

Millennial Generation's Music, Moods, and Impulsive Buying: empirical studies in minimarkets

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Abstract

The purpose of this paper is to examine the influence of in-store music on impulsive buying among college students (as a millennial generation) in Bandung State Polytechnic, employed customer mood as mediator. Data from 200 respondents were received and analyzed using a regression for testing the hypotheses developed. The results show that the music is significantly affecting the customer's mood and impulsive buying. However, the customer mood does not play significantly affecting impulsive buying. Future research and managerial implications are addressed.

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INTRODUCTION

The behavior of young consumers is one of the targets of marketers to provide products and services that suit their needs. One of these consumers is the millennial generation. The millennial generation is a profitable segment (Helmi et al., 2021), whose consumption experience is consistent and can be embraced by marketing offers. Thus, understanding the behavior of the millennial generation is an important topic (Moreno et al., 2017; Smith, 2011). This generation was born from 1980 to 2000 (Lee & Kotler, 2016), also referred to as generation Y (BPS, 2018). The number of millennials according to Susenas (National Socio-Economic Survey), in 2017 was 88 million people or 33.75 percent of Indonesia's population (BPS, 2018), followed by generation Z (29.23%), generation X (25.74%), and least population is the baby boomers and veterans (11.27%) (Deloitte Indonesia, 2019). Unfortunately, studies on the millennial generation in Indonesia are still less intensive (Helmi et al., 2021).

Millennials have high purchasing power, becoming a magnet for marketers to make them a target market (Smith, 2011; Kueh & Voon, 2007; Schiffman & Kanuk, 2009; Pendergast, 2010; Moscardo et al., 2011). The millennial generation who have graduated from college and have worked make them the most influential group (Kim & Ammeter, 2008) because they have high purchasing power (Krotz, 2005) and buy significantly more than creating another generation (Ma & Niehm, 2006).

Millennials have different behavior, unlike previous generations (Smith, 2011). More millennials but less loyal to a brand. Apart from purchasing power, millennials are trendsetters, easy to accept new products, and have the potential to become consumers of lifestyle products (Schiffman & Kanuk, 2009).

This research focuses on studying the behavior of millennials, especially college students, when shopping at minimarkets that have a program in the form of instrumental music, which is the store's background (in-store music). The minimarket operates within the Bandung State Polytechnic campus, functioning as a real business laboratory for the Department of Business Administration students, a kind of learning factory.

In-store music is an effort of minimarket managers to provide a comfortable store environment, and with this convenience, consumers are expected to spend more time shopping (Mehrabian & Russell, 1974). It is common knowledge, consumers not only buy products/services based on functional aspects, but they also consider the experience they get when the buying process occurs (Venter et al., 2016). This happens because the decision-making in shopping is not solely based on rational factors but is more controlled by emotional considerations (Clarke et al., 2012). On the other hand, the study results indicate that music in the store triggers emotions, in the form of moods-in the form of pleasure and arousal (Garlin & Owen, 2006; Turley & Milliman, 2000).

Another consequence of the presence of music is the emergence of unplanned behavior (Turley & Milliman, 2000). It can even become an impulsive purchase (Mattila & Wirtz, 2001). This purchase is important because about 62% of product purchases in supermarkets are impulsive types (Luo, 2005), even reaching 80% of the total products purchased for certain product categories (Abrahams, 1997). Impulsive buying can increase retail sales and profits, especially for products with high-profit margins (Rostoks 2003).

Store visitors become more impulsive because music triggers or changes moods (Bruner, 1990; Donovan et al., 1994; Jain & Bagdare, 2011), and in turn will change human behavior (Donovan et al., 1994; Oakes, 2000). This means that mood is a mediator between music and impulsive buying.

Thus, this study will evaluate the pattern of the relationship between music in the store, the mood of visitors (divided into two dimensions, namely pleasure, and arousal (Russel, 2003)), and impulsive buying, from the perspective of the millennial generation and with the research locus in minimarkets operating at the Bandung State Polytechnic.

