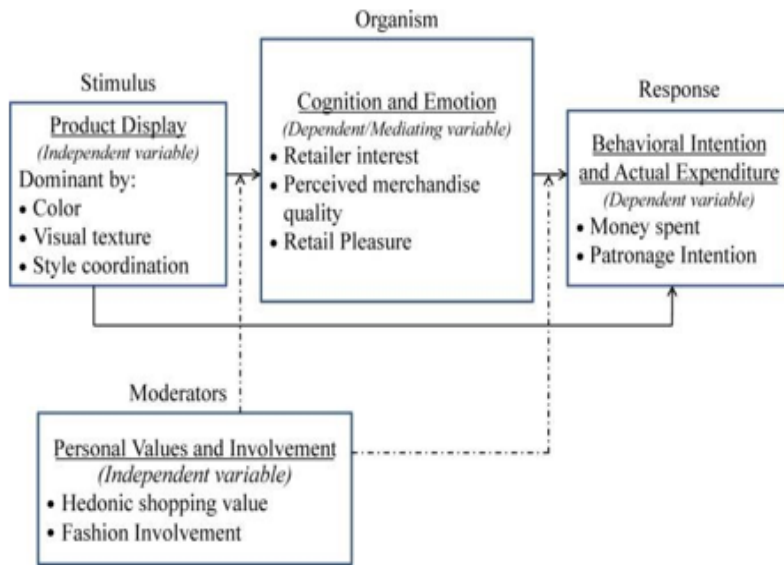
Source: (Wu, et. all, 2013)

Consumer's respond to an atmosphere can be either approach or avoidance (Mehrabian and Russel, 1974). Approach behavior is characterized as a positive response, such as desire to stay in and explore the store. In comparison with avoidance behavior, which consists of desire to escape from the shop (Wu, et. al., 2013). Moreover, the probability of achieving purchase goal is higher for good mood consumers. They also find more often what they are looking for and spend more money and time in the store (Ebster, 2011).

This is in line with Donovan and Rossiter (1982) and Donovan et. al. (1994) who proved, that pleasant store atmosphere drives spending more time and more money in a store.

Cant and Hefer (2014) indicated, that visual merchandising displays appeal on consumers below the threshold of consciousness. They are influenced by their personal preferences, themes used in store, type of store and brand, quality of the visual merchandising display or by gender. For example, if man wants to find the product he looks for, he usually searches for signs in contrast to women, who pay more attention to the whole retail experience including visual merchandising display.

On the other side, Opris and Bratucu (2013) stressed, that even though visual displays influence the shoppers in their total perception of the retail store, they not completely rely on the presentation of the products when making purchase decision. Consumer, who look for a specific item may not even notice the displays "*unless the product they are searching for, is, in fact, part of the display*"(Opris and Bratucu, 2013). Also Levi and Weitz (2009) add, that consumer's shopping goals affect their perpeption of a store atmosphere.

Visual merchandising is often expressed as the "*language of the store*" (Ebster, 2011), or as "*silent salesperson*"(Bhalla and Anuraag, 2010; Gopal, 2006; Pooja, 2010). Also Kerfoot, Davies, and Ward (2003) and Kotler (1973) noted, that "*atmospheres are a silent languages in communication*". In other words, the way how retailers provides consumers with information through product images or its presentation (Ebster, 2011). That is why it is an ideal marketing, and promotional tool. (Ebster, 2011)

Previous research has shown, that up to 80% of purchase decisions are made right in the store (Ebster, 2011). Some customers just want to get away form routine and treasure themselve, but they do not know exactly what they want to buy before entering the store. Others have decided to buy a specific product, for example a pair of jeans, but they are not sure about the brand, and impulse buyers usually decides what to buy right in the store. The last mentioned group of shoppers represents the biggest potencial for retailers, and they also tent to be influenced by store atmosphere more easily (Ebster, 2011).

Effective visual merchandising represents the medium promoting product, communicates information about product and its quality (Opris and Bratucu, 2013), it can educate, entertain and persuade shoppers (Pegler, 2012), enhance brand image (Baker, Levy, and Grewal, 1992) and it is the way how to differentiate themselve (Kerfoot, Davies, and Ward (2003). Also Kotler (1973) noted, that buyers can choose retailers as much for their shop atmosphere, as for their goods. Store atmosphere helps increase sales and create satisfied customers in terms of providing them with a positive shopping experience (Baker, Levy, and Grewal, 1992; Opris and Bratucu, 2013; Sen, Block, and Chandran, 2002). That is why is important to create customized shopping environment which meets customer's needs (Baker, Levy, and Grewal, 1992; Dawson, Bloch, and Ridgway, 1990; Sherman and Smith, 1986). However, these goals rely on retailer's knowledge who their target audience is and

how to communicate with them effectively (Kerfoot, Davies, and Ward, 2003). Because atmosphere which appeal positively on teenagers can create negative responses in older shoppers (Berman and Evans, 1995).

1.5   Elements of Visual merchandising display

Ebster (2011) stated, that "*With a good visual merchandising strategy products will almost sell themselves*". However, it is important to combine it correctly with elements of visual merchandising (Ebster, 2011).

To influence customers through their senses (i. e. smell, touch, sight, hearing and taste) and beautify a store, is possible by adding „*further objects, fixtures, materials, posters and colours*" (Cant and Hefer, 2014) - the elements of visual merchandising display.

Previous research proposed various classifications of these characteristics. For example Kotler (1973) devided dimensions of an atmosphere as visual (color, brightness, size, shapes), aural (volume, pitch), olfactory (scent, freshness) and tactile (softness, smoothness and temperature). And he also added, that because one´s reactions to sounds, colors and temperature are partly learned, responses to amosphere can differ. Baker, Levy, and Grewal (1992) proposed different classiffication. Store environment can be created firstly by ambient (lightning, scent and music), secondly by design (layout and assortment) and thirdly by social factors, such as presence and effectiveness of salespersons.

Berman and Evans (1995) divided elements into four categories. Store exterior, the general interior, the layout and design variables, point of purchase and decoration variables and Turley and Milliman (2000) completed this division by adding the human variable.

The store exterior and inerior represents in general two major areas of visual merchandising and it consists of external and internal variables, which will be described below (Law, Wong, and Yip, 2012).

1.5.1   External variables

According to Berman and Evans (1995), external variables include storefront, entrances, window displays, building architecture, the surrounding area and parking (Turley and Milliman, 2000).

1.5.2   Interior variables

In general interior variables can be placed flooring, lightning, scents and sounds, temperature, cleanlines, wall textures and color usage. Previous reseach found, that different types of odours have impact on various behavioral responses (Turley and Milliman, 2000)

Layout and design

Store layout represents the plan which gives specific location or space to each of the merchandise departments, as well as to each of the non-selling areas (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014). This cathegory includes fixtures, product groupings, traffic flow, and allocation of floor space and department locations (Turley and Milliman, 2000). For example Iyer (1989) examined the effect of store knowledge and time pressure on unplanned purchasing, and found that, purchases were higher in low store knowledge and no time pressure conditions.

Point-of-Purchase and Decorations

Point-of-Puchase is represented by all "*marketing materials or advertising placed next to the merchandise it is promoting*" (Waters, Retail about, 2015), such as product displays, Point-of-Purchase displays, posters, signs and wall decorations (Turley and Milliman, 2000). And as previously noted, the way how the product is displayed can also influence consumer's choice (Simonson and Winer, 1992).

Human variables

Customer crowding or density, privacy, customer's characteristics, and personnel characteristics can be included in human variables. It represents how can be customer influenced by other shoppers or by retail employes in their shopping behavior (Turley and Milliman, 2000). According to Eroglu and Machleit (1990), crowding can has a negative impact of customer's satisfaction.

As previously mentioned, various elements can appeal on customer's mood and feelings. However, this project will focus only on two of them, which appears to be the most influencing. Namely, the effect of volume, tempo and fit of in store music; and colours, lighting and mannequins used in shop window will be examined.

1.6   Background music

Music is an important and frequently used element of store atmospherics and in the past decade, it become also one of the most examined interior variable (Kotler, 1973; Turley and Milliman, 2000).

It is a tool which can enhance consumers' general view of the store, help to create the appropriate store atmosphere, to build desired brand image (Morrison and Beverland, 2003) and affect consumers meaning about the brand (Spangenberg, Grohmann, and Sprott, 2005). Music can also evoke pleasant or unpleasant feelings, and memories, and in other words directly affect consumer's emotions.

Number of researches examining the impact of in store music and consumer behaviour has been done and positive effect of background music has been highlighted (Morisson, Gan, Dubelaar, and Oppewal, 2011). Also Turley and Milliman (2000) admited, that music can help consumer to feel better. When he feels pleasantly in the store, probability that he will spend more time in store, and also the possibility to consume more is bigger. The positive affect of music on purchase decision was also proved by Andersson, Kristensson, and Wastlund (2012).

