



“Does music in libraries speak volumes?”

An experimental study on the influence of background music
in a public library on the experience and behavior of library visitors

Master Thesis

Sjoukje van der Heide

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June the 27th, 2014

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Abstract

Goal - With today's insights, it is known that music can have a positive influence on the experience and behavior of consumers. However, up to the present day, no music is played in libraries. It is therefore interesting and reasonable to conduct research on the influence of music in a public library. Furthermore, a rather small number of studies have investigated the moderating effects of individual differences. It appears to be that the motivational orientation of consumers is of great importance regarding the effect of music. The purpose of this study was to investigate the influence of background music on the experience and behavior of library visitors and explore the moderating effect of motivational orientation. It was expected that background music positively influences the experience and behavior of library visitors. Additionally, it was expected that task-oriented and recreational motivational orientations moderate the effect of background music.

Method - Two studies have been conducted. By means of standardized, open-ended interviews, the pre-study aimed to gain insight in library visitors' motivational orientation, their need for, and preferred genre of, background music in the library. During the main study, a hard copy questionnaire was used to determine the influence of background music on the experience and behavior of library visitors. This was measured by means of emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness.

Results - The pre-study shows that there exist two types of motivational orientations: task-oriented and recreational. Results indicate that the opinions on the need for music in the library were about equally divided. Additionally, classical music was considered to be most suitable by library visitors. Classical music was therefore used as background music in the main study. The main study showed that background music did not result in a significant increase in positive emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness. Contrary to what was expected, music negatively influenced approach behavior and grade for overall library satisfaction. Task-oriented motivational orientation was only effective as a moderator for music in triggering library visitors' perceived crowdedness. That is, only for people who had a high task-oriented motivational orientation background music had a negative effect on perceived crowdedness. Recreational motivational orientation was only effective as a moderator for music in triggering library visitors' grade for overall library satisfaction. That is, only for people who had a low recreational motivational orientation background music had a negative effect on grade for overall library satisfaction.

Conclusion - It can be concluded that background music and motivational orientation can be important factors for influencing the experience and behavior of library visitors. It is up to future research to explore more precisely the influence of music in libraries and, ultimately, truly identify the power of background music to positively influence the experience and behavior of library visitors.

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1 Introduction

In this first chapter, the subject of the research project is introduced. Additionally, the relevance and purpose of this study are established. Furthermore, an overview of the report is given.

1.1 Subject of research project

Imagine the following scenario. You are going to the public library for a book you need for a research paper. You want to find the book as efficiently as possible with minimum expense of energy. While entering the library, you hear background music playing. Distracted by the music you hastily start looking for the book you need. This turbulent environment requires more effort to complete your activity. In contrast, what if you had a day off and were going to the library to browse through the newspaper and enjoy a cup of coffee or to meet a friend? Would you still perceive the environment as unpleasant? Or would a fine sound in the background contribute to a pleasant environment?

Libraries play a fundamental role in our society. “Libraries are the collectors and stewards of our heritage; they are organizers of the knowledge in the books they collect – adding value by cataloguing, classifying and describing them; and, as public institutions, they assure equality of access for all citizens. They take the knowledge of the past and present, and lay it down for the future” (Reding, 2005, p. 2). The library can be seen as a storehouse of knowledge, a database, where you should be able to quickly find what you are looking for.

Back in the old days, you hardly dared to breathe in the library lest you should break the silence. Nowadays, much has changed. Upon entering the library you know you step into another world. You are greeted by the pleasant and soothing smell of freshly-brewed coffee and you hear many friendly voices. In today's library, you may be heard again. The library is still respected, but in a different way. Besides, people do not come to the library anymore to just return or borrow books. You can go to the library for entertainment, social interaction, enlightenment and a chance to get away from your normal routine. The library can be seen as a safe and enjoyable meeting place, where you can be surprised and inspired by all kinds of knowledge. Everyone experiences the library in a different way. Regardless of your interests or reasons to visit the library, everybody benefits from a pleasurable library environment. *A library visit is an experience unto itself.* Can music make a valuable contribution to this library experience?

Music has the power to influence our mood. Over the past years, much research has been conducted on the influence of music (e.g., Areni & Kim, 1993; Milliman, 1986; Panksepp & Bernatzky, 2002). Panksepp and Bernatzky (2002) argue that music can profoundly affect our moods. The calm sound of water or pan flutes in the sauna help to make you relax and forget your everyday problems. The tropical sounds in the solarium make you imagine yourself lying on a white and sunny beach in some tropical resort. In addition, a sad or happy song on the radio can instantly make you feel sad or happy.

Music, which is of particular relevance to this research project, is one of the most examined environmental stimuli within store environments and has been shown to have impact on sale, amount spent, gross margin, patronage, brand or store image and evaluation, pace of shopping and satisfaction (Demoulin, 2011; Morin, Dubé & Chebat, 2007; Turley & Milliman, 2000). With today's insights, it is known that music, if congruently applied, can have a positive influence on the environment and the experience and behavior of consumers. It needs to be mentioned that in this study the term "consumers" will be used to describe individuals in commercial settings. When visitors of libraries are talked about, the term "library visitors" will be used.

A growing body of literature has examined the effects of environmental stimuli. However, a rather small number of studies have investigated the moderating effects of individual difference variables and environmental stimuli on consumer response (Morrin & Chebat, 2005). Consumers react differently to environments because they hold different motivations. It appears to be that the motivational orientation of consumers is of great importance regarding the effect of environmental stimuli and how consumers experience the environment. For example, a business man that needs to buy a gift for his assistant's daughter when he returns from his business trip reacts different to the high-arousal environment (noisy music, dazzling colors, enormous action displays, etc.) of a toy store than a consumer who has a day off and wants to browse through the toy store to check out new products. Therefore, environmental stimuli and motivational orientation are two important consumer behavior research domains that influence consumer experience (Puccinelli, Goodstein, Grewal, Price, Raghubir, & Stewart, 2009). These domains play a significant role in determining how consumers perceive the environment (Grewal, Levi, & Kumar, 2009).

This research project focuses on a very specific environment; namely, the public library. Although libraries have changed significantly over the course of history, up to the present day, still no music is played in libraries. With regard to the scientific contribution of this study, this research examines the effect of background music on the experience and behavior of library visitors. Furthermore, this study wants to test whether library visitors' motivational orientation has a moderating influence on the effect of background music on the experience and behavior of library visitors. Until now, library environments have almost been neglected in research. Hence, this study will shed light on the possible influence of background music and moderating effect of motivational orientation. This research project aims to make a contribution to the existing knowledge in this area and to sharp the current scientific literature. The societal relevance of this research project lies in the knowledge libraries will obtain. Even though background music has been used in research before, where it proved to be effective, it has not been used in libraries. That is why this research will give insight in the applicability of background music in a broader context than commercial settings. The results of this study may provide insight into how libraries can use background music to influence the experience and behavior of library visitors. These results can be used in practice to optimally shape library environments. Furthermore, this study aims at identifying the motivational orientation of library visitors. Insight in these motivational orientations will allow libraries to provide their visitors with a better and more customized service. The results of this research project may help libraries to improve the library experience and, as a result, reach more satisfied visitors. Music and

motivational orientation are two important consumer behavior research domains that influence the consumer experience (Puccinelli, et al., 2009). Since these domains play a significant role in determining how consumers perceive the environment (Grewal, et al., 2009), it is important for libraries to have insight in these domains to create a pleasant environment. The results of this research might therefore be translated in rather practical implications.

1.2 Outline of research project

In the next chapter, literature will be discussed concerning Environmental Psychology, music as an environmental factor and motivational orientation. Thereafter, the study's central research question and hypotheses are introduced. Chapter three describes the methodology and the results of the pre-study. In chapter four the methodology of the main study is discussed and chapter five presents the results of the main study. Chapter six discusses the implications and limitations of this study and suggestions for future research are given. Finally, conclusions are drawn by providing an answer to the formulated research question.

2 Theoretical framework

This chapter presents background information about all variables that play an important role in this research project. The first section of this theoretical framework focuses on research in library environments and environmental psychology. Subsequently, the literature on atmospherics, in particular music, and the influence on consumer experience and behavior will be reviewed. Thereafter, the influence of consumer goals on the experience and behavior of consumers will be discussed.

This research attempts to examine the influence of background music that leads to positive or negative experiences of library visitors which, when applied in the right way, could ensure successful use of background music in public libraries. Furthermore, it will be examined whether the motivational orientation of library visitors will be a moderating factor for the influence of background music in a public library. In order to accomplish this, it is necessary to gain more insight in the influence of music and the moderating effect of motivational orientation of library visitors. As this research focuses on a public library, a logical starting point is to examine the concept of library environments and their visitors in order to find out whether varying motivational orientations can account for different library experiences.

2.1 Library environment

Hardly any research has been conducted on visitors in public libraries. Kerr and Tacon (1999) investigated human psychological responses to different types of settings including libraries. It was found that students entering a library were significantly more serious and planning-oriented (less playful and spontaneous) than those entering a sports centre or a party.

Furthermore, a small number of studies investigated how human spatial behaviors, for instance, privacy, territoriality and personal space, exhibit themselves in libraries. Back in 1965, Robert Sommer observed pairs of students in a cafeteria and in a library to learn how groups arrange themselves. It was found that in a library people preferred open areas and chose a distant seating pattern. In a library, students rather sit alone at large, empty tables. Several other studies were found on measuring library space use and preference (Eastman & Harper, 1971; Gifford, 2007; Webb, Schaller, & Hunley, 2008). Webb et al. (2008) attempted to link building usage with student learning behaviors to better understand how the library facility can contribute to student learning. Gifford (2007) devotes a short paragraph to the library environment in his book on environmental psychology. He describes a study of Eastman and Harper (1971) who observed in their study how visitors of a university library reading room used the space. Results, similar to Sommer's findings, indicated that library visitors preferred to sit alone at tables, even when carrels were available in the area. These outcomes could be used to assist in designing or renovating library rooms. Bell, Greene, Fischer, and Baum (1996) also devoted a short paragraph to the library environment in their book on environmental psychology. They argue that library designers have a number of unique problems with which they must deal. One familiar problem university

libraries encounter is that patterns of use for study and reading areas move through periods of over- and underuse. Furthermore, attention is paid to orientation and wayfinding in libraries since finding a book is partly a problem of orientation. Bell et al. (1996) mention Pollet, a librarian who, decades ago, (e.g., Pollet & Haskell, 1979) showed interest in helping libraries improve their orientation aids. One of the most important observations Pollet made is that library visitors must cope with information overload. Adding signs to help people find their way around contributes even more information to the environment. Pollet advocated a good sign system that would give visitors a sense of control over the environment instead of relying on staff to answer questions. As can be seen, the above mentioned studies especially focused on measuring library space use, or optimizing orientation and wayfinding. Furthermore, the studies concerned university or academic libraries, and not public libraries.

2.2 Environmental psychology

Since research on environmental cues and motivational orientation in non-commercial settings and, especially, libraries has received relatively limited attention, the theoretical framework of this research project will focus on commercial settings.

Over the course of years, marketing researchers are paying more and more attention to how the physical environment can influence consumers (Mari & Poggesi, 2013). The work of Mehrabian and Russell (1974) is the most cited when it comes to environmental psychology. Mehrabian and Russell developed the stimulus-organism-response (S-O-R) paradigm. This paradigm assumes that environments contain stimuli (S), such as scents, sounds, and lighting. These stimuli from the environment affect the internal evaluations of people (O). Then, these evaluations influence behavior responses (R). Thus, in this model emotion is a mediating variable between environmental cues and behavior.

It is assumed that environmental cues lead to particular behavior. According to the environmental psychology literature consumers can respond to an atmosphere in one or two ways; namely, with approach behavior or with avoidance behavior (Mehrabian & Russell, 1974). Approach behavior can be seen as a positive response to an environment, for example wanting to stay and spend time exploring the location. Avoidance behavior indicates not wanting to stay at a particular location. Mehrabian and Russell (1974) specify that consumers react to their environment along three basic dimensions; namely, pleasure, arousal, and dominance (PAD). The pleasure-displeasure dimension reflects the degree to which an individual is feeling good, happy, joyful or pleased with the situation. The arousal-nonarousal dimension refers to the affective state of feeling stimulated, excited, alert, or active in the situation. The dominance-submissiveness dimension reflects the degree to which an individual feels influential, in control, or important (Anderson, Kristensson, Wästlund, & Gustafsson, 2012). These emotional states are postulated as significant mediators between environmental cues and the behavior of consumers (i.e., approach or avoidance behavior). This research project will focus on all three dimensions (i.e., pleasure, arousal and dominance) since the importance of these dimensions for explaining consumer behavior is generally acknowledged.

2.3 Music as an environmental factor

Studies in environmental psychology and retailing confirm the importance of environmental cues for creating pleasurable consumer experiences and promoting specific behaviors. Dijksterhuis, Smit, Van Baaren, and Wigboldus (2005) argue that environmental cues often have a strong influence on consumer experience and behavior. In the past, a number of studies manipulated various cues to investigate the influences of on consumers. Numerous studies showed that environmental cues such as odor, color and music can have a significant influence on the behavior of consumers, like the length of stay and approach and avoidance behavior (Turley & Milliman, 2000). These effects can be explained by the fact that environmental cues may affect cognitive responses, physiological responses, and affective responses. Therefore, consumers spend more money, or stay longer (Van Rompay, Tanja-Dijkstra, & Van Es, 2012). The affective responses are of special importance in this study, since these address the emotional responses to a situation. This research focuses on background music. Therefore, attention will solely be paid to this particular environmental cue.

The influence of music on consumer experience and behavior has received considerable attention in literature. Music has the power to evoke complicated affective and behavioral responses in consumers. Kellaris and Kent (1994) state that music is commonly described as the art of organized sound and musical sound is in nature multidimensional. According to Bruner (1990) music is an efficient way to trigger moods of human beings. Moods can affect our daily life and people can change their mood, for example by listening to music. Therefore, music is increasingly used as a stimulus in marketing strategies. Previous research has shown that music can influence consumer behavior in commercial environments (e.g., Areni & Kim, 1993; Garlin & Owen, 2006; Gundlach, 1935; Husain, Thompson, & Schellenberg, 2002; Kellaris & Kent, 1992, 1994; Milliman, 1986; North, Hargreaves, & McKendrick, 1999; Webster & Weir, 2005; Yalch & Spangenberg, 2000). The study of Milliman (1986), for example, showed that slow-tempo music caused consumers' to eat more slowly and to stay in the restaurant longer. Kellaris and Kent (1992) found that musical modes influenced consumers' perception of time passage, since perceived duration was longest for consumers exposed to music pitched in a major key, as opposed to atonal music.

Music is a leading feature when it comes to environmental cues used to influence consumers. Literature shows many influences on consumer behavior from the use of music in commercial settings. A striking observation is that these studies mainly examine commercial settings and focus on different dimensions and use different methods to explore the influence of background music. Hence, it can be difficult to truly discover the extent to which the influences of background music on consumer experience and behavior can be generalized. Therefore, Garlin and Owen (2006) conducted a meta-analysis to synthesize the outcomes of existing research to identify common effects and circumstances under which these effects differ. The meta-analysis revealed small-to-moderate, but clearly evident, effects on the influence of music. Garlin and Owen (2006) support Milliman's (1986) point of view since they found that slower tempo, lower volume, and familiar music resulted in consumers staying slightly longer at a location than when the tempo or volume were high, or the music less

familiar. In addition, a higher volume and tempo, and the less liked the music, the longer subjects perceive time duration (Garlin & Owen, 2006).

This research will examine the influence of a specific genre of background music on library visitors. An interesting study on music genre was conducted by Areni and Kim (1993). These researchers showed that the type of music can influence actual sales. Results showed that classical music, as opposed to top-forty music, made consumers spend more money in a wine store. The consumers did not specifically buy more wine but selected more expensive products when classical music was played in the background. People were stimulated by the classical music to buy more expensive products. Furthermore, North et al. (1999) investigated the influence of in-store music on wine selections. Without consumers being aware of it, they bought more German wine when German music was played. The sales of French wine went up when French music was played in the store.

Recapitulating what has been discussed in this framework so far, it appears that music can have a significant influence on the emotions and behavior of consumers (Areni & Kim, 1993; Garlin & Owen, 2006; Kellaris & Kent, 1992; Milliman, 1986; North et al., 1999). Oakes and North (2007) emphasize the importance of a high level of congruity between music and environment in a literature review. Musical congruity forms the basis for most of the findings in their reviewed literature. However, the effect of environmental cues on the experience and behavior of consumers can be moderated by consumer motivation (e.g., motivational orientation). In the next paragraph the concept of motivational orientation is discussed.