Research on music and impulsive buying has been widely discussed in the marketing literature. However, specific studies in minimarkets (as a learning factory in universities) with visitors coming from the millennial generation (in this case, college students) are still scarce. Besides, impulsive buying studies generally focus on the Western context. Therefore, it is necessary to explore impulsive buying behavior in the context of non-Western countries, especially for developing countries (such as Indonesia), a country that is a very profitable market destination. More specifically, this study can be a reference for managers of vocational high schools in building a retail

business laboratory that students can use to become professionals in this field. Thus, this research is expected to be able to fill the void in the knowledge base in this field.

Hypothesis Development

Relationships between Music, Moods, and Impulsive Buying

Music affects emotions (Coloma & Kleiner, 2005), and its presence, even in the tiniest volume, affects repurchases and makes buyers feel happy (Garlin & Owen, 2006). As a result of the influence of music, buyer behavior will occur when humans non-randomly assign emotional meaning to music, experience non-random affective reactions to music, and subsequently make non-random behavioral responses (Bruner, 1990).

There are three main terminologies in understanding emotions: affect, emotion, and mood (Russell, 2003; Fiske & Taylor, 2008). All three are theoretical concepts that are interrelated and cannot be separated from one another. Affect refers to a broad and general term that covers emotions, moods, and attitudes. Emotion refers to a variety of emotional states that tend to be volatile and short-term. Meanwhile, mood refers to an emotional state that tends to be long-term and can arise without any specific emotional object (trigger). In general, the difference between emotion and mood lies in the period and the emotional object, but both refer to the same conceptual framework, affect, and are often used interchangeably.

Unlike the theory of the basic emotions, which explains that humans have special emotions, the circumplex model of affect theory proposed by Russell (1980; 2003) has a different perspective. This theory explains that humans have different core emotions and can be classified into two emotions: pleasure and arousal. These core emotions are called core affect (Russell, 2003).

Based on the arousal-mood hypothesis, listening to music can affect arousal and mood, which in turn will affect the performance of various cognitive skills. The impact of music on arousal and mood has been recognized by various researchers (Gabrielsson, 2001; Krumhansl, 1997; Peretz, 2001; Schmidt & Trainor, 2001; Sloboda & Juslin, 2001). So, music has the potential to trigger human moods, feelings, and thoughts (Ahmad & Rana, 2015). In more detail, Gancer and Huda (2010) stated that music has the power to influence mood positively and negatively. Therefore, people choose to listen to music to get this effect (Gabrielsson, 2001).

The theory of SOR, stimulus-organism-response (Mehrabian & Russell, 1974), states that physical and social stimuli in the environment will affect individual emotions, affecting one's behavior. SOR theory uses pleasure, arousal, and dominance as expressions of emotions that arise in response to stimuli from the environment, in this case, in the form of music. In this study, dominance was not included as a part of emotion because the dominant dimension requires cognitive rather than affective judgment (Russell & Pratt, 1980). Research suggests that in-store music triggers consumer pleasure and arousal (Garlin & Owen, 2006; Turley & Milliman, 2000; Bruner, 1990; Meng & Choi, 2017; Ryu & Jang, 2007). Pleasure and arousal are dimensions of emotion or mood. Thus, the following hypothesis can be made.

H1a. In-store music influences the mood of the buyer, in this case, it is a pleasure

H1b. In-store music influences the mood of the buyer, in this case, it is arousal

Furthermore, Bruner (1990) suggested that music should be considered as an effective and efficient instrument to trigger non-verbal communication. Vida (2008) states that the ability of music to adapt to the image of the retail business plays an important role in shaping buyer behavior. Influencing buyer behavior through music is a must, but this influence is like a double-edged knife, helping to achieve business goals or destroying them (Milliman, 1982).

Therefore, retailers design store environments with care to increase the positive feelings of buyers, which in turn will lead visitors to buy more or explore the store for longer (Xu, 2007). Russell and Mehrabian (1976) stated that increasing the pleasantness of the store will maximize purchasing behavior. A pleasant environment will make the customer feel welcome and make the buyer stay longer in the store. Music is an attempt to improve pleasantness. Milliman (1982, 1986) states that background music tends to be calming to create a pleasant atmosphere. Jain and Bagdare (2011) state that music affects the level of the experience of consuming cognitive, emotional, and behavioral regarding attitudes and perceptions and the time and money spent while shopping at the store.