When making decision about usage of music or not, retailers should consider various aspects of background music such as volume, tempo or fit.

1.6.1 Volume of in-store music

Volume and the presence of in store music are ''*key drivers in atmospherics responsiveness''* (Machleit, Meyer, and Eroglu, 2005). Andersson, Kristensson, Wästlund, and Gustafsson (2012) in their study examining influence of background music and consumer's behaviour proved, that ''*consumers in the music condition spent more money and time in the store''*. They also refer to gender differences and music perception, in terms of hearing sensitivity, which is in line with (Kellaris and Rice, 1993), who found, that females react more positively to lower music volumes; and (Stipp, 1990), who add the element of music tempo and showed, that females prioritize slower and softer music, whereas males prefer faster and louder music.

Yalch and Spangenberg (1990) pointed out, that male shoppers spend more time in stores with music, than in condition without music. In accordance to Beverland, Ai Ching Lim, Morrison, and Terziovski (2006), low music volume or lack of music can negatively affect the overall store experience. Silence, as well as loud music, can results in uncomfortable feelings and store exit. This was proved by study of Smith and Curnow (1966), who found, that supermarket shoppers spend less time in store under loud music condition as well as Kellaris and Rice (1993), who uncovered, that participants found softer music as "more pleasant, less sad or irritating, and more relaxing than louder music. Therefore, it was hypothesised as follows:

Hypothesis 1: Volume of in store music will have a negative relationship with consumer's decision to buy a product.

However, when it comes to volume of music and purchase decisions, not all studies shows a direct effect, such as Morisson, Gan, Dubelaar, and Oppewal (2011) or Smith and Curnow (1966).

1.6.2 Tempo of in-store music

Tempo is another factor of music. Previous studies showed the influence of music tempo and traffic pace and volume of sales. For example Milliman (1982) in his supermarket experiment found, that time spend in supermarket and the volume of sales increased, when slow-tempo music played in store. It appears, that slow tempo music makes customers slow down, which leads to longer time spend in store, increase of browsing and thus increase of sales, in contrast to fast tempo of music. On the other side, Kellaris and Rice (1993) revealed, that faster tempo of music seemed to be less "*irritating, sad and depressing*". Other studies focused on gender differences in music tempo perception, such as Andersson, Kristensson, and Wastlund (2012), who in their results showed that females prefer no music of slow-tempo music, whereas males prefer faster music.

Researchers demonstrated, that tempo of music can be used as an instrument affecting purchase decisions. Therefore was hypothesis 2 conducted as follows:

Hypothesis 2: Tempo of in store music will have a positive relationship with consumer's decision to buy a product.

1.6.3 Fit of in-store music

Several studies also uncovered the effects of music fit with particular brand, products or overall store image. For example Beverland, Ai Ching Lim, Morrison, and Terziovski (2006) examined the role of in-store music and consumers brand perception. This research indicated, that certain types of music are more suitable for certain stores, which is in line with Machleit and Eroglu (2000). Perception of luxury image in retail shopping can be intensified by usage of classical music, soft lighting and multiple salespeople (Morrison and Beverland, 2003). All these aspects can lead to higher service and quality ratings (Baker, Grewal, and Parasuraman, 1994). Therefore should retailers realize who their target consumer is, and how the music fits in their stores brand image. Because "*fit between the store's atmospherics and the brand is crucial*" (Beverland, Lim, Morrison, and Terzionvski, 2006) and it can helps to build a consistent brand image (Beverland, Ai Ching Lim, Morrison and Beverland, 2003; Morrison and Terziovski, 2006). This research

also found, that if in store music does not fit with prior ideas about the brand and target market, it can influence consumers meaning about the brand which can potentially lead to exit or non-entry (Beverland, Lim, Morrison, and Terzionvski, 2006). On the other side, appropriate music choice can cause consumer to enter the store and possibly beginning a brand relationship. Furthermore, Vida, Obadia, and Kunz (2007) in their project revealed, that fit of in-store music positively affects the time of shopping, which can then influence consumers' expenditure. The claim that shoppers tend to spend more when the music "fits" with the product was verified also by (Areni and Kim, 1993). Thus, it was hypothesised:

Hypothesis 3: Fit of in store music will have a positive relationship with consumer's decision to buy a product.

1.7   Window display

Definition of window display says that it is a "*display of goods in a window designed to attract consumers*" (Opris and Bratucu, 2013). As previously mentioned, consumer acquire majority of information through senses. Furthermore, it was proved, that person has on average 11 seconds to analyse the shop window (Opris and Bratucu, 2013), therefore, it should attract baserby for the first sigt (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014). Retailors should have on their mind, that shop window is the first thing that their customers can see. First impression is important, because overall perception of the store and brand is created. It is also the way, how to distinguish oneself. Because in 21st century shop window is art. Interesting and eye-catching shop window draw customers into the store and contribute to higher sales (Cant and Hefer, 2014; Opris and Bratucu, 2013; Sen, Block, and Chandran, 2002).

Shop window represents a key instrument of marketing communication strategy which is in line with Castaneda (1996), who suggest that consumers like to acquire information from window display. Store image information is transmitted through the ambient, design and elements of a store display (Baker, Grewal, and Parasuraman, 1994). In case of fashion stores, information observed from the shop window is fashion related. "*Newest, most fashionable or most prestigious lines of clothing are displayed*" (Beatty and Smith, 1987). Shop window is supposed to convey various messages to customer, it is a source of

inspiration and the way how to show latest fashion trends, how to combine them and to show what the store offers (Krishnakumar, 2014).

In order to capture customers' attention and arouse their interest to enter the store, various instruments can be used. Number of studies proved, that proper work with light, background colours and mannequins can be highly effective in attracting passer by (Opris and Bratucu, 2013).

1.7.1 Colours in shop window

The most powerful element of window display is colour (Opris and Bratucu, 2013). It can draw customer's attention and create certain emotions and feelings, which can increase the likelihood of purchase (Bellizzi, Crowley, and Hasty, 1983; Kotler, 1973; Opris and Bratucu, 2013) or shopping time (Soars, 2009). Also Cant and Hefer (2014) in their research proved, that colourful displays can positively attracted consumer's attention. Colour is used to beautify the store and shop window and it can help to create a relaxed environment (Cant and Hefer, 2014). The color scheme should complement the displayed products, support the theme used in window and enforce the brand (Morgan, 2010). Dark colours creates dramatic effect, however, they also shrink the space, as opposed to bright shades. Furhtermore, certain colours can be link to special occasions, such as red, which is considered as colour of Christmas and sales (Opris and Bratucu, 2013).

It is also known that each colour has a different effect on people (see table 1). Psychologists believe, that some people prefer warm colours (for example, red or yellow) whereas other prefer cold colours, such as blue or green (Bellizzi, Crowley, and Hasty, 1983). It was also proved, that warm colours can boost customer's mood (Schaie and Heiss, 1964). In contrast, study of Bellizzi, Crowley, and Hasty (1983) showed, that even though were respondents "*physically drawn to warm colour*", they found cold coloured environment as more pleasant for shopping and more attractive.

Retailers should consider firstly, who their target customer is, for example, kids' stores using bright colours to attract customers (Opris and Bratucu, 2013); and secondly, which

market they wants to enter because the meaning of colour should be different in each country (see table 2).

Previous studies revieled the influence of colours on human phyche and emotions. Colourfull display attracts attention and it can drive consumers into the store which can possibly result in purchase decision. Therefore:

Hypothesis 4: Colour used in shop window will have a positive relationship with consumer's decision to buy a product.

Table 1: Emotional Response to Colours

Color	Emotional Response
Blue	A cool color (makes room seem cooler). Calms and relaxes excited people. Makes time seem to pass quickly. Tends to stimulate thought processes and encourage conversation.
Green	Easy on the eyes. A cool color. Restful and tranquil. Stimulates conversations. Makes time seem to pass quickly.
Red	Excites and stimulates. Induces aggression. Makes time seem to pass more slowly.
Yellow	A cheerful color. Creates a feeling of warmth and happiness. Draws attention. Boosts morale.
Orange	Friendly, warm and vibrant. Exhilarating.
Violet and Purple	A cool color. Tends to lend elegance and sophistication. Royal.
Brown	Relaxing and warm.
Gray	Depressing. Cool.

