Thesis for the Degree of Doctor of Philosophy

The Effects of At-show Environmental Stimuli on Attendees' Purchase Behavior:

Focusing on the Mediating Roles of Emotional and Intellectual Experience

by

Gum Ju Woo

Department of Business Administration

The Graduate School

Pukyong National University

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전시환경자극이 참관객 구매행동에 미치는 영향:

감성체험과 인지체험의 매개역할을 중심으로

Advisor: Prof. Jae-Kyoon, Jun

by

Gum Ju Woo

A thesis submitted in partial fulfillment of the requirements

for the degree of Doctor of Philosophy

in Department of Business Administration, The Graduate School,

Pukyong National University

August 2015

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by

Gum Ju Woo

Approved by:

(Bae, Sang-Wook)

(Kim, Young-Kyu)

(Yang, Soung-Hoon)

(Yhang, Wii-Joo)

(Jun, Jae-Kyoon)

August 21, 2015

CONTENTS

CHAPTER 3. RESEARCH METHOD

CHAPTER 4. CONCLUSIONS

LIST OF TABLES

LIST OF FIGURES

전시환경자극이 참관객 구매행동에 미치는 영향: 감성체험과 인지체험의 매개역할을 중심으로

우 금 주

부경대학교 대학원 경영학과

요 약

전시산업의 경쟁이 심화됨에 따라 전시주최자 및 참가업체들은 전시성과를 향상시키기 위한 전략적 방안을 마련하기 위해 많은 노력을 기울이고 있다. 본 연구는 환경심리학적 측면에서 연구문제에 대한 해답을 모색하기 위해 대표적인 환경심리학 모델인 Mehrabian과 Russell (1974)의 자극(stimuli)-유기체(organism)-반응(response) 모델을 세 가지 측면에서 확장하였다. 첫째, 복잡한 전시환경자극을 이해하기 위해 기존의 물리적 및 사회적 단서에서 전시상품단서와 엔터테인먼트 단서를 추가하였다. 둘째, 사람들의 내적체험은 다차원적이라는 체험마케팅 이론의 주장에 근거하여 감성체험과 더불어 인지체험의 매개역할을 함께 분석하였다. 셋째, 개념적 및 방법론적으로 모호한 접근–회피행동 대신 전시판매성과에 중요한 참관객의 구매행동을 집중 분석하였다.

확장된 연구모델을 검증하고자 전시가 가장 많이 열리는 서울 코엑스와 일산 킨텍스를 중심으로 상반기의 인증전시들에 참석한 일반참관객들을 대상으로 총 461개의 설문데이터를 수집하였다. 수집한 데이터의 분석 결과, 디자인단서, 전시상품단서, 그리고 엔터테인먼트단서는 참관객의 긍정적인 감성체험을 자극하였고 이를 통해 전시현장 및 전시관람 후 구매의도가 높아지는 경향을 보였다. 반면, 사회적 단서, 전시상품단서, 그리고 엔터테인먼트단서는 참관객의 긍정적인 인지체험을 도모하였고 이러한 내적체험은 전시현장에서의 구매행동을 촉진시켰다.

본 연구는 이론적 그리고 실무적으로 가치가 있다. 이론적 측면에서 보면, Mehrabian과 Russell (1974)의 모델을 확장하여 전시상품단서와 엔터테인먼트단서의 중요성, 인지체험의 매개역할, 그리고 참관객의 구매행동특성에 대해 새로운 지식을 제공하였다. 실무적인 측면에서 보면, 차별화된 전략적 방안을 모색 중인 전시주최자 및 참가업체들에게 전시성격, 상황, 그리고 목표에 따라 세분화된 전시환경 연출 전략들을 제시하였다.

CHAPTER 1. INTRODUCTION

1.1 Research Background

Exhibition is a rapidly growing industry due to its economic contributions (Fuchslocher, 2005, Rubalcaba-Bermejo & Cuadrado-Roura, 1995). According to the Global Association of the Exhibition Industry (2014), there are approximately 31,000 exhibitions per year corresponding to 124 million m2 of total net exhibition space rented where 4.4 million exhibiting companies welcomed 260 million visitors worldwide. Amongst the emerging countries, 15 countries have increased their total indoor capacity by at least 50,000 m2 between 2006 and 2011. Korea was the fifth fastest growing country between 2006 and 2011, followed by China, USA, Spain, and the Netherlands. For the year 2011-12, Korea hosted 85 exhibitions and ranked 8th amongst member countries of the Global Association of the Exhibition Industry. This rapid growth of the exhibition industry has resulted in increasing internal competition.

As competition in exhibition has intensified, the emerging interest in the industry is how to develop and manage a successful exhibition. Pine and Gilmore (1999) and Schmitt (1999) argue that managers need to move beyond high quality goods and services to create memorable experience for customers to stay competitive. Many scholars (e.g. Crosby & Johnson, 2007; Maklan & Klaus, 2011) agree that excellent customer experience generates value in the business. According to the Global Experience Specialists' (2014) report, exhibition organizers pay increasing

attention to creating a positive attendee experience at the exhibition site.

It is worthy to investigate how to create an excellent exhibition experience that is beneficial to exhibition attendees, organizers, and exhibitors. From an environmental psychology theoretical perspective, environment plays an important role in creating positive customer experiences that can lead to favorable customer behaviors. Mehrabian and Russell's (1974) model is arguably one of the most popular environmental psychology models adopted in the field of marketing. The model has spilled over into different business settings, such as the service environment (e.g. Bitner, 1992), cyber environment (e.g. Williams & Dargel, 2004), festival environment (e.g. Lee et al., 2007), ship environment (e.g. Kwortnik, 2008), and the sports environment (e.g. Lambrecht et al., 2009). However, there is surprisingly lesser attention given to the exhibition environment. This research, therefore, answers the research question by expanding Mehrabian and Russell's model in the context of exhibition environment.

1.2 Research Objectives

The question on how to develop a profitable at-show environment that can stimulate a desired attendee experience and purchase behavior has room for further investigation. From an environmental psychology standpoint, this study aims to achieve the following objectives to answer this important, yet under-explored, research question:

(1) To identify at-show environmental stimuli that can help to induce a positive attendee experience;

(2) To examine which attendee experience increases the chance of at-show and after-show purchase;

(3) To suggest how to design a more profitable exhibition environment to maximize the effectiveness of exhibition performance for exhibition organizers and exhibitors.

1.3 Research Design

This research empirically tested the proposed structural model of at-show environmental stimuli, attendees' perceived experience, and purchase behavior based on a survey-based quantitative approach. The questionnaire was designed based on existing researches and modified by panel review. A pretest was taken by 103 people who visited an exhibition in the past one year to test the reliability and validity of the instrument using SPSS. The main survey data were collected from 461 attendees who visited one of three accredited public shows in Seoul and Ilsan (i.e. Kyunghyang Housing Fair, International Sourcing Fair, and International Motor Show). The main survey data were analyzed by confirmatory factor analysis and structural equation modeling using AMOS 21.

1.4 Significance of the Study

This study is significant on three grounds. First, it proposes an extended configuration of at-show environmental stimuli by adding merchandise and entertainment cues in addition to ambient, design, and social cues. Merchandise cues are regarded as a significant element in the retail environment, but surprisingly under-explored in the exhibition environment. The importance of entertainment cues has recently been speculated in industrial reports (e.g. The Global Association of the Exhibition Industry, 2014) and exploratory studies (e.g. Gottlieb et al., 2014). Nevertheless, there are no empirical studies on entertainment cues in exhibition researches. The findings of the study reveal both merchandise and entertainment cues are the most salient contributors to emotional and intellectual attendee experience and, in turn, increase the chance of at-show and after-show purchase.

Second, this study pays additional attention to cognitive experience, more specifically intellectual experience, which has been relatively neglected in comparison to emotional experience in existing environmental studies. According to Bitner (1992), both emotional and cognitive experiences are important mediators between environmental stimuli and approach-avoidance behavior. Schmitt (1999) also argues that different types of experiences holistically construct customer experience. This study reveals the black box by not only confirming the mediating role of emotional experience between at-show environment stimuli and purchase behavior, but also proving additional

intervening roles of intellectual experience on at-show purchase behavior.

Third, this study has practical value by suggesting how to create a profitable environment where the likelihood of at-show and after-show purchases can be maximized. Existing studies fail to address this issue because they often employ a vague or broad concept of approach-avoidance behavior. After all, the findings of the study can provide managerial guidelines to exhibition organizers and exhibitors in terms of resource allocation strategies, experiential marketing strategies, and short-term and long-term sales-related exhibition performance strategies to make their investment worthwhile.

1.5 Structure of the Study

This study is composed of four main chapters, namely introduction, literature review, research method, and conclusions. Chapter 1 outlines the research background, question, objectives, design, and significance of the study. It is followed by Chapter 2, which is composed of identifying research gaps and proposing a conceptual framework based on critical review of the existing literature. Chapter 3 explains the research design employed to empirically test the proposed model and presents statistical results. Chapter 4 interprets and discusses key findings to answer the research question, highlighting theoretical contributions and managerial implications, and finally identifies research limitations to suggest future research areas.

CHAPTER 2. LITERATURE REVIEW

2.1 Mehrabian and Russell's Model

Mehrabian and Russell's (1974) model (M-R model) is arguably one of the most popular frameworks to understand the relationship between environment and human behaviors. In order to understand the impact of at-show environmental stimuli on attendee behaviors, this research departs from the M-R model as a starting point to identify research gaps and propose a conceptual framework for the study. The thesis of the M-R model is simple and logical. It outlines that physical environmental stimuli (S) induce emotional responses (O), including pleasure, arousal, and dominance (PAD). Emotional reactions further promote approach or avoidance behaviors (R) towards the environment. As drawn in Figure 2.1, this sequential logic follows the stimuli-organism-response (S-O-R) paradigm.

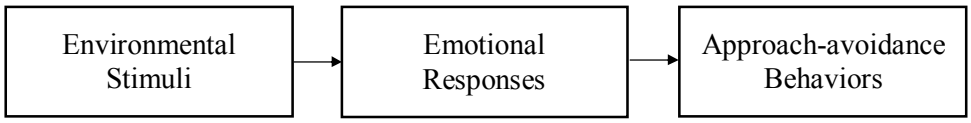

Figure 2.1 Mehrabian and Russell's (1974) Stimuli-Organism-Response Model

This parsimonious model has inspired many researchers to employ the model to broaden the understanding on consumption environments and consumer behaviors, as summarized in Table 2.1. For example, in the context of retail

environment, some researchers (e.g. Demoulin, 2011; Dube & Morin, 2001; Mattila & Wirtz, 2001; Morrison et al., 2011; Sweeny & Wyber, 2002) pay attention to the impact of a single physical cue (e.g. music) or a congruence of different physical cues (e.g. music and scent) of the store on consumer's emotional response (e.g. pleasure and arousal) and approach-avoidance behavior. Some researchers (e.g. Baker et al., 1994; Bell, 1999; Nisco & Warnaby, 2014; Sherman et al., 1997) investigate in-store environmental stimuli beyond physical cues by adding social or merchandise cues.