Music evokes affective reactions and shops visitors' behavior (Mattila & Wirtz, 2001, 2008). Music makes consumers spend more time in stores, which leads to impulsive buying (Oakes, 2000).

More specifically, the music genre produces a stronger influence on preferences and perceptions of impulsive buying (Saini, 2015).

The mechanism, background music (in coordination with other factors), makes consumers feel they don't spend time shopping and don't feel long waiting (Chebat et al., 1993), affecting consumers' perceptions of the overall store environment (Hui et al., 1997), increasing sales, increasing impulsive buying tendencies, changing consumer attitudes towards the shopping experience, and increasing consumer interaction with the store environment (Morrison et al., 2011).

Music affects shop consumers directly or indirectly (Lucas & Koff, 2014; Milliman, 1982; Dubé & Morin, 2001; Fiegel et al., 2014). As part of the background music, musical rhythm also affects consumers in retail stores (Milliman, 1982). Consumers will run faster and shop less when the music is fast (Milliman, 1982). The rhythm of music can also affect the emotional reaction of consumers, music with a slow rhythm makes consumers feel relaxed or relaxed. This is a positive mood that will lead consumers to stay longer in the store, which will impact the tendency to make impulsive purchases (Morrison et al., 2011). So, when a consumer walks quickly in a store, in a fast-paced musical environment, it creates impatience, which reduces the chance for impulsive buying behavior.

A study by Mattila and Wirtz (2008) shows that the store environment positively influences impulsive buying behavior, especially when the store environment stimulates visitors. Applebaum (1951) recommends that impulsive buying can occur when consumers get a stimulus from the environment when they are shopping at the store. Designing a store environment, one of which is by empowering music, is a marketing technique created to provide a favorable store environment that will create impulsive purchases (Graa et al., 2014; Mattila & Wirtz, 2008). Based on this explanation, the following hypothesis can be developed.

H2. In-store music influences impulsive buying.

Relationships between Mood and Impulsive Buying

Variables of the shop atmosphere, such as sounds, sights, and smells, are important stimuli in generating impulsive buying desires (Eroglu & Machleit, 1993; Donovan et al., 1994). Beatty and Ferrel (1998) stated that impulsive buying is closely related to hedonic consumption and sensory stimulation. Music is a form of stimulant that is captured by the sense of hearing. Sherman et al. (1997) stated that store environment and consumer emotions are the most important determinants of certain purchasing behavior, for example, impulsive buying; instead of a cognitive factor.

Thus, impulsive buying can occur because the store atmosphere generates a mood or emotional response in the form of pleasure, arousal, or dominance (Mehrabian & Russell, 1974; Donovan & Rossiter, 1982; Dholakia, 2000). Donovan et al. (1994) found that the shop environment influences consumers' emotional states (eg pleasure and arousal). Furthermore, these emotions are a strong reason why they spend more time in stores and spend more rupiahs than planned. Thus, emotions or moods influence actions, including impulsive buying (Beatty & Ferrell 1998; Park et al. 2006). However, recent studies suggest that mood is only represented by two dimensions, pleasure and arousal, so it is often referred to as the PA model (Yüksel, 2007; Bigné et al., 2005; Chebat & Michon, 2003; Mattila & Wirtz, 2000). Yalch and Spangenberg (2000) stated that dominance is not related to behavior. Or, pleasure and dominance are often categorized as indicators of pleasure (Yüksel, 2007; Bigné et al., 2005; Chebat & Michon, 2003; Mattila & Wirtz, 2000). Russell and Pratt (1980) noted that the dimensions of mood or emotion, namely pleasure and arousal, are sufficient to represent people's emotions or people's affective responses to the environment on a broad scale.

In the context of retail business, pleasure and arousal indicate the tendency of consumers to react positively (Eroglu & Machleit, 2008). This happens because mood has significant implications for human behavior. Pleasure and arousal are mood dimensions, while mood, emotions, and attitudes refer to a broader concept, namely, affect. According to Park et al. (2006), an emotion, which consists of affect and mood, is an important factor in decision making, including in-store purchasing decisions. On the other hand, Verplanken and Herabadi (2001) explain that customers who engage in impulsive buying tend to show emotions all the time during the purchase, before, during, or after the purchase.