Source: (Ricksegel and Associates, 2014)

Table 2: Colour meanings in different cultures

COLOUR MEANINGS IN DIFFERENT CULTURES

CHINA: the colour of brides, good luck, celebration, summoning **CHEROKEES:** triumph, success **INDIA:** purity **SOUTH AFRICA:** mourning colour **WESTERN:** excitement, love, passion, stop **HEBREW:** sacrifice, sin **JAPAN:** life **CHRISTIAN:** sacrifice, passion, love	**EUROPEAN:** soothing, "something blue" bridal tradition **CHEROKEES:** defeat, trouble **IRAN:** mourning, colour of heaven and spirituality **CHINA:** immortality **HINDUISM:** the colour of Krishna **JUDAISM:** holiness **CHRISTIAN:** Christ's colour **MIDDLE EAST:** protection **WORLDWIDE:** 'safe' colour	**EUROPEAN:** happiness, hope, joy, cowardice, hazards, weakness **ASIA:** imperial, sacred **CHINA:** royalty, nourishing **EGYPT:** mourning **JAPAN:** courage **INDIA:** merchants **BUDDHISM:** wisdom	**CHINA:** health, prosperity and harmony **JAPAN:** life **IRELAND:** symbol of the entire country, Catholics **USA:** money **WESTERN:** spring, new birth, go, Saint Patrick's Day, Christmas (with red)	**EUROPEAN:** marriage, angels, doctors, hospitals, peace **JAPAN:** mourning, white carnation symbolizes death **CHINA:** mourning, death **INDIA:** unhappiness **EASTERN:** funerals	**EUROPEAN:** mourning, funerals, death, rebellion, cool, restfulness **CHINA:** neutral colour **THAILAND:** bad luck, evil, unhappiness, **JUDAISM:** unhappiness, bad luck, evil **AUSTRALIAN ABORIGINALS:** colour of the people, ceremonial ochre

Source: (Gecko, 2014)

1.7.2 Mannequins used in shop window

Mannequins plays important role in consumers' imagination. They represents human-like forms, which serve to sell products and show merchandise in its best (Bailey and Baker, 2014). Window display using mannequins is benefitial as for consumers, as for retailers. Consumers can see how the merchandise will look on them or how to fit each piece of clothing together according to actual fashion trends (Klokis, 1986). The main purspose why all stores use mannequins, is to entice customers to buy this pieces. According to Opris and Bratucu (2013), "*the most simple and efficient way to attract customers into the store is to use musthave season clothes on the mannequins*". And in most cases, mannequin's outfit can be the thing, that force consumer to enter the store and possibly buy the product displayed of mannequin (Anitha and Selvaraj, 2010; Beverland, Lim, Morrison, and Terzionvski, 2006; Belleau, Summers, Xu, and Pinel, 2007) or the whole outfit (Kotler, 1973). Furthermore, they can provide customer with variety of information about brand and store as well (Anitha and Selvaraj, 2010). However, in order to present the merchandise in best possible way, is important to maintain and check all the mannequins

properly, because a broken or ill fitting mannequin can destroy the whole display (Jain, Sharma, and Narwal, 2012).

As prior research suggest, the role of mannequins is to influence the purchase decisions, and that is why it was proposed that:

Hypothesis 5: Mannequins used in shop window will have a positive relationship with consumer's decision to buy a product.

1.7.3 Lighting used in shop window

Lightning represents another important part of shop window. It can create special impressions (Custers, de Kort, IJsselsteijn, and de Kruiff, 2001), enhance shop atmosphere, and higher levels of light can influence mood (Summers and Hebert, 2001). Which also confirms the research of Mehrabian and Russel (1974), who believed that "*brightly lit rooms are more arousing than dimly lit ones*". Better illuminated merchandise either induce consumer to visit the store and possibly to make a purchase (Gobe, 1990; Summers & Hebert, 2001). Park, Jeon, and Sullivan (2014) and Summers and Hebert (2001) in their study proved, that customers look longer at highlighted products. Areni and Kim (1993) tested the impact of in store lighting in wine store, and proved, that customers handled more items under higher light levels. Previous researches also found the effects of lighting colour. Warm shades of lighting were perceived as more pleasurable and the store appealed more cozy and lively (Custers, de Kort, IJsselsteijn, and de Kruiff, 2001). In summary, the effect of lighting should not be underestimated. Various factors such as type, color, intensity of the light or location must be considered in order to create pleasant shopping environment (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014). Thus:

Hypothesis 6: Lighting used in shop window will have a positive relationship with consumer's decision to buy a product.

1.8   Conceptual model

As previously mentioned in the aim of this project, the goal of this study is to explore the influence of research objectives which are music, and shop window and research questions regarging individual factors of music (volume, tempo and fit) and shop window (colours, mannequins and lighting) on consumer's intention to buy a product. The conceptual model in figure 3 represents the hypotheses in this study.

Figure 3: Conceptual model
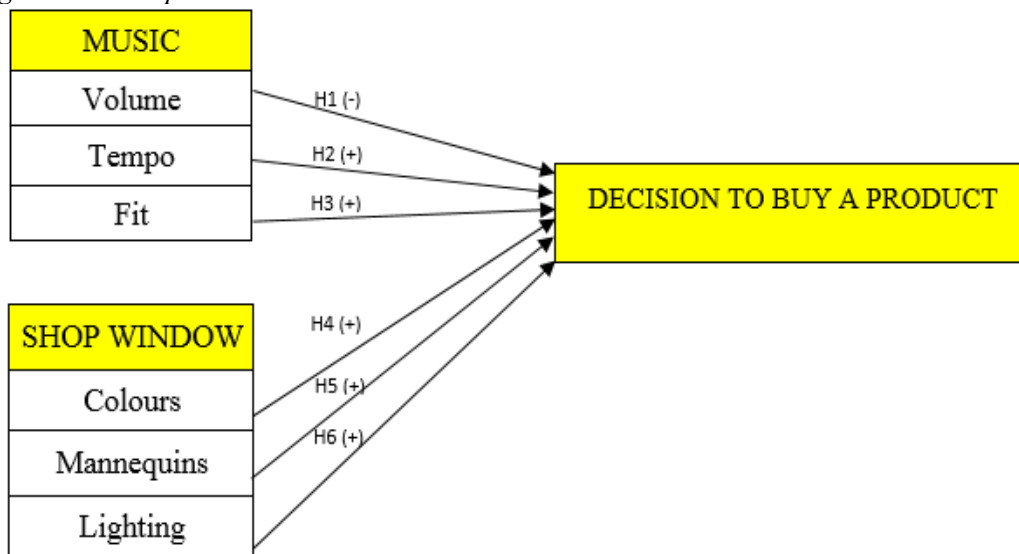
Source: Authors own

2. Methodology

Following chapter will introduce the method of primary data collection used in this research.

Firstly, the research philosophy, approach and adopted strategy will be introduced in order to analyse research objectives outlined in previous chapter. Consequently, advantages and disadvantages of online questionnaire, as well as its structure, pilot testing and distribution will be described. Also the examined sample and population will be defined. And finally, the way how data will be analysed and ethical consideration will be stated.

2.1   Research philosophy and approach

The essence of every research is reasoning (theory) and observations, represented by data or information (Blumberg, Cooper and Schindler, 2014). In order to adopt appropriate research strategy and design, is important to know the principles of basic research philosophies.

Bloomberg, Cooper and Schindler (2014) divides them into positivism and interpretivism (see table 3). However, they also suppose the existence of other philosophies such as realism, which is on border of previous two stated.

Table 3: Positivism and Interpretivism compared

	Positivism	Interpretivism
Basic principles		
View of the world	The world is external and objective	The world is socially constructed and subjective
Involvement of researcher	Researcher is independent	Researcher is part of what is observed and sometimes even actively collaborates
Researcher's influence	Research is value-free	Research is driven by human interests
Assumptions		
What is observed?	Objective, often quantitative, facts	Subjective interpretations of meanings
How is knowledge developed?	Reducing phenomena to simple elements representing general laws	Taking a broad and total view of phenomena to detect explanations beyond the current knowledge

Source: Blumberg, Cooper and Schindler (2014)

This project will adopt research philosophy of positivism assumed from the natural sciences (Blumberg, Cooper and Schindler, 2014). Positivists believe, that world has "*one reality of which we are all a part*" (Quinlan, 2011). This reality can be described by facts which are objective, external and "*separate from consciousness*" (Blumberg, Cooper and Schindler, 2014; Quinlan, 2011). Only knowledge accepted by the senses can be considered as relevant (Bell and Bryman, 2011). Research should be also accomplished as a value-free and researcher should take an independent position (Blumberg, Cooper and Schindler, 2014; Saunders, Lewis and Thornhill, 2012).

Given the 6 hypotheses in previous chapter, deductive approach which is also rooted in positivism will be suitable for this research project. The basic principle of deduction

consists of moving from theory to data (Saunders, Lewis and Thornhill, 2012). Formulated hypotheses are then examined and the base for the creation of laws is provided (Bell and Bryman, 2011). This approach enables to explain relationship between observed variables which are in this case represented by volume, tempo and fit of in store music and colour, mannequins and lighting used in shop window, and its effect on customer decision to buy particular product. However, in order to provide valuable data is necessary to collect sufficient number of respondents and operationalize the concepts (Saunders, Lewis and Thornhill, 2012).

2.2   Research method

This research aims to explore the relationships between variables (see Hypotheses in Literature review chapter) and will try to generalise the main findings. Based on this, this research project requires a quantitative research approach (Saunders, Lewis and Thornhill, 2012).