2.4 Motivational orientation

The influence of environmental cues on consumer response is well covered in literature. However, research is lacking when it comes to the combined effects of environmental cues and consumer motivation on the experience and behavior of consumers (Morrin & Chebat, 2005). Consumers react differently to environmental cues. Bitner (1992) argues that the effect of environmental cues is moderated by personal variables (e.g., personal characteristics), emotions, and mood states. For example, a highly arousing atmosphere will affect an individual who is anxious and tired differently than a person in a relaxed and awake state (Gardner 1985). As this research focuses on the moderating effect of motivational orientation on the influence of music, a logical step would be to examine this concept. However, little is known about this moderating effect of motivational orientation on the influence of music. Morrin and Chebat (2005) conducted a study that focused on the effect of music and scent on consumer response when they were congruent with individuals' affectively or cognitively oriented shopping styles. It was found that music and scent were more effective at increasing consumer response when the cues were congruent with the shopping style of the consumer (i.e., person-place congruency). Consumers who made unplanned purchases were positively influenced by the presence of music, while scent had a positive effect on consumers who did not make unplanned purchases.

Consumers have various motivations. However, it appears that two fundamental motivational orientations can be identified in the shopping-behavior literature. Kaltcheva and Weitz (2006) created a summary of empirical studies over the past 20 years that investigated these two underlying consumer motives. The first motivational orientation describes consumers engaging in shopping to obtain necessary products, services, or information (e.g., product-oriented, utilitarian). Little or no satisfaction is derived from the shopping activity itself. This motivational orientation is referred to as task-oriented motivational orientation. The second motivational orientation involves consumers who have freely chosen the shopping activity (e.g., recreational, hedonic). There is no specific need for products, services, or information. These consumers engage in shopping to derive satisfaction from the activity itself. This motivational orientation is referred to as recreational motivational orientation. These two motivations underlie commonly made distinctions in literature such as utilitarian versus hedonic shopping value (Jones, Reynolds, & Arnold, 2006).

The PAD-framework of Mehrabian and Russell (1974) is useful in this context. Kaltcheva and Weitz (2006), for instance, show that high arousal in a shopping environment has a positive effect on pleasantness when shoppers have a recreational motivational orientation. These high arousing stimuli may increase excitement for recreational shoppers. It can be seen that high arousal is important in hedonic or leisure environments, for instance, discotheques and bars. In these environments consumers are looking for arousal and stimulation and are expected to value high arousal stimuli such as exiting music. These results demonstrate that the effect of arousal on the experience and behavior of consumers differ depending on the nature of consumer goals (i.e., motivational orientation), at least in commercial settings. Then, environmental cues may positively or negatively influence the experience and behavior of consumers.

Library visitors have various goals as well. For example, check out, renew or return books, make copies, study, or print out documents. However, library visitors may also have goals which not include a specific need for a product or service; for example, they may search for relaxation, entertainment, recreation, social interaction or intellectual stimulation (Arnold & Reynolds, 2003). These goals have an effect on library visitors' perception of the environment and may therefore positively or negatively influence the experience and behavior of consumers. For instance, if you are looking for entertainment, a crowded environment may create an exciting and pleasant experience but creates irritation for a library visitor who is looking for tranquility and wants to be provided with good quality service. An environment, whether it concerns a commercial setting or a public library, can create very different experiences depending on the motivational orientation of the consumer (Puccinelli, et al., 2009).

Sometimes a library visit is motivated by the need for a specific book or magazine. However, at other times, library visitors just want to browse around in the library, without a specific goal in mind. Based on the findings in literature on motivational orientation, one may state that the influence of background music should vary with the degree to which consumers have specific goals to accomplish. More specifically, this study concentrates on the effect of background music and expects that this effect on experience and behavior varies

depending on the motivational orientation of library visitors. The previously discussed studies are presented to justify that it is reasonable to conduct research on the interaction effects of atmospherics and motivational orientation on the experience and behavior of library visitors.

Conclusively, it can be said that environmental cues can have a significant influence on consumers. Based on the reviewed literature, it appears that music can have a significant influence on consumers' emotions, experiences and behavior (Areni & Kim, 1993; Garlin & Owen, 2006; Kellaris & Kent, 1992, Milliman, 1986; North et al., 1999). However, the effect of environmental cues on the experience and behavior of consumers can be moderated by consumer motivation.

2.5 Central research question

In the theoretical framework, the influence of music has been examined. The experience and behavior of consumers appeared to be moderated by consumers' motivational orientation. This research aims at revealing how background music in a library can influence the experience and behavior of library visitors. Due to the popularity of using environmental cues in commercial settings and the lack of literature dealing with the benefits linked to environmental cues in non-commercial settings, this research will try to identify the influence of background music in a library. Further, the moderating effect of the motivational orientations of library visitors will be investigated. The following question will be the central research question of this study:

“To what extent does background music in a public library influence the experience and behavior of library visitors and what is the relation with the motivational orientation of library visitors?”

2.6 Hypothesis formulation

Based on the literature reviewed in the previous paragraphs, the following hypotheses can be derived. In order to examine these hypotheses, the independent variable music will be manipulated. In response to the results of the literature review it is expected that playing background music will have a positive influence on the experience and behavior of library visitors. Based on this expectation, the following hypothesis is drawn:

H1: Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' (H1a) emotional state, (H1b) approach behavior, (H1c) evaluation of library environment, (H1d) evaluation of library service quality, (H1e) satisfaction with library, (H1f) grade for overall library satisfaction, and (H1g) perceived crowdedness.

Additionally, it is expected that task-oriented motivational orientation of library visitors moderates the effect of background music. Therefore, the following hypotheses were formulated:

H2: When music is played, high task-oriented library visitors will ascribe (H2a) a less positive emotional state, (H2b) less positive approach behavior, (H2c) a less positive evaluation of library environment, (H2d) a less positive evaluation of library service quality, (H2e) a lesser satisfaction with library, (H2f) a lower grade for overall library satisfaction, and (H2g) a higher perceived crowdedness than when no music is played.

H3: When music is played, low task-oriented library visitors will ascribe (H3a) a more positive emotional state, (H3b) more positive approach behavior, (H3c) a more positive evaluation of library environment, (H3d) a more positive evaluation of library service quality, (H3e) a greater satisfaction with library, (H3f) a higher grade for overall library satisfaction, and (H3g) a lower perceived crowdedness than when no music is played.

Additionally, it is expected that recreational motivational orientation of library visitors moderates the effect of background music. Therefore, the following hypotheses were formulated:

H4: When music is played, high recreational library visitors will ascribe (H4a) a more positive emotional state, (H4b) more positive approach behavior, (H4c) a more positive evaluation of library environment, (H4d) a more positive evaluation of library service quality, (H4e) a greater satisfaction with library, (H4f) a higher grade for overall library satisfaction, and (H4g) a lower perceived crowdedness than when no music is played.

H5: When music is played, low recreational library visitors will ascribe (H5a) a less positive emotional state, (H5b) less positive approach behavior, (H5c) a less positive evaluation of library environment, (H5d) a less positive evaluation of library service quality, (H5e) a lesser satisfaction with library, (H5f) a lower grade for overall library satisfaction, and (H5g) a higher perceived crowdedness than when no music is played.

Although not mentioned in the hypotheses, it is expected that the effect of background music will be more pronounced for high task-oriented and high recreational library visitors than for low task-oriented and low recreational visitors. It is assumed that these visitors have more pronounced goals when they are visiting the library and will therefore react more strongly to background music than low task-oriented and low recreational library visitors.

In this study, the three-way interaction between background music, task-oriented and recreational motivational orientation is left out. Nevertheless, it remains interesting to examine the effects of background music and no music when library visitors are both high task-oriented and high recreational, high task-oriented and low recreational, low task-oriented and high recreational, or low task-oriented and low recreational are not examined. These interactions, however, remain outside the scope of this study.

3 Pre-study

To answer the research question, two studies have been conducted. In this chapter, the set-up and results of the pre-study will be described before going into the main study. First, the library which supports this research project will be described.

The library which supports this research project is located in Heerenveen, the Netherlands. This library is one of the libraries of “Stichting Bibliotheken Mar en Fean” (in English: “Foundation of Libraries Lake and Peat”). This foundation exists since January 1, 2013 and is active in the municipalities in the south-southwest of Fryslân; namely, De Friese Meren, Heerenveen, Littenseradiel, and Súdwest-Fryslân. The foundation has fourteen library locations. In addition, there are school media centers and “Lytse Byb's” (small libraries, located in primary schools, a community center, and a nursing home). The public library of Heerenveen has a surface area of approximately 1300 square meters, which is large enough to perform different experimental conditions according to how these are needed. The public library of Heerenveen is interested in the influence of background music and the moderating effect of motivational orientation on the experience and behavior of her library visitors. Due to the fact that background music never has been used in the public library of Heerenveen, the library was interested in learning more about the possibilities of background music. An impression of the research location can be found in Appendix A.

3.1 Pre-study

Directions about the different motivational orientations have been obtained from previous research, but needed to be confirmed by means of this pre-study. Therefore, a qualitative research interview was conducted. A standardized, open-ended interview was created to identify the motives of the library visitors.

3.1.1 Participants

For the pre-study, participants were personally recruited by the author. The subjects were 45 visitors of the public library of Heerenveen. Participants' age of the sample varies widely, from the age of 18 to the age of 86 with a mean age of 43.96 years ($SD = 18.70$). Of the 45 participants, 23 (51.1%) were female and 22 (48.9%) were male. Overall, the impression that the sample gives, is that it is composed of a variety of people, and that no group of people that share a same certain characteristic(s), dominates the sample.

3.1.2 Procedure

For the pre-study, a standardized, open-ended interview was created and printed. The same open-ended questions were asked to all interviewees. Participants were approached individually on passing by, leaving or entering the library, and asked to participate in a short customer satisfaction survey for the library in Heerenveen. When visitors agreed to participate in the study, they were informed about the purpose of the study. The auditor explained that the library was interested in the motives of the library visitors to come to the

library and what the visitors think about the library. Furthermore, the auditor clarified that visitors were therefore asked to answer a few (five) questions and that their answers would be used to assess the visitors' needs, and to evaluate the services and products the library provides.

3.1.3 *Measures*

The interview, that was developed to examine the motivational orientation of library visitors, is shown in Appendix B. Almost all interviews were conducted in the Frisian language, since this was the mother tongue of most respondents. The researcher has held the belief that one should respect and protect the respondents by interviewing them in their language. Even though the Frisian respondents speak Dutch, they express themselves best in their native tongue. Since the visitors had to talk about their personal motivations and satisfaction with the library, the interview was conducted in the Frisian language, which made it easier for the respondents to express themselves. Before asking whether the library visitor wanted to participate in a study, it was asked if the visitor was speaking Frisian. If not, the interview was conducted in the Dutch language.

Motivational orientation

In this study, insight in visitors' motivational orientation is gained by one single open-ended question: "For what reason are you in the library at this moment?" Here, it was of great importance that the interviewer made use of the opportunity to probe and ask follow-up questions (e.g., "How do you spend your time when you are here?") to pursue in-depth information around this topic.

Need for music and music genre

Based on the findings in the theoretical framework, it is expected that background music can positively influence library visitors. Therefore, respondents were asked to share their thoughts on the idea of playing background music in the library. Furthermore, it was assessed what kind of music library visitors think of as most appropriate in a library. Insight in these topics was gained by means of two single open-ended questions: "What do you think of the idea of soft background music in the library?" and "What kind of music should this be according to you?" Furthermore, respondents were asked for their opinion on the library and what appeals to them most. This was measured by two open-ended questions: "What do you think of this library?" and "What appeals to you in this library?" Finally, the respondents were asked for their age. The gender of the participants was noted by the interviewer. The interview was concluded by asking the respondent whether there was anything that should have been talked about that was not. Even though the interview was standardized, during all questions, the interviewer made use of the opportunity to probe the interviewees and ask follow-up questions until one obtained complete answers and understood the interviewee's thinking and found the story behind the participants' experiences.

3.2 Results of pre-study

Motivational orientation

Directions about the different motivational orientations have been obtained from previous research, but had to be confirmed by means of this pre-study. The results of the pre-study show that in the library, respondents spend their time differently. An older man explained he comes to the library every day to read the newspaper and drink a cup of coffee. He thinks the library is a very pleasant environment to sit down and relax. A young man explained he has no Internet access at home. Therefore, he came to the library to use the computer for checking and sending personal email, and playing a game of Spider Solitaire. His friend used the computer to look for a job. A young woman with a stroller clarified she solely came to return books and to pick up new books. She had no time to read a magazine or drink a cup of coffee. A male student made clear he was in the library to study for his exams. An elderly woman elucidates she had no printer at home so she came to the library to print documents. As can be seen, library visitors hold very different reasons to come to the library. Most of the respondents only came to the library to return or borrow books (22). Four respondents only wanted to read a newspaper, drink a cup of coffee or sit down and relax, and six respondents had intentions to return or borrow books as well as read a newspaper or magazine. Additionally, ten respondents were in the library to use the Internet for personal purposes and one respondent used the Internet for business. In addition, one respondent needed to print and another respondent came to study for his exam. Based on the results of the pre-study, it can be concluded that there exist two types of motivational orientations for library visitors: task-oriented and recreational. Task-oriented library visitors come to the library, for example, to return or borrow books, use the Internet, look for information, or study. Recreational visitors come to the library to read a newspaper, or magazine, or drink a cup of coffee, or tea, or look for relaxation.

Need for music and music genre

Library visitors responded differently to the question "What do you think of the idea of soft background music in the library?" Where some respondents were fond of the idea of background music in the library, others felt no need for it. One respondent answered "That would be really nice! Now, the library is rather strict, especially on the first floor. Background music would definitely make the environment livelier and less quiet." Another visitor replied "I would not do that. You already hear music everywhere you go. I am against it. Music causes distraction, and I do not think music suits the character of a library. On the other hand, I am a bit old-fashioned and I think youngsters really would like some background music." The results show that the opinions are about equally divided. Expectations about the most appropriate music genre in public libraries have been obtained from previous research, but had to be confirmed by using this pre-study. Nineteen respondents considered classical music to be most suitable in a library. Therefore, this music genre is used as background music in the main study. Other music ideas mentioned were: soft music, instrumental music, radio music, lounge music, piano music, easy listening, and jazz. Finally, results showed that respondents are extremely satisfied with the library. Subjects evaluated the library, among others, as: excellent, fantastic, accessible, pleasant, relaxed, cozy, and neat. The Dutch elaboration of these interviews can be found in Appendix C.

4 Main study

The following chapter presents the research methodology with regard to the main study. At first, the research model is presented. Then, the research design and participants are described, followed by the procedure, the stimulus material and measures.

4.1 Research model

In this study, the effect of background music on the experience and behavior of library visitors was examined. Furthermore, this study wanted to test whether library visitors' motivational orientation has a moderating influence on the effect of background music on the experience and behavior of library visitors. This was achieved by manipulating the independent variable music in a 2 (music condition: no music versus background music) by 2 (task-oriented motivational orientation: high task-oriented versus low task-oriented) by 2 (recreational motivational orientation: high recreational versus low recreational) between subjects experimental design. In Figure 1, the research model is displayed.

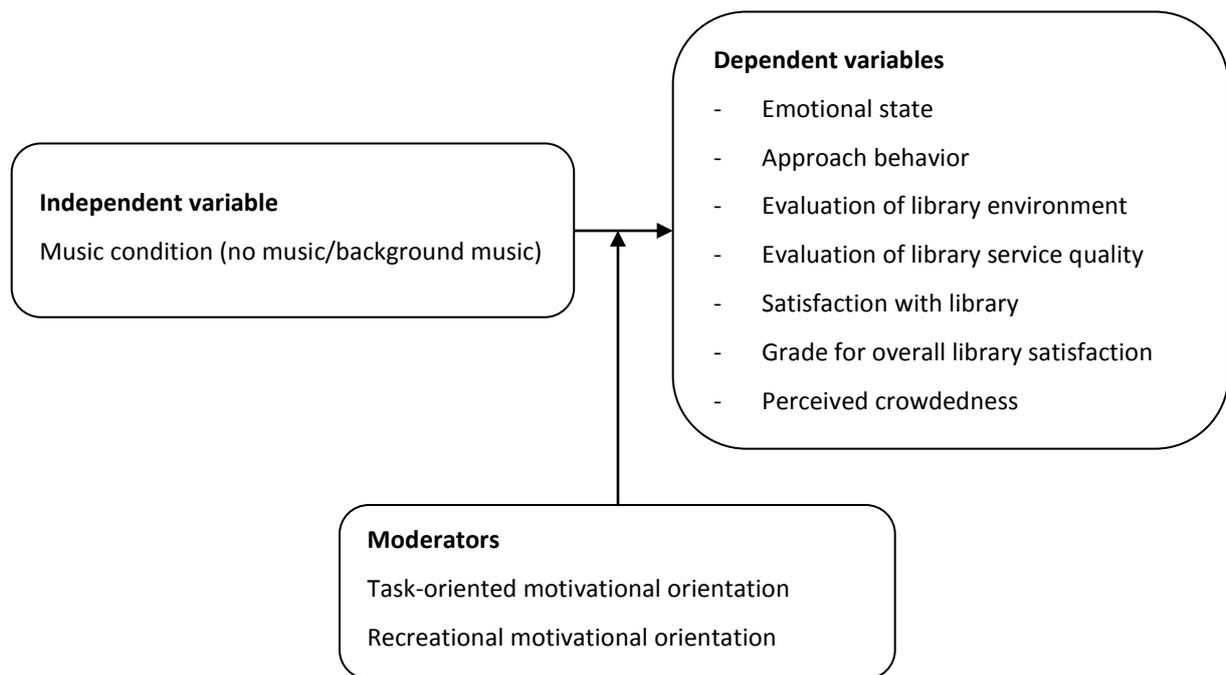


Figure 1. Research model

4.2 Main study

Based on the results of the pre-study, several compact discs were selected for the main study. These compact discs were used in the experimental condition to provide background music. Participants were assigned to one of the two conditions (i.e., the control condition or the experimental condition) to evaluate the library on the basis of a questionnaire. The questionnaires were identical and developed in the Dutch language. It is expected that the presence of background music in the public library will positively influence library visitors' experience and behavior. Furthermore, it is expected that the motivational orientation of library visitors moderates the effect of background music.