In the tourism and hospitality environment, many researchers (e.g. Brunner-Sperdin et al., 2012; Byun et al., 2014; Dong & Siu, 2013; Jang et al., 2012; Jang & Namkang, 2009; Kim & Woo, 2013; Lin & Chiang, 2010; Lin & Jang, 2009; Ryu & Jang, 2008) take physical and social cues into consideration in order to understand their impacts on emotional experience and approach-avoidance behavior. Some researchers (e.g. Dong & Siu, 2013; Jang et al., 2012; Kim & Jeong, 2003; Kim & Moon, 2009; Kim & Woo, 2013; Lam et al., 2011; Kiu & Chiang, 2010; Liu & Jang, 2009) strive to expand the model by adding cognitive responses, such as perceived value and service quality. In studies on exhibition environment, many studies (e.g. Hong, 2007; Joo & Kang, 2011; Kim & Lim, 2003; Lee, 2008; Lee & Kim, 2012; Siu et al., 2012) focus on physical cues, except a few studies take social cues into consideration (e.g. Gottlieb et al., 2011; Sun et al., 2013).

Table 2.1 Summary of the Recent Environmental Studies

Author (Year)	Research Type (Context)	Environmental Stimuli	Internal Response	Approach -Avoidance Behavior
Baker et al. (1994)	Empirical (retail store)	Ambience; design; social factors	Merchandise quality; service quality	Store image
Sherman et al. (1997)	Empirical (retail store)	Ambience; design; social; image	Pleasure; arousal	Money spent; liking; no. of items bought; time spent
Tai & Fung (1997)	Empirical (retail store)	Novelty; complexity; density; scale	Pleasure; arousal	Approach –avoidance behavior
Bell (1999)	Empirical (retail store)	Quality & variety of shops & products; visual amenity; price fairness; convenience; customer service	Affect	Willingness to buy
Yalch & Spangenberg (2000)	Empirical (retail store)	Music; color; scent; temperature; layout; lighting	Pleasure; arousal; dominance	Time; exploration; communica -tion; satisfaction
Mattila & Wirtz (2001)	Empirical (retail store)	Congruence of music & scent	Pleasure; arousal; service quality; merchandise quality	Approach -avoidance behavior
Dube & Morin (2001)	Empirical (retail store)	Music	Attitude to the environment; attitude to the sales personnel	Store evaluation
Sweeny & Wyber (2002)	Empirical (retail store)	Music	Pleasure; arousal	Approach -avoidance behavior
Demoulin (2011)	Empirical (retail store)	Music congruency	Pleasure; arousal; environment quality; service quality	Return intention
Morrison et al. (2011)	Empirical (retail store)	Music; Aroma	Pleasure; arousal	Approach behavior; time spent; money spent; overall satisfaction

Table 2.1 Summary of the Recent Environmental Studies (Continued)

Nisco & Warnaby (2014)	Empirical (urban shopping area)	Physical design; tenant variety	Pleasure; arousal	Unplanned purchase; time spent; money spent; no. of products
Ryu & Jang (2008)	Empirical (restaurant)	Facility aesthetics; lighting; ambience; layout; dining equipment; employees	Pleasure; arousal	Behavioral intention
Jang & Namkung (2009)	Empirical (restaurant)	Atmospherics; product quality; service quality	Positive emotion; negative emotion	Behavioral intention
Kim & Moon (2009)	Empirical (restaurant)	Facility aesthetics; layout; electronic equipment; seating comfort; ambient conditions	Pleasure feeling; service quality	Revisit intention
Liu & Jang (2009)	Empirical (restaurant)	Interior design & décor; ambience; spatial layout; employee visibility; employee appearance	Positive emotion, negative emotion; perceived value	Behavioral intention
Lin & Chiang (2010)	Empirical (restaurant)	Social cue; ambient cue; design cue	Service quality; merchandise quality; price; emotion; experiential value	Behavior intention
Jang et al. (2012)	Empirical (restaurant)	Atmospherics; service quality; food quality; authenticity	Positive emotion; perceived value	Behavioral intention
Kim & Jeong (2003)*	Empirical (hotel)	Accessibility; attractiveness; cleanliness; convenience	Perceived service quality; satisfaction	WOM; stay longer; revisit intention
Nam & Park (2012)*	Empirical (hotel)	Attractiveness; convenience; functionality	Positive emotion; negative emotion	Behavioral intention

Table 2.1 Summary of the Recent Environmental Studies (Continued)

Brunner -Sperdin et al. (2012)	Empirical (hotel)	Environment; social surrounding; leisure experience; situational variables	Emotional state	Satisfaction
Wakefield & Blodgett (1996)	Empirical (leisure facilities)	Layout accessibility; facility aesthetics; seating comfort; electronic equipment & displays; facility cleanliness	Satisfaction	Patronage intention; desire to stay
Pan et al. (2008)	Empirical (winery)	Exterior; interior; design; display & layout; participant	Positive emotion; negative emotion	Purchase behavior
Lam et al. (2011)	Empirical (casino)	Ambience; navigation; seating comfort; interior décor; cleanliness	Affective satisfaction; cognitive satisfaction	Approach -avoidance behavior
Dong & Siu (2013)	Empirical (theme park)	Background; functional; employee behavior; employee image; cultural atmospherics	Service experience evaluation	Experience intensification; experience extension
Jang & Lee (2013)*	Empirical (coffee shops)	Visual interior; design; cleanliness; attraction	Positive emotion; negative emotion; satisfaction	Customer loyalty
Kim & Woo (2013)*	Empirical (coffee shops)	Facility factors; ambient factors; social factors	Self-congruity; emotional response	Relationship quality
Byun et al. (2014)*	Empirical (coffee shops)	Aesthetic factors; functional factors; ambient factors; social factors	Pleasure; Arousal	Behavioral intention
Kim & Lim (2003)*	Empirical (exhibition)	Accessibility; attractiveness; cleanliness; convenience; staff service	Service quality; satisfaction	Intention to revisit; Intention to recommend

Table 2.1 Summary of the Recent Environmental Studies (Continued)

Hong (2007)*	Empirical (exhibition)	Accessibility; attractiveness; cleanliness; sanctification	Pleasure; arousal	Satisfaction
Lee (2008)*	Empirical (exhibition)	Aesthetics; layout accessibility; pleasantness; safety	Perceived quality; satisfaction	Behavioral intentions
Gottlieb et al. (2011)	Empirical (exhibition)	Holistic environment quality; interaction quality; outcome quality	Overall satisfaction; perceived effectiveness	Future purchase intention
Joo & Kong (2011)*	Empirical (exhibition)	Convenience; aesthetics; cleanliness; pleasantness; equipment functionality; spatial layout; attractiveness; lodging convenience; accessibility	Satisfaction	Revisit intention
Siu et al. (2012)	Empirical (exhibition)	Ambient conditions; spatial layout; functionality; signs, symbols & artifacts; cleanliness	Affect; satisfaction	Desire to stay
Lee & Kim (2012)*	Empirical (exhibition)	Accessibility; facility aesthetics, pleasantness; conveniences; safety	Positive emotion; negative emotions	Behavioral intention
Sun et al. (2013)*	Empirical (exhibition)	Accessibility; attractiveness; human services; surrounding environment	Satisfaction	Behavioral intention

Notes: * Korean Journals

While the M-R model is superior with its parsimonious logic and has spilled into different disciplines, the conceptual and empirical insufficiencies of the model have been equally recognized and discussed. For example, Mari and Poggesi (2013) strongly urged future researches to go beyond the S-O-R paradigm of the M-R model in explaining the complexities of consumer behavior. The following section, therefore, highlights three research gaps identified in empirical studies of the M-R model and proposes research areas to improve the model for the study.

2.1.1 Environmental Stimuli

Since the M-R model originated from environmental psychology theory, the primary boundaries of environmental stimuli are limited to physical environmental cues. The importance of physical environment is well recognized in the marketing domain. For example, Kotler (1973) called it "atmospherics" and emphasized sensory elements of the physical environment (e.g. sight, sound, scent, touch etc.) in producing buyer specific emotional effects and enhancing purchase probability. Bitner (1992) named it "servicescape" and elaborated on the impacts of the physical surroundings (e.g. ambient conditions, spatial layout, and signs, symbols, and artifacts) on the behaviors of both customers and employees in service environmental settings.

Although it is undeniable that physical environmental cues are a fundamental part of environmental stimuli, a number of marketing researchers express that

physical environmental cues alone provide only a partial piece of the whole picture. For example, Jang and Namkang (2009) criticized that physical environmental cues are only a subset of environmental stimuli. Vieira and Torres (2014) also pinpointed that physical environmental cues are not enough to provide a detailed understanding of purchase behavior influencers.

There have been ongoing efforts moving beyond physical cues searching for more adequate stimulus taxonomy in a consumption setting (Turley & Milliman, 2000). The investigation of social cues is one of the advancements in this field. For instance, Baker et al. (2002) included social elements as part of multiple store environment cues to understand its impacts on perceived merchandise value and patronage intentions. Tombs and McColl-Kennedy (2003) conceptualized "the social servicescape" which accounts for the influence of social density and displayed emotions of other customers on consumer's affective states and cognitive and behavioral responses.

In the exhibition environmental context, physical cues are dominant. Yet, social cues have started gaining more attention. For example, Gottlieb et al. (2011) considered holistic environment quality (i.e. ambient conditions, design, social factors), interaction quality (i.e. staff attitude, behavior, and expertise), and outcome quality (i.e. waiting time, tangibles, and valence) of the exhibition environment. Siu et al. (2012) focused on physical aspects of exhibition centers, including ambient conditions, spatial layout, functionality, signs, symbols, artifacts, and cleanliness. There are more Korean researchers (e.g. Hong, 2007;

Joo & Kong, 2011; Kim & Lim, 2003; Lee, 2008; Lee & Kim, 2012; Sun et al., 2013) paying attention to exhibition environment, as well. Yet, the given taxonomies are still within physical and social boundaries.

As Donovan and Rossiter (1982) mentioned, the development of adequate stimulus taxonomy appears extremely challenging because of the many stimuli involved in any environmental setting. Nevertheless, as Mari and Poggesi (2013) stressed, there should be continuous research efforts to broadening our knowledge spectrum by incorporating different environmental cues. In order to propose a full range of exhibition environmental stimuli, more extensive studies on mortar and brick store environmental cues can be applied as a starting point due to their similar settings. Some exhibition researchers (e.g. Gopalakrishna et al., 2010; Skallerud, 2010; Tafesse & Korneliussen, 2012) also agree that such store environmental cues as store atmosphere, sales staff services, and product assortment are deployable in the exhibition context.

2.1.2 Emotional Response

Emotional responses, namely pleasure, arousal, and dominance (PAD), act as mediators in the relationship between physical environmental stimuli and approach-avoidance behavior in the M-R model. There are four limitations recognized with the mediating role of emotional response. First, the conceptual boundaries regarding arousal and dominance are blurred. Mehrabian and Russell (1974) defined arousal as an affective property, yet it appears to be a cognitive

response related to alert, attentive, and excited mental activity. Dominance is also uneasy to define whether its nature is affective or cognitive, as it is understood as freedom or limitations regarding someone's behavior. Such a conceptual ambiguity has led to inconsistent applications. While some researchers eliminate dominance in consumption settings (e.g. Donovan et al., 1994; Kaltcheva & Weitz, 2006; Mirella et al. 2006; Ryu & Jang, 2008; Sherman et al., 1997; Vieira & Torres, 2014), some researchers (e.g. Foxall, 1997; Foxall & Greenley, 1998; Shaver et al., 1987; Soriano et al., 2002; Yani-de-Soriano & Foxall, 2006) support its influence on consumer behavior.