Quantitative research '*'examines the relationship among variable, which are measured numerically and analysed using a range of statistical techniques''* (Saunders, Lewis, & Thornhill, 2012). For differences between quantitative and qualitative data see table 4.

Table 4: Distinction between quantitative and qualitative data

Quantitative data	Qualitative data
Based on meanings derived from numbers	Based on meanings expressed through words
Collection results in numerical and standardised data	Collection results in non-standardised data requiring classification into categories
Analysis conducted through the use of diagrams and statistics	Analysis conducted through the use of conceptualisation

Sources: Developed from Dey (1993); Healey and Rawlinson (1994); authors' experience

Source: Saunders, Lewis and Thornhill (2012)

Principally associated strategy for quantitative research is survey, which refers to the act of "*obtaining data from real world observations*" (Denscombe, 2007; Saunders, Lewis and Thornhill, 2012). Survey allows to collect a large amount of data in relatively quick and

economic way which also represents one of the reasons for choosing this strategy (Saunders, Lewis and Thornhill, 2012).

2.3   Data collection

There are three basic research methods linked with survey strategy – questionnaire, structured observation and structured interview (Saunders, Lewis and Thornhill, 2012). This project will adopt questionnaire method for obtaining required data. "*Each person (respondent) is asked to respond to the same set of questions in a predetermined order*" (deVaus, 2002). Responses can be collected efficiently from a large sample and data are easily measurable. On the other hand, the shape of answers is limited and researcher cannot check their truthfulness (Denscombe, 2007; Saunders, Lewis and Thornhill, 2012). Moreover, due to limited number of questions that any questionnaire can comprise, the data collected by other research strategies tend to be more wide-ranging (Denscombe, 2007).

Self-administered questionnaires, which are completed by respondents were applied. Saunders, Lewis and Thornhill (2012) divide them into three categories: online, postal and delivery and collection questionnaires.

2.3.1   Online questionnaires

The use of online questionnaire was considered as most suitable for this project for several reasons:

- It enables to collect data from large and geographically dispersed sample.
- There are minimal costs and relatively short time to collect the questions.
- Students are computer-literate and therefore easily reached through Internet, especially through social media.
- There is high confidence that right person has respond.
- The likelihood that respondent's answer will be distorted is low.
- Closed questions are frequently used in online questionnaire

(Saunders, Lewis and Thornhill, 2012)

However the expected response rate in using online questionnaires is only 11% or lower which represents one of the biggest disadvantages of this research method (Saunders, Lewis and Thornhill, 2012).

2.3.2 Design of questionnaire

The questionnaire for this project has been created on a base of secondary data obtained from previous research projects examining influence of shop atmosphere and visual merchandising on customer behaviour, which has been reviewed in literature review chapter.

The introduction part of questionnaire explaining the aim of this research, as well as ethical consideration statement and contact information. Consequently, in order to investigate all selected elements of in store music and shop window 33 questions have been formulated.

First part of questionnaire is represented by factual information (demographic characteristics questions), namely age, gender, nationality, occupation, income and program in which are participants enrolled (Denscombe, 2007). The remaining part of questionnaire consists of opinion variables, which records customer's feelings or believes what is true or false in examined problem; and behaviour variables, regarding to data on what respondents do now, will do in the future or did in the past (Saunders, Lewis and Thornhill, 2012). This part is divided into three categories: in store music related questions including volume, tempo and fit questions; shop window related questions including colour, mannequins and lighting questions and purchase decision related questions. Final part represents thank and comment question (see appendix A).

Questionnaires usually operates with two kinds of questions, namely with open and closed ones. However most types of questionnaire involve a combination of them (Saunders, Lewis and Thornhill, 2012).

Open questions enables *"respond in any, unique and individual way"* and therefore are respondents allowed to *"express themselves in their own words"* (Denscombe, 2007). Despite the fact, that this kind of questions is used primarily in in-depth and semi-structured interviews, they are useful in questionnaires, when detailed answer is required (Saunders, Lewis and Thornhill, 2012).

Nevertheless, the biggest disadvantage of open questions is, that they require more effort for respondents which very often lead to unwillingness to answer on them (Denscombe, 2007). Moreover, to code responses to open questions can be extremely time consuming and for this reason is better to use them minimally (Saunders, Lewis and Thornhill, 2012).

Questionnaire for this project used open questions only for determining the age, nationality and the place of residence of participants.

Closed questions provide respondents with various alternative of possible answers (Quinlan, 2011). This type of questions is also easier and quicker to answer and consequently the obtained data can be easily analysed (Saunders, Lewis and Thornhill, 2012; Quinlan, 2011). On the other side closed questions offers limited scope of answers which can make feel respondents frustrated by not being allowed to reflect true feelings or facts on a particular topic (Denscombe, 2007).

Saunders, Lewis and Thornhill (2012) divide closed questions into six types: list, category, ranking, rating, quantity and matrix. Author has decided that list and ranking questions will be suitable for questionnaire for this research project. List questions *"offer the respondent a list of responses"* where any of which can be selected. Widely used response categories include 'yes/no' or 'apply/does not apply' answers (Saunders, Lewis and Thornhill, 2012). List questions used in questionnaire has been divided into two categories: firstly, questions where respondent tick only one answer, and secondly, multiple-choice answers, which enable choose more responds.

The second type of questions used in creating the questionnaire was rating questions, which are often used for opinion data collection. Likert-style rating scale which is frequently used in measurement of attitudes has been applied. *"Respondent is asked how strongly she or he agree or disagree with a statement or series of statements, usually on*

four-, five-, six- or seven-point rating scale" (Saunders, Lewis and Thornhill, 2012) when using this kind of questions.

Measurements

Following the conceptual model, the questionnaire operates with two types of variables: independent variables (volume, tempo and fit of in-store music and colours, mannequins and lighting used in shop window), including control variables (age, gender, nationality, residence, degree and monthly income) and one dependant which is purchase decision.

The basis for the questions used in questionnaire provided the literature focusing on environmental psychology, retailing and marketing.

Independent variables

Volume of in store music was measured by asking participants "How could you behave if there would be too loud in store music?" (Beverland, Lim, Morrison, and Terzionvski, 2006). And three response options were available: 1. "I would spent less time at store". 2. "I could not pay attention to the clothes". Or 3. "I do not mind if there is loud in store music".

Tempo of in store music was measured by asking participants to indicate their level of disagreement or agreement regard to statement "Tempo of music can affect time spent in store" (Beverland, Lim, Morrison, and Terzionvski, 2006). Response options were: 1. "strongly disagree", 2. "disagree", 3. "neutral", 4. "agree", 5. "strongly agree".

Fit of in store music was measured by asking participants to indicate their lever of disagreement or agreement regard to statement "Music should be adjusted to target audience of the store" (Beverland, Lim, Morrison, and Terzionvski, 2006). Response options were following: 1. "strongly disagree", 2. "disagree", 3. "neutral", 4. "agree", 5. "strongly agree".

In order to measure influence of *Colours* used in shop window, 2 questions were used: 1. "Can retail exterior colour and design drive you into the store?" 2. "Can colour used in

store put you into buying mood?" (Beverland, Lim, Morrison, and Terzionvski, 2006). Participants could choose from two options, either 1. "Yes" or 2. "No". The scale has been calculated based on the mean score of the aforementioned items. However the reliability measured by Cronbach's coefficient alpha of .297 was low.

Mannequins were measured by asking participants to indicate their level of disagreement or agreement regard to statement "Mannequins influence multiple purchases" (Beverland, Lim, Morrison, and Terzionvski, 2006). Response options were 1. "Strongly disagree", 2. "Disagree", 3. "Neutral", 4. "Agree", 5. "Strongly agree".

Lighting and its influence on purchase decision was measured by asking participants to indicate their level of disagreement or agreement regard two statements "Use of appropriate lighting makes merchandise attractive" (Park, Jeon, and Sullivan, 2014), "Good lighting will create mood and induce purchase decision" (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014). Response options were 1. "Strongly disagree", 2. "Disagree", 3. "Neutral", 4. "Agree", 5. "Strongly agree". The scale has been calculated based on the mean score of the aforementioned items and it also has good reliability with Cronbach's coefficient alpha of .795.

Dependant variable

The dependant variable including *Purchasing decision* was measured by asking participants to indicate their level of disagreement or agreement regard two statements "I prefer to shop in the store, where visual merchandising is done attractively" (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014), "Visual merchandising is helpful in making apparel purchase decision" (Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014). Response options were 1. "Strongly disagree", 2. "Disagree", 3. "Neutral", 4. "Agree", 5. "Strongly agree". The scale has been calculated based on the mean score of the aforementioned items and the reliability of this scale was evaluated by Cronbach's coefficient alpha of .745.