4.2.1 Design and participants

The design of the main study is a 2 (music condition: no music versus background music) by 2 (task-oriented motivational orientation: high task-oriented versus low task-oriented) by 2 (recreational motivational orientation: high recreational versus low recreational) between-subjects experimental design. In a between-subjects design, respondents are classified into the control group or the experimental group (Dooley, 2009). In the first condition, which was used as a control condition, no music was present in the library. In the second condition background music was present in the library. The post-test of the control group will be compared with the post-test of the experimental group. In a between-subjects design it is assumed that both groups have been subjected to the same external influences. The control group functions as a protection against alternative explanations. The independent variable music will be manipulated in this study. According to Dainton and Zelley (2005) manipulation can be described as carefully controlling the independent variable to which respondents are exposed. This was done by playing background music in the library during a certain period. The dependent variables measured are: emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction and perceived crowdedness.

A total of 305 questionnaires were returned. However, the sample was reduced to 293 participants, since 12 participants had forgotten to fill out complete scales or did not complete the questionnaire. Participants' age of the sample varies widely from the age of 18 to the age of 84 ($M = 51.78$; $SD = 14.84$). The sample consists for 59% ($n = 172$) out of women, whereas men cover for the other 41% ($n = 121$) of evaluations in current study.

One hundred and fifty-three participants (52%) were exposed to the experimental condition. The remaining 140 participants (48%) were in the control condition. Of the respondents in the experimental condition only 6% ($n = 9$) indicated that they had heard background music in the library. The majority of the respondents in the experimental condition, 94% ($n = 144$), indicated that they did not notice anything special in the library or noticed something else (e.g., a lot of elderly that day, completing a questionnaire, new books on the shelves). Table 1 shows the mean age and gender across the two research conditions. Overall, the impression that the sample gives, is that it is composed of a variety of people and that no group of people, that share the same certain characteristic(s), dominates the sample.

Table 1

Sample characteristics across research conditions

		No music	Background music
Age	<i>M</i>	52.31	51.27
	<i>SD</i>	14.08	15.60
Gender	<i>Male</i>	(57) 41%	(64) 42%
	<i>Female</i>	(83) 59%	(89) 58%
Total number of participants		140	153

4.2.2 Procedure

The experiment was conducted in the public library in the city of Heerenveen in a two-week period starting at the end of January. Wednesdays were excluded from this study since activities in the library are organized on this day of the week. Sundays were excluded from this study as the library is closed on Sundays. The rest of the days were scheduled in a way that each day one time served as control condition and one time served as experimental condition. This was done to control for naturally present differences in the days of the week. The complete planning of the main study can be found in Table 2. The experiment was carried out on the ground level and the first floor of the library. The “Leescafé” (in English “reading café”), was included as well. The Leescafé is an area on the ground level within the library where people can kick back, read a book, magazine or newspaper, and drink coffee. It is a very relaxed atmosphere that invites people to sit and stay for a while.

The music was played on a CD player through several speakers in the library using the intercom. No speakers were installed in the basement where the youth books are displayed. Therefore, nobody in this part of the library has been approached to take part in the research. For answering the scales and questions visitors were given a pen-and-paper questionnaire. The reason for using hard copy questionnaire instead of an online is the experimental setting of the research and thereby the approachability. Since visitors of the library would be approached individually on passing by, leaving or entering the library it was more convenient to use pen-and-paper questionnaire. Furthermore, Nulty (2008) published an article about differences between, and the adequacy of, response rates to online and paper-based course and teaching evaluation surveys. It was found that the paper-based response rate was clearly higher than the online response rate, especially when the surveys were conducted in a face-to-face way. Finally, the older visitors of the library might not be familiar with the Internet and online surveys. To reach this segment of the target group, it was necessary to use on-paper questionnaires and to hand them out in a face-to-face setting. One questionnaire, including reading the introduction, reading the instructions with explanation of the answering scales, and answering the questions had a duration of approximately ten minutes. The employees were informed of the purpose of the experiment but were instructed not to share this information with the library visitors. The complete questionnaire can be found in Appendix D.

Table 2
Planning main study

Day	Date	Time	Research condition
Week 1			
Monday	01-27-2014	01:00 p.m. – 05:30 p.m.	Control condition
Tuesday	01-28-2014	10.00 a.m. – 08:00 p.m.	Experimental condition
Thursday	01-30-2014	10.00 a.m. – 08:00 p.m.	Control condition
Friday	01-31-2014	10.00 a.m. – 05:30 p.m.	Experimental condition
Saturday	02-01-2014	10.00 a.m. – 02:00 p.m.	Control condition
Week 2			
Monday	02-03-2014	01:00 p.m. – 05:30 p.m.	Experimental condition
Tuesday	02-04-2014	10.00 a.m. – 08:00 p.m.	Control condition
Thursday	02-06-2014	10.00 a.m. – 08:00 p.m.	Experimental condition
Friday	02-07-2014	10.00 a.m. – 05:30 p.m.	Control condition
Saturday	02-22-2014	10.00 a.m. – 02:00 p.m.	Experimental condition

4.2.3 *Stimulus material*

A pre-study was conducted to determine what background music was considered as most appropriate for library environments. The results of the pre-study indicate that classical music was seen as most appropriate by most of the library visitors. For that reason, classical music was used as background music. With this knowledge, a well respected Dutch music teacher and specialist was approached for information and advice regarding different classical music forms, genres, composers, and to discuss which compositions would be suitable for the library. In this study, the music condition employed several hours of classical music that was on three compact discs. The music was completely instrumental. Following Crawford and Strapp (1994), the tracks did not contain vocals since vocal music can disrupt performance significantly more than instrumental music. During the experimental condition, the background music was played on a CD player through several speakers in the ceiling of the library. The background music was played at a volume level where it was subtly audible. The volume level was determined in accordance with the library employees and was held constant between the participants in the experimental condition. The track listing can be found in Appendix E.

4.2.4 *Measures*

The dependent variables consist of seven different constructs, namely emotional state (pleasure, arousal, dominance), approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness. Furthermore, the questionnaire contained questions about motivational orientation and demographics. In addition, behavioral observations were performed during all ten days of the experiment.

Emotional state

Pleasure and arousal

The pleasure-displeasure dimension reflects positive versus negative affective states (e.g., excitement, relaxation and tranquility versus cruelty, humiliation and boredom) and the arousal-nonarousal dimension refers to the level of mental alertness and physical activity (e.g., sleep, inactivity and boredom versus wakefulness, bodily tension and concentration) (Mehrabian, 1996). Higher evaluations of the environment are associated with greater pleasure and arousal induced by the stimuli in the environment. The scale of Mehrabian and Russell (1974) has been widely used to measure pleasure and arousal. To measure both emotional states, six seven-point semantic-differential scales were used (e.g., 1 = extremely unhappy, 7 = extremely happy). The participants were instructed to give an indication, with respect to each item, of their current emotional state. The reported internal consistency of the pleasure scale in this study was very high ($\alpha = .92$). The Cronbach's alpha for arousal was .69. A reliability coefficient of .70 or higher is considered "acceptable" in most social science research situations (Downs & Adrian, 2004). It is therefore concluded that the components for as well pleasure and arousal correlate nicely and are reliable. The semantic-differential measures of pleasure and arousal, including the Dutch translation, can be found in, respectively, Table 3 and 4.

Table 3

Mehrabian and Russell's (1974) scale for pleasure

English		Dutch	
Happy	Unhappy	Gelukkig	Ongelukkig
Pleased	Annoyed	Tevreden	Geërgerd
Satisfied	Unsatisfied	Voldaan	Onvoldaan
Contented	Melancholic	Vrolijk	Somber
Hopeful	Despairing	Hoopvol	Wanhopig
Relaxed	Bored	Ontspannen	Verveeld

Table 4

Mehrabian and Russell's (1974) scale for arousal

English		Dutch	
Stimulated	Relaxed	Gestimuleerd	Ontspannen
Excited	Calm	Gespannen	Kalm
Frenzied	Sluggish	Uitzinnig	Sloom
Jittery	Dull	Zenuwachtig	Saai
Wide awake	Sleepy	Klaar wakker	Slaperig
Aroused	Unaroused	Opgewonden	Niet opgewonden

Dominance

According to Mehrabian and Russell (1974) the feeling of dominance is based on the extent to which an individual feels unrestricted or free to act in a variety of ways. Dominance was measured with items identified by Van Rompay, Galetzka, Pruyn, and Moreno Garcia (2008). The dominance scale consisted of four items and was adjusted to fit the library ($\alpha = .80$). The items “In this library, I feel in control over the situation”, “In this library, I can easily find what I am looking for”, “In this library, I am the center of attention”, and “In this library, the customer is in control” were used. The participants were instructed to give an indication, with respect to each item, to what extent they agreed or disagreed with the item. The measurements were assembled via seven-point Likert Scales which the participants had to fill in, ranging from left (1 = strongly disagree) to right (7 = strongly agree) with verbal labels for scale points two through six as well.

Approach behavior

To measure the approach-avoidance behavioral responses to the library environment, ten seven-point Likert-type items, based on Donovan and Rossiter (1982), were used ($\alpha = .73$). The questions were adapted, to fit the intentions one can have in a library, from the questions Mehrabian and Russel (1974) used to measure general approach-avoidance intentions. An example of an item measuring approach behavior is “Is this a place in which you would feel talkative to a stranger who happens to be near you?” An example of an item measuring avoidance behavior is “Would you avoid ever having to return to this library?” Additionally, participants were asked to indicate how much time they would like to spend in the library.

Evaluation of library environment

The environmental quality scale of Fisher (1974) was included to measure the subjects’ evaluation of the library environment. Thirteen seven-point bi-polar adjective items about the library environment were used to obtain the respondent’s evaluation. Subjects rated the library environment as being drab to colorful, negative to positive, boring to stimulating, unattractive to attractive, tense to relaxed, uncomfortable to comfortable, depressing to cheerful, bad to good, unlively to lively, dull to bright, demotivating to motivating, and unpleasant to pleasant. Additionally, one item (ugly to beautiful) was added to the environmental quality scale of Fisher (1974) as these words are important factors for this research concerning evaluation of an environment. These items were summed to form an index of perceived positiveness of environmental quality. The reported internal consistency of the evaluation of library environment scale was very high ($\alpha = .97$).

Evaluation of library service quality

The SERVQUAL scale of Parasuraman, Zeithaml, and Berry (1985) was modified to measure the subjects’ evaluation of the library service quality. This scale is an instrument for the measurement of perceived service quality within a wide range of service categories. In this study, the 17 determinants of service quality re-identified by Johnston, Silvestro, Fitzgerald, and Voss (1990), like “accessible” and “friendly”, were used to measure the service quality of the library. The participants were instructed to give an indication, with respect to each item, to what extent they thought the items applied to the service quality of this library. The

measurements was assembled via seven-point Likert Scales which the participants had to fill in, ranging from left (1 = not at all) to right (7 = completely), with no verbal labels for scale points two through six. The evaluation of library service quality scale was found to be highly reliable ($\alpha = .97$).

Satisfaction with library

Satisfaction with the library was measured with a two-item seven-point Likert-type scale adapted from Westbrook and Oliver (1981) ($\alpha = .79$). These items were: "I truly enjoyed coming to the library", and "I am satisfied with the library". The measurements was assembled via a seven-point Likert Scale which the participants had to fill in ranging from left (1 = strongly disagree) to right (7 = strongly agree).

Grade for overall library satisfaction

Additionally, the overall satisfaction with the library was assessed by asking participants to evaluate their overall satisfaction with the library by awarding a score on a ten-point scale (1 = very poor, 10 = excellent).

Perceived crowdedness

Perceived crowdedness was measured with a four-item scale adapted from Tse, Sin, and Yim (2002) ($\alpha = .79$). Participants were asked to indicate whether or not they agreed with the four statements using a seven-point Likert-type scale from strongly disagree to strongly agree. The items were adjusted to fit the library environment. An example of an item is "I feel there are too many people at this moment in the library".

Motivational orientation

To determine whether the library visitors hold a high or low task-oriented, and a high or low recreational motivational orientation, 12 seven-point Likert-type items, based on Bellenger and Korgaonkar (1980) and Kaltcheva and Weitz (2006), were used. Seven items represented a task-oriented motivational orientation. Cronbach's alpha for task oriented motivational orientation, after removing three items, was found to be .66. Five items corresponded to a recreational motivational orientation ($\alpha = .76$). The item "During my library visit today, I want to be efficient", for example, referred to a task-oriented motivational orientation, while the item "I want to feel carefree" indicated a recreational motivational orientation. Participants had to indicate to what extent they agreed with the items ranging from left (1 = strongly disagree) to right (7 = strongly agree). All items referring to recreational motivational orientation were reverse coded, so that a higher score on this measure indicates a stronger task-oriented orientation.

The total scores for task-oriented visitors were calculated by adding the scores of all task-oriented traits and taking the mean of these total scores. The total scores for recreational visitors were calculated in the same way. Subsequently, the median of both the total task-oriented and recreational visitors were obtained (5.50 and 3.40 respectively). The median was used as a reference to compute the motivational orientation dimensions. Table 5 shows the distribution of task-oriented and recreational motivational orientation across the two research conditions.

Table 5

Distribution task-oriented and recreational motivational orientation across research conditions

		No music		Background music	
		Task-oriented motivational orientation			
		Low	High	Low	High
Recreational motivational orientation	Low	(30) 44%	(40) 56%	(42) 48%	(38) 58%
	High	(39) 56%	(31) 44%	(45) 52%	(28) 42%
Total number of participants		69	71	87	66

Demographics

At the end of the questionnaire, respondents were asked for their gender and age. Furthermore, respondents were given the opportunity to write down questions or comments in response to the questionnaire. Moreover, respondents were asked whether they had noticed something special in the library today by means of one single open-ended question: "Did you notice something special in the library today? If yes, please specify below." Thereafter, the need for music was measured by one single open-ended question "Would you appreciate background music in the library?" The questionnaire was concluded by asking respondents to fill in their email address if they wanted a chance to win a € 15,- gift voucher.

Behavioral observations

Finally, behavioral observations were conducted. The aim of the behavioral observations was to determine if the behavior of library visitors is directly affected by background music in the library. It is hypothesized that background music will increase the sale of coffee and tea. Therefore, every day during the experiment, for opening of the library, exactly 200 paper cups were placed next to the coffee machine on the ground floor. On the first floor precisely 100 paper cups were placed besides the coffee machine. At the end of every day, the remaining paper cups were counted and the difference between the start number and final number was listed as the number of coffee or tea sold that day.

5 Results main study

This chapter will address the research in terms of analyses and outcomes. Whereas the previous chapter outlined a design about how the research would be given form, this chapter elaborates upon findings that resulted from bringing the research design into practice. Several analyses are performed and eventually this chapter will address the hypotheses.

5.1 Analysis of variance

A univariate analysis of variance (ANOVA) was conducted with background music as independent variable and emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness as dependent variables. Within the ANOVA it was also checked if task-oriented and recreational motivational orientation are moderating the effects of background music on the dependent variables. In order to examine if task-oriented and recreational motivational orientation could serve as moderators in this model, they were added as ‘fixed factors’. Task-oriented and recreational motivational orientation have both been split in two groups (low and high). For the upcoming tests a standard confidence level of 95% is used to interpret the data, so the significance level of $\alpha = 0.05$ is used as what constitutes as the alpha level boundary for p-values to be considered statistically significant ($p < 0.05$) or insignificant ($p > 0.05$ or *ns*). Table 6 gives the mean, standard deviation and number of participants for the no music and background music condition.