Second, the PAD approach is challenged because there are many other fundamental emotions that can emerge in consumption settings. For example, Izard (1977) introduced ten primary emotions, such as interest, enjoyment, surprise, distress (sadness), anger, disgust, contempt, fear, shame/shyness, and guilt. Plutchik (1980) proposed eight basic emotions, namely fear, anger, joy, sadness, acceptance, disgust, expectancy, and surprise. Richins (1997) developed twenty different emotions, which are significant to consumption settings. Havlena and Holbrook (1986) compared Plutchik and Mehrabian and Russell schemes and showed evidence in favor of the latter. However, Machleit and Eroglu (2000) revealed a different outcome in that Izard and Plutchik measures perform considerably better than Mehrabian-Russell measures. As an alternative, some researchers (e.g. Jang, 2012; Jang & Namkung, 2009; Liu & Jang, 2009; Pan et al., 2008) desire to combine emotions together into separate positive and

negative summary factors, but Machleit and Eroglu warn that the positive-negative approach could lead to losing important information regarding the specific nature of the effects.

Third, methodological issues are another ongoing discussion. Originally, pleasure was measured by adjectives such as happy-unhappy, pleased-annoyed, satisfied-annoyed, relaxed-bored, contented-melancholic and hopeful-despairing. Arousal was analyzed using such adjectives as stimulated-relaxed, excited-calm, frenzied-sluggish, jittery-dull, wide awake-sleepy and aroused-unaroused. Dominance was measured using such adjectives as controlling-controlled, influential-influenced, in control-cared for, important-awed, dominant-submissive, and autonomous-guided. Bakker et al. (2014) criticized that there are heterogeneous ways in operationalizing pleasure, arousal, and dominance in the literature. Moreover, some researchers (Babin et al., 1998; Jang & Namkung, 2009; Liu & Jang, 2009; Westbrook, 1987) reveal their concerns with the bipolar approach as it is inadequate for capturing emotions, as feeling a negative emotion does not preclude the occurrence of a positive emotion.

Fourth, emotional response alone cannot fully explain the relationship between environmental stimuli and consumer behaviors. Belk (1976) mentioned emotional mediators are only partial accountings of situational effects and introduced other types of psychological processes, such as cognitive, learning, or motivational responses. Bitner (1992) also argued that physical environment can influence individuals in emotional, cognitive, and physiological ways. An

increasing number of studies (e.g. Jang et al., 2012; Lam et al, 2011; Lee et al., 2011; Lin, 2004; Liu & Jang, 2009; Sweeny & Wyber, 2002) support the necessity to consider both emotional and cognitive reactions elicited by environmental stimuli.

As a result of conceptual, methodological and theoretical variances regarding emotional response mediator, Vieira's (2013) meta-analytic review of the M-R model in the shopping environment revealed a significant volume of inconsistent empirical results. This in turn leads many researchers to face difficulty in reaching a common application and interpretation, comparing research findings, generalizing outcomes, and providing a full picture of the S-O-R mechanism. In order to address these research gaps, it is necessary to search for a better psychological organism that can (a) minimize conceptual and empirical variances, (b) gauge a full range of emotional response, (c) measure using unipolar discrete approaches, and (d) embrace the cognitive view in understanding the full picture of internal responses. Having said that, it is believed that theoretical and methodological approaches of Schmitt's (1999) experiential marketing can be incorporated to better understand how environmental stimuli induce internal experience.

2.1.3 Approach-Avoidance Behavior

The M-R model outlines one of two diametrically opposed forms of behavior, namely approach or avoidance. Approach behaviors comprise all positive

behaviors, whereas avoidance behaviors refer to all conversed behaviors. Donovan and Rossiter (1982) explained that approach and avoidance behavior possess four aspects in consumption settings, including (a) physical approach and avoidance relating to store patronage intentions, (b) exploratory approach and avoidance relating to in-store search and exposure to offerings, (c) communication to approach and avoidance relating to sales personnel, and (d) performance and satisfaction approach and avoidance relating to repeat shopping frequency plus reinforcement of time and money expenditure.

Mehrabian and Russell (1974) originally measured approach-avoidance behavior as a single construct, but this seems problematic for several reasons. First, the scales causally influence each other. For example, when consumers are willing to stay longer, they are more likely to explore more, interact more, and perform better. Second, as Foxall (1997) criticized, approach and avoidance do not constitute a single dimension of consumer behavior and each of these behavioral tendencies needs to be separately measured and assessed in relation to the structure of the situations in which it occurs. Third, the simplified concept of behavioral response into approach or avoidance using a single dimensional measurement provides limited insight of human behavioral outcomes. Fourth, little empirical effort has been devoted to an examination of consumers' purchase decision (Cronin, 2003) even though it is one of the most important behavioral reactions in consumption settings. Thus, this study focuses on purchase behavior as part of approach behavior. Insofar, three critical gaps are identified and the

corresponding suggestions are offered to expand the model for the study as summarized in Table 2.2.

Table 2.2 Summary of Research Gaps and Suggestions

Research Gaps	Suggestions
1) Environmental Stimuli Physical environmental cues alone provide only a partial piece of the whole picture (Jang & Namkang, 2009; Li & Jang, 2009; Vieira & Torres, 2014). There should be continuous efforts in searching for different environment cues in order to fully understand the complexity of environmental stimuli (Mari & Poggesi, 2013).	**1) At-show Environmental Stimuli** Some exhibition researchers (e.g. Gopalakrishna et al., 2010; Skallerud, 2010; Tafesse & Korneliussen, 2012) agree that more extensive studies on mortar and brick store environmental cues can be applied due to their similar settings and store atmosphere, sales staff services, and product assortment deployable at the exhibition context.
2) Emotional Response The PAD approach has a number of conceptual, methodological, and theoretical issues: (a) the conceptual boundaries of pleasure, arousal, and dominance are unclear; (b) there are other fundamental emotions that can emerge in consumption settings; (c) there are some inconsistencies regarding measuring and empirical findings; and (d) the mediating role of emotional response offers a partial explanation.	**2) Perceived Attendee Experience** Theoretical and methodological approaches of experiential marketing can be incorporated to better understand how environmental stimuli induce internal experience, particularly emotional and cognitive experiences. It is expected that this can help reduce conceptual and empirical variances and gauge a full range of emotional and cognitive reactions using unipolar discrete approaches.
3) Approach-Avoidance Behavior The simplified concept of approach-avoidance behavior causes some concerns: (a) the scales causally influence each other; (b) approach and avoidance do not constitute a single dimension of consumer behavior (Foxall, 1997); (c) it is too broad and vague; and (d) little empirical studies examined consumers' purchase decision (Cronin, 2003).	**3) Purchase Behavior** In order to address the research gap, this study exclusively focuses on purchase behavior of attendees as part of approach behavior because it is the most important behavioral reaction to both exhibition organizers and exhibitors.

Source: Compiled by the Author

2.2 At-show Environmental Stimuli

From this section, definitions and dimensions of key constructs of primary interest in this study are discussed prior to developing hypotheses and proposing a research model for the study. Before defining at-show environmental stimuli, it is necessary to set the scope of environment for this study. According to ecological research literature by Sommer (1966), the environment can be conceptualized into (a) personal space, (b) proximate environment, and (c) macro environment. Personal space is defined as the area immediately surrounding the individual. The individual's proximate environment could include everything inside a room. The macro environment, on the other hand, could include everything both inside and outside of that space. In the exhibition environment context, personal space can be used to analyze individual booth environments. The proximate environment can refer to the interior of exhibition venues, whereas the macro environment can embrace both interior and exterior exhibition venues. In this study, the proximate environment is applied to define the scope of exhibition environment because individual booth environments significantly vary depending on exhibitors' characteristics and the exterior of the exhibition venue is usually out of the exhibition organizer's control.

Environmental stimuli have been referred to variously as "atmospherics' (Kotler, 1973) and 'servicescape' (Bitner, 1992). The definition also varies accordingly. Kotler (1973:50) defines them as "the design of buying environments to produce specific emotional effects in the buyer that enhance his (or her) purchase

probability". Bitner (1992:65) defines them as "all of the objective physical factors that can be controlled by the firm to enhance (or constrain) employee and customer actions". Both definitions have some limitations for this study. Kotler's definition is limited to emotional effects and excludes potential cognitive effects. Bitner's definition narrows environmental stimuli into physical factors, yet neglects other controllable factors, such as social factors, product factors and so forth. According to Bagozzi (1986), when consumer behavior is depicted as a stimulus-organism-response system, the stimuli are those external factors that consist of both marketing mix variables and other environmental inputs. In this study, combining three key definitions, at-show environmental stimuli are defined as "at-show marketing means and environmental cues by which exhibition organizers engender attendees' internal experiences, particularly emotional and cognitive experiences, to enhance their purchase probabilities".

Kotler (1973) explained that there is no universal environmental stimuli taxonomy for all industries. But, it is possible to detect relevant dimensions and general patterns in a specific studying environment (Bitner, 1992; Kotler, 1973). Kotler (1973) suggested that composition can be developed based on (a) the target audience, (b) what that target audience is seeking from the buying experience, (c) environmental cues that can fortify internal reactions sought by buyers, and (d) the ability of environmental cues to compete with the competitors' environmental settings. Five dimensions of at-show environmental stimuli, namely (1) ambient cues, (2) design cues, (3) social cues, (4) merchandise cues, and (5) entertainment

cues, are selected as key components to induce favorable attendee experiences and to differentiate from other competing exhibitions. Each cue is discussed in depth in the following sections.

2.2.1 Ambient Cues

According to Baker and Parasuraman (1994), ambient cues are non-visual, background conditions in the environment, usually related to human senses including visual (e.g. lighting), acoustic (e.g. music and noise), or olfactory (e.g. smell and scent) (Hirsch, 1995; Mattila & Wirtz, 2001). Zomerdijk and Voss (2010) explain that such human senses are crucial in the experience-centric service environment as people usually build certain experiences in the environment using their senses. The more effectively people engage an experience through their senses, the more memorable it will be (Haeckel et al., 2003; Pine & Gilmore, 1998). For this reason, many researchers (e.g. Bitner, 1992; Morin et al., 2007; Teeters et al., 1995; Hirsch, 1995; Goodwin & Ross, 1992; Johnson et al., 2004) consider ambient cues as influential factors of individual responses to the environment. Thus, ambient cues are considered as an important part of the exhibition environmental stimuli and defined as those background conditions of exhibition venues associated with attendees' senses, such as temperature, air quality, music, sound, and lighting.

2.2.2 Design Cues

According to Baker and Parasuraman (1994), design cues are more visual and

tangible in nature compared to ambient cues and can be characterized as either aesthetic or functional. Aesthetic elements include architecture, color, materials, style, scale, and décor, whereas functional elements include layout, comfort, and signage. According to Lin (2004), people often use tangible, extrinsic cues first to make judgment and evaluation in a given environment. Many researchers (e.g. Belizzi et al., 1983; Belizzi & Hite, 1992; Bitner, 1992; Crowley, 1993; Donovan & Rossiter, 1982; Kotler, 1973) have no doubt that design cues play an important role in influencing customer experience and behavior.