Control variables

Age was measured by asking participants to indicate their age (this was an open-question). *Gender* was measured by asking participants whether they are 1. "Male", 2. "Female". Next question measured *Nationality* of participants by asking participants to indicate their nationality (this was an open-question). However, when the answers were analysed, the responses were recoded as 1. British, 2. Czech, 3. Slovak, etc. Similarly, *Residence* was measured by asking participants to indicate where they have lived for last 6 months (this was an open-question). After recoding the answers were following: 1. United Kingdom, 2. Czech Republic, etc. *Degree* was measured by asking participants to indicate whether they are enrolled in 1. Undergraduate program, 2. Postgraduate program and 3. PhD program. And finally, *Monthly income* was measured by asking whether their monthly income is between 1. £0-£500, 2. £501-£600, 3. £601-£700, 4. £701-£800 or 5. £801-above. The full and detailed version of the questionnaire can be found in appendix A.

2.3.3 Pilot study

After completion of questionnaire for this project, pilot study has been carried out. Quinlan (2011) defines it as "*a test of the design of the research project, or a test of the data gathering instrument(s) designed for the research*". The purpose of pilot testing is to find out how will participants respond to the questions (Quinlan, 2011), if there are some unclear questions or some questions where respondent feels unsure about answering (Saunders, Lewis and Thornhill, 2012). In addition pilot study is helpful for testing of questions 'validity, in other words "*whether the questionnaire make sense*" and quality and reliability of the data that the instrument will collect (Quinlan, 2011; Saunders, Lewis and Thornhill, 2012).

Therefore the questionnaire was consulted with 8 participants. After the consultations some changes were undertaken. First of all, there were changes in structure of questionnaire. Two questions regarding to visual merchandising and store atmosphere were moved at the end of questionnaire, as originally they were placed after the demographic questions. Consequently, the section related to in-store music was adjusted. Question number 7, 9 and

10 were modified according to more relevant source and lastly number of multiple-choice questions was reduced from 5 to 2 in relation to analyse the data more precisely.

Distribution of questionnaires

Based on the suggestions from pilot study, the adapted questionnaire was created by Google Forms editor. It enables to create online form, participation of unlimited number of people and analysis of the results for free (Google, 2015).

Questionnaires were then distributed through social media, namely Facebook. Respondents were sent a link to online form, where they could write or tick their answers from predefined range and after filling all 34 answers 'submit' the form (Saunders, Lewis and Thornhill, 2012).

Online questionnaire as way of distribution of the questionnaire was chosen, because of time constraints and due to necessity to examine large amount of people in relatively short period of time. The research was carried out in February 2015 and the data have been collected for two weeks.

Unfortunately, distribution of questionnaires via social media has one big disadvantage. The response rate could not been calculated because it is impossible to find out how many people viewed the link, and how many of them actually complete the form.

2.4   Population and sample

University students at the age of 18-30, has been chosen to represent the population for the research. However it would be impossible to examine the entire population and therefore the specific sample for data collection was defined. Saunders, Lewis and Thornhill (2012) define sample as '*'sub-group or part of a larger population''*.

Objects of this examination were EU and non-EU students of University of Huddersfield and Technical University of Liberec such as non-probability sample. This method was used because in accordance to definition, "*the sample is selected to represent the*

population, but it cannot be said to be representative of the population" (Quinlan, 2011) because it is "*not possible to develop the complete list of the population*" (Quinlan, 2011).

Four different non-probability sampling techniques might be applied, namely judgemental or purposive, quota, convenience or snowball sampling (Quinlan, 2011). However the convenience sampling was most suitable for this research for two reasons. Firstly, students (cases) was easily obtained for a sample due to usage of social media, and secondly, author needed to collect more than 100 participants and therefore the questionnaires were distributed until the "*required sample size has been reached*" (Saunders, Lewis, and Thornhill, 2012).

Finally, 112 participants contributed to this research. Of the 112 questioned students at the average age of 22.24. 54% of respondents was Females and remaining 46% of respondents was Males. The majority of questioned (61%) endorsing the Czech nationality, followed by second most common answer (13%) representing British nationality. Approximately equal number of students stated as their residence for last 6 months either Czech Republic (51) representing 46 % or United Kingdom (47) with 42 %. Students were also asked to indicate the level of their education. The results shows that 72% of participants are undergraduate students, 26% of participants are enrolled in postgraduate program and only 2% of 112 studying PhD program. The last demographic question examined monthly income of students from University of Huddersfield and Technical University of Liberec. Significant part of participants (79%) currently earn between £0 - £500 per month. Only small amount of questioned (5%) earn more than £801 per month.

Furher details of analysis of demographic questions can be found in appendix B.

2.5   Ethical consideration

Research was conducted in order to respect ethical issues, in other words "*the standards in researcher's behaviour in relation to the rights of those who become the subject of a research project, or who are affected by it*" (Saunders, Lewis and Thornhill, 2012).

Data was collected firstly on voluntarily basis and in anonymity. Which means that the identity of participants in all documents gained from the research has been concealed and

even author (as researcher) is not able to identify who made the response. And secondly in confidentiality. Data are keep in secret and private and identity of participants will not be revealed (Saunders, Lewis and Thornhill, 2012). Ethical consideration was also stated in covering letter of questionnaire, which you can find in appendix A.

3. Data analysis and findings

Following chapter will provide the analysis of the data gained from the main part of the questionnaire in accordance to order of the research questions and objectives (see literature review chapter).

In the first step, in order to explore the extent to which the independent variables are related to dependant variable, correlation analysis has been run. The strength of the relationships has been measured by Pearson's product moment correlation coefficient (Saunders, Lewis, and Thornhill, 2012).

Afterwards, In order to get more precise exploration of the relationships among the variables, and to examine the hypothesised effect the linear regression analysis has been used (Pallant, 2001).

The results are summarized in table 5 and will be discussed in Findings chapter.

The data obtained in this study was analysed by IBM SPSS Statistics software. Companies usually use it to solve business and research problems by ad-hoc analysis, predictive analytics and hypothesis testing. This software can also help to understand data, analyse trends and drive accurate conclusions (SPSS, 2015).

3.1 Findings

In order to provide a view of relationship among examined variables, correlation analysis was used. The purchase decision was correlated with each element of visual merchandising as well as with control variables and the evaluation of the significant relationships has been based on the p-values (p-value below .05 indicate significant relationship).

The table 5 below presents means, standard deviations and correlations of control (age, gender, nationality, residence, degree, monthly income), dependant (purchase decision) and independent variables (volume, tempo and fit on in-store music and colours, mannequins and lighting used in shop window).

Table 5: Means, Standard deviations and correlations between study variables (N=112)

	Mean	SD	1	2	3	4	5	6	7	8	9	10	11	12	13
1 Age	22.24	2.78	-												
2 Gender	1.54	.50	-.14	-											
3 Nationality	3.07	2.41	0.13	0.01	-										
4 Residence	2.24	2.26	0.16	-0.01	.34**	-									
5 Degree	1.29	.50	.40**	0.15	.25**	.32**	-								
6 Monthly income	1.44	1.00	.36**	-.35**	.21*	0.05	.25**	-							
7 Volume	1.53	.84	0.14	-0.13	-0.14	-0.02	0.10	0.18	-						
8 Tempo	3.29	1.05	.01	-0.04	-0.07	0.05	-0.06	0.08	-0.09	-					
9 Fit	4.09	1.02	0.13	0.15	-0.01	0.01	-0.14	-0.18	-0.16	.25**	-				
10 Colours	1.16	.37	-0.01	-0.04	-0.05	0.02	0.13	0.17	.31**	-0.01	-.21*	-			
11 Mannequins	3.35	.98	0.16	0.07	0.15	-0.02	0.05	-0.01	-0.08	0.08	.28**	-0.16	-		
12 Lighting	3.87	.80	0.08	0.11	-0.05	-0.14	-0.01	-0.11	-.21*	-.26**	.52**	.23**	.34**	-	
13 Purchase decision	3.95	.86	0.08	0.15	-0.04	0.04	0.02	-0.17	-.20*	.34**	.52**	-.22*	.472**	.54**	-

Note. * $p < .05$, correlation is significant; ** $p < .01$, correlation is significant

As the results shows, five out of six examined elements correlated significantly with purchase decision. Namely volume ($r = -.20$, $p < .05$), tempo ($r = .34$, $p < .01$) and fit ($r = .52$, $p < .01$) of in store music and mannequins ($r = .47$, $p < .01$) and lighting ($r. 54$, $p < .01$) used in shop window.

To further examine the hypothesized relationships, higher analysis has been implemented. Namely a series of linear regression analyses has been run on the entire set of independent variables and one dependant variable representing purchase decision. The control variables and independent variables has been all included in one step. The results of these analysis are provided in the form of standardized regression coefficients β and significance levels in table 6 below.