Table 6

Mean scores and standard deviations of the dependent variables across the no music and background music condition

		No music			Background music		
		M	(SD)	N	M	(SD)	N
Emotional state	<i>Pleasure</i>	5.73	(1.27)	137	5.71	(1.16)	152
	<i>Arousal</i>	3.79	(1.00)	135	3.83	(1.02)	155
	<i>Dominance</i>	5.36	(1.01)	140	5.01	(1.24)	153
Approach behavior		5.30*	(0.66)	140	5.12*	(0.70)	153
Evaluation of library environment		5.60	(1.04)	140	5.51	(0.99)	153
Evaluation of library service quality		5.94	(0.83)	138	5.83	(0.87)	153
Satisfaction with library		5.74	(0.97)	140	5.52	(1.55)	153
Grade for overall library satisfaction		8.06*	(0.86)	140	7.73*	(1.06)	153
Perceived crowdedness		5.27	(1.20)	140	5.39	(1.05)	153
Coffee consumption		42.6	(19.11)	5	42.8	(13.48)	5

* = significant

5.1.1 Emotional state

To test if background music has an effect on the emotional state of library visitors an ANOVA was conducted for pleasure, arousal, and dominance.

Pleasure

The ANOVA did not reveal a statistically significant main effect for music on pleasure, $F(1, 281) = 0.002$, *ns*. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 281) = 0.359$, *ns*, and music and recreational motivational orientation $F(1, 281) = 4.453$, *ns*. Furthermore, no main effects for task-oriented, $F(1, 281) = 0.309$, *ns*, and recreational motivational orientation, $F(1, 281) = 1.443$, *ns*, on pleasure were found.

Arousal

Furthermore, the ANOVA did not reveal a statistically significant main effect for music on arousal, $F(1, 277) = 0.248$, *ns*. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 277) = 0.268$, *ns*, and recreational motivational orientation $F(1, 277) = 0.037$, *ns*. No main effect for task-oriented motivational orientation on arousal was found as well, $F(1, 277) = 0.469$, *ns*. In addition, however, recreational motivational orientation was found to have a statistically significant main effect on arousal, $F(1, 277) = 5.445$, $p < 0.05$. Arousal was significantly higher when respondents had a low recreational motivational orientation ($M = 3.95$, $SD = 0.95$) than when respondents had a high recreational motivational orientation ($M = 3.67$, $SD = 1.05$), $t(283) = 2.40$, $p < .05$.

Dominance

The ANOVA did not reveal a statistically significant main effect for music on dominance, $F(1, 285) = 3.075$, *ns*. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 285) = 0.410$, *ns*, and music and recreational motivational orientation $F(1, 285) = 0.844$, *ns*. No main effects for task-oriented, $F(1, 285) = 2.173$, *ns*, and recreational motivational orientation, $F(1, 285) = 1.371$, *ns*, on dominance were found.

5.1.2 Approach behavior

The ANOVA revealed a statistically significant main effect for music on approach behavior, $F(1, 285) = 4.536$, $p < .05$. Approach behavior was significantly higher when no music was present ($M = 5.30$, $SD = 0.66$) than when background music was present in the library ($M = 5.12$, $SD = 0.70$), $t(291) = 2.24$, $p < .05$. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 285) = 0.086$, *ns*, and music and recreational motivational orientation $F(1, 285) = 0.452$, *ns*. Furthermore, no statistically significant main effect for task-oriented motivational orientation, $F(1, 285) = 2.757$, *ns*, was found. Moreover, however, a statistically significant main effect for recreational motivational orientation on approach behavior, $F(1, 285) = 34.713$, $p < .05$, was found. Approach behavior was significantly higher when respondents had a high

recreational motivational orientation ($M = 5.43, SD = 0.66$) than when respondents had a low recreational motivational orientation ($M = 4.99, SD = 0.63$), $t(291) = -5.81, p < .05$.

5.1.3 Evaluation of library environment

The ANOVA did not reveal a statistically significant main effect for music on evaluation of library environment, $F(1, 285) = 0.483, ns$. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 285) = 0.891, ns$, and recreational motivational orientation $F(1, 285) = 2.139, ns$. No main effects for task-oriented, $F(1, 285) = 0.388, ns$, and recreational motivational orientation, $F(1, 285) = 2.367, ns$, on evaluation of library environment were found.

5.1.4 Evaluation of library service quality

No statistically significant main effect for music on evaluation of library service quality was found, $F(1, 283) = 1.082, ns$. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 283) = 0.252, ns$, and music and recreational motivational orientation $F(1, 283) = 1.757, ns$. No statistically significant main effect for task-oriented motivational orientation on evaluation of library service quality was found, $F(1, 283) = 0.867, ns$. However, the ANOVA revealed a statistically significant main effect for recreational motivational orientation on evaluation of library service quality, $F(1, 283) = 5.322, p < .05$. Evaluation of library service quality was significantly higher when respondents had a high recreational motivational orientation ($M = 6.00, SD = 0.79$) than when respondents had a low recreational motivational orientation ($M = 5.77, SD = 0.90$), $t(289) = -2.24, p < .05$.

5.1.5 Satisfaction with library

The ANOVA did not reveal a statistically significant main effect for music on satisfaction with library, $F(1, 285) = 2.785, ns$. No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 285) = 0.274, ns$, and recreational motivational orientation $F(1, 285) = 2.329, ns$. No main effect for task-oriented motivational orientation on satisfaction with library was found. However, the ANOVA revealed a statistically significant main effect for recreational motivational orientation on satisfaction with library, $F(1, 285) = 10.472, p < .05$. Satisfaction with library was significantly higher when respondents had a high recreational motivational orientation ($M = 5.83, SD = 1.12$) than when respondents had a low recreational motivational orientation ($M = 5.43, SD = 0.99$), $t(291) = -3.25, p < .05$.

5.1.6 Grade for overall library satisfaction

Additionally, the effect of music on grade for overall library satisfaction was investigated. The ANOVA revealed a statistically significant main effect for music on grade for overall satisfaction with library, $F(1, 285) = 8.500, p < .05$. The mean grade was significantly higher when no music was present ($M = 8.06, SD = 0.86$) than when background music was present in the library ($M = 7.73, SD = 1.06$), $t(291) = 2.99, p < .05$. A higher grade represents a higher overall library satisfaction.

No statistically significant interaction effect was found for music and task-oriented motivational orientation, $F(1, 285) = 0.401, ns$.

Moreover, however, a statistically significant result can be derived from this univariate analysis of variance (ANOVA) when the variables music and recreational motivational orientation interact, $F(1, 285) = 4.294, p < .05$. As can be seen in Figure 2, the impact of background music on grade for overall library satisfaction depends on recreational motivational orientation. Simple effects analyses were used to further examine the interaction between background music and recreational motivational orientation. These analyses showed that only for low recreational library visitors, background music has a significant impact on grade for overall library satisfaction [$F(1, 148) = 11.471, p < .05$]. When library visitors have a high recreational motivational orientation, background music does not have a significant impact on grade for overall library satisfaction [$F(1, 141) = 0.419, ns$]. So, only for people who had a low recreational motivational orientation background music had a significant negative effect on grade for overall library satisfaction.

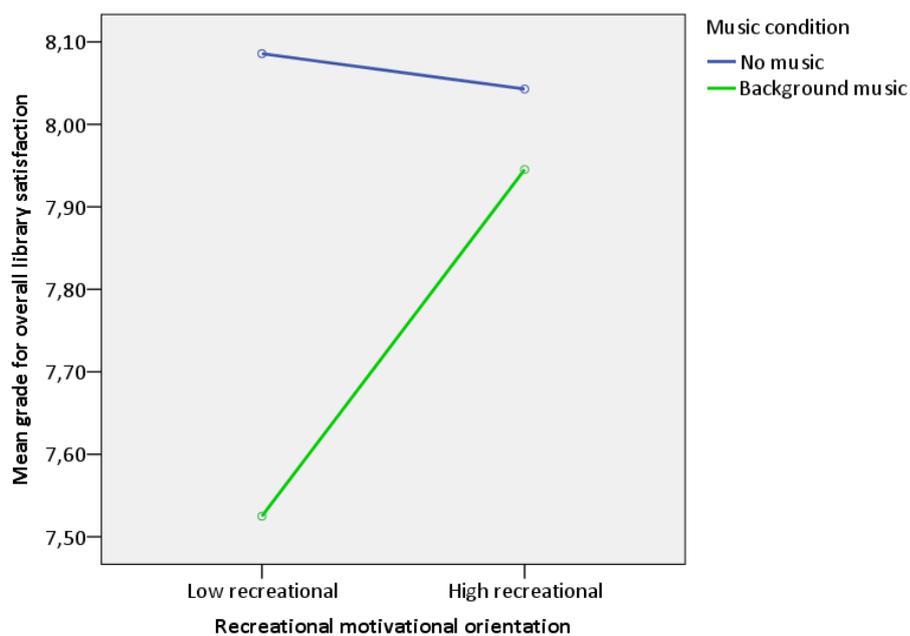


Figure 2. The effects of background music and recreational motivational orientation on grade for overall library satisfaction

Furthermore, no main effects for task-oriented, $F(1, 285) = 0.004, ns$, and recreational motivational orientation, $F(1, 285) = 3.092, ns$, on grade for overall library satisfaction were found.

5.1.7 Perceived crowdedness

No statistically significant main effect for music on perceived crowdedness was found, $F(1, 285) = 1.448, ns$. However, a statistically significant result can be derived from this univariate analysis of variance (ANOVA) when the variables music and task-oriented motivational orientation interact, $F(1, 285) = 5.080, p < .05$.

As can be seen in Figure 3, the impact of background music on perceived crowdedness depends on the level of task-oriented motivational orientation. Simple effects analyses were used to further examine the interaction between background music and task-oriented motivational orientation. These analyses showed that only for high task-oriented library visitors, background music has a significant impact on perceived crowdedness [$F(1, 135) = 4.224, p < .05$]. When library visitors have a low task-oriented motivational orientation, background music does not have a significant impact on perceived crowdedness [$F(1, 154) = 0.510, ns$]. A high score indicated more crowding. So, only for people who had a high task-oriented motivational orientation background music had a significant negative effect on perceived crowdedness.

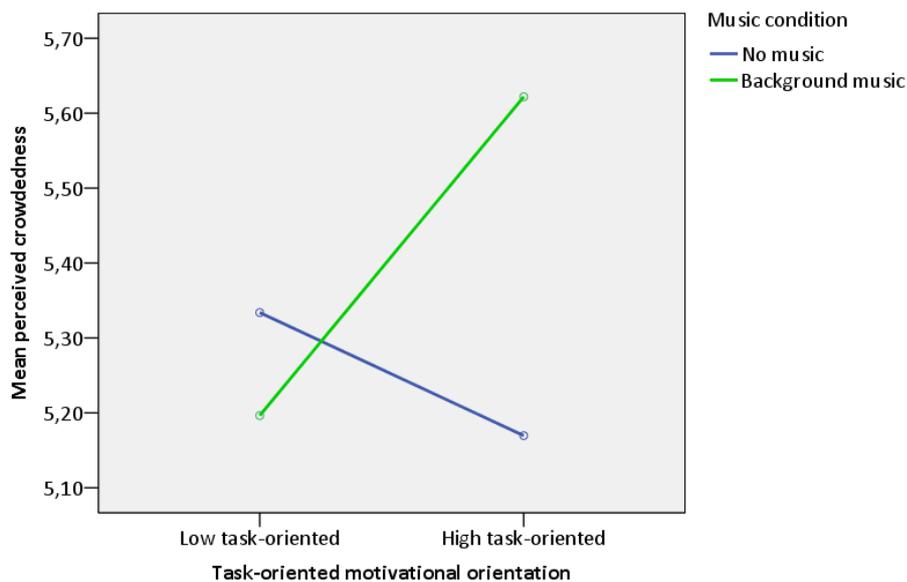


Figure 3. The effects of background music and task-oriented motivational orientation on perceived crowdedness

No main effect for task-oriented motivational orientation on perceived crowdedness was found, $F(1, 285) = 0.997, ns$. However, the ANOVA revealed a statistically significant main effect for recreational motivational orientation on perceived crowdedness, $F(1, 285) = 6.381, p < .05$. Perceived crowdedness was significantly higher when respondents had a low recreational motivational orientation ($M = 5.49, SD = 1.05$) than when respondents had a high recreational motivational orientation ($M = 5.16, SD = 1.18$), $t(291) = 2.54, p < .05$.

Behavioral observations

An independent sample t-test was performed to see if the coffee consumption in the experimental condition differed from the coffee consumption in the control condition. It was found that coffee consumption was not significantly higher when music was played ($M = 42.80, SD = 13.48$) than when no music was played ($M = 42.60, SD = 19.11$), $t(8) = -.019, ns$. One can not state that background music in the library increases the sale of coffee and tea.

6 Discussion and conclusion

In this research, the effect of background music on the experience and behavior of library visitors was examined. The experience and behavior of library visitors was elicited by emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness. Furthermore, it was investigated if task-oriented motivational orientation, which was either high or low, and recreational motivational orientation, which also was either high or low, had a moderating influence on the effect of background music on the different dependent variables. In this chapter, an overview of all hypotheses will be given. Thereafter, a discussion of the findings of this study is presented and the research question will be discussed. Furthermore, practical implications, limitations and suggestions for future research will be presented.

6.1 Hypotheses

An overview of all research hypotheses and the test results is presented in Table 7.

Table 7

Summary of research hypotheses and test results

	Description	Test results
H1a	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' emotional state.	Not confirmed
H1b	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' approach behavior.	Not confirmed (findings showed the opposite)
H1c	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' evaluation of library environment.	Not confirmed
H1d	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' evaluation of library service quality.	Not confirmed
H1e	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' satisfaction with library.	Not confirmed
H1f	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' grade for overall library satisfaction.	Not confirmed (findings showed the opposite)
H1g	Background music (as opposed to no music) in the library will positively (negatively) influence library visitors' perceived crowdedness.	Not confirmed
H2a	When music is played, high task-oriented library visitors will ascribe a less positive emotional state than when no music is played.	Not confirmed
H2b	When music is played, high task-oriented library visitors will ascribe less positive approach behavior than when no music is played.	Not confirmed

H2c	When music is played, high task-oriented library visitors will ascribe a less positive evaluation of library environment than when no music is played.	Not confirmed
H2d	When music is played, high task-oriented library visitors will ascribe a less positive evaluation of library service quality than when no music is played.	Not confirmed
H2e	When music is played, high task-oriented library visitors will ascribe a lesser satisfaction with library than when no music is played.	Not confirmed
H2f	When music is played, high task-oriented library visitors will ascribe a lower grade for overall library satisfaction than when no music is played.	Not confirmed
H2g	When music is played, high task-oriented library visitors will ascribe a higher perceived crowdedness than when no music is played.	Confirmed
H3a	When music is played, low task-oriented library visitors will ascribe a more positive emotional state than when no music is played.	Not confirmed
H3b	When music is played, low task-oriented library visitors will ascribe more positive approach behavior than when no music is played.	Not confirmed
H3c	When music is played, low task-oriented library visitors will ascribe a more positive evaluation of library environment than when no music is played.	Not confirmed
H3d	When music is played, low task-oriented library visitors will ascribe a more positive evaluation of library service than when no music is played.	Not confirmed
H3e	When music is played, low task-oriented library visitors will ascribe a greater satisfaction with library than when no music is played.	Not confirmed
H3f	When music is played, low task-oriented library visitors will ascribe a higher grade for overall library satisfaction than when no music is played.	Not confirmed
H3g	When music is played, low task-oriented library visitors will ascribe a lower perceived crowdedness than when no music is played.	Not confirmed
H4a	When music is played, high recreational library visitors will ascribe a more positive emotional state than when no music is played.	Not confirmed
H4b	When music is played, high recreational library visitors will ascribe more positive approach behavior than when no music is played.	Not confirmed
H4c	When music is played, high recreational library visitors will ascribe a more positive evaluation of library environment than when no music is played.	Not confirmed
H4d	When music is played, high recreational library visitors will ascribe a more positive evaluation of library service quality than when no music is played.	Not confirmed
H4e	When music is played, high recreational library visitors will ascribe a greater satisfaction with library than when no music is played.	Not confirmed
H4f	When music is played, high recreational visitors will ascribe a higher grade for overall library satisfaction than when no music is played.	Not confirmed

H4g	When music is played, high recreational library visitors will ascribe a lower perceived crowdedness than when no music is played.	Not confirmed
H5a	When music is played, low recreational library visitors will ascribe a less positive emotional state than when no music is played.	Not confirmed
H5b	When music is played, low recreational library visitors will ascribe less positive approach behavior than when no music is played.	Not confirmed
H5c	When music is played, low recreational library visitors will ascribe a less positive evaluation of library environment than when no music is played.	Not confirmed
H5d	When music is played, low recreational library visitors will ascribe a less positive evaluation of library service quality than when no music is played?	Not confirmed
H5e	When music is played, low recreational library visitors will ascribe a lesser satisfaction with library than when no music is played.	Not confirmed
H5f	When music is played, low recreational visitors will ascribe a lower grade for overall library satisfaction than when no music is played.	Confirmed
H5g	When music is played, low recreational library visitors will ascribe a higher perceived crowdedness than when no music is played.	Not confirmed

In the previous chapter it was shown that two main effects for background music and two interaction effects were found. The first main effect was found for approach behavior. Approach behavior was significantly higher when no music was played than when there was background music in the library. The second main effect for background music was found for grade for overall library satisfaction. The mean grade for overall library satisfaction was significantly higher, indicating a greater overall library satisfaction, when there was no music played in the library than when there was background music in the library.