In the exhibition context, a well-designed exhibition environment helps attendees easily navigate different booths to quickly find products and services, and to actively engage in different experiences throughout their touchpoints. In this study, design cues are related to those functional aspects of the exhibition venue in which Bitner (1992) referred to as 'spatial layout and function' such as signs, symbols, and artifacts. Aesthetic aspects of the exhibition external building or internal booths do not fall into the proximate environmental boundary and accordingly are not the primary interest of the study.

2.2.3 Social Cues

Baker et al. (1992) viewed the environment as not only a material stimulus but also a social construct containing humans, and asserted that environmental psychology failed to completely integrate the role of human elements as part of the environment. Social cues usually encompass both employees and other

customers within the environment (Arnould & Price, 1993; Baker, 1987; Cockrill et al., 2008). As Mills and Morris (1986) mentioned, although other customer behaviors can play an important role in influencing customer experience, it is usually harder to control and influence them in comparison to employees, from the company perspective. Therefore, in this study, social cues are limited to sales staff at the exhibition.

In retail store literature, sales staff services are believed to be dependent on sales staff product-specific knowledge, helpfulness, and accessibility (Darian et al., 2005; Hartline & Ferrell, 1996; Hightower et al., 2002; Sharma, 2001). In the exhibition environment context, those sales staff possessing these attributes can assist attendees to resolve decision difficulties and improve decision confidence, as they are capable of delivering desirable services (Baker et al., 2002), offering product information (Sharma, 2001; Seock, 2009), and addressing other attendee needs (Darian et al., 2005). Therefore, social cues refer to sales staff qualities in terms of knowledge, helpfulness, and accessibility perceived by attendees.

2.2.4 Merchandise Cues

Merchandise cues have received fewer spotlights in environmental studies (Kumar & Kim, 2014) despite their components of conventional retail marketing mix (Hasty & Reardon, 1997). Several retail researchers (e.g. Ailawadi & Keller, 2004; Chernew, 2003; Hoch et al., 1999; Pan & Zinkhan, 2006; Skallerud et al., 2008) agree that products are the focal point of the shopping experience and the

primary reason that draw consumers to retail stores and induce purchase incidents. Thus, a number of scholars (e.g. Floor, 2007; Lee et al., 2011; Thang & Tan, 2003) argue that merchandise cues should be part of environmental stimuli. In the exhibition environment, merchandise cues deserve more attention because driving motivations of attendees to visit an exhibition are largely product-oriented, such as searching for new products and learning about product trends (Lee et al., 2010).

Merchandise variety and assortment are considered important retail store environment features in retail marketing literature. For example, in the meta-analysis of determinants of store patronage, Pan and Zinkhan (2006) found that large merchandise variety and assortment appeal to a broad consumer base and help satisfy diverse consumer preference. Other retail researchers (e.g. Ailawadi & Keller, 2004; Chernev, 2003; Hoch et al., 1999; Skallerud et al., 2008) also highlight that large merchandise variety and assortment motivate cross shopping activities and impulsive purchase behaviors while minimizing search efforts. In this study, merchandise cues, more specifically merchandise variety and assortment, are considered part of at-show environmental stimuli. Similar to Terblanche and Boshoff's (2004) definition, merchandise variety and assortment are defined as the breath of exhibiting companies and the depth of their products and services displayed at booths. It implies to what extent attendees can easily find a variety of exhibitors and an assortment of products in terms of size, style, brands and other distinctive features for each product line.

2.2.5 Entertainment Cues

According to Holbrook (2000) and Teng and Chang (2013), entertainment is getting more attention in today's marketing. Entertainment is known to enhance shopping experiences (e.g. Babin et al., 1994; Wolf, 1999; Yoo et al., 1998) and increase spending (e.g. Donovan et al., 1994). For example, Levy et al. (2014) observed that many of the world's largest mall complexes become successful because of the variety of entertainment options they offer, along with other offerings. Teng and Chang (2013) also recognized that entertainment cues become more important in the restaurant environment. Nevertheless, entertainment cues are the least explored aspect of environmental stimuli and there are no empirical studies on entertainment cues in the exhibition domain to the author's knowledge.

In reality, entertainment cues play an important role in the exhibition environment. Blythe (2002) discovered that many attendees come to an exhibition partly because of the entertainment they are exposed. Rinallo et al. (2010) observed that increasing number of exhibitors employ various types of entertainment to promote attendees to visit their booths, such as product demonstration, social events, and other in-stand events. Gottlieb et al.'s (2014) study also revealed from in-depth interviews that entertainment cues, such as special events, presentations, and information gathering activities, are significant contributors to the perception of effectiveness from an attendee's point of view. Based on the synthesis of Teng and Chang's (2013) and Gottlieb et al.'s (2014) study, entertainment cues can include those promotional, educational, social, and other value-added actions, services, and facilities provided to attendees besides core products and services.

2.3 Attendees' Perceived Experience

According to Brakus et al. (2009), customer experience is a subjective, internal response evoked by external stimuli. Pine and Gilmore (1999) emphasized that customer experience can act as a critical differentiator in the increasingly competitive marketplace. More companies in the hospitality and tourism industry are focusing on creating and managing customer experiences (Walls et al., 2011). Exhibition is not exceptional as providing favorable attendee experience as a central interest of exhibition organizers and exhibitors (Rinallo et al., 2010).

Consumer experience is composed of different types of experiences (Brakus et al., 2009; Lewis & Chambers, 2000; Mossberg, 2007; O'Sullivan & Spangler, 1998; Pine & Gilmore, 1999; Shaw & Ivens, 2002; Schmitt, 1999; Walls et al., 2011; Wang, 2002). For example, O'Sullivan and Spangler (1998) delineate that experience is the state of being physically, mentally, emotionally, socially, or spiritually engaged through the participation of the individual in the consumption process. Schmitt (1999) proposes five dimensions of experience, including sense, feel, think, act, and relate. Mossberg (2007) states that experience is a blend of emotional, physical, intellectual, and spiritual elements. Gentile et al. (2007) proposed six components of experience, including sensorial, emotional, cognitive, pragmatic, lifestyle, and relational. Brakus et al. (2009) suggest four dimensions of experience, namely sensory, affective, intellectual, and behavioral experiences. Verhoef et al. (2009) conceptualized that experience consists of cognitive, affective, social and physical responses in the consumption context.

There is no real consensus in terms of what these dimensions might be to form a customer experience. Nevertheless, amongst these experience dimensions, many scholars (e.g. Arnould & Price, 1993; Carlson, 1997; Caru & Cova, 2003) agree that experience employs at least a unique combination of emotional and cognitive processes. In the field of environmental psychology, two basic premises of experience are also emotional and cognitive (Bitner, 1992; Sherman et al., 1997). Oh et al. (2007) also noticed that experience studies in the tourism and hospitality domain are not exceptional, as these two fundamental experiences are the basis of tourist experience. Based on these arguments, this study defines attendee experience as those emotional and cognitive responses evoked in the mind of attendees by exhibition environment stimuli.

2.3.1 Emotional Experience

Experiential marketing treats emotional experience importantly because customers are perceived as emotional rather than rational human beings (Schmitt, 1999). A number of scholars (Bitner, 1992; Brakus et al., 2009; Gentile et al., 2007; Schmitt, 1999; Sheth et al., 1991) refer to emotional experience as the customer's affective system through the generation of moods, feelings, and emotions. Unlike Mehrabian and Russell (1974) who focused on three dimensions of emotional experience including pleasure, arousal, and dominance, the concept of emotional experience in the field of experiential marketing is rather broad and is more related to hedonic aspects of experience of which attendees experience intrinsic rewards

from the shopping process at the exhibition, such as fun, joy, escape, and other pleasurable feelings.

2.3.2 Intellectual Experience

Cognitive experience is overlooked in the field of environmental psychology (Kim & Moon, 2009). The existing studies on cognitive experience are inclined to overall evaluation on perceived service quality. For example, Liu and Jang (2009) and Jang et al. (2012) considered customers' perceptions on service value as a cognitive experience in the restaurants. Sweeny and Wyber (2002) took account of perceived qualities on product and service as cognitive experiences in the retail environment. Lin (2004) conceptualized cognitive experience into two different levels, namely perceptual image and overall evaluation.

Cognitive experience can not only be a cognitive evaluation of the given stimuli, but also other cognitive processes, such as problem-solving, decision-making, and other intellectual cultivations. For example, Gentile et al. (2007) connected cognitive experience with thinking processes or rational engagement through use of creativity in problem solving and decision-making. Other scholars (e.g. Brakus et al., 2009; Schmitt, 1999; Sheth et al., 1991; Bitner, 1992) also focus on intellectual, mental, and rational aspects of cognitive experience.

In the exhibition context, intellectual aspects of cognitive experience are important. Exhibition enables attendees to share ideas, new product innovations, technical updates, and industry information (Herbig et al., 1997; Smith et al., 2004;

Li, 2008). As Shipley and Wong (2003) mentioned, attendees visit exhibitions to see new products, gather technical and transactional information, and compare exhibitors and products to make better decisions. Similarly, Smith et al. (2003) indicated that key visit objectives of attendees are closely related to intellectual experience, such as searching new products, gathering information, finding new suppliers, discussing problems with suppliers, and taking educational opportunities via seminars and special event programs.

2.4 Purchase Behavior

Many exhibition researchers (e.g. Gopalakrishna & Lilien, 1995; Hansen, 2004; Lee & Kim, 2008; Shoham, 1992; Tafesse & Korneliussen, 2012) have payed attention to exhibition performance. Exhibition performance can be distinguished into selling and non-selling (Shoham, 1992). Hansen (2004) mentioned that exhibition performance has traditionally been evaluated using sales-related measures which are important to exhibition organizers and exhibitors. For organizers, they should coordinate between sellers (exhibitors) and buyers (attendees) to assist their selling and buying activities to be successful. For exhibitors, increasing sales opportunities is the ultimate goal to make their investments worthwhile. The sales-related dimension usually includes on-site sales and sales after the exhibition (Bonoma, 1983; Hansen, 1999; Kerin & Cron, 1987; Shipley et al., 1993; Shoham, 1992). As an effort to increase selling performance, this study focuses on attendee purchase behavior during and after the exhibition.

2.4.1 At-show Purchase Behavior

As Blythe (2002) mentioned, many exhibitors view exhibitions as an opportunity for transactional selling. At-show purchase behaviors can be understood as a transaction occurred during the exhibition in a planned or impulsive way. At-show purchase behavior is important to both attendees and exhibitors. From attendees' perspectives, it is a core reason for them to visit an exhibition (Gopalakrishna et al., 1995). For exhibitors, it is a central interest for them to exhibit their products at an exhibition (Blythe, 2002; Blythe & Rayner, 1996; Tanner & Chonko, 1995; Tanner, 2002).

2.4.2 After-show Purchase Behavior

According to Godar and O'Connor (2001), exhibitions are venues which facilitate a mutual interest between buyers (attendees) and sellers (exhibitors) to begin future cooperative actions. After-show purchase is important for both attendees and exhibitors. From attendees' perspectives, it usually takes time to move from interest to actual purchase (Gopalakrishna et al., 1995). Munuera and Ruiz (1999) also agreed that attendees make after-show purchases after evaluating market information. From exhibitors' perspectives, those attendees who come to an exhibition not to purchase at the site, but to collect information, evaluate products, and develop relationships are important, as they act as advocates and make recommendations to others for future purchases (Godar & O'Connor, 2001). Shipley and Wong (1993), therefore, concluded that exhibitors assign greater

importance to long-term selling. This study, accordingly, considers after-show purchase intention as part of approach behavior.