Table 6: Linear regression analysis

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	.878	.691		1,271	.207
	Age	-.003	.027	-.009	-.106	.916
	Gender	.026	.138	.015	.185	.853
	Nationality	-.034	.029	-.095	-1.180	.241
	Residence	.028	.031	.074	.913	.364
	Degree	.161	.155	.093	1.039	.301
	Income	-.082	.075	-.095	-1.098	.275
	Volume	-.054	.080	-.052	-.674	.502
	Tempo	.157	.062	.193	2.533	.013
	Fit	.195	.076	.231	2.563	.012
	Colours	-.095	.181	-.041	-.522	.603
	Mannequins	.273	.068	.310	3.998	.000
	Lighting	.261	.098	.242	2.668	.009

a. Dependent Variable: purchase

The first hypothesis proposed, that volume of in store music will have negative relationship with consumer's decision to buy a product. However the regression analysis indicate no significant relationship (β = -. 052, p =. 502). Therefore hypothesis 1 has been rejected based on the table 6.

The second hypothesis was, that tempo of in store music will have a positive relationship with consumer's decision to buy a product. The analysis shows, that tempo of in store music affect significantly purchase decision (β =. 193, p <. 05). The higher tempo of music in store will be, also the probability that they buy a product will be higher. Thus, hypothesis 2 was supported.

The third hypothesis stated, that fit of in store music will have a positive relationship with consumer's purchase decision. As hypothesised, regression analysis indicated that fit had a significant effect on purchase decision (β =. 231, p <. 05). This means, that the more in store music will correspond with overall brand perception, the higher likelihood of purchase decision there will be. Therefore, hypothesis 3 was confirmed.

Fourth hypothesis said, that colours used in shop window will have a positive relationship with consumer's purchase decision. Interestingly, results does not indicated relationship

between colours and purchase decision as significant (β = -.041, p = .603). Thus hypothesis 4 was not supported.

Fifth hypothesis proposed, that mannequins used in shop window will have a positive relationship with consumer's decision to buy a product. The results confirmed this claim and indicate, that mannequins enhances purchase decision (β = .310, p < .05). Thus, the more mannequins will company use for advertising their products, the higher possibility of purchase decision will be. Therefore the hypothesis 5 has been supported.

The sixth hypothesis stated, that lighting used in shop window will have a positive relationship with consumer's purchase decision. As hypothesised, regression analysis revealed, that lighting significantly affect purchase decision (β = .242, p < .05). Which means that the better the lighting will be used, the better overall shop atmosphere will be created and the purchase probability will be higher. Thus, the last hypothesis 6 was confirmed.

Finally, based on the data none of the control variables validate the significant relationship with purchase decision. For further details see appendix D.

Summary of Hypotheses

The results of regression analysis contributed to following conclusions:

H1:   Volume of in store music will have a negative relationship with consumer's decision to buy a product. Rejected. Volume of in store music does not significantly affects the purchase decision.

H2:   Tempo of in store music will have a positive relationship with consumer's decision to buy a product. Supported. Tempo of in store music positively influence the mood and it can therefore enhance the purchase decision.

H3:   Fit of in store music will have a positive relationship with consumer's decision to buy a product. Supported. Fit of in store music positively affected purchase decision.

H4:   Colours used in shop window will have a positive relationship with consumer's decision to buy a product. Rejected. Colours used in shop window does not enhanced purchase decision.

H5:   Mannequinns used in shop window will have a positive relationship with consumer's decision to buy a product. Supported. The displaying products on mannequins has a positive effect on purchase decision.

H6:   Lighting used in shop window will have a positive relationship with consumer's decision to buy a product. Supported. The usage of proper lighting can make products more attractive which can therefore influence purchase decision.

4. Discussion

Following chapter will provide detailed discussion of findings from this research, investigating, in apparel retail context, the relationship between elements of visual merchandising (namely in store music and in shop window) and customer's purchase decision.

Based on the literature, 6 hypothesis was constructed. The results of study indicated significant relationship for 4 of them, which helped to solidify previous findings.

4.1 The relationship between volume and purchase decisions

First hypothesis examined the influence of music volume on purchase decision. According to results from previous research of Kellaris and Rice (1993) and Smith and Curnow (1966) was expected, that loud music will be disturbing, it will cause unpleasant feelings, and customers will tend to spend less time at store, as opposed to soft music. In other words, the higher volumes of in store music, the lower likelihood of purchase decision. This claim was also verified by 70 % of questioned students, who answered, that they would spend less time in store with loud music.

However, contrary to expectations, the results from regression analysis did not confirmed this hypothesis and therefore volume of in store music showed no effect on purchase decision. Thus, this result contributed to findings of (Morisson, Gan, Dubelaar, and Oppewal, 2011).

Interestingly, it worth to mentioned, that significant part of respondents (22 %) opined, that they do not mind high volumes of music while shopping. This can result from differences in hearing sensitivity among males and females, recognized in previous research of (Kellaris and Rice, 1993).

4.2   The relationship between tempo and purchase decisions

Second hypothesis stated, that music tempo will positively affect the purchase decision. Regression analysis confirmed this believe and thus, the faster tempo of music, the higher levels of sales. Results from this study pointed out that 47% of respondents either agreed or had neutral mindset toward the claim that "tempo of music can affect time spent in store", and thus it can indirectly influence purchase decisions.

The possible explanation for this finding could be, that faster tempo of music can also affect consumer's mood. Which is in line with Kellaris and Rice (1993), who tested music tempo from psychological point of view and described, that faster music tempo was perceived as less "irritating, sad or depressing", than slow tempo. Therefore, it can make people happier, which in accordance to findings of psychologists represents another factor contributing to higher possibility of purchase decisions.

4.3   The relationship between fit and purchase decisions

Third hypothesis suggested, that fit of in store music might result in purchase decision. Regression analysis indicated significant effect between these two variables and therefore was this hypothesis supported. The likelihood of purchase decision will be higher, when the music played in store will correspond with overall brand perception. This finding is logical, and it is applicable as for new customers of particular brand, as for loyal clients. First time visitors enter the store with certain expectations toward the products, services and quality connected to brand. Overall appearance of the store, and music used in store are elements which can even intensify these expectations. Music type provides visitors with information regarding target audience and therefore, it can play the main role in customers' decision to browse the store, or leave. The results of this study indicated, that approximately equal percentage of students strongly agreed (39%), or agreed (43%) with the statement that music in store should be adjusted to its target audience. This finding is consistent with the findings of Beverland, Lim, Morrison, and Terzionvski (2006) and Machleit and Eroglu (2000). Both of these studies found that certain types of music are more suitable for certain stores.

Therefore, it can be concluded, that perceived fit of in store music increases length of time spend in store, which also indirectly influence the amount of many spend in store. This result also supported findings of Areni and Kim (1993) and Vida, Obadia, and Kunz, (2007).

4.4 The relationship between colours and purchase decisions

Hypothesis 4 suggested, that colour used in shop window will attract customer's attention, arouse interest to enter the store and thus indirectly influence the decision to buy a product. Even thought the findings from questionnaire research demonstrated, that majority of students (84%) made the point, that retail exterior colour and design can drive them into the store and certain colours can put them into the buying mood. And thus, it confirmed previous studies of Bellizzi, Crowley, and Hasty (1983), Kotler (1973), Opris and Bratucu (2013), and Soars (2009), who all reported that color can draw attention, influence customer's mood and increase the likelihood of purchase.

Fourth hypothesis was rejected. The results from regression analysis revealed no significant relationship between color and decision to buy a product. Which refers to the fact that the measurements examining the influence of colours was not alright. The reliability of this scale was very low with Cronbach's coefficient alpha of .297.

In contrast, Wu, et. all (2013) in his test of three display methods also did not proved that colour has an impact on purchase decision.

4.5 The relationship between mannequins and purchase decisions

Hypothesis 5 examined the relationship between mannequins used in shop window and purchase decision. Even thought 39% of respondents was not sure about the claim that "Mannequins used in shop window can influence a multiple purchase", fifth hypothesis was supported. Mannequins used in shop window had a positive relationship to customer's purchase decision, and thus studies of Anitha and Selvaraj (2010); Belleau, Summers, Xu, and Pinel (2007) and Beverland, Lim, Morrison and Terzionvski (2006) were affirmed as predicted. This finding is not surprising. People are visual beings and therefore they like to look at outfits displayed on mannequins. Previous studies proved, that majority of female

shoppers are aware of them because they enable customers to acquire information regarding the offer of particular brands, latest fashion trends and the way, how to mix them in only one sight to shop window. Therefore, based on the findings, it can be concluded that when the apparels displayed on mannequins are made attractively, it is easy to influence passer by to enter the store and possibly with help of other elements of visual merchandising encourage purchase decision.

4.6   The relationship between lighting and purchase decisions

Hypothesis 6 assuming positive relationship between lighting used in shop window and customer's purchase decision was supported. As expected, more than moity of students (53%) agreed, with statement that the use of appropriate lighting makes merchandise more attractive and helps to create mood which can possibly induce decision to buy a product. This finding also confirmed previous studies of Krishnakumar (2014), who tested the role of visual merchandising on purchase decision in apparel retail and proved that "good lighting will enhance apparel buying decision"; or Custers, de Kort, IJsselsteijn, and de Kruiff (2001) and Summers and Hebert (2001), who examined the effects of light levels on customer's mood and behaviour.