An interaction effect between recreational motivational orientation and background music was present for grade for overall library satisfaction. That is, only for people who had a low recreational motivational orientation background music had a significant negative effect on grade for overall library satisfaction. An interaction effect between task-oriented motivational orientation and background music was present for perceived crowdedness. That is, only for people who had a high task-oriented motivational orientation background music had a significant negative effect on perceived crowdedness. Furthermore, five main effects for recreational motivational orientation were found. These effects will be discussed later on.

6.2 Discussion of hypothesis 1

The results of the study indicate that the first hypothesis could not be accepted, as background music did not positively influence library visitors (H1a) emotional state, (H1b) approach behavior, (H1c) evaluation of library

environment, (H1d) evaluation of library service quality, (H1e) satisfaction with library, (H1f) grade for overall library satisfaction, and (H1g) perceived crowdedness in the current study with these participants.

In contrast to what was hypothesized, the results indicate that a main effect was found for approach behavior with the no music condition bringing about more positive approach behavior towards the library environment than the background music condition. The presence of background music decreased approach behavior. Furthermore, a main effect was found for grade for overall library satisfaction with, yet again, the no music condition, bringing about higher grades, indicating a higher overall library satisfaction, than the background music condition. Contrary to what was expected, the presence of background music decreased grade for overall library satisfaction. It seems striking that music in this study negatively influenced library visitors' approach behavior and grade for overall library satisfaction since the opposite was expected. Literature showed that music can positively influence the behavior of consumers, like the length of stay and approach behavior (Turley & Milliman, 2000). In this study, the opposite was true for approach behavior and grade for overall library satisfaction.

The first step to find out why a positive effect of background music remained absent while literature suggested otherwise, is to look at the manipulation. A likely cause for the unaccepted first hypothesis could be that the selected music failed to reach the library visitors. Because of the setting of this experimental research, it was chosen to subtly deploy the background music. Due to this subtle deployment of background music, there might be a chance that library visitors did not hear the music. This is also reflected in the results of the main study. The results show that only nine respondents in the experimental condition indicated to have heard background music in the library. The remaining 144 respondents indicated not having noticed anything special in the library. On the other hand, music can have a significant influence without people being aware of it (North, et al., 1999). This could be an explanation why only few respondents indicated to have heard the music. Therefore, it is not necessarily true that the volume level of the music was too low and thus not audible.

Furthermore, it is important that the stimulus is equally distributed throughout the setting so that all participants are exposed to the same amount of stimulus. This assumption could not be taken into account as there were only a limited number of speakers to spread the music throughout the library. It could not be ensured that the music had the same level of volume in all areas of the library. In some areas the music volume was clearly softer than in other areas. In the worst-case scenario, in some parts of the library, the music might not even have been audible. If there would have been an advanced music system, the stimulus could have been distributed more equal throughout all areas of the library. Thus, the music might have had more influence and this might have resulted in stronger and clearer responses of the respondents.

Another explanation for absence of positive effects of music and the presence of a negative effect of music on approach behavior and grade for overall library satisfaction is the type of background music. It could be argued that the type of music, even though the pre-study showed it to be a suitable music genre for a public library, did not completely match the environment. In the end, taste in music is personal. Areni and Kim (1993) showed

that classical music made people spend more money in a wine store than top-forty music. The consumers did not specifically buy more wine but selected more expensive products when classical music was played in the background. Additionally, North et al., (1999) found that more French wine was bought when French music was played in a wine store and that the sales of German wine went up when German music was played. According to Oakes and North (2007) a high level of congruity between environmental stimuli and the environment is of great importance. Musical congruity forms the basis for most of the findings in the reviewed literature.

As can be seen, music genre can have a significant effect on experience and behavior of consumers. However, literature shows that not only music genre is important. Music tempo, pitch and texture can make a difference as well. These variables have been examined extensively for their differential influences on people's emotional responses to music. Kellaris and Kent (1994) stated that the tempo, pitch, and texture of music influence the listeners' reactions. The study from Milliman (1986) manipulated the tempo of the music in a restaurant and investigated the influence of the manipulation on the behavior of restaurant consumers. It was shown that music tempo variations can influence purchases and length of stay. Consumers tend to drink more and stay longer if slow music is played. Fast music led to consumers eating more quickly. In addition, Kellaris and Kent (1994) found that high tempo music (160-180 bpm) resulted in a greater level of arousal than slow tempo music (60 bpm). The pitch-related variables tonality and mode, affect the mood of listeners. Husain et al. (2002) concluded that mode manipulations effect listeners' mood. Thereafter, Webster and Weir (2005) found that music in major modes was associated with happy emotional responses, whereas music in minor modes was associated with sad emotional responses. Furthermore, Kellaris and Kent (1992) investigate the influence of positive and negative music on listeners' estimates of the duration of a time period. In contradiction to conventional wisdom (i.e., the "time flies when you are having fun" hypothesis), it was found that the perceived duration was longest for participants exposed to positive (major key) music, and shortest for negative (atonal) music. Building on this line of research, the study of Yalch and Spangenberg (2000) showed that individuals reported themselves as shopping longer when they were exposed to familiar music. However, they actually shopped longer when they were exposed to unfamiliar music.

The aforementioned attempts explain the absence of the hypothesized positive main effect by looking into the manipulation of the current study. Another possible cause could be sought in the measuring of affective responses. As in the theoretical framework is explained, music can have a significant effect on experience and behavior. These effects on experience and behavior can be explained by the fact that music affects cognitive responses, physiological responses, and affective responses (van Rompay, Tanja-Dijkstra, & van Es, 2012). This study focused primarily on affective responses, since these address the emotional responses to a situation. An explanation for the absence of a positive effect of music on the experience and behavior of library visitors in this study can be found herein. It may be that cognitive and physiological responses are easier to measure than affective responses. Taken purely at face value, length of stay and actual sales are clearer to the eye than, for example, emotional state. Results of classical music making people spend more money in a wine store and

French music making people buy more French wine are more tangible and practical than, for instance, the level of arousal people experience in a particular environment when background music is played.

Another possible explanation of the missing positive effects of background music is the assumption that the results of experiments conducted in commercial settings can be applied to non-commercial settings as well. Since research on environmental cues in non-commercial settings has received relatively limited attention, the theoretical framework of this research project focused primarily on commercial settings. The theoretical framework described studies that conducted experiments in supermarkets, restaurants, wine stores, and other shops. It was assumed that the results of the studies were suitable for non-commercial settings as well. A possible explanation for the absence of a positive effect of music could therefore be that commercial and non-commercial environments differ more from each other than initially assumed. The results of studies focusing on the effect of music in commercial settings possibly may not be used as a basis for experiments in non-commercial settings, such as a public library. In this respect, a public library, perhaps, differs too much from supermarkets, restaurants, and wine stores in order to show the same influence of background music. A possible reason why these settings would be so different could be sought in the visitors' possible traditional image of library environments. It may be the library is still seen as a formal, quiet and individual place where music, initially, is regarded as not appropriate. When people hold on to this traditional idea, they simply do not expect to hear background music in the library. Therefore, it might be that this study was not able to show positive results on the dependent variables. Nevertheless, it remains interesting to see that music can certainly have a significant influence in libraries.

Another explanation for the absence of a positive influence of background music can be found in the possibility that library visitors cope with information overload (Pollet & Haskell, 1979). Library visitors, who are for instance searching for a book between thousands of other books, already have to process a lot of information and stimuli (e.g., signs for orientation and wayfinding, and other book titles they come across along their search for that one particular book). Background music contributes even more stimuli to the environment. Too much information or environmental cues could have had a negative influence on the experience and behavior of people (Braun-LaTour, Puccinelli, & Mast, 2007).

It is very probably that for these aforementioned reasons background music in the library failed to have a positive influence on the experience and behavior of library visitors. Whether the absence of positive effects could be caused by methodological limitations or alternative theoretical explanations should be examined by future research. Moreover, future research needs to look into the aforementioned reasons to gain more insight in whether, and if so what kind of, musical stimulation is appreciated.

6.3 Discussion of hypothesis 2 and 3

The results indicate that the second hypothesis can partly be accepted. Only for people who had a high task-oriented motivational orientation background music had a negative effect on perceived crowdedness. When

music was played, high task-oriented library visitors ascribed a higher perceived crowdedness than when no music was played. Hence, only hypothesis 2g can be accepted.

When assessing the results of the study, it can be concluded that the third hypothesis can not be accepted, since when background music was played, low task-oriented library visitors did not ascribe (H3a) a more positive emotional state, (H3b) more positive approach behavior, (H3c) a more positive evaluation of library environment, (H3d) a more positive evaluation of library service quality, (H3e) a greater satisfaction with library, (H3f) a higher grade for overall library satisfaction, and (H3g) a lower perceived crowdedness than when no music was played.

The second and third hypotheses concern the moderating effect of task-oriented library visitors on the influence of music. It was expected, based on previous studies on motivational orientation, that high-task oriented library visitors are negatively influenced by background music. This expectation is partly confirmed by the results of the main study. When background music was played, high task-oriented library visitors ascribed a higher perceived crowdedness, indicating more crowding, than when no music was played. This is in line with the results of the study of Kaltcheva and Weitz (2006), who found that when consumers have a task-oriented motivational orientation, high arousal (e.g., background music) has a negative effect on pleasure. It was therefore assumed that when this is true for pleasure, then this may also be true for other variables. This study found that this negative effect of music on high task-oriented library visitors was true for perceived crowdedness. However, no significant effect of background music on emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, and grade for overall library satisfaction was found for library visitors with a task-oriented motivational orientation.

6.4 Discussion of hypothesis 4 and 5

The results indicate that the fourth hypothesis can not be accepted, since when background music was played, high recreational library visitors did not ascribe (H4a) a more positive emotional state, (H4b) more positive approach behavior, (H4c) a more positive evaluation of library environment, (H4d) a more positive evaluation of library service quality, (H4e) a greater satisfaction with library, (H4f) a higher grade for overall library satisfaction, and (H4g) a lower perceived crowdedness than when no music is played.

When assessing the results, it can be concluded that the fifth hypothesis can partly be accepted. Only for people who had a low recreational motivational orientation background music had a negative effect on grade for overall library satisfaction. When music was played, low task-oriented library visitors ascribed a lower grade for overall library satisfaction than when no music was played. Hence, only hypothesis 5f can be accepted.

The fourth and fifth hypotheses concern the moderating effect of recreational library visitors on the influence of music. It was expected, based on previous studies, that high recreational library visitors are positively influenced by background music. This expectation is not confirmed by the results of the main study. When

background music was played, low recreational library visitors ascribed a lower grade for overall library satisfaction, than when no music was played. Although hypothesis 5f can therefore be accepted, no positive effects of background music were found for library visitors with a high recreational motivational orientation. This is not in line with the study of Kaltcheva and Weitz (2006), who showed that when consumers have a recreational motivational orientation, high arousal (e.g., background music) has a positive effect on pleasure. It was therefore assumed that when this is true for pleasure, then this may also be true for other variables. However, no significant effect of background music on emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, and perceived crowdedness was found for library visitors with a recreational motivational orientation. Although not mentioned in the hypotheses, it was expected that the effects of background music would be more pronounced for high task-oriented and high recreational library visitors than for low task-oriented and low recreational visitors. This expectation is not met since for as well high task-oriented and low recreational library visitors an interaction effect was found.

Now the hypotheses for task-oriented and recreational motivational orientation have been reviewed separately, the moderating influence of motivational orientation as a whole will be discussed. As for the non-existing interaction effects of music and motivational orientation on the remaining dependent variables, a possible explanation can be found in what was described before: it is not certain whether the music was able to reach the library visitors, the subtle deployment and unequal distribution of background music, the type of music, the measuring of affective responses instead of cognitive responses, the assumption that the results of experiments conducted in commercial settings can be applied to non-commercial settings, the original idea people have of a quiet library, and the possibility that library visitors cope with information overload.

Another explanation why no more interaction effects for music and motivational orientation have been found may be because of false assumptions based on the shopping-behavior literature. It appeared that two fundamental motivational orientations can be identified in the shopping-behavior literature, namely task-oriented and recreational motivational orientation (Kaltcheva & Weitz, 2006). It was assumed that these two underlying shopping motivational orientations could be used to make predictions on the influence of motivational orientation in a public library as well. However, these assumptions have never been tested before in non-commercial settings. Given the lack of significant interaction results, the studies on motivational orientation in the shopping-behavior literature, addressing consumers in commercial settings, may not as much apply to library visitors as initially assumed. Future research is needed to further investigate the extent to which the findings of studies in commercial settings regarding motivational orientation can be applied to non-commercial settings as well.

Despite the absence of more interaction effects, the relation between music and motivational orientation is still interesting since high task-oriented and low recreational motivational had a significant influence on the effect of background music.

6.5 Discussion of additional results

Results indicate that library visitors with a low recreational motivational orientation experienced more arousal in the library than library visitors with a high recreational motivational orientation. This is contradictory to what was expected since high recreational visitors, who are looking for arousal and stimulation, were expected to experience more arousal than visitors with a low recreational motivational orientation. Future research is necessary to explore this effect on arousal.

Furthermore, a main effect was found for recreational motivational orientation and approach behavior. When library visitors have a high recreational motivational orientation, they express more approach behavior than library visitors with a low recreational motivational orientation. This corresponds to the expectation that high recreational visitors are more looking for a pleasant atmosphere than low recreational visitors which results in a more positive response to the library environment in terms of, for instance, wanting to stay longer in the library, wanting to drink a cup of coffee, and wanting to have a chat with other visitors.

Additionally, results indicate that library visitors with a high recreational motivational orientation show a better evaluation of the library service quality, a greater satisfaction with library and a lower perceived crowdedness than respondents with a low recreational motivational orientation. These results correspond to what was expected in this study. It was expected that since high recreational visitors are looking for stimulation and entertainment, they are overall more positive than low recreational visitors. Therefore, high recreational visitors were expected to evaluate the library service quality more positive and experience a greater satisfaction with the library than low recreational visitors. Furthermore, since high recreational visitors are looking for stimulation and entertainment, they will find it less quickly too crowded in the library compared to visitors with a low recreational motivational orientation.

Research showed that people in a library were more serious and planning-oriented (i.e., task-oriented) (Kerr & Tacon, 1999). Notwithstanding these results, this study did show that people hold recreational motivational orientations as well and are not just task oriented. Therefore, recreational motivational orientation seems to be an important factor for the assessment of arousal, approach behavior, service quality, satisfaction with the library, and perceived crowdedness.

6.6 Practical implications

As result of the current study, several practical implications can be derived. The first and foremost implication is that for the current study, contrary to what was expected, the music had no positive effect or no effect at all, as respondents did not engage in attitudes and behaviors associated with the expected positive influence of music. In this study, the influence of background music on the experience and behavior of library visitors has therefore not been identified.

The public library of Heerenveen is advised not to use background music, at least no classical music, to improve library visitors' emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness. What has become clear is that the recreational motivational orientation of library visitors is of considerable influence for the assessment of arousal, approach behavior, service quality, satisfaction with the library, and perceived crowdedness. Libraries would do well to research the motivational orientation of their target group properly, as the results of this study showed that there can be a significant difference in the evaluation of the library environment between library visitors with recreational motivational orientations.

On the basis of this study, no success recipe can be provided for the use of background music in public libraries. However, considering that music, based on the reviewed literature, can have a positive influence on the experience and behavior of consumers, libraries are recommended to keep this in mind. Future research is recommended to assess if and how libraries can use background music to their advantage by positively influencing library visitors' experience and behavior. In the next paragraph suggestions for future research are presented.

6.7 Limitations and possible future research

The results of this study are interesting and useful. However, this study has its limitations that influenced the outcomes and which should be kept in mind for future research. First, the pre-study and the main study were only performed in the public library of Heerenveen. Due to practical limitations it was not possible to conduct research in more public libraries. Therefore, there is no assurance that the results of these studies allow us to generalize the results to all public libraries in The Netherlands. Future research it is recommend to examine if the same effects can be reproduced in other public libraries.