That is, the individual affective state or individual mood is one of the determinants of impulsive buying. When someone is in a good mood, he tends to give himself gifts generously, and there will be a tendency to become more impulsive (Beatty & Ferrell, 1998). Not surprisingly, Rook and Gardner (1993) found that a pleasurable mood encourages impulsive buying. There is an argument that impulsive buying behavior is strongly related to positive emotions and feelings, in such a way that impulsive buyers experience more positive emotions, such as delight, and have an

impact on more shopping activities (Beatty & Ferrell 1998). Positive emotions, consisting of affect and mood, will determine the intensity of consumer decision-making (Amiri et al. 2012; Tirmizi et al., 2009). Thus, positive emotions when consumers are in the store will be a mediator in leveraging impulsive purchases. Impulsive buying occurs when a person experiences a strong need for arousal and experiences an emotional impulse from constant repetitive buying behavior (O'Guinn & Faber 1989; Verplanken & Sato 2011).

However, consumers also appear to be more impulsive when they have negative emotions, such as sadness. This is done to improve the negative mood (Rook & Gardner, 1993). Self-gifting is a form of store therapy that helps shoppers manage their moods (Mick & Demoss 1990; Rook & Gardner 1993; Vohs & Faber 2007). While other researchers agree that impulsive buying can be used to manage or increase negative emotions, they also claim that this influence occurs through a self-regulatory function (Rook & Gardner 1993; Verplanken et al. 2005). Thus, emotional states, positive or negative, are likely to influence impulsive buying, but there is no consensus on whether emotions are positive or negative or both that uniquely define impulsive buying. Based on these arguments, the researcher can develop the following hypothesis.

H3a. The mood of the in-store shoppers, in this case, it is pleasure, influences impulsive buying.

H3b. The mood of the in-store shoppers, in this case, it is arousal, influences impulsive buying.

METHOD

The design of this research is descriptive and associative, with the unit of analysis for the millennial generation, in this case, college students, who shop at the minimarket that operates at the Bandung State Polytechnic. The study population was all Bandung State Polytechnic students who shop at the minimarkets in the college. The sample is determined based on the technical analysis used in this study, multiple regression analysis (Hair et al., 1998; 2010), the minimum quota of respondents is 150 visitors. This amount has met the requirements for multivariate research (Hair et al., 1998; 2010).

A self-administered survey was conducted for one month (Monday-Friday, at work hours 08.00-15.00 WIB) to collect primary data, using a Likert scale questionnaire instrument (Soedibjo, 2013), with a value of 1 = strongly disagree and 4 = strongly agree, there is no middle value to avoid a central tendency. The measurement of the three constructs used in this study is based on the literature. The music played is instrumental music, for example: Makes Me Wonder from Maroon 5, Murs from Olly Murs, You are the Reason from Callum Scott, Shape of You from Ed Sheeran, Friend Like Me from Will Smith, or Boyfriend from Justin Bieber. The Brief Mood Introspection Scale (BMIS) developed by Mayer and Gaschke (1988), the visitor's mood was measured to measure pleasure and arousal. Customer perceptions of the music that is "played" in the minimarket are measured by three statement items from Morrin & Chebat (2005), an example of the statement item is: This minimarket has pleasant music. Furthermore, the five-item statements from Weun et al. (1998) are used to measure impulsive purchases. Examples of items are: When I see an attractive item, I will buy it, regardless of the consequences.

Validity and reliability tests are used to test the seriousness of respondents' answers (Sekaran, 2007; Hair et al., 1998; 2010). Reliability using Cronbach's alpha, Cronbach's alpha value close to one indicates the variable has higher reliability. Now (2007) suggest that the minimum acceptable Cronbach's alpha value is 0.50, but Nunnally and Bernstein (1994) recommend Cronbach's alpha value of 0.70 or higher as a reliable scale. This study follows Nunnally and Bernstein (1994). As a result, all statement items used to measure the three research variables were valid because they had an item-total correlation value > 0.30; also reliable because it has Cronbach's alpha > 0.70 (Sekaran, 2007; Robinson et al., 1991).

Finally, to determine the pattern of relationships between variables, researchers used correlation analysis and multiple regression analysis (Santoso, 2002; Hair et al., 1998; 2010) to answer research questions.