Furthermore, Areni and Kim (1993), Park, Jeon, and Sullivan (2014) and Summers and Hebert (2001) observed, that customers handled and look longer at products under higher levels of light.

Overall, it appears that light has positive effects on customers. It can boost the mood and make store atmospehe more enegic or lively. As opposed to dull and dark environment, brighter lighting is perceived as more pleasant among consumers, which is understandable. It enables them to see products properly, as well as its' colours and all possible defects. Furthermore, highlighted objects captures customer's attention and araises a need for further examination, which can increase the likelihood of purchase decision.

Conclusion

This research aimed to investigate the influence of elements of visual merchandising and store atmosphere on consumer's decision to buy a product. More precisely, the effect of volume, tempo and fit of in store music; and colours, mannequins and lighting used in shop window was examined.

The findings of this study in most cases affirmed the the impact on consumer's buying behaviour and highlighted the importance of two aforementioned elements in creating pleasant shopping environment. Which also solidify the results of previous studies.

Four out of six hypotheses were on the base of application of several statistical methods supported.

The influence of music volume on purchase decision was not confirmed. Loud music was perceived as unpleasant, which led to decrease in time of browsing. However the effect on purchase decision was not proved.

Music tempo showed positive effect on purchase decision. The findings of this study also indicated, that tempo of music used in store would have an effect on the duration of shopping. The probability of purchase decision will be higher with faster music tempo.
Fit of in store music also indicated significant relationship with purchase decision. Majority of students highlighted the importance of music choice in accordance to the target audience of the brand. The overall atmosphere, as well as design of the store should be consistent with brand image. Therefore, when the whole impression of the store meets customer's expectations, the likelihood that he will stay longer and decide to buy some products is higher.

Even though was colour used in shop window able to attract customer's attention, put them into a buying mood and draw them into the store, fourth hypothesis was rejected on the base of low reliability of the measurements.
Fifth hypothesis was supported. Mannequins played important role in purchase decision. Moreover, significant part of students admitted, that they can also influence multiple purchases.

Also last hypothesis was proved. Light used in shop window had a positive effect on students. Appropriate lighting can add the products attractive appearance and influence customer's mood which can indirectly lead to purchase decision.

From the results of this research is obvious, that the influence of elements of visual merchandising and shop atmosphere should not be underestimated. However, retailors should thoroughly premeditate how to use them in order to create pleasant shopping environment and achieve their goals – higher sales.

Even though the results from this study mostly confirmed the influence of visual merchandising on customer's purchase decision, there were several potencial limitations. Firstly, the research for this project was limited by time constraint. This project must be finished in 10 months and that is why was not possible to do long-term research which would be beneficial in terms of opportunity to compare variety of data between years.

Secondly, the sample was created by students in age of 18-30 and therefore, it is possible, that if would be the study targeted to older generation, the results could be different.

Finally, the third and most significant limitation represented the environment where the research took place. This project was conducted as online questionnaire research, which mean that respondents were not directly exposed to the elements examined. Therefore it would be interesting to investigate the influence of all aforementioned elements in the real store.

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List of Appendixes

Appendix A – Questionnaire

Title: Consumer´s decision to buy a product according to in-store music and shop window

The aim of this research is to explore the influence of shop atmosphere. Particularly music and shop window on consumers' decision to buy a product.

Following questionnaire will serve only for my own use for my dissertation project. Only readers who will have access to these data will be me-Nicole Prochazkova as a researcher and Eftychia Palamida as my supervisor.

Your help is very crucial for the completing this research. Do not hesitate to contact me through email (u1471458@hud.ac.uk) for any question.

Thank you very much in advance.

DEMOGRAPHIC QUESTIONS:

1. **What is your age?**

2. **What is your gender?**
   1. Male
   2. female

3. **What is your nationality?**

4. **Where have you lived for the past 6 months?**

5. **In which program are you enrolled**?
   1. Undergraduate program
   2. Postgraduate program
   3. PhD program

6. **Please indicate your monthly income level**
   1. 0   – 500£
   2. 501 – 600£
   3. 601 – 700£
   4. 701 – 800£
   5. 801£ - above

IN STORE MUSIC

1**. Do you prefer store that plays music?**
1. yes
2. no

(Mattila & Wirtz, 200)

2.   Does it make you behave differently if you like the music you hear? (Multiple choice)

1. Yes, I feel happier
2. Yes, I will stay longer to listen the whole song
3. Yes, the likelihood that I purchase more than expected is higher
4. No, it does not.

(IrishMusicRightsOrg, 2013)

3. How could you behave if there would be too loud in store music? (Multiple choice)

1. I would spent less time at store
2. I could not pay attention to the clothes
3. I do not mind if there is loud in store music

(Beverland, Lim, Morrison, & Terzionvski, 2006)

4. How could you feel if there is no music in store? (Multiple choice)

1. Uncomfortable feeling
2. Unwanted obligation to interact with staff
3. I would spent less time at store
4. I do not mind if there will be no music

(Beverland, Lim, Morrison, & Terzionvski, 2006)

5. Good mild music will create mood and induce purchase decision.
1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014)

6. Which music do you prefer?

1. Slower music tempo
2. Faster music tempo
3. low music volume
4. high music volume

(Andersson, Kristensson, & Wastlund, 2012)

7. Tempo of music can affect time spent in store

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Andersson, Kristensson, & Wastlund, 2012)

8. Do you think that in-store traffic flow is significantly slow with the slow tempo music?

1. yes
2. no

(Milliman, Using Background Music to Affect the Behavior of Supermarket Shoppers, 1982)

9. If customers move more slowly through the store they tend to buy more

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Milliman, Using Background Music to Affect the Behavior of Supermarket Shoppers, 1982)

10. Music should be adjusted to target audience of the store.

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Beverland, Lim, Morrison, & Terzionvski, 2006)

11. Can fit between in store music and product range enhance your perceptions about the product?

1. yes
2. No

(Beverland, Lim, Morrison, & Terzionvski, 2006)

SHOP WINDOW

12. **Store front plays important role in attracting customer**

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014)

13. **The general look of the window display increases likelihood that you would go and look at the store**

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Davies & Ward, 2005)

14. **Do you notice window display?**

1. yes
2. no
(Author)

15. **Do you look at window display for information regarding the type of merchandise you can expect to find in store?**

1. yes
2. no

(Sen, Block, & Chandran, Window displays and consumer shopping decision, 2002)

16. **Do you look at window display for information regarding any special promotions or sales?**

1. yes
2. no

(Sen, Block, & Chandran, Window displays and consumer shopping decision, 2002)

17. **Are you aware of mannequins in shop window?**

1. yes
2. no

(Kerfoot, Davies, & Ward, 2003)

18. If yes, do you look on them because of you want… (Multiple choice)

1. .. to see designs
2. … to see entire designs
3. … to see what the clothes will look on you

(Kerfoot, Davies, & Ward, 2003)

19. Mannequins influence multiple purchases

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

   (Kerfoot, Davies, & Ward, 2003) Kotler

20. Can retail exterior colour and design drive you into the store?

1. yes
2. no

(Bellizzi, Crowley, & Hasty, 1983)

21. Can colour used in store put you in buying mood? If yes, which one?

1. Yes   which one? ………………………
2. No

 (Bellizzi, Crowley, & Hasty, 1983)

22. Use of appropriate lightening makes merchandise attractive.

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Park, Jeon, & Sullivan, How does visual merchandising in fashion retail stores affect consumers' brand attitude and purchase intention?, 2014)

23. Good lightning will create mood and induce purchase decision.

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014)

24. I prefer to shop in interior which is... (Multiple choice)

1. bright
2. dark
3. cold
4. warm
5. coloured
6. colourless

(Schielke & Leudesdorff, Impact of lighting design on brand image for fashion retail store, 2014)

25. The combination of mannequins, lightning and background in a window display can intensify the decision process

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree

(Opris & Bratucu, 2013)

STORE ATMOSPHERE AND VISUAL MERCHANDISING

26.   I prefer to shop in the store, where visual merchandising is done attractively.

1. Strongly agree   2. Agree   3. Neutral   4.disagree   5. Strongly disagree
(Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014)

27. Visual merchandising is helpful in making apparel purchase decision.

1. Strongly agree   2. Agree   3. Neutral   4. Disagree   5. Strongly disagree
(Krishnakumar, The Role of Visual Merchandising in Apparel Purchase Decision, 2014)