As summarized in Table 2.3, the working definitions and dimensions of key constructs of this study are discussed, namely extended at-show environmental stimuli, perceived attendee experience, and purchase behavior. Before moving into the next section, it is necessary to mention pre-show promotions and types of exhibitions as control variables, since they have the potential to influence attendee purchase experience (Tafesse & Korneliussen, 2012). First, pre-show promotions should be taken into consideration because exhibitors usually take multiple communication channels, while exhibitions are one of the means they use to promote their new products. The issue of carryover effects generated from other pre-show promotions through such cannels as advertisements, personal contacts, printed materials and so forth, should be controlled to see how attendee experience during the exhibition affects at-show and after-show purchase. Second, situational variables should also be taken into consideration as different exhibitions exhibit varying products in terms of numbers, size, design, brands, price and so forth, which can potentially influence attendees' buying decisions.

Table 2.3 Definitions and Dimensions of Key Constructs

Key Constructs	Working Definitions and Dimensions
Extended at-show environmental stimuli	The scope of exhibition environment is limited to the interior of the exhibition venue (i.e. the proximate environment). Exhibition environmental stimuli refer to at-show marketing means and environmental cues by which exhibition organizers engender attendees' internal experiences to enhance purchase probabilities. The extended exhibition environment stimuli consist of five dimension cues: (1) Ambient cues: background conditions of the exhibition venue that are associated with attendee senses, such as temperature, air quality, music, sound, and lighting. (2) Design cues: functional conditions of the exhibition venue that are associated with spatial size, layout, signs, and symbols. (3) Social cues: sales staff qualities in terms of knowledge, helpfulness, and accessibility perceived by attendees (4) Merchandise cues: the breath of exhibition companies and depth of their products displayed at the exhibition. (5) Entertainment cues: promotional, educational, social and other value-added actions, services, and facilities provided to attendees besides core products and services
Perceived attendee experience	Attendee experiences are those emotional and cognitive (i.e. intellectual) responses evoked in the mind of attendees by the exhibition environment stimuli. (1) Emotional experience: hedonic aspect of experience in which attendees experience intrinsic rewards from the shopping process at the exhibition, such as fun, joy, escape, and other pleasurable feelings (2) Intellectual experience: attendee's cognitive process related to problem-solving, decision-making, information gathering, and other intellectual cultivation and thinking processes
Purchase behavior	Purchase behavior is analyzed into at-show purchase and after-show purchase. (1) At-show purchase behavior: transactions and desires impulsively occurred at the exhibition site (2) After-show purchase behavior: intention to purchase the products displayed at the exhibition in the future

Source: Compiled by Author

2.5 Research Hypotheses and Model

2.5.1 Relationship between At-show Environmental Stimuli and Emotional Experience

It is widely agreed that physical cues, including both ambient and design cues, and social cues directly influence consumer's emotional experience in various environmental settings (e.g. Liu & Jang, 2009; Nisco & Warnaby, 2014; Pan et al., 2008; Sherman et al., 1997). For example, Sherman et al. (1997) showed that ambient, design, and social cues generate emotional experience in the retail store context. Liu and Jang (2009) discovered that ambient, design, and social cues are positively related to emotional experience in the restaurant context. Pan et al. (2008) discovered that interior and exterior design cues help share emotional experience in the winery environment. Nisco and Warnaby (2014) found design cues affect emotional experience in urban shopping areas.

Although merchandise and entertainment cues have received lesser attention, the potential influences on emotional experience are tested by a few empirical studies. For example, Lee et al. (2011) found that high-technology merchandise cues positively affect customers' emotional experience. Tang and Chang (2013) showed that entertainment cues play an essential role in generating emotional experience in the restaurants. After all, it is assumed that at-show environmental stimuli (i.e. ambient, design, social, merchandise, and entertainment cues) will have a significant and positive relationship with attendees' emotional experience.

H1: At-show environmental stimuli will positively affect the perceived emotional experience of attendees during the exhibition.

H1a: Ambient cues will positively affect the perceived emotional experience of attendees during the exhibition.

H1b: Design cues will positively affect the perceived emotional experience of attendees during the exhibition.

H1c: Social cues will positively affect the perceived emotional experience of attendees during the exhibition.

H1d: Merchandise cues will positively affect the perceived emotional experience of attendees during the exhibition.

H1e: Entertainment cues will positively affect the perceived emotional experience of attendees during the exhibition.

2.5.2 Relationship between At-show Environmental Stimuli and Intellectual Experience

A number of studies argue that environmental stimuli affect cognitive experience in the consumption settings (e.g. Baker et al., 1994; Chebat et al., 2001; Michon et al., 2005; Mitchell et al., 1995; Singh, 2006). For example, Mitchell et al. (1995) found that ambient cues that match the image of the product being sold had a positive effect on cognitive information processing among customers in the retail context. Chebat et al. (2001) showed that store music background has strong effects on cognitive processing. Michon et al.

(2005) added that odors produce the same result. Baker et al. (1994) and Singh (2006) discovered a positive effect of design cues on cognitive experience in the retail store context. Besides physical cues, several scholars (Baker et al., 1994; Lee et al., 2011; Singh, 2006) argue that social cues are equally important in promoting cognitive experience. The importance of physical cues, including ambient and design cues, and social cues in the creation of cognitive experience is evident in the exhibition environment. For example, Gottlieb et al. (2001) found that holistic environmental quality on both physical and social cues affects attendees' cognitive experiences at the exhibition site.

There is also evidence that merchandise cues play an important role in boosting positive cognitive experience. For example, Thang and Tan's (2003) study revealed that customers converted merchandise cues into meaningful information before making judgment. Park et al. (2008) found that product presentation had a direct positive effect on the perceived amount of information in an online retail. Lee et al. (2011) proved that high-technology product cues are closely connected to cognitive experiences. Kumar and Kim (2014) empirically confirmed that merchandise cues had a greater total impact on cognitive evaluations toward both store and merchandise than social, design, and ambient cues did.

Entertainment appears to exert some influence to the creation of positive cognitive experience. For example, Gottlieb et al.'s (2014) study revealed from their in-depth interviews that entertainment cues, such as special events, presentations, and information gathering activities are significant contributors to

the cognitive perception of exhibition effectiveness. After all, at-show environmental stimuli (i.e. ambient, design, social, merchandise, and entertainment cues) are expected to work as a means to develop positive cognitive (intellectual) experience.

H2: At-show environmental stimuli will positively affect the perceived intellectual experience of attendees during the exhibition.

H2a: Ambient cues will positively affect the perceived intellectual experience of attendees during the exhibition.

H2b: Design cues will positively affect the perceived intellectual experience of attendees during the exhibition.

H2c: Social cues will positively affect the perceived intellectual experience of attendees during the exhibition.

H2d: Merchandise cues will positively affect the perceived intellectual experience of attendees during the exhibition.

H2e: Entertainment cues will positively affect the perceived intellectual experience of attendees during the exhibition.

2.5.3 Relationship between Emotional Experience and Purchase Behavior

Environmental psychologists (Donovan & Rossiter, 1982; Mehrabian & Russell, 1974) suggest that people's emotions determine what they do and how they do it. Based on this idea, several researchers (e.g. Donovan & Rossiter, 1982; Dube et al.,

1995; Eroglu et al., 2003; Park et al., 2008; Sherman et al., 1997; Tai & Fung, 1997) argued that emotional experience is positively related to approach behavior. Tai and Fung (1997) empirically confirmed that emotional experience affects approach-avoidance behavior, such as a desire to explore the store, extra time spent, extra money spent, communication with floor staff, and a desire to return in the future. Park et al. (2008) found that emotional experience toward apparel product presentation had a direct effect on purchase intentions. Ryu and Jang (2008) proved the relationship between emotional experience and behavioral intentions, including patronage, recommendation, staying longer, and spending more money, in a restaurant. Liu and Jang (2009) showed the impact of emotional experience on repeat purchase in the restaurant context. Kumar and Kim (2014) also explained that positive emotional experiences toward products and store could lead to favorable behaviors, such as spending more time or money in a store. As purchase behavior is part of approach behavior, it is sensible to assume that positive emotional experience can increase purchase behavior during and after the exhibition.

H3: The perceived emotional experience of attendees will positively affect their purchase behavior at the exhibition.

H3a: The perceived emotional experience of attendees will positively affect their purchase behavior at the exhibition.

H3b: The perceived emotional experience of attendees will positively affect their purchase behavior after the exhibition.

2.5.4 Relationship between Intellectual Experience and Purchase Behavior

Cognitive experience is another attendee experience that can influence purchase behavior. Park et al. (2008) found that cognitive experience plays a mediating role between apparel product presentation and purchase intention. Liu and Jang (2009) empirically confirmed the relationship between cognitive experience and behavioral intentions in restaurants. According to Lee et al. (2011), cognitive experience towards high-technology product attributes promote customers to spend more money. Gottlieb et al. (2011) proved that cognitive experience affects purchase intentions of attendees. As intellectual experience is an important part of cognitive experience (Schmitt, 1999), a positive relationship between intellectual experience and purchase behavior is expected.

H4: The perceived intellectual experience of attendees will positively affect their purchase behavior.

H4a: The perceived intellectual experience of attendees will positively affect their purchase behavior at the exhibition.

H4b: The perceived intellectual experience of attendees will positively affect their purchase behavior after the exhibition.

2.5.5 Proposed Research Model

Based on the hypotheses, this study proposes the research model, as illustrated in Figure 2.2. The model is composed of three main parts, namely at-show

environmental stimuli, attendee experience, and purchase behavior. It is expanded from Mehrabian and Russell's (1974) model in three meaningful ways. First, the model moves beyond physical and social cues and adds merchandise and entertainment cues that have been relatively under-investigated. The expanded configuration of environmental stimuli can give more insight in which part of at-show environment affect attendee experience. Second, the model incorporates emotional and intellectual experience. The expanded attendee experience can give a better idea of how people react to the environment. Third, the model avoids a vague and broad concept of approach-avoidance behavior and specifically focuses on purchase behavior as part of approach behavior, which is critical to exhibition organizers and exhibitors.