RESULT AND DISCUSSION

Complete and processable questionnaires are 200 sets. Respondents were dominated by female students (68%), the rest were students (32%). In terms of age, 61.6% are students who are less than twenty years old, meaning they are the youngest millennial generation; while students aged between 20-25 years were 35.6%, the rest were more than 25 years old. Next, based on the history of the frequency of their visits to minimarkets, almost all respondents have been to the minimarket more than six times (90%), the rest less than six times. This means that millennials are familiar with the minimarket.

The results of the descriptive analysis (Table 1) show that the variable perceptions of music, pleasure, and arousal are at the "high" level (in the range 2.51-3.25; scale 4). Meanwhile, the impulsive buying variable is at a "very high" level (range 3.26-4.00; scale 4). Judging from the standard deviation, the music, pleasure, and arousal variables have a standard deviation that is within a tolerable range, namely: a maximum of 20% of the average value (Santoso, 2002), except for the impulsive purchasing variable. This variable has a rather high standard deviation, indicating that respondents' perceptions have varied values. Furthermore, not all independent variables have a significant relationship with the dependent variable. This indicates that the criterion-related validity or predictive validity requirements are marginal (Das et al., 2008). This applies to pleasure and arousal, which do not have a significant correlation with impulsive buying.

Table 1. Mean and Correlation among Variables

	Mean	Stand. Dev.	1	2	3	4
1 Music	3.17	0.51	1	0.149*	0.062*	0.192**
2 <i>Pleasure</i>	3.11	0.45		1	0.088	0.056
3 <i>Arousal</i>	2.76	0.39			1	0.044
4 Impulsive buying	3.43	0.77				1

*. Significant correlation at the 0.05 level (2-tails)

** . Significant correlation at the 0.01 level (2-tails)

Source: data processing results, 2021

Next, regression analysis was used to test the three research hypotheses. The results are presented in the form of a structural model with path coefficients (Figure 1). In-store music has been shown to significantly affect both pleasure and arousal. So, hypothesis 1 can be accepted. Music has a path coefficient of 0.177 ($t=2.834$), significant, and can explain the variations in the pleasure dimension of 3.1%; other variables explain the rest. Furthermore, music significantly affects arousal, with a path coefficient of 0.128 ($t=2.026$), and can explain the variation in this dimension by 1.6%; other variables explain the rest.

Hypothesis 2 which states that in-store music affects impulsive buying is also supported by empirical studies, because in-store music has a positive and significant effect on impulsive buying, with a path coefficient of 0.206 ($t=3,221$), and can explain the existing variations in the impulsive buying variable by 3%; other variables explain the rest. For hypothesis 3, the results of this study identified no significant effect of mood, for the pleasure and arousal dimensions, on impulsive buying. That is, hypothesis 3 is not supported by empirical data.

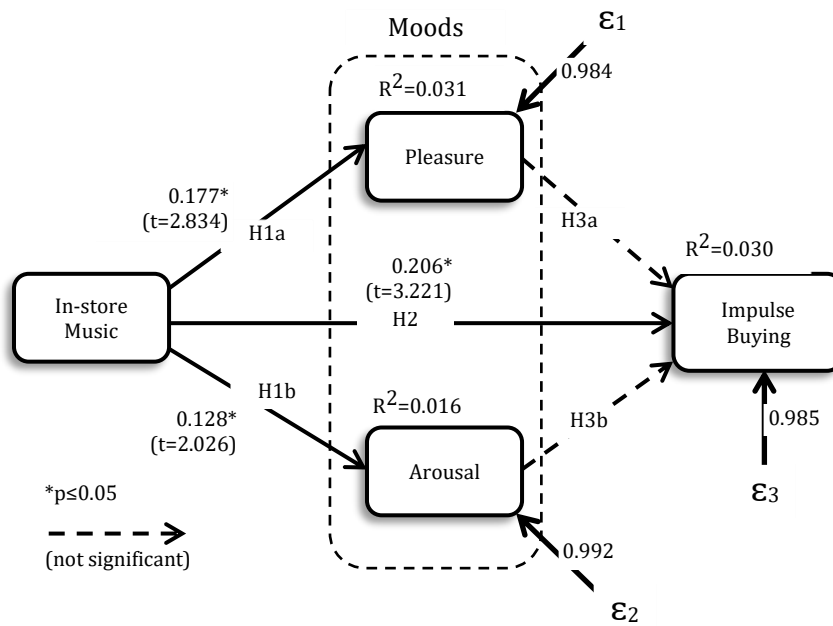


Figure 1. Structural Model with Path Coefficients
Source: data processing results, 2021