Furthermore, no official manipulation check prior to the main study was designed and conducted in order to confirm the influence of the environmental stimulus. To determine if the background music in the library elicited the intended emotions, a manipulation check could have been carried out before the main study was conducted. To ensure that the background music truly causes a positive experience subjects should have completed a manipulation check questionnaire for both of the conditions (no music and background music), indicating that there is a significant difference between the control and the experimental condition and the reactions evoked by background music. For that reason, it would have been wise to include a manipulation check to make sure that the background music was perceived in the intended way. However, at the end of the questionnaire in the main study, respondents were asked whether they had noticed anything special in the library. This one single open-ended question may serve as a manipulation check.

The third limitation concerns the background music. As mentioned in the discussion of hypothesis 1, only a limited number of speakers were available to spread the music in the library. Because of this limitation, the music was not equally distributed throughout all areas of the library. As a result, respondents were not

exposed to exactly the same amount of stimulus. If a more advanced music system would have been used, the music might have had more influence and this may have resulted in more useful responses of the participants.

Another limitation can be found in the characteristics of library visitors. Visitors with a high task-oriented motivational orientation will try to complete their task in the library as efficiently as possible. As a result, these visitors may be less willing to complete a questionnaire than high recreational library visitors. Even though the groups for motivational orientation consisted of approximately the same amount of respondents, it might be that high task-oriented library visitors did not read the items carefully. These participants probably hurried through the questionnaire to be finished as quickly as possible.

Future research should test, when the aforementioned limitations are taken into account, if the influence of background music on the experience and behavior of library visitors can be identified. The focus of future research should be on the ability of music to influence library visitors' emotional state, approach behavior, evaluation of library environment, evaluation of library service quality, satisfaction with library, grade for overall library satisfaction, and perceived crowdedness, as this study is indecisive on those scores. Here, a high level of congruity between background music and environment is of great importance. Musical congruity forms the basis for most of the findings in the reviewed literature (Oakes & North, 2007). It is important to make sure that the background music matches the library environment in order to positively influence library visitors' experience and behavior. However, not only attention should be paid to music genre. To reach a high level of congruity music tempo, pitch and texture should be taken into account as well since this study did not reckon with these variables.

Future studies may also wish to examine the effect of music on actual and perceived time spent in the library environment. Milliman (1986) showed that slow-tempo music causes consumers' to eat more slowly and to stay in the restaurant longer. In addition, the study of Kellaris and Kent (1992) found that musical modes influence consumers' perception of time passage, since perceived duration was longest for listeners exposed to music pitched in a major key, as opposed to atonal music. Due to time and resources restraints, this study was unable to determine the influence of background music on actual and perceived time spent in the library.

It remains interesting to see that background music can certainly have a significant influence in a library. Future research could therefore study the influence of background music within specific settings in the library. A feasible option is to only apply background music in recreational sections of the library, for instance, the reading café. It is assumed that in this section of the library people are more relaxed. Based on reviewed literature, it is therefore expected that subtle background music in this section of the library might possibly make a positive contribution to the experience and behavior of library visitors. Although classical music was considered to be most suitable in a library by the library visitors, future research could look into the influence of other music genres. Based on the pre-study, lounge music, piano music, and jazz appeared to be suitable in a library as well.

This is the first study that investigated the influence of background music in a public library on the experience and behavior of library visitors and the moderating influence of motivational orientation on the effect of background music. This study showed that background music and motivational orientation can be important factors for influencing the experience and behavior of library visitors. Literature suggests that music is able to positively influence experience and behavior of people and that motivational orientation can moderate this effect. More knowledge of the exact influence of music and the moderating effect of (the different types of) motivational orientation on the experience and behavior of library visitors might be required. Within this study, new empirical evidence regarding the influence of background music and motivational orientation is collected. An early step in the extension of the literature in this domain is thereby taken. Both scientists and practitioners may perhaps take advantage of these interesting and useful results of this study.

6.8 Conclusion

This research was set out to determine the influence of background music on the experience and behavior of library visitors and the moderating influence of task-oriented and recreational motivational orientation. Since an in depth discussion of the results of this study has been presented and the practical implications, limitations and suggestions for possible future research have been discussed, nothing remains but to answer the central research question of this study.

“To what extent does background music in a public library influence the experience and behavior of library visitors and what is the relation with the motivational orientation of library visitors?”

It was found that, to a limited extent, background music in a public library can influence the experience of library visitors. Music exerted an influence on the approach behavior and grade for overall library satisfaction of library visitors. However, in contrast to what was hypothesized, this appeared to be a negative influence. The results of this study indicate that only for library visitors who had a high task-oriented motivational orientation background music had a significant negative effect on perceived crowdedness. In addition, only for library visitors who had a low recreational motivational orientation background music had a significant negative effect on grade for overall library satisfaction. Furthermore, low recreational motivational orientation positively influenced arousal and high recreational motivational orientation positively influenced approach behavior, evaluation of the library service quality, satisfaction with the library, and perceived crowdedness.

This study lays the foundation for research concerning the influence of music on the experience and behavior of library visitors and the moderating influence of task-oriented and recreational motivational orientation, and set up an experiment to test for these effects. It is up to future research to explore more precisely the influence of music in libraries and, ultimately, truly identify the power of background music to positively influence the experience and behavior of library visitors.

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Appendix A: Research location field experiment main study

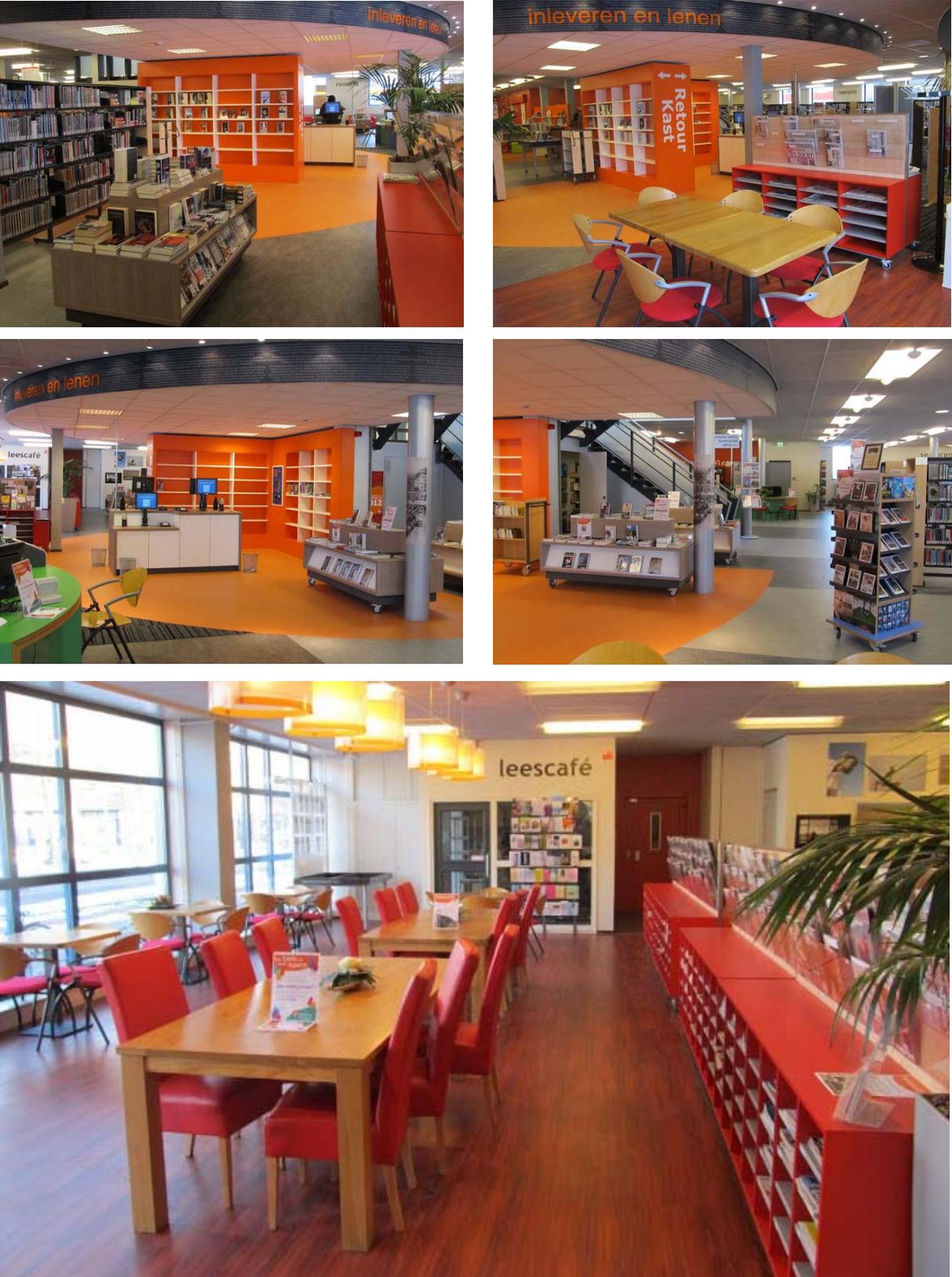


Figure 4. Research location field experiment main study

Appendix B: Interview schedule pre-study

Nr. _____

Naam interviewer: Sjoukje van der Heide

Geslacht respondent: man/vrouw

Datum interview: _____

Leeftijd respondent: _____

Tijdsduur interview: _____

Eventuele bijzonderheden: _____

Introductie (*kennismaking, uitleg over doel van het onderzoek/interview, vertrouwelijkheid en anonimiteit*)

“Goeiemoarn/goeiemiddei, mei ik jo wat freegje? Ferstean jo Frysk? (Nee? Dan overschakelen naar Nederlands). Mijn naam is Sjoukje van der Heide en ik ben student Communicatiewetenschap aan de Universiteit Twente. Ik ben geïnteresseerd waarvoor u naar de bibliotheek komt en wat u vindt van deze bibliotheek. Ik voer daarom een onderzoek uit onder de bezoekers. Er zijn geen ‘juiste’ of ‘onjuiste’ antwoorden, ik ben vooral geïnteresseerd in uw mening. Het zijn slechts vijf korte vragen.”

Interviewvragen

1. “Mag ik u vragen waarvoor u op dit moment in de bibliotheek bent?”

2. “Mag ik tevens vragen wat u vindt van deze bibliotheek? Wat spreekt u aan in deze bibliotheek?”

3. “Wat vindt u van het idee dat er zachte achtergrondmuziek in de bibliotheek zou klinken?”

4. “Wat voor muziek zou dit dan moeten zijn volgens u?”

5. “Mag ik vervolgens uw leeftijd noteren?” _____ jaar

Afronding

“Heeft u misschien nog vragen? Zijn er nog dingen die u graag kwijt wilt; opmerkingen of suggesties voor verbetering?”

“Dan zou ik u graag hartelijk bedanken voor uw medewerking.”

Appendix C: Elaboration of interviews pre-study

Table 8

Demographic information respondents pre-study

Age	<i>M</i>	43.73
	<i>SD</i>	19.03
Gender	<i>Male</i>	(22) 51%
	<i>Female</i>	(23) 49%
Total number of participants		45

Motivational orientation

“Mag ik u vragen waarvoor u op dit moment in de bibliotheek bent?”

Table 9

Overview motivational orientations respondents pre-study

Activiteit	Aantal
Boeken lenen en/of inleveren	22
Krant en/of tijdschrift lezen	4
Zowel boeken lenen en/of inleveren als krant en/of tijdschrift lezen	6
Informatie opzoeken in een boek	1
Informatie opzoeken op internet	2
Zinnen verzetten	1
Ontspanning zoeken	1
E-mail checken/versturen	3
Facebook	2
Spelletjes spelen	1
Werk zoeken	1
Verzekering afsluiten	1

Evaluation of library

“Mag ik vragen wat u vindt van deze bibliotheek? Wat spreekt u aan in deze bibliotheek?”

Positieve reacties

- 1 Prima omgeving.
- 2 De kinderafdeling beneden is leuk. Het spreekt mij aan dat je tijdschriften kunt inkijken. Het leescafé is ook leuk.
- 3 Alles spreekt mij aan in deze bibliotheek. Het is hier erg overzichtelijk. Ik hoef niet lang te zoeken, maar ben altijd snel klaar.

- 4 Fantastisch! Goede service, toegankelijk, laagdrempelig. Je kunt hier makkelijk een krant lezen. Je hoeft geen lid te zijn om de krant te lezen.
- 5 Prettig. Ik ga hier graag heen. Ik kan hier alles goed vinden. Ik kom hier één keer per week. Ik hoop dat de bibliotheek open blijft.
- 6 Prima. Alles is duidelijk te vinden.
- 7 Deze bibliotheek heeft alles wel. Prima. Goed.
- 8 Prima. Ik vind de tafels met boeken erop geweldig, beter dan boeken in de rekken. Als er boeken op de tafels liggen, kun je de boeken gemakkelijk even pakken en doorbladeren of even lezen.
- 9 Het spreekt mij aan dat de openingstijden vrij ruim zijn. Ik vind het een lelijk gebouw van buiten. Van binnen is het inmiddels al beter geworden, maar je went er ook aan. Ik was eerst lid in Heerenveen-Zuid, dat was een heel verschil.
- 10 Ik vind het hier ordelijk en de boeken zijn allemaal goed te vinden.
- 11 Ik vind het hier leuk, mooi, kleurig en overzichtelijk. Ik kom hier niet zo vaak, daarom moet ik even zoeken, maar ik kan alles wel duidelijk vinden.
- 12 De leeshoek voor de kinderen is leuk. Het is hier overzichtelijk. Ik kan gemakkelijk de boeken te vinden.
- 13 Het is hier mooi, groot. Ik kan gemakkelijk alles vinden. Het is hier wel heel anders als in Gorredijk dus ik moest wel even wennen.
- 14 Ik vind het hier overzichtelijk, er is volop keus. De bibliotheek is dichtbij.
- 15 Ik vind dit een prettige bibliotheek. Het is hier heel relaxed. De medewerkers doen hun best.
- 16 Ik vind het hier zeer prettig en heel relaxed allemaal. Alles is goed te vinden.
- 17 Ik vind de bibliotheek netjes en mooi. Alles is goed op orde en alles is goed te vinden.
- 18 Ik vind de bibliotheek mooi. Het is goed dat er een bibliotheek is, dit is belangrijk voor het dorp Heerenveen.
- 19 Ik vind het een goede bibliotheek. De service is goed, ik kan gemakkelijk alles vinden. Het gratis internet is ook een pluspunt en het feit dat je kranten en tijdschriften kunt lezen.
- 20 Het leescafé is een gezellig en knus hoekje. De bibliotheek spreekt mij aan.
- 21 Ik ga altijd naar deze bibliotheek, het is gewenning.
- 22 Ik kan alles hier gemakkelijk vinden. De bibliotheek is overzichtelijk. Het is hier lekker rustig. Er is hier geen kabaal. Ik ben al jaren lid en ben heel tevreden.
- 23 Ik vind het een mooie bibliotheek. Je mag alles lezen en er zijn veel kranten. Het assortiment is goed.
- 24 Ik vind het een mooie bibliotheek. Het is hier overzichtelijk. De boeken zijn gemakkelijk te vinden.
- 25 Ik ben heel blij met deze bibliotheek. Je mag hier tijdschriften inzien. De bibliotheek is goed toegankelijk. Er heerst een goede sfeer in de bibliotheek. Je hoeft geen lid te zijn om tijdschriften te mogen inzien of te lezen. Je hoeft de tijdschriften niet te kopen.
- 26 Deze bibliotheek heeft goede voorzieningen. In bijna alle bibliotheken in Friesland moet je betalen voor het gebruik van een pc en/of internet. Hier kun je gewoon gratis van de pc's en het internet gebruik maken.
- 27 Ik vind deze bibliotheek fantastisch. De medewerkers zijn erg behulpzaam, speciaal voor ouderen.

- 28 Ik vind het hier lekker rustig. Het leescafé is leuk. Ik lees wel eens een krant of tijdschrift in het leescafé. Het leescafé trekt mensen aan. Als je zit te lezen, komen er steeds meer mensen gezellig bij zitten.
- 29 Ik kom hier niet zo vaak, maar ik vind het een prima bibliotheek. De service is goed.
- 30 Ik vind het een mooie en grote bibliotheek. Je kunt nu veel meer in een bibliotheek dan vroeger. Je kunt nu ook dvd's huren bijvoorbeeld. Dat was vroeger allemaal niet mogelijk.
- 31 Ik vind deze bibliotheek goed. Ik ben tevreden over de beschikbaarheid van de computers. Ik hoef nooit te wachten totdat er een computer vrijkomt.
- 32 In deze bibliotheek spreekt mij enkel het internet aan.
- 33 Ik vind deze bibliotheek leuk. Ik ben het meeste op de eerste verdieping achter de computers.
- 34 Ik vind deze bibliotheek prachtig. Ik ben te spreken over de indeling. De bibliotheek heeft een goede inrichting, betrokken personeel, groot aanbod aan boeken.
- 35 Ik vind deze bibliotheek goed. Het spreekt mij aan dat er gratis internet beschikbaar is.
- 36 Het snelle internet van deze bibliotheek spreekt mij aan. Als ik boeken nodig heb, kan ik ze wel snel vinden.
- 37 Ik ben positief over deze bibliotheek. Internet was eerst erg langzaam waardoor het bijna onmogelijk was om gebruik te maken van het internet. Inmiddels is het internet wel bruikbaar. De service is prima, als je erom vraagt.
- 38 Ik vind deze bibliotheek wel aardig. Het internet is wel snel. Het internet spreekt mij het meest aan. Het internet is gratis.