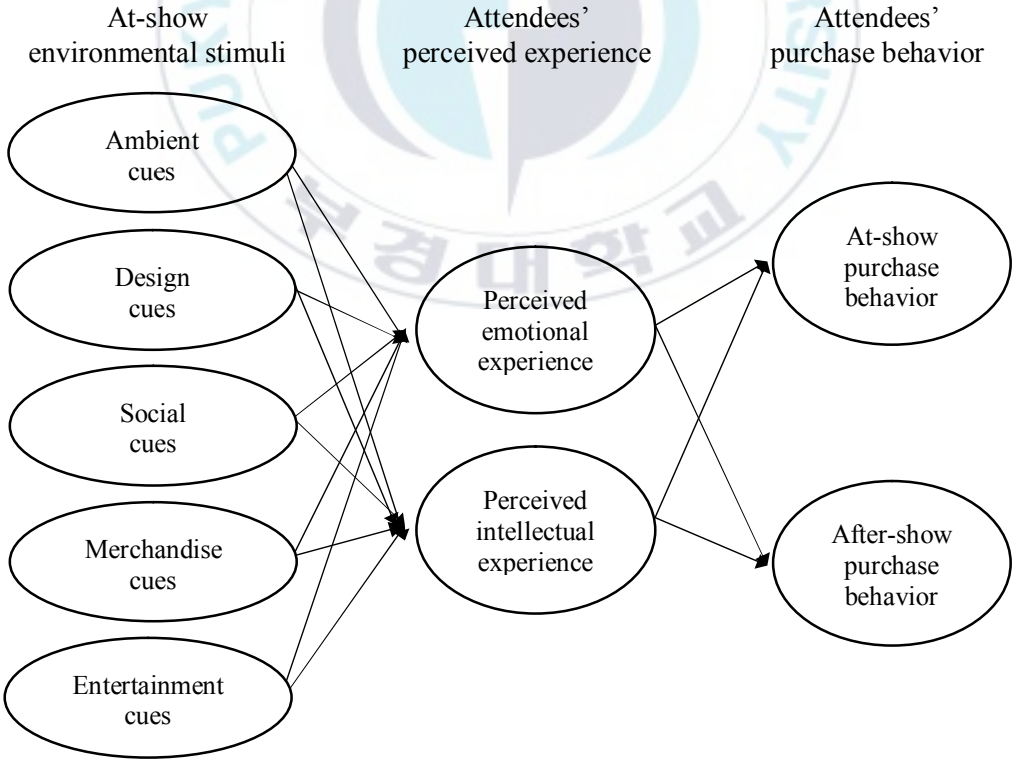

Figure 2.2 Proposed Research Model

CHAPTER 3. RESEARCH METHOD

3.1 Research Design

This section outlines two important parts of the research method, namely research design and results. It describes in detail how the questionnaire was designed based on the literature review, panel reviews, and pretest results, as well as how data were collected from the sample group. It is followed by key statistical results of the collected data.

3.1.1 Questionnaire Design

In order to empirically test the proposed conceptual framework, the questionnaire was designed into four different sections, namely (a) at-show environmental stimuli, (b) perceived attendee experiences, (c) purchase behaviors, and (d) control variable and respondent profile. Measurement items validated in the existing studies were pooled to develop an initial questionnaire draft. Since scales selected were English-based, the questionnaire was translated into Korean using a back-to-back translation procedure as recommended by Brislin (1970).

To improve validity and reliability, the translated questionnaire was subjected to two stages of examinations. First, the content validity assessment of the

questionnaire draft (9 constructs and 65 items) was tested through its distribution to a panel of 3 exhibition organizers, 3 professors, and 4 doctorial students familiar with the topic. Provision was made for critical evaluation and feedback on the clarity, appropriateness, length, format, and design of the instrument in context of exhibition. Based on received recommendations, the initial questionnaire was refined by modifying ambiguous translations, merging similar questions, and adding real examples to the questions on entertainment cues and pre-show promotions. Second, the pretest was undertaken using 103 attendees who visited exhibitions in the past year in order to ensure the reliability and validity of the scales. After dropping those items with low factor loadings, the finalized questionnaire was composed of 4 parts with 9 constructs and 56 items, as summarized in Table 3.2.

The first part of the questionnaire was related to at-show environmental stimuli. Ambient cues were measured with five items based on Siu et al.'s (2012) study. Design cues were measured with five items based on Nsairi's (2012) study. Social cues were measured with seven items based on Kumar and Kim's (2014) study. Merchandise cues were measured with eight items based on Bell's (1999) study. Entertainment cues were measured with five items based on Teng and Chang's (2013) study. Respondents rated each item using a 7-point scale (1=strongly disagree, 7=strongly agree).

The second part of the questionnaire measured attendee experience by asking about 'perceived emotional experience' and 'perceived intellectual experience'.

Perceived emotional experience was measured with six items based on Dennis, Brakus, and Alamanos (2013). The same source was used to measure perceived intellectual experience using six items. Respondents rated each item using a 7-point scale (1=strongly disagree, 7=strongly agree).

The third part of the questionnaire was related to purchase behavior, including 'at-show purchase' and 'after-show purchase'. At-show purchase was measured with three items based on Im and Ha (2011). After-show purchase was measured with three items based on Kim et al. (2012). Each construct was measured using a 7-point scale (1=strongly disagree and 7=strongly agree).

The fourth part of the questionnaire addressed the exposure to pre-show promotions and profile of the respondents. Regarding pre-show promotions, respondents were asked to indicate whether they were exposed to pre-show promotional activities through such channels as advertisements, promotional brochures, sales person's contact, invitation coupon and so forth. Additionally, the number of past visits to the same exhibition and length of time spent in exploring the current exhibition were asked to understand the depth of attendee's exhibition experience. Questions to identify the respondent's profile included age, gender, and education.

Table 3.1 Measurement Items

Construct	Measurement Items	Reference
Ambient cues	The air quality in the exhibition is good	Siu, Wan & Dong (2012)
	The odor in the exhibition is pleasant	
	The lighting in the exhibition is adequate	
Design cues	The exhibition is tidy	Nsairi (2009)
	Moving in the exhibition is easy	
	The layout of the exhibition is practical	
Social cues	Booth staff answer products' enquiries well	Kumar & Kim (2014)
	Booth staff seem to be sociable	
	Booth staff look knowledgeable	
	Booth staff appear to be experienced in sales	
	Booth staff motivate me to be interested in products	
Merchandise cues	The exhibition has variety of exhibitors	Bell (1999)
	The exhibition has attractive products	
	The exhibition has a good quality of products	
	The exhibition has a good choice of products	
	The exhibition has a wide range of products	
	The exhibition has interesting products	
Entertainment cues	The exhibition provides interesting sideshows or entertainment facilities	Teng & Chang (2013)
	The exhibition provides attendees with learning or educational opportunities	
	The exhibition provides services that enhance interactions with exhibitors	
	The exhibition provides services that enhance interactions with other attendees	
Perceived emotional experience	Browsing this exhibition is pleasure	Dennis, Brakus & Alamanos (2013)
	Browsing this exhibition is truly a joy	
	Browsing this exhibition induces positive feelings	
	Browsing this exhibition felt like an escape	
	Browsing this exhibition is a very nice time out	
	I enjoy browsing this exhibition for its own sake	

Table 3.1 Measurement Items (Continued)

Perceived intellectual experience	Browsing this exhibition gives me more information about products	Dennis, Brakus & Alamanos (2013)
	I engage in a lot of thinking when I browse an exhibition like this one	
	This exhibition stimulates my problem solving	
	If I were planning to buy a product, this exhibition would help me to make a better decision	
	Browsing this exhibition provides information that would be helpful in buying a product	
	If I were planning to buy a product, this exhibition would help me to find what I was looking for	
At-show purchase	Money spent at this exhibition is more than intended	Im & Ha (2011)
	Items bought at this exhibition is more than intended	
	I am willing to buy products at this exhibition	
After-show purchase intention	After the exhibition, the likelihood of my purchase a product displayed in this exhibition is high	Kim et al. (2012)
	If I were to purchase a product in the future, I would consider purchasing a product displayed in this exhibition	
	If I were to purchase a product in the future, I would consider purchasing from the exhibitors attended this exhibition	

Notes: Each construct was measured using a 7-point scale (1=strongly disagree and 7=strongly agree).

3.1.2 Data Collection

This study investigates the effects of at-show environmental stimuli to purchase behavior through the perceived exhibition experience in the context of public shows in Korea. A sample exhibition was accordingly drawn from the Global Exhibition Portal (www.gep.or.kr) where all exhibitions, including public shows, held in Korea are listed in a systematic manner. According to Short et al. (2002), heterogeneous samples should be chosen for studies with an objective to generalize findings. As an effort to generalize findings, three exhibitions were derived from the sample frame, which were characterized heterogeneous in terms of date, venue, number of exhibitions held, volume of exhibitors and attendees, host organizations, concurrent programs, and exhibition items as summarized in Table 3.1.

The criteria used for selecting the sampled exhibitions were fourfold. First, given the timeline of the research, those public shows held in Korea from March 2015 to April 2015 were primarily selected for the study. Second, the priority went to the exhibitions accredited by either the Global Association of the Exhibition Industry or the Korean Government to ensure exhibition quality. Third, the focus lied on individual buyers at public shows for the purpose of this study. Industrial buyers were excluded because they usually make purchase decisions from a company's perspective. Fourth, two exhibition venues, namely COEX in Seoul and KINTEX in Ilsan, were chosen as they have the leading position in Korea in terms of volume of exhibitions held. Although other hosting

destinations in Korea were excluded in this study, two chosen cities gives easier access and higher volume of a sample group in comparison to other destinations due to their leading market positions.

For the purpose of the study, it is important to ensure that respondents visited at least one of the chosen exhibitions. According to Donovan and Rossiter (1982), experiences are not always readily recallable. In order to minimize this issue, it was ensured that data collection was arranged as close as possible in time at the exhibition site. Convenience sampling method was accordingly used to screen those attendees at the exit of the chosen exhibitions depending on the completion of browsing the exhibition and willingness to participate in the survey.

Table 3.2 Summary of the Sample Exhibitions

Name	Kyunghyang Housing Fair (HKF)	International Sourcing Fair (ISF)	International Motor Show (IMS)
Date	2015.2.26-3.2	2015.3.25-3.28	2013.4.3-4.12
Venue	KINTEX (Ilsan)	COEX (Seoul)	KINTEX (Ilsan)
No. of exhibitions	30th (annually held since 1986)	24th (annually held since 1991)	10th (biyearly held since 1995)
No. of exhibitors	450	447	184
No. of attendees	68,636 (public) 44,695 (industrial)	16,621 (public) 12,148 (industrial)	705,963 (public) 532 (industrial)
Organized by	eSang Networks Co. Ltd	COEX, Korea Gift Items Association, Institute of Convention & Exhibition Management	Seoul Motor Show Organization Committee
Accredited by	Ministry of Trade, Industry & Energy	Ministry of Trade, Industry & Energy	Ministry of Trade, Industry & Energy
Concurrent programs	Seminar, award ceremony, house contest, DIY festival	Business meetings, promotional events, lucky draw event	Conference, seminar, vehicle riding event, collegian self-made car contest, safe driving experience, automotive industry history archive zone, photo zone
Exhibition items	Furniture, interior, security applications, tools & equipment, interior-structural materials, ventilation equipment, gardening, lighting, windows & doors etc.	Corporate & sales gifts, stationery gifts, IT gifts, home living gifts, fashion gifts, art & craft gifts	Passenger cars, auto parts, accessories, tuned cars, two-wheelers etc.

Source: Global Exhibition Portal (2015)

3.2 Research Results

This section presents profile of respondents, reliability and validity, common method bias, hypotheses testing, and post hoc analysis.

3.2.1 Profile of Respondents

A total of 500 responses were collected via survey. After screening data by deleting cases with more than 10% missing values and extreme outliers, 461 valid responses were retained and deemed appropriate considering the complexity of the model. The sample characteristics are outlined in Table 3.3.