The Influence Of Music On Mood

This study shows that music in the minimarket can generate pleasure and arousal as dimensions of mood. As a result, students enjoy the experience of shopping at the minimarket, get a pleasant emotional experience (Petra, 2016). These results are consistent with the results of studies from Fulberg (2003), Milliman (1982, 1986), Garlin and Owen (2006), Jain and Bagdare (2011), Mehrabian and Russell (1974), Russell (1980), Russell and Pratt (1980), Russell et al. (1981), Bell et al. (2001), or Gifford (2001).

So, the millennial generation in college can accept (approach) a shop environment that programs instrumental music as a background. Consequently, their mood is significantly affected by the presence of music. The managerial consequence is that minimarket managers need to empower marketing practices that focus on a pleasant shopping experience, not just focus on products (Maghnati et al., 2012; Venter et al., 2016). Experiential marketing needs to be applied in minimarkets through music ambiance. Moreover, in-store background music is a major variable of the retail store atmosphere (Turley & Milliman, 2000; Gopal & Gopal, 2010; Jain & Bagdare, 2011). However, in-store music needs to be synergized with other variables because buyers develop perceptions of the overall store environment (Hui et al., 1997; Bitner, 1992).

The Influence Of Music On Impulsive Buying

Based on meta-analysis (Iyer et al., 2020), marketing stimuli directly influence impulsive buying, with a path coefficient of 0.17. Not much different, this study shows that in-store music affects impulsive buying by 0.206 (t=3.221). This is also in line with studies from Dholakia (2000), Kacen et al. (2012), Sharma et al. (2010), Amos et al. (2014), Milliman (1982), Mattila and Wirtz (2001), Dubé and Morin (2001), Eroglu et al. (2003), Mohan et al. (2013), Lucas and Koff (2014), Donovan and Rossiter (1982), Davis and Sajtos (2009), or Fiegel et al. (2014) who stated that background music has the potential to increase impulsive buying. In this case, the millennial generation can also be stimulated by music to make impulsive purchases at convenience stores.

This is because music creates a comfortable shopping environment, and with that convenience, the millennial generation will spend more time shopping (Mehrabian & Russell, 1974). The more time you spend at the convenience store, the more likely it is that unplanned purchases will arise. Exploration in stores causes students to be attracted to previously unthinkable items (Tai & Fung, 1997), so the likelihood of impulsive buying is greater. This is in line with the report which

states that the millennial generation has a 52% chance of making impulsive purchases to pamper themselves (Tuttle, 2012).

Music also can encourage students to interact with other students (Mattila & Wirtz, 2001; Sweeney & Wyber, 2002), and with minimarket staff (Areni, 2003; Dube et al., 1995). This makes them feel good, so they tend to make impulsive purchases.

Because background music influences the impulsive buying of the millennial generation, the managerial implication is this: minimarket managers need to create new and unique marketing stimuli to convey the values they offer and encourage impulsive buying. It must always be new because students as the millennial generation also understand this tendency. This means that students are increasingly familiar with the marketing tactics minimarket managers use to persuade them to make impulsive purchases. It is unique to differentiate it from other minimarkets, or so that the stimulant is explicitly dedicated to the millennial generation, following the characteristics of the millennial generation. If it is not done, then students will feel skeptical about these marketing practices (Iyer et al., 2020), millennials are known to be less loyal to a brand (Smith, 2011).

The Influence Of Mood On Impulsive Buying

This study found that pleasure and arousal did not significantly influence impulsive buying. Thus, the students' moods cannot trigger impulsive buying. This is in line with the opinion of Yalch and Spangenberg (1993) which states that the role of mood as a mediator between the physical environment of stores and consumer behavior is inconsistent. Another explanation, not everything can be influenced by mood (Soh et al., 2015). Kim (2006) also states that the intention to buy is not influenced by mood.