Positieve reacties met aandachtspunt

- 1 Het spreekt mij aan dat het een grote bibliotheek is. Het nadeel vind ik dat alles apart is gezet. In Gorredijk staat alles op alfabet, hier staat het op genre. Nu moet ik alles bij langs, van boven naar beneden en van links naar rechts. Daarnaast liggen alle boeken soms op de tafel. Ik heb heel lang om een boek gezocht in de stellingen, maar het bleek dat alle exemplaren van dit boek op de tafel lagen. Ik zou één exemplaar op de tafel leggen, als voorbeeld, en de rest van de boeken in de stelling plaatsen.
- 2 Ik vind het hier overzichtelijk. Ik kan alles goed vinden. Sommige momenten is het wel druk bij de balie. Je moet dan een tijdje wachten voordat je aan de beurt bent en als je dan aan de beurt bent, duurt het soms nog wel lang voordat je geholpen bent.
- 3 Ik vind het hier wel mooi. Ik vind het plezierig om hier heen te gaan. Ik ben te spreken over de service; je wordt altijd goed geholpen. Het enige nadeel is dat een nieuw tijdschrift soms nog niet ingeboekt staat. Bij het verlaten van de bibliotheek gaat dan het alarm af.
- 4 Ik vind het een leuke bibliotheek. Ik kom hier al sinds mijn jeugd. Het is hier heel uitgebreid, lekker rustig. Er zijn hiel veel Engelstalige boeken en een goede jeugdsectie. Ik vind het jammer dat de bladmuziek uit het assortiment is gegaan.
- 5 Ik vind deze bibliotheek wel oké. Het is hier ruim, goed geordend, veel licht. Over het algemeen kan ik de boeken goed vinden. Het leescafé mag iets ruimer.

- 6 Ik vind het hier wel prettig. De dienstverlening en service is goed. Ook het aanbod van boeken is goed. Ik vind het pand wel wat benauwend, vooral de eerste verdieping. Ik vind Sneek een fijnere bibliotheek. Drachten is ook mooier en moderner.
- 7 Ik vind het een ruime en mooie bibliotheek. Het licht in het leescafé is slecht. Ik kan de krant niet goed lezen. Misschien extra hang/leeslampen boven de tafels? En het leesgedeelte kan beter naar de eerste verdieping, zoals het vroeger was, een paar jaar geleden.

Need for music

“Wat vindt u van het idee dat er zachte achtergrondmuziek in de bibliotheek zou klinken?”

Positieve reacties

- 1 Prima idee. Ik houd wel van een muziekje op de achtergrond.
- 2 Hoeft niet voor mij. Het zou op zich wel kunnen. Misschien toch wel een leuk idee eigenlijk. In het leescafé zou het best kunnen. Maar stilte in de bibliotheek is ook fijn. Ik zou dan een aantal stilte plekken introduceren.
- 3 Dat zou ik geen probleem vinden.
- 4 Ik denk dat ik de muziek niet eens echt hoor. Misschien werkt het wel rustgevend. Als het maar niet te luid staat. Ik denk dat het mij niet op zal vallen.
- 5 Dat vind ik wel een aardig idee. Leuk! Het moet dan wel zacht zijn.
- 6 Dit zou ik misschien wel prettig vinden.
- 7 Als het klassieke muziek is, vind ik het wel passen. Dit past wel bij bepaalde afdelingen in de bibliotheek.
- 8 Oh! Dat lijkt mij wel leuk! Misschien niet in alle gedeeltes. Ik zou dan ook stilte gedeeltes introduceren. Op de kinderafdeling zou het ook leuk zijn. Daar zouden kinderdeuntjes kunnen worden gedraaid.
- 9 Dit zou wel passen in de bibliotheek. Anders is het wel heel stil. Dan wordt het wat vrolijker.
- 10 Dat zou van mij wel mogen. Het zou wat meer leven in de brouwerij brengen. Het maakt de bibliotheek iets minder streng, minder ongedwongen. Op de eerste verdieping is het altijd heel stil. Muziek zou wat meer levendigheid brengen. We moeten nu namelijk fluisteren, dit is vooral op de eerste verdieping het geval. Beneden is het al beter, minder stil.
- 11 Dat is geen gek idee. Dat zou wel passen in een bibliotheek.
- 12 Dit zou misschien wel passen in de bibliotheek mits de muziek passend is.
- 13 Leuk idee. Dat zou ik wel leuk vinden.
- 14 Zachte achtergrond muziek zou geen gek idee zijn. Het is beter dan dat mensen gaan ouwehoeren. De opzet van een bibliotheek is stilte. Maar ik heb liever achtergrond muziek dan mensen die de hele tijd zitten te kwekken.
- 15 Dit zou ik niet storend vinden. Misschien is het wel heel ontspannend.
- 16 Ik weet het niet. Soms kan het wel ontspannend zijn. De muziek moet wel passen bij de bibliotheek en de muziek moet natuurlijk niet te luid staan.
- 17 Dat zou ik niet irriterend vinden. Ik vind het altijd wel leuk als er een muziekje op de achtergrond klinkt.

- 18 Dat zou ik niet eens zo erg vinden.
- 19 Dat zou ik niet erg vinden. Als de muziek maar niet te hard staat. De muziek moet wel zacht zijn.
- 20 Persoonlijk zou ik dat wel leuk vinden. Het moet wel softe muziek zijn. Daar is niets mis mee. Ik zou geen radiomuziek kiezen, maar een zacht muziekje.
- 21 Dat mag van mij wel. Anders is het wel heel stil in de bibliotheek. Muzikaal behang noemen ze dat toch?
- 22 Goed idee. Dat lijkt me wel wat. Dat past wel in een bibliotheek vind ik.

Negatieve reacties

- 1 Daar heb ik geen behoefte aan.
- 2 Dat vind ik een slecht idee. Misschien beneden voor de kinderen. Maar ik heb er geen behoefte aan.
- 3 Dat zou ik niet doen. Overal heb je al muziek, in alle winkels. Dit is niet altijd goed. Het stoort en iedereen heeft een andere muzieksmaak. Het is zo lekker rustig nu zonder muziek. Vooral als je wilt lezen, moet je rust hebben.
- 4 Dat zou ik heel vervelend vinden. Ik ben bang dat ik dan wordt afgeleid. Overal is al achtergrondmuziek, in alle winkels. In de bibliotheek kom je om even te rond te kijken. Ik zou dan alleen maar worden afgeleid.
- 5 Ik ben er niet voor. Het hangt er vanaf wat voor soort muziek er wordt gedraaid. Het is hier nu zo lekker rustig.
- 6 Dat hoeft voor mij niet. Misschien vind ik het geen mooie muziek, dan ga ik mij daaraan irriteren. Het is nu zo lekker rustig hier. Je wilt in alle rust je ding kunnen doen in de bibliotheek.
- 7 Het hoeft voor mij in eerste instantie niet. Ik heb er eigenlijk nog nooit over nagedacht. Maar eigenlijk vind ik de bibliotheek voor rust en stilte.
- 8 Dit zou ik niet doen. Je hoort nu al overal muziek. Ik ben er op tegen. Het geeft te veel afleiding en vind het niet passen bij het karakter van de bibliotheek. Ik ben wel van de oude stempel. Jongeren hebben misschien wel behoefte aan achtergrond muziek.
- 9 Dat hoeft voor mij niet.
- 10 Dat hoeft voor mij niet. Ik heb rust nodig.
- 11 Laat de muziek maar uit. Het maakt mij niet uit en ik denk dat er veel mensen zijn die het liever niet hebben, dus doe maar niet.
- 12 Nee, dat hoeft niet voor mij. Er klinkt al genoeg muziek in de winkels.
- 13 Dat vind ik een belachelijk idee. Het is hier geen kroeg. Waarom zouden we muziek in de bibliotheek willen horen? Wie heeft dat geopperd? Er is overal al muziek. Ik wil ook geen topless bediening. Daar vraag ik ook niet om.
- 14 Niet doen. Ik wil gewoon rust in de bibliotheek.
- 15 Dat zou ik niet prettig vinden. Ik houd van stilte in de bibliotheek. Muziek zou alleen maar voor afleiding zorgen bij het lezen.
- 16 Dat hoeft voor mij niet. Je leest in een bibliotheek en met muziek zou je een slecht voorbeeld geven aan de kinderen. Op school hoor je ook geen muziek tijdens de les. Ik zie de bibliotheek als een leeromgeving, net zoals een school. Op school draai je ook geen muziek.

17 Dat hoeft voor mij niet. Ik heb liever rust. Ook als ik aan het internetten ben.

Neutrale reacties

- 1 Dit hoeft voor mij niet. Ik heb er geen belang bij, er zit voor mij geen meerwaarde aan. Ik zou mij er ook niet aan storen. Ik zou er geen problemen mee hebben.
- 2 Het zou mij niet uitmaken. Ik kan me voorstellen dat mensen die hier komen om rustig te lezen er geen behoefte aan hebben.
- 3 Het hangt er wat vanaf wat voor muziek. Ik ben er niet kapot van.
- 4 Dat ligt eraan wat voor muziek er wordt gedraaid. Ik heb liever geen muziek dan storende muziek. Storende muziek kan heel vervelend zijn.
- 5 Daar ben ik niet voor. Je bent hier voor de rust. Met muziek kun je je niet concentreren. Een klassiek muziekje zou misschien niet misstaan in de bibliotheek.
- 6 Dat hoeft niet voor mij. Het hangt van de soort muziek af.

Music genre

“Wat voor muziek zou dit dan moeten zijn volgens u?”

- 1 Niet te druk, rustige muziek. Misschien iets van watervalmuziek. Hoeft niet alleen instrumentaal te zijn. Het moet iets rustiger zijn dan SkyRadio. Ik houd zelf wel van SkyRadio, maar dit is niet gepast in een bibliotheek. Het moet rustig zijn.
- 2 Zachte muziek, zachtaardig. Geen popmuziek in de bibliotheek. Ik vind zelf popmuziek wel leuk, maar dat is niet geschikt voor in de bibliotheek
- 3 Dit zou dan rustige, klassieke muziek moeten zijn.
- 4 Geen liftmuziek. Maar klassieke muziek zou wel kunnen.
- 5 Rustige muziek, klassiek, geen radiozender.
- 6 Klassieke muziek.
- 7 Niet hele drukke muziek. Ik zou het rustig houden. Misschien klassieke muziek.
- 8 Luide muziek zou ik vervelend vinden. Ik zou licht klassieke muziek doen, dat vindt iedereen wel mooi.
- 9 Dat weet ik niet. Ik kan niet bepalen voor de kinderen welke muziek geschikt is en welke muziek zij willen.
- 10 Dit zou dan klassieke muziek moeten zijn. Geen harde, luide muziek
- 11 Om het algemeen te houden, zou ik kiezen voor iets instrumentaals. Iedereen heeft een andere muzieksmaak dus kiezen voor iets instrumentaals om het algemeen te houden.
- 12 Als het al moet dan zou ik kiezen voor rustige, klassieke muziek.
- 13 Ik zou kiezen voor iets algemeen, radiomuziek. Misschien SkyRadio, dan is er voor iedereen wat wils.
- 14 Radiozender. Ik vind Radio 538 leuk.
- 15 Lastige vraag. De ene muziek spreekt de een wel aan en de ander niet. Sowieso geen klassieke muziek. Muziek is heel persoonlijk, daarom ben ik er ook niet zo kapot van.

- 16 Ik zou kiezen voor iets neutraals, geen top 40 muziek. Het is namelijk geen kledingwinkel. Misschien zachte, klassieke muziek. Je zou het ook alleen op de eerste verdieping kunnen draaien. Op de begane grond leeft het namelijk al wat meer, daar is het minder nodig.
- 17 Geen. Het heeft voor mij geen meerwaarde. Muziek voegt niets toe.
- 18 Iets klassieks, iets rustigs. Het moet geen storende muziek zijn.
- 19 Het moet muziek zijn die niet afleidt. Het moet geen radiomuziek zijn, misschien iets klassieks.
- 20 Dat zouden wat melodieën moeten zijn, of iets rustgevends.
- 21 Geen.
- 22 Dat zou lounge of klassieke muziek moeten zijn. Maar eigenlijk vind ik de bibliotheek voor rust en stilte.
- 23 Rustige pianomuziek, inspirerende muziek. Er komen verschillende mensen met verschillende doelen in de bibliotheek. Over het algemeen zijn mensen op zoek naar informatie of ontspanning. Daar past ontspannende en inspirerende muziek bij. Natuurlijk geen harde rock of metal.
- 24 Geen popmuziek. Ik dan eerder kiezen voor klassiek. Bijvoorbeeld Beethoven of Mozart.
- 25 Een klassiek muziekje zou misschien niet misstaan in de bibliotheek. Maar geen trance, house, of hardcore.
- 26 Dat zou dan rustige, relax muziek moeten zijn. Of klassieke muziek.
- 27 Candlelight Radio (van Jan van Veen), of Radio 538, als het maar niet te luid is.
- 28 André Hazes. Of misschien Candlelight Radio. De muziek moet niet te luid staan.
- 29 Geen idee. Misschien klassieke muziek. Geen metal- of rockmuziek. De muziek moet ook niet te luid staan.
- 30 Niet nodig.
- 31 De muziek moet niet te luid staan. Het moet een beetje rustige muziek zijn. Geen klassieke muziek. Misschien SkyRadio.
- 32 Liever niet. Als ik bijvoorbeeld klassieke muziek wil horen, ga ik wel naar een concert.
- 33 Easy listening. Niet alles past in een bibliotheek. Easy listening past wel, of klassieke muziek.
- 34 Geen idee. Iedereen heeft zijn eigen muzieksmaak.
- 35 Ik heb zelf een brede muzieksmaak. Ik zou klassieke muziek kiezen. Dit had bij mij altijd een positieve invloed op mijn concentratie. Vroeger luisterde ik tijdens het studeren naar klassieke muziek. Hierdoor kon ik mij beter concentreren.
- 36 Dat maakt mij niet uit.
- 37 Een CD of DVD met instrumentale muziek, of vocale muziek. Als het maar geen harde en luide muziek is.
- 38 Dat maakt mij niet uit.
- 39 Geen.
- 40 Geen muziek. Ook geen klassiek.
- 41 Dan zou het sfeermuziek moeten zijn, iets instrumentaals, of jazzy muziek.
- 42 Dan zou ik kiezen voor radiomuziek. Ik houd zelf van Nick Cave, maar dat is te treurig dus daar wordt niemand blij van. Ik zou kiezen voor radiomuziek, het moet iets algemeen zijn.
- 43 Ik zou dan kiezen voor rustige muziek om te ontspannen en te concentreren.
- 44 Geen.
- 45 Dat maakt mij niet zoveel uit. Misschien popmuziek. Ik denk dat alles wel zou passen in een bibliotheek.

Appendix D: Questionnaire main study

Beste bezoeker,

Ter afsluiting van mijn master Marketing Communication aan de Universiteit Twente voer ik een onderzoek uit onder de bezoekers van de bibliotheek in Heerenveen. Uw mening is daarbij van groot belang. Daarom wil ik u vragen deze enquête in te vullen.

Instructies

De enquête is opgebouwd uit zeven onderdelen. Het invullen van de enquête duurt ongeveer 10 minuten. Het is belangrijk dat u alle vragen in de enquête beantwoordt en geen vragen overslaat. U mag per vraag maar één antwoord aankruisen. Er zijn geen 'juiste' of 'onjuiste' antwoorden, ik ben vooral geïnteresseerd in uw mening. Mocht u uw antwoord willen veranderen, doet u dat dan op de onderstaande manier.

Invullen: 0 ● 0

Verbeteren: ● ✕ 0

Uw antwoorden worden vertrouwelijk behandeld en anoniem opgeslagen en verwerkt. De verzamelde data worden gebruikt voor het uitvoeren van analyses. De resultaten van dit onderzoek worden gebruikt om de bibliotheek in Heerenveen te adviseren.