Table 3.3 Summary of the Sample Characteristics

Sample Characteristics (N=461)		
Gender	Male	187(40.6%)
	Female	274(59.4%)
Age	20s	133(28.9%)
	30s	123(26.7%)
	40s	129(28.0%)
	50s and Above	76(16.5%)
Education	High school	93(20.2%)
	Undergraduate	305(66.2%)
	Postgraduate	62(13.4%)
	Others	1(0.2%)
Staying Hours	1 hour	41(8.9%)
	2 hours	147(31.9%)
	3 hours	129(28.0%)
	4 hours	72(15.6%)
	5 hours and Above	72(15.7%)
Past Visit	Never	133(28.9%)
	1 time	99(21.5%)
	2 times	85(18.4%)
	3 times and Above	144(31.3%)

3.2.2 Reliability and Validity

As summarized in Table 3.4, the level of internal consistency in each construct was acceptable, with Cronbach's alpha estimates ranging from .773 to .947 (Nunnally, 1978). All of the composite reliabilities (CR) of the constructs were over the cutoff value of .70, ensuring adequate internal consistency of multiple items for each construct (Hair et al., 1998). Convergent validity was satisfied in that all confirmatory factor loadings were significant and exceeded .70 (Anderson & Gerbing, 1988). The average variance extracted (AVE) of all constructs exceeded the minimum criterion of .50, indicating that a large portion of the variance was explained by the constructs (Fornell & Larcker, 1981; Hair et al., 1998). According to Hair et al. (2006), evaluation of model fit should consider different sample size, model complexity, and degrees of error in model specification. For this study, it is required to have CFI (Comparative Fit Index) or TLI (Tucker-Lewis Index) above .90 (Hair et al., 2006), RMSEA (Root Mean Square Error of Approximation) less than .08 (Hair et al., 2006), and SRMR (Standardized Root Mean-square Residual) less than .10 (Kline, 2005). The goodness-of-fit statistic for the best-fit model was significant ($X^2_{(666)}$=1646.409, $p<.001$, CFI=.928, TLI=.920, RMSEA=.057, SRMR=.048). Additionally, as presented in Table 3.5, discriminant validity was confirmed as all average variance extracted (AVE) were greater than the squared correlations between any pair of constructs (Fornell & Larcker, 1981).

Table 3.4 Measurement Items and Construct Evaluation

Construct	Measurement Items	λ	α	CR	AVE
Ambient cues	The air quality in the exhibition is good	.738	.773	.792	.559
	The odor in the exhibition is pleasant	.782			
	The lighting in the exhibition is adequate	.722			
Design Cues	The exhibition is tidy	.781	.824	.830	.620
	Moving in the exhibition is easy	.782			
	The layout of the exhibition is practical	.799			
Social cues	Booth staff answer products' enquiries well	.792	.888	.893	.626
	Booth staff seem to be sociable	.810			
	Booth staff look knowledgeable	.799			
	Booth staff appear to be experienced in sales	.803			
	Booth staff motivate me to be interested in products	.749			
Merchandise cues	The exhibition has variety of exhibitors	.736	.911	.913	.637
	The exhibition has attractive products	.850			
	The exhibition has a good quality of products	.841			
	The exhibition has a good choice of products	.794			
	The exhibition has a wide range of products	.761			
	The exhibition has interesting products	.802			
Entertainment cues	The exhibition provides interesting sideshows or entertainment facilities	.746	.855	.857	.601
	The exhibition provides attendees with learning or educational opportunities	.795			
	The exhibition provides services that enhance interactions with exhibitors	.771			
	The exhibition provides services that enhance interactions with other attendees	.787			

Table 3.4 Scale Items and Construct Evaluation (Continued)

Perceived emotional experience	Browsing this exhibition is pleasure	.871	.947	.946	.744
	Browsing this exhibition is truly a joy	.874			
	Browsing this exhibition induces positive feelings	.871			
	Browsing this exhibition felt like an escape	.834			
	Browsing this exhibition is a nice time out	.865			
	I enjoy browsing this exhibition for its own sake	.861			
Perceived intellectual experience	Browsing this exhibition gives me more information about products	.806	.925	.924	.671
	I engage in a lot of thinking when I browse an exhibition like this one	.830			
	This exhibition stimulates my problem solving	.833			
	If I were planning to buy a product, this exhibition would help me to make a better decision	.843			
	Browsing this exhibition provides information that would be helpful in buying a product	.801			
	If I were planning to buy a product, this exhibition would help me to find what I was looking for	.800			
At-show purchase behavior	Money spent at this exhibition is more than intended	.922	.892	.912	.776
	Items bought at this exhibition is more than intended	.927			
	I am willing to buy products at this exhibition	.786			
After-show purchase behavior	After the exhibition, the likelihood of my purchase a product displayed in this exhibition is high	.899	.921	.920	.794
	If I were to purchase a product in the future, I would consider purchasing a product displayed in this exhibition	.892			
	If I were to purchase a product in the future, I would consider purchasing from the exhibitors attended this exhibition	.882			
Goodness-of-fit: $X^2_{(666)}$=1646.409, p<.001, CFI=.928, TLI=.920, RMSEA=.057, SRMR=.048					

Table 3.5 Means, Standard Deviations, and Squared Correlations

	1.Amb	2.Des	3.Soc	4.Mer	5.Ent	6.Emo	7.Int	8.At	9.After
1.Amb	0.559								
2.Des	0.457	0.620							
3.Soc	0.233	0.289	0.626						
4.Mer	0.250	0.303	0.340	0.637					
5.Ent	0.138	0.225	0.205	0.437	0.601				
6.Emo	0.224	0.274	0.227	0.537	0.587	0.744			
7.Int	0.206	0.277	0.325	0.371	0.387	0.493	0.671		
8.At	0.047	0.080	0.058	0.141	0.208	0.287	0.126	0.776	
9.After	0.108	0.176	0.131	0.346	0.333	0.516	0.291	0.272	0.794
Mean	5.176	4.975	4.935	5.283	4.374	4.997	4.615	3.847	5.226
SD	0.190	0.247	0.167	0.077	0.184	0.118	0.187	0.348	0.084

Note: Numbers along the diagonal are the AVE (Average Variance Extracted).

3.2.3 Common Method Bias

Since the measures were self-reported, the possibility of common method bias was checked using Harman's one factor analysis, which is the most commonly used technique (Podsakoff et al., 2012). When the unrotated EFA was conducted, the nine factors were extracted with the first factor accounting for 39.259% of the total variance. Moreover, compared to the nine-factor solution of the measurement model, the Harman's one-factor solution did not fit the model any better ($X^2_{(702)}$=6013.758, p<.001, CFI=.612, TLI=.590, RMSEA=.128, SRMR=.093) and was significantly worsen than the nine-factor solution ($\Delta X^2_{(36)}$=4367.349, p<.001). After all, a serious common method bias was not detected.

3.2.4 Results of Hypotheses Testing

Given an acceptable measurement model fit, SEM was conducted to assess the overall fit of the structural model and test the proposed hypotheses. As summarized in Table 3.6, the model fit indices suggest that the hypothesized model fits the data at the satisfactory level ($X^2_{(744)}$=1760.062, p<.001, CFI=.928, TLI=.920, RMSEA=.054, SRMR=.066). Hypothesis 1 posited that the five-dimension at-show environmental stimuli are positively related to attendee's perceived emotional experience during the exhibition. Three kinds of at-show environmental stimuli, namely design cues (γ=.120, p<.05), merchandise cues (γ=.389, p<.001), and entertainment cues (γ=.401, p<.001), played a significant role in promoting positive emotional experience during the exhibition.

Hypothesis 2 argued that the five-dimension at-show environmental stimuli are positively associated with attendee's perceived intellectual experience during the exhibition. Slightly different from the emotional experience, three kinds of at-show environmental stimuli were revealed to be significant in relation to the perceived intellectual experience during the exhibition, including social cues (γ=.114, p<.05), merchandise cues (γ=.194, p<.001), and entertainment cues (γ=.484, p<.001).

Hypothesis 3 stated that attendee's perceived emotional experience will positively affect attendee's purchase behavior. The results confirmed that perceived emotional experience significantly and positively affects both at-show purchase (γ=.452, p<.001) and after-show purchase (γ=.557, p<.001). More

precisely, its impact on after-show purchase behavior was more powerful in comparison to at-show purchase behavior.

Hypothesis 4 asserted that attendee's perceived intellectual experience will positively affect attendee's purchase behavior. Unlike the results of Hypothesis 3, perceived intellectual experience only influenced at-show purchase behavior in a positive and significant way (γ=.175, $p<.05$).

There were two control variables tested in the model, namely pre-show promotions and type of exhibition. Regarding to pre-show promotions, those attendees who were exposed to promotional activities prior to the exhibition had significantly positive intellectual experience (γ=.099, $p<.001$) as well as after-show purchase intentions (γ=.064, $p<.10$). Regarding to type of exhibition, those attendees at the International Motor Show, which displays more expensive products and, accordingly, increase higher involvement purchase situations in comparison to the Kyunghyang Housing Fair and the International Sourcing Fair, seemed to be discouraged to take intellectual experiences (γ=-.250, $p<.001$) and at-show purchase decisions (γ=-.232, $p<.001$).

Table 3.6 Results of Hypotheses Testing

	γ	t-value	Hypothesis Test
Structural paths			
H1a: Ambient cues→Emotional experience	.083	.154	NS
H1b: Design cues→Emotional experience	.120	.043**	S
H1c: Social cues→Emotional experience	-.010	.816	NS
H1d: Merchandise cues→Emotional experience	.389	.000***	S
H1e: Entertainment cues→Emotional experience	.401	.000***	S
H2a: Ambient cues→Intellectual experience	.008	.904	NS
H2b: Design cues→Intellectual experience	.037	.570	NS
H2c: Social cues→Intellectual experience	.114	.017**	S
H2d: Merchandise cues→Intellectual experience	.194	.000***	S
H2e: Entertainment cues→Intellectual experience	.484	.000***	S
H3a: Emotional experience→At-show purchase	.452	.000***	S
H3b: Emotional experience→After-show purchase	.557	.000***	S
H4a: Intellectual experience→At-show purchase	.175	.019**	S
H4b: Intellectual experience→After-show purchase	.108	.121	NS
Controls			
Pre-show promotions→Emotional experience	-.001	.968	-
Pre-show promotions→Intellectual experience	.099	.007***	-
Pre-show promotions→At-show purchase	-.008	.832	-
Pre-show promotions→After-show purchase	.064	.087*	-
Exhibition type→Emotional experience	.004	.893	-
Exhibition type→Intellectual experience	-.250	.000***	-
Exhibition type→At-show purchase	-.232	.000***	-
Exhibition type→After-show purchase	.024	.547	-
Squared multiple correlation (R^2)			
Emotional experience	.681		-
Intellectual experience	.608		-
At-show purchase	.425		-
After-show purchase	.425		-
Goodness-of-fit: $X^2_{(744)}$=1760.062, p<.001, CFI=.928, TLI=.920, RMSEA=.054, SRMR=.066			

Notes: *p<.10, **p<.05, ***p<.01, NS=Not Supported, S=Supported

3.2.5 Results of Post Hoc Analysis of Mediation Effects

As summarized in Table 3.7, the significance of two mediation effects was tested using bootstrapping (N=5000, confidence intervals=95%; Shrout & Bolger, 2002). It was found that emotional experience significantly mediates the paths from at-show environmental stimuli (i.e. design cues, merchandise cues, entertainment cues) to at-show purchase behavior, as well as after-show purchase behavior. It acted as a full mediator, except the indirect effect of design cues on at-show purchase behavior as well as the indirect effect of merchandise cues on after-show purchase behavior. The full mediating role of intellectual experience in the indirect effect of at-show environmental stimuli (i.e. social cues, merchandise cues, entertainment cues) on at-show purchase was also confirmed to be significant.