This may be caused by the minimarket environment, which is noisy, or because the audio quality is not good enough (Kellaris, 2008). In the perspective of the harmony or compatibility of music with the shop environment, millennials who visit the convenience store may not see a match between the music played and the shop environment which tends to be noisy, the audio quality is not good, or the arrangement of goods is not neat, etc. The study results by Demoulin (2011) and Spangenberg et al. (2005) stated that the harmony of music with the overall shop atmosphere and the products sold will affect both pleasure and arousal levels. Minimarket visitors respond to the shop environment as a whole, not only from a musical background (Bitner, 1992; Hui et al., 1997).

Besides, the emotional response of visitors to the shop environment used in this study uses a framework from Mehrabian and Russel (1974), which is bipolar, consisting of pleasure and arousal. However, although various researchers have used this framework, in retail or other types of services (eg Caro & Garcia, 2007; Kaltcheva & Weitz, 2006; Zhou & Wong, 2003), others have argued that the bipolar conceptualization is lacking able to interpret consumer emotions (Babin et al., 1998). Therefore, several studies (for example, Jang & Namkung, 2009; Lee et al., 2008; Yalch & Spangenberg, 2000) suggest two independent unipolar dimensions, namely, positive and negative affections than pleasure and arousal schemes in evaluating their relationship to behavior emerging. In other words, pleasure and arousal do not reflect the emotions when millennial buyers shop at minimarkets. A negative mood or positive mood is probably the more appropriate terminology. Also, the most important limitation is the ability of the pleasure and arousal dimensions to explain special emotions or what are called discrete emotions (Russel, 2003). Discrete emotions, called basic emotions, are special emotions that exist in humans, and each of them has special characteristics (Ekman, 1992). These emotions are anger, fear, disgust, joy, sadness, and surprise. This implies the need to seek more empirical evidence to determine which emotions are more prominent, which determines impulsive buying.

The next reason that might explain why mood does not influence impulsive buying is the moderator variable. Impulsive buying is also affected by the situation that occurs at the time of purchase (Sharma et al., 2010). These situational factors, for example, the availability of time and money (Beatty & Ferrell, 1998). This means that the buyer's mood will not always affect impulsive buying, situational factors are a moderating variable between mood and impulsive buying (Chang et al., 2013). For example, although the mood of students who shop at minimarkets is positive because the time available for shopping is very limited, impulsive buying will not occur (Chang et al., 2013). Lectures at the Bandung State Polytechnic are relatively dense, so the gap between the first lecture and the next lecture is very narrow, or you have to move to another class that is quite far away (± 20 acres of Bandung State Polytechnic campus). Or, because students are the millennial generation who

do not yet have high purchasing power (because they are not yet working, they still rely on pocket money from their parents), financial limitations may prevent impulsive buying.

Finally, based on the history of the frequency of their visits to the minimarkets at the Bandung State Polytechnic, almost all respondents have been to the minimarket more than six times (90%), the rest less than six times. As a result, they are better prepared or trained to exercise self-control, so they are not lured into making impulsive purchases. This cognitive ability will intervene when students experience the desire to buy impulsively (Baumeister 2002; Baumeister et al., 2008; Hofmann et al., 2012; Tice et al., 2001).

To optimize the role of mood so that it can become a mediator between music and impulsive buying, minimarket managers need to harmonize music with other elements of the store environment, use various types of music genres, distinguish different types of music for the morning, afternoon, or evening. As well as using two free unipolar dimensions, namely, positive and negative affections to evaluate their relationship with impulsive behavior.

CONCLUSION AND RECOMMENDATION

The results showed that music in the minimarket has a significant positive effect on mood in the form of high pleasure and arousal. Furthermore, music positively and significantly impacts impulsive buying, but mood (pleasure and arousal) does not significantly affect impulsive buying.

This study shows how in-store music can leverage mood and explain its relationship to impulsive buying among millennials, especially college students. However, because shoppers in stores assess the shop environment holistically, other variables that can influence impulsive buying need to be explored to get a more comprehensive understanding of impulsive buying among millennials, especially for minimarkets that function as a learning factory.

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