Onder de deelnemers wordt een VVV-bon ter waarde van vijftien euro verloot. Als u hier kans op wilt maken, vul dan aan het einde van de enquête uw e-mailadres in. Uw e-mailadres wordt gescheiden van uw antwoorden opgeslagen. De resultaten van het onderzoek kunnen dus niet tot individuele personen worden herleid. Uw e-mailadres zal ook niet voor andere doeleinden worden gebruikt.

Let u goed op dat u alle vragen beantwoordt!

Alvast hartelijk dank voor uw tijd en medewerking aan dit onderzoek.

Sjoukje van der Heide
s.vanderheide-st1@student.utwente.nl



UNIVERSITEIT TWENTE.

In te vullen door onderzoeker:

Datum: _____

Conditie: _____

Participatnummer: _____

Voor u begint met het invullen van de enquête heb ik uw toestemming nodig.

Hierbij verklaar ik dat ik de hiervoor vermelde voorwaarden heb begrepen en dat ik vrijwillig deelneem aan dit onderzoek. Ik geef hierbij toestemming voor het verwerken van mijn gegevens op de vermelde manier. 0

Deel 1

Lees onderstaande stellingen en kruis bij iedere stelling 'ja' of 'nee' aan.

Waarvoor bent u op dit moment in de bibliotheek?

	Ja	Nee
01. Ik ben hier om boeken in te leveren, te verlengen, of te lenen.	0	0
02. Ik ben hier om gebruik te maken van het internet voor privédoeleinden.	0	0
03. Ik ben hier om gebruik te maken van het internet voor zakelijke doeleinden.	0	0
04. Ik ben hier om gebruik te maken van gratis WiFi voor privédoeleinden.	0	0
05. Ik ben hier om gebruik te maken van gratis WiFi voor zakelijke doeleinden.	0	0
06. Ik ben hier om documenten te kopiëren, af te drukken, of te scannen.	0	0
07. Ik ben hier om te werken of studeren.	0	0
08. Ik ben hier om informatie op te zoeken.	0	0
09. Ik ben hier om even rond te kijken.	0	0
10. Ik ben hier om een krant of tijdschrift te lezen.	0	0
11. Ik ben hier om een kopje koffie of thee te drinken.	0	0
12. Ik ben hier om een praatje te maken.	0	0
13. Ik ben hier om ontspanning te zoeken.	0	0
14. Ik ben hier voor mijn rust.	0	0
15. Ik ben hier om mijn zinnen te verzetten.	0	0

Deel 2

Het volgende deel gaat over uw stemming tijdens uw verblijf in deze bibliotheek. Hieronder staan twaalf horizontale schalen met woordparen. Geef voor elk woordpaar aan wat volgens u het beste van toepassing is op uw huidige stemming.

Ik voel mij:

		1	2	3	4	5	6	7	
01.	Ongelukkig	0	0	0	0	0	0	0	Gelukkig
02.	Geërgerd	0	0	0	0	0	0	0	Tevreden
03.	Onvoldaan	0	0	0	0	0	0	0	Voldaan
04.	Somber	0	0	0	0	0	0	0	Vrolijk
05.	Wanhopig	0	0	0	0	0	0	0	Hoopvol
06.	Verveeld	0	0	0	0	0	0	0	Ontspannen
07.	Ontspannen	0	0	0	0	0	0	0	Gestimuleerd
08.	Kalm	0	0	0	0	0	0	0	Gespannen
09.	Sloom	0	0	0	0	0	0	0	Uitzinnig
10.	Saai	0	0	0	0	0	0	0	Zenuwachtig
11.	Slaperig	0	0	0	0	0	0	0	Klaar wakker
12.	Niet opgewonden	0	0	0	0	0	0	0	Opgewonden

Lees onderstaande stellingen en kruis het antwoord aan dat het beste bij u past.

	Volledig mee oneens	Mee oneens	Beetje mee oneens	Neutraal	Beetje mee eens	Mee eens	Volledig mee eens
	1	2	3	4	5	6	7
01. In deze bibliotheek heb ik controle over de situatie.	0	0	0	0	0	0	0
02. In deze bibliotheek kan ik makkelijk vinden wat ik zoek.	0	0	0	0	0	0	0
03. In deze bibliotheek staat de bezoeker centraal.	0	0	0	0	0	0	0
04. In deze bibliotheek heeft de bezoeker het voor het zeggen.	0	0	0	0	0	0	0

Deel 3

Het volgende deel gaat over uw verblijf in deze bibliotheek. Lees onderstaande vragen en kruis het antwoord aan dat het beste bij u past.

	Ze ze ker niet	Zeker niet	Wellicht niet	Neutraal	Wellicht wel	Zeker wel	Ze ze ker wel
	1	2	3	4	5	6	7
01. Zou u graag langer in deze bibliotheek willen blijven?	0	0	0	0	0	0	0
02. Zou u hier terug willen komen?	0	0	0	0	0	0	0
03. Zou u hier een praatje met anderen willen maken?	0	0	0	0	0	0	0
04. Zou u hier vaker willen komen?	0	0	0	0	0	0	0
05. Zou u hier een kopje koffie of thee willen drinken?	0	0	0	0	0	0	0
06. Zou u hier een krant of tijdschrift willen lezen?	0	0	0	0	0	0	0
07. Zou u deze bibliotheek zo snel mogelijk willen verlaten?	0	0	0	0	0	0	0
08. Zou u het liefst hier nooit meer terug willen komen?	0	0	0	0	0	0	0
09. Is dit een bibliotheek waar u zoveel mogelijk probeert andere mensen te vermijden?	0	0	0	0	0	0	0
	0 – 5 minuten	6 – 15 minuten	16 – 30 minuten	31 – 60 minuten	1 – 2 uur	2 – 3 uur	Meer dan 3 uur
10. Hoeveel tijd zou u willen besteden in deze bibliotheek?	0	0	0	0	0	0	0
11. Als u afgaat op uw gevoel, hoe lang bent u dan in deze bibliotheek geweest? Geef uw beste gok zonder op de klok te kijken.							_____ minuten

	Erg lang	Lang	Een beetje lang	Neutraal	Een beetje kort	Kort	Erg kort
	1	2	3	4	5	6	7
12. Hoe heeft u de tijd die u in deze bibliotheek hebt doorgebracht, ervaren?	0	0	0	0	0	0	0
13. Hoe lang bent u nog van plan om in deze bibliotheek te blijven?	0	0	0	0	0	0	0

Deel 4a

Het volgende deel gaat over uw mening over het interieur van deze bibliotheek. Hieronder staan dertien horizontale schalen met woordparen. Geef voor elk woordpaar aan wat volgens u het beste van toepassing is op deze bibliotheek.

Ik vind deze bibliotheek:

		1	2	3	4	5	6	7	
01.	Lelijk	0	0	0	0	0	0	0	Mooi
02.	Kleurloos	0	0	0	0	0	0	0	Kleurrijk
03.	Negatief	0	0	0	0	0	0	0	Positief
04.	Saai	0	0	0	0	0	0	0	Stimulerend
05.	Onaantrekkelijk	0	0	0	0	0	0	0	Aantrekkelijk
06.	Gespannen	0	0	0	0	0	0	0	Relaxed
07.	Oncomfortabel	0	0	0	0	0	0	0	Comfortabel
08.	Deprimerend	0	0	0	0	0	0	0	Vrolijk
09.	Slecht	0	0	0	0	0	0	0	Goed
10.	Niet levendig	0	0	0	0	0	0	0	Levendig
11.	Dof	0	0	0	0	0	0	0	Helder
12.	Niet motiverend	0	0	0	0	0	0	0	Motiverend
13.	Onaangenaam	0	0	0	0	0	0	0	Prettig

Deel 4b

Het volgende deel gaat over uw mening over de dienstverlening van deze bibliotheek. Geef aan in welke mate u onderstaande kernwoorden van toepassing vindt op de kwaliteit van de dienstverlening van de bibliotheek.

	Helemaal niet						Helemaal wel
	1	2	3	4	5	6	7
1. Toegankelijk	0	0	0	0	0	0	0
2. Positieve uitstraling	0	0	0	0	0	0	0
3. Behulpzaam	0	0	0	0	0	0	0
4. Beschikbaar	0	0	0	0	0	0	0
5. Zorgzaam	0	0	0	0	0	0	0
6. Schoon/net	0	0	0	0	0	0	0
7. Kundig	0	0	0	0	0	0	0
8. Communicatief	0	0	0	0	0	0	0
9. Bekwaam	0	0	0	0	0	0	0
10. Beleefd	0	0	0	0	0	0	0
11. Vriendelijk	0	0	0	0	0	0	0
12. Functioneel	0	0	0	0	0	0	0
13. Integer	0	0	0	0	0	0	0
14. Betrouwbaar	0	0	0	0	0	0	0
15. Snel en accuraat	0	0	0	0	0	0	0
16. Veilig	0	0	0	0	0	0	0
17. Staat altijd klaar	0	0	0	0	0	0	0

Deel 4c

Het volgende deel gaat over uw beleving van deze bibliotheek. Lees onderstaande stellingen en kruis het antwoord aan dat het beste bij u past.

	Volledig mee oneens	Mee oneens	Beetje mee oneens	Neutraal	Beetje mee eens	Mee eens	Volledig mee eens		
	1	2	3	4	5	6	7		
01. Ik heb er echt van genoten om naar deze bibliotheek te gaan.	0	0	0	0	0	0	0		
02. Ik ben tevreden met deze bibliotheek.	0	0	0	0	0	0	0		
03. Welk rapportcijfer geeft u voor uw algemene tevredenheid over deze bibliotheek?									
Erg slecht							Uitstekend		
1	2	3	4	5	6	7	8	9	10

Deel 5

Het volgende deel gaat over het druktebeeld van deze bibliotheek. Lees onderstaande stellingen en kruis het antwoord aan dat het beste bij u past.

	Volledig mee oneens	Mee oneens	Beetje mee oneens	Neutraal	Beetje mee eens	Mee eens	Volledig mee eens
	1	2	3	4	5	6	7
01. Op dit moment maakt deze bibliotheek op mij een drukke indruk.	0	0	0	0	0	0	0
02. Op dit moment is het rustig in deze bibliotheek.	0	0	0	0	0	0	0
03. Op dit moment is het druk in deze bibliotheek.	0	0	0	0	0	0	0
04. Ik heb het gevoel dat er op dit moment teveel mensen in deze bibliotheek zijn.	0	0	0	0	0	0	0

Deel 6

Het volgende deel gaat over uw motivatie om naar de bibliotheek te gaan. Lees onderstaande stellingen en kruis het antwoord aan dat het beste bij u past.

	Volledig mee oneens	Mee oneens	Beetje mee oneens	Neutraal	Beetje mee eens	Mee eens	Volledig mee eens
	1	2	3	4	5	6	7
01. Ik wist van tevoren wat ik in deze bibliotheek wilde doen.	0	0	0	0	0	0	0
02. Ik was in deze bibliotheek echt naar een bepaald boek (of ander item) op zoek.	0	0	0	0	0	0	0
03. Ik wist van tevoren waarom ik naar deze bibliotheek ging.	0	0	0	0	0	0	0
04. Ik ben uit pure noodzaak naar deze bibliotheek gegaan.	0	0	0	0	0	0	0
05. Het is dat ik naar een bepaald boek (of ander item) op zoek was, anders was ik niet naar deze bibliotheek gegaan.	0	0	0	0	0	0	0
06. Ik ging naar deze bibliotheek om er lekker even uit te zijn.	0	0	0	0	0	0	0
07. Ik kwam enkel naar deze bibliotheek om even rond te kijken.	0	0	0	0	0	0	0
08. Ik kwam zomaar even binnenlopen.	0	0	0	0	0	0	0
09. Tijdens mijn bibliotheekbezoek vandaag, wil ik doelgericht te werk te gaan.	0	0	0	0	0	0	0
10. Tijdens mijn bibliotheekbezoek vandaag, wil ik efficiënt zijn.	0	0	0	0	0	0	0
11. Tijdens mijn bibliotheekbezoek vandaag, wil ik ontspanning voelen.	0	0	0	0	0	0	0
12. Tijdens mijn bibliotheekbezoek vandaag, wil ik mij zorgeloos voelen.	0	0	0	0	0	0	0

Deel 7

01. Wat is uw geslacht?

Man

Vrouw

02. Wat is uw leeftijd?

_____ jaar

03. Als u nog vragen of opmerkingen heeft naar aanleiding van deze enquête dan kunt u die hieronder kwijt.

04. Is u iets bijzonders opgevallen in de bibliotheek vandaag? Indien ja, vul hieronder in wat u is opgevallen.

05. Zou u achtergrondmuziek in de bibliotheek kunnen waarderen?

06. Wilt u kans maken op een VVV-bon van vijftien euro? Vul dan hieronder uw e-mailadres in.

Dit was de laatste vraag van deze enquête, hartelijk dank voor uw medewerking.

De ingevulde enquête kunt u inleveren bij de klantenservice.

Appendix E: Overview of track lists

Table 10

Track list Aangenaam... Romantiek '94

No.	Title/composer	Length
1	Rondino on a Theme by Beethoven, for violin & piano <i>Ludwig van Beethoven</i>	2:28
2	Liebesleid <i>Fritz Kreisler</i>	3:39
3	Recuerdoes de la Alhambra <i>Francisco Tárrega</i>	3:35
4	Sevilla <i>Isaac Albéniz</i>	4:40
5	Romance voor viool en orkest Nr. 2 om F, Op. 50 <i>Ludwig van Beethoven</i>	8:58
6	Moments Musicaux D 780/2 in A <i>Franz Schubert</i>	6:00
7	Moments Musicaux D 780/3 in F <i>Franz Schubert</i>	1:53
8	Meditation uit 'Thais' <i>Jules Massenet</i>	5:27
9	Variaties op een thema van Rossini <i>Frédéric Chopin</i>	4:44
10	Carnaval der dieren: De Zwaan <i>Camille Saint-Saëns</i>	3:57
11	No. 2 in G minor <i>Jean Sibelius</i>	8:27
12	Adagio for string quartet <i>Samuel Barber</i>	8:10
13	Introductie, thema & variaties voor klarinet, strijkkwartet en contrabass <i>Carl Maria von Weber</i>	12:18

Table 11

Track list Classical Chill Out CD1

No.	Title/composer	Length
1	Canon <i>Johann Pachelbel</i>	4:32
2	Adagio, from Clarinet Concerto <i>Wolfgang Amadeus Mozart</i>	6:24
3	Adagio for Strings <i>Tomaso Albinoni</i>	6:36
4	Adagio, from Sonata Pathetique <i>Ludwig van Beethoven</i>	4:42
5	Andante, from Piano Concerto No. 21 "Elvira Madigan" <i>Wolfgang Amadeus Mozart</i>	6:26
6	Air <i>Johann Sebastian Bach</i>	4:44
7	The Swan <i>Camille Saint-Saëns</i>	2:54
8	Salut d'amour <i>Edward Elgar</i>	2:26
9	Evocacion <i>Isaac Albeniz</i>	5:28
10	Song without words <i>Peter Tchaikovsky</i>	3:11
11	Solveigh`s Song, from Peer Gynt <i>Edvard Grieg</i>	5:19
12	The Old Castle, from Pictures at an Exhibition <i>Modest Mussorgsky</i>	4:11
13	Adagio non troppo, from Serenade No. 1 in D major Op. 11 <i>Johannes Brahms</i>	13:13

Table 12

Track list Classical Chill Out CD2

No.	Title/composer	Length
1	Meditation, from Thais <i>Jules Massenet</i>	5:16
2	Andantino, from Flute/Harp Concerto in C major KV 229 <i>Wolfgang Amadeus Mozart</i>	8:08
3	Gymnopédie No. 1 <i>Erik Satie</i>	3:40
4	Allegro, from Harp Concerto in B flat major <i>George Frideric Händel</i>	6:02
5	Nocturne, from Lyric Suite Op. 54 <i>Edvard Grieg</i>	4:27
6	Adagio, from Oboe Concerto <i>Benedetto Marcello</i>	3:42
7	Barcarole, June, from The Seasons Op. 37 <i>Pyotr Ilyitch Tchaikovsky</i>	3:46
8	Elegie, from Cello and Orchestra Op. 24 <i>Gabriel Fauré</i>	6:22
9	Duetto in A flat major Op. 38 No. 6, from Lieder Ohne Worte <i>Felix Mendelssohn</i>	2:47
10	Slavonic Dance in E minor Op. 72 No. 2 <i>Antonin Dvorák</i>	6:22
11	Waltz, from Swan Lake <i>Pyotr Ilyitch Tchaikovsky</i>	7:12
12	Nocturne in E flat major Op. 9 No. 2 <i>Frédéric Chopin</i>	4:12
13	Adagietto, from Symphony No. 5 "Death in Venice" <i>Gustav Mahler</i>	11:34

Appendix F: Approval form of ethics committee

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Figure 5. Approval form of ethics committee