Table 3.7 Post Hoc Analysis of Mediation Effects

Mediation Relationships	Direct without mediator	Direct with mediator	Indirect	Indirect effect
Des→Emo→At-show	.232***	.164*	.037***	Partial
Mer → Emo → At-show	.265***	.081	.124***	Full
Ent → Emo → At-show	.115	-.092	.128***	Full
Des → Emo → After-show	.203***	.116	.056*	Full
Mer → Emo → After-show	.340***	.134*	.191***	Partial
Ent → Emo → After-show	.157***	-.060	.200***	Full
Soc → Int → At-show	.090	.062	.060***	Full
Mer → Int → At-show	.265***	.088	.067***	Full
Ent → Int → At-show	.115	-.087	.108***	Full

CHAPTER 4. CONCLUSIONS

4.1 Discussions of the Study

The driving question of this study is how to design and manage a profitable exhibition environment which induces positive attendee experience and, in turn, increases a chance of purchase behavior during and after the exhibition. To answer the research question, the original M-R model is expanded in three meaningful ways. First, the under-explored merchandise and entertainment cues are added to the taxonomy of at-show environmental stimuli. Second, Schmitt's (1999) experiential marketing theory is incorporated into the model and the mediating roles of the two most relevant and fundamental types of experience, namely emotional and intellectual experience, are taken into account. Third, instead of a broad and holistic concept of approach-avoidance behavior, the study focuses on purchase behavior because of its importance to selling performance at exhibitions. The empirical test of this extended model reveals some interesting outcomes with hypotheses testing results summarized in Table 4.1.

The first and second hypotheses are partially supported. Design cues, merchandise cues, and entertainment cues play a significant and positive role in influencing attendee's emotional experience at the exhibition. Whereas, social cues, merchandise cues, and entertainment cues influence attendee's intellectual experience at the exhibition. These findings provide valuable insight on which configuration of at-show environmental stimuli can help to induce positive

attendee experience. Those under-explored merchandise and entertainment cues are considered the most influential elements to be implemented to induce a more holistic attendee experience. Those visual, tangible, direct, and functional aspects of physical cues (i.e. design cues) can be added to strengthen emotional experience at the exhibition. The presence of more knowledgeable, experienced, and approachable forefront sales staff should be ensured in order to provide a greater deal of intellectual experience to attendees.

The third hypothesis is fully supported as attendee's emotional experience significantly and positively affects at-show and after-show purchase. On the other hand, the fourth hypothesis is partially supported as attendee's intellectual experience only influences at-show purchase behavior in a positive and significant manner. These two hypotheses address the second objective of the study by showing which attendee experience should be taken into account for the short-term and long-term success of exhibition. It is learnt that more holistic experiential marketing approach, embracing emotional and intellectual experiences, is more powerful in maximizing on-site sales performance. However, for the long-term exhibition performance, emotional marketing approach seems more useful in impressing attendees even after the exhibition. The following sections provide detailed discussions on at-show environmental stimuli, perceived attendee experience, and purchase behavior.

Table 4.1 Summary of Objectives, Hypotheses, Findings

Research Objectives	Research Hypotheses	Research Findings	Hypothesis Test
To identify a configuration of at-show environmental stimuli that can help to induce positive attendee experience	H1: At-show environmental stimuli (ambient, design, social, merchandise, and entertainment cues) are positively related to attendee's perceived emotional experience at the exhibition.	Design, merchandise, and entertainment cues play a significant and positive role in influencing emotional experience.	Partially supported
	H2: At-show environmental stimuli (ambient, design, social, merchandise, and entertainment cues) are positively related to attendee's perceived intellectual experience at the exhibition.	Social, merchandise, and entertainment cues play a significant and positive role in influencing intellectual experience.	Partially supported
To examine which attendee experience increases the chance of at-show and after-show purchase	H3: Attendee's perceived emotional experience will positively affect attendee's purchase behavior (at-show and after-show purchase).	Attendee's emotional experience significantly and positively affects both at-show and after-show purchase.	Fully supported
	H4: Attendee's perceived intellectual experience will positively affect attendee's purchase behavior (at-show and after-show purchase).	Attendee's intellectual experience significantly and positively affects at-show purchase.	Partially supported

Source: Complied by Author

4.1.1 At-show Environmental Stimuli

This study proposed five dimensions of at-show environmental stimuli, namely ambient cues, design cues, social cues, merchandise cues, and entertainment cues. The empirical test results revealed some interesting findings. First, although the original thesis of the M-R model is supported in this study, one should be aware of the fact that it is the visual, tangible, direct, and functional aspect of physical environment stimuli (i.e. design cues) that plays a significant role in increasing purchase behavior through emotional experience in the exhibition context. Despite many researchers (e.g. Bitner, 1992; Darley & Gilbert, 1985; Goodwin & Ross, 1992; Johnson et al., 2004; Morin et al., 2007; Teeters et al., 1995) emphasizing the role of ambient cues in stimulating the five senses, lifting up people emotionally and promoting favorable behaviors, it seems not always valid in the case of exhibition environment. Since ambient cues are the environmental conditions of a surrounding and background area, they usually have an effect at the subconscious level (Baker, 1987; Hightower, 2003) and therefore are only discernable when they are on an extreme level (Aubert-Gamet, 1997; Koerning, 2003). This result implies that ambient cues may not directly motivate purchase decisions when attendees are unaware of their presence or notice them only at an acceptable level.

Second, the role of frontline employees is important in generating intellectual experience, instead of emotional experience, in the case of exhibition environment. This result is similar to some findings in the retailing literature

emphasizing frontline sales staff product specific knowledge, helpfulness and accessibility in generating favorable cognitive experiences and increasing the chance of purchase behavior (Baker et al., 2002; Cooper & Summer, 1990; Darian et al., 2005; Hartline & Ferrell, 1996; Sharma, 2001). Cooper and Summer (1990) identified the ability of salespeople to solve customer problems during and after the selling process to be among the highest ranking issues of importance to customers. Baker et al. (2002) revealed that customers rely on the competence of sales staff as cues to establish product quality perceptions. Darian et al. (2005) shared a similar view that knowledgeable, experienced, and approachable sales staff can ease customer's cognitive efforts that go into making purchase decisions. This is true in the exhibition consumption environment where attendees encounter newly launched products and, therefore, need to rely on sales staff expertise to collect information, make evaluations, resolve decision difficulties, and improve decision confidence. This intellectual experience can, in turn, increase the chance of purchase behavior.

Third, the extended taxonomy of at-show environmental stimuli proves that merchandise and entertainment cues are critical in inducing emotional and intellectual experiences during the exhibition. This finding is interesting for two main reasons. First, merchandise and entertainment cues are a relatively neglected area in exhibition research in comparison to physical and social cues. This extended configuration of at-show environmental stimuli confirms Rapoport's (1982) idea of the environment being rich in cues. It is learnt that

merchandise and entertainment cues can deliver strong messages to attendees with information about the exhibition organizers and exhibitors in terms of their technology, beliefs, values, and ways of doing things at the exhibition. Second, like Schneider and Bowen (1995) and Sureshchandar et al. (2001) argued, scholars and managers tend to pay more attention to the procedures, processes and contexts of service rather than the 'content' of a service. This study reveals that the 'content' of exhibition, referring to products displayed, promotional activities provided, and other programs and arrangements available to engage in and learn about products, companies, and industries, is the critical determinant of the experience quality from the viewpoint of the attendees.

Last, but not least, it is worthy to discuss more in depth regarding entertainment cues because they are surprisingly the least investigated environmental stimuli in consumption settings, particularly in the exhibition context. As mentioned earlier, the empirical results of this study prove that entertainment cues play a significant and positive role in stimulating emotional and intellectual experience during the exhibition. Such an outcome is anticipated based on the fact that many of the world's largest mall complexes have succeeded because of the variety of entertainment options they provide alongside their core retail offerings (Levy et al., 2014). The study's results also empirically supports the findings of Gottlieb et al.'s (2014) exploratory study that attendees evaluate the perceived effectiveness of an exhibition by judging its entertainment aspect. With a lack of entertainment, attendees get low stimulation in seeking for

fun, pleasure and exploring new things to learn (Chen & Paliwoda, 2004). Therefore, it is important to strategically use entertainment cues together with other at-show environmental cues to positively reinforce attendee experience both emotionally and intellectually at the exhibition site.

4.1.2 Attendees' Perceived Experience

This study confirms the soundness of the emotion-based environment psychology model in explaining purchase behavior. It is aligned with the original thesis of the M-R model that emotional experience is the key mediator between environmental stimuli and approach-avoidance behavior. In other words, the hedonic experience of fun, fantasies, and feelings is critical for the short-term and long-term success of public shows.

Although emotional experience is unquestionably a salient contributor to attendee purchase behavior, it is a side-product of public show experience as this study reveals that intellectual experience also plays an important role in stimulating at-show purchase behavior. This outcome is somewhat different from Borghini et al.'s (2006) finding that intellectual experience is not associated with short-term purchase motivations as attendees retain intellectual experience for future purchase decisions.

There are two possible interpretations. First, their finding can be true in trade shows where the prices of industrial goods are usually expensive and industrial buyers make purchase decisions after discussing with the buying center of a

company. Whereas, exhibiting products at public shows are relatively more affordable to individual attendees and an instant purchase decision can be made at the exhibition site.

Second, the findings imply that intellectual experience alone may not be strong enough to change attendee's instant purchase decision, yet the congruence of emotional and intellectual experiences can accelerate the likelihood of at-show purchase incidents. After all, as Rinallo et al. (2010) argued, holistic experiential marketing, including emotional and intellectual experiences, is considered useful in improving the effectiveness of public shows in a profitable manner.

4.1.3 Purchase Behavior

Exhibition is a communication medium and its positive effects on sales are expected, either immediately or after some period of time (Hanssens, Parsons, and Schultz, 1990). The central question is how to design a profitable exhibition which makes their investments worthwhile by generating positive effects on at-show and after-show sales. This study shows that the extended version of the M-R model is a sound framework to answer the research question by revealing which at-show environmental stimuli contribute to purchase behavior through the dual mechanisms of attendee experience, namely emotional and intellectual experiences.

To increase at-show sales, it is necessary to pay more attention to design cues, social cues, merchandise cues, and entertainment cues to reinforce emotional and

intellectual experiences during the exhibition. On the other hand, maximizing emotional experience by utilizing design cues, merchandise cues, and entertainment cues is a more effective way to increase the possibility of after-show sales. It is learnt that a wider range of environmental stimuli is required to facilitate experiential marketing and increase attendees' confidence in purchasing at the site. In particular, hedonic and emotional aspects of exhibition play a more powerful role in securing long-term sales.

4.2 Contributions of the Study

4.2.1 Theoretical Contributions

The original M-R model has been widely applied