28. Thank you very much for your participation. Do you have any comments?

Appendix B - Analysis of demographic questions

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18	3	2,7	2,7	2,7
	19	6	5,4	5,4	8,0
	20	9	8,0	8,0	16,1
	21	27	24,1	24,1	40,2
	22	29	25,9	25,9	66,1
	23	15	13,4	13,4	79,5
	24	10	8,9	8,9	88,4
	25	9	8,0	8,0	96,4
	28	2	1,8	1,8	98,2
	29	1	,9	,9	99,1
	43	1	,9	,9	100,0
	Total	112	100,0	100,0	

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	51	45,5	45,5	45,5
	Female	61	54,5	54,5	100,0
	Total	112	100,0	100,0	

Nationality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	British	14	12,5	12,5	12,5
	Czech	68	60,7	60,7	73,2
	Slovak	3	2,7	2,7	75,9
	Polish	4	3,6	3,6	79,5
	German	2	1,8	1,8	81,3
	French	10	8,9	8,9	90,2
	Danish	2	1,8	1,8	92,0
	Russian	2	1,8	1,8	93,8
	Portugeuse	4	3,6	3,6	97,3
	Saudi	1	,9	,9	98,2
	Chinese	1	,9	,9	99,1
	Vietnamiese	1	,9	,9	100,0
	Total	112	100,0	100,0	

Occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	United Kingdom	47	42,0	42,0	42,0
	Czech Republic	51	45,5	45,5	87,5
	Germany	1	,9	,9	88,4
	Denmark, United Kingdom	2	1,8	1,8	90,2
	Portugal	3	2,7	2,7	92,9
	Spain	1	,9	,9	93,8
	France	1	,9	,9	94,6
	Lithuania	1	,9	,9	95,5
	Russia	1	,9	,9	96,4
	United States	1	,9	,9	97,3
	Portugal, Czech Republic	1	,9	,9	98,2
	France, United Kingdom	1	,9	,9	99,1
	China, Czech Republic	1	,9	,9	100,0
	Total	112	100,0	100,0	

Degree

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Undergraduate program	81	72,3	72,3	72,3
	Postgraduate program	29	25,9	25,9	98,2
	PhD program	2	1,8	1,8	100,0
	Total	112	100,0	100,0	

monthly income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-500	88	78,6	78,6	78,6
	501-600	11	9,8	9,8	88,4
	601-700	6	5,4	5,4	93,8
	701-800	2	1,8	1,8	95,5
	801-above	5	4,5	4,5	100,0
	Total	112	100,0	100,0	

Appendix C - Analysis of elements of in-store music

Volume of in-store music and consumer's decision to buy a product

The influence of the volume of in-store music on customer's decision to buy a product was measured with question 9. "How could you behave if there would be too loud in-store music?" Like table below shows, significant 69, 6 % out of 112 participants, claim that they "would spent less time at store". However 22, 3% said that they "do not mind if there is loud in store music". Only 8% of participants "could not pay attention to the clothes" under conditions with loud in-store music.

Table 7: How could you behave it there would be too loud in-store music?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I would spent less time at store.	78	69,6	69,6	69,6
	I could not pay attention to the clothes.	9	8,0	8,0	77,7
	I do not mind if there is loud in store music.	25	22,3	22,3	100,0
	Total	112	100,0	100,0	

Tempo of in-store music and consumer's decision to buy a product

The decision to buy a product according to tempo of in-store music examined question 13. "Tempo of music can affect time spent in store". The results showed that there is a conformity in amount of students (34,8%) who "agree" and who are "neutral" towards this statement. Whereas 8 participants strongly disagree that tempo of music affects their time spent in store (see table 8).

Table 8: Tempo of music can affect time spent in store.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	8	7,1	7,1	7,1
	Disagree	14	12,5	12,5	19,6
	Neutral	39	34,8	34,8	54,5
	Agree	39	34,8	34,8	89,3
	Strongly agree	12	10,7	10,7	100,0
	Total	112	100,0	100,0	

Fit of in-store music and consumer's decision to buy a product

The decision to buy a product in connection to fit of in-store music in particular brand was measured by question 16. "Music should be adjusted to the target audience of the store". Table 9 shows, that approximately equal number of students agree (42,9%) or strongly agree (39,3%) with the claim while a small part (4,5%) reported, that they strongly disagree.

Table 9: Music should be adjusted to target audience of the store.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	5	4,5	4,5	4,5
	Disagree	4	3,6	3,6	8,0
	Neutral	11	9,8	9,8	17,9
	Agree	48	42,9	42,9	60,7
	Strongly agree	44	39,3	39,3	100,0
	Total	112	100,0	100,0	

Elements of shop-window

Colours used in shop-window and consumer's relationship to buy a product

When examining whether the colour used in shop-window has an influence on consumer's decision to buy a product, the arithmetic mean of question 26. "Can retail exterior colour and design drive you into the store?" and question 27. "Can colour used in store put you in buying mood?" was used. The majority of students (83,9%) make the point, that retail exterior colour and design can drive them into the store and put them into the buying mood.

Table 10: Colours

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	94	83,9	83,9	83,9
	No	18	16,1	16,1	100,0
	Total	112	100,0	100,0	

Mannequins used in shop window and consumer's relationship to buy a product

The belief that mannequins influence consumer's purchase decision was examined with question 25. "Mannequins influence multiple-purchases". As table 11 indicate, 39,3% students out of 112 chose the answer "neutral", followed by 35,7% students who agree with statement that mannequins can influence multiple purchase.

Table 11: Mannequins influence multiple-purchases.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	6	5,4	5,4	5,4
	Disagree	11	9,8	9,8	15,2
	Neutral	44	39,3	39,3	54,5
	Agree	40	35,7	35,7	90,2
	Strongly agree	11	9,8	9,8	100,0
	Total	112	100,0	100,0	

Lighting used in shop-window and consumer's relationship to buy a product

The effect of lighting used in shop-window on purchase decision was measured by arithmetic mean of two following questions: 28. "Use of appropriate lighting makes merchandise attractive". And question number 29. "Good lighting will create mood and induce purchase decision". The results shows, that 53, 16% of students, agree with the statement, that the use of appropriate lightening makes merchandise more attractive and create mood which can possible induce decision to buy a product.

Table 12: Lighting

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	2	1,8	1,8	1,8
	Disagree	2	1,8	1,8	3,6
	3	2	1,8	1,8	5,4
	Neutral	18	16,1	16,1	21,4
	4	14	12,5	12,5	33,9
	Agree	46	41,1	41,1	75,0
	5	10	8,9	8,9	83,9
	Strongly agree	18	16,1	16,1	100,0
	Total	112	100,0	100,0	

Purchase decision

Purchase decision as the only dependant variable was measured by the mean of questions 32. "I prefer to shop in the store, where visual merchandising is done attractively". And questions 33. "Visual merchandising is helpful in making apparel purchase decision". From the results (see table 14: purchase) is clear that over helming majority of students confirm, that visual merchandising can be also one of the factor which influence them in purchase decision. More precisely 33 % "strongly agree" and 48, 2 % chose the option "agree".

Table 14: Purchase

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	2	1,8	1,8	1,8
	2	1	,9	,9	2,7
	Disagree	2	1,8	1,8	4,5
	3	2	1,8	1,8	6,3
	Neutral	14	12,5	12,5	18,8
	4	14	12,5	12,5	31,3
	Agree	40	35,7	35,7	67,0
	5	12	10,7	10,7	77,7
	Strongly agree	25	22,3	22,3	100,0
	Total	112	100,0	100,0	

Appendix D - Correlations between demographic questions and purchase decision

Correlations demographic questions and purchase decision

		age	gender	nationality	residence	Degree	income	Purchase
Age	Pearson Correlation	1	-,141	,124	,160	,399**	,363**	,084
	Sig. (2-tailed)		,139	,193	,092	,000	,000	,377
	N	112	112	112	112	112	112	112
Gender	Pearson Correlation	-,141	1	,005	-,006	,146	-,354**	,147
	Sig. (2-tailed)	,139		,960	,953	,124	,000	,123
	N	112	112	112	112	112	112	112
nationality	Pearson Correlation	,124	,005	1	,343**	,246**	,203*	-,040
	Sig. (2-tailed)	,193	,960		,000	,009	,032	,679
	N	112	112	112	112	112	112	112
residence	Pearson Correlation	,160	-,006	,343**	1	,322**	,048	,039
	Sig. (2-tailed)	,092	,953	,000		,001	,612	,686
	N	112	112	112	112	112	112	112
Degree	Pearson Correlation	,399**	,146	,246**	,322**	1	,246**	,024
	Sig. (2-tailed)	,000	,124	,009	,001		,009	,804
	N	112	112	112	112	112	112	112
Income	Pearson Correlation	,363**	-,354**	,203*	,048	,246**	1	-,168
	Sig. (2-tailed)	,000	,000	,032	,612	,009		,076
	N	112	112	112	112	112	112	112
Purchase	Pearson Correlation	,084	,147	-,040	,039	,024	-,168	1
	Sig. (2-tailed)	,377	,123	,679	,686	,804	,076	
	N	112	112	112	112	112	112	112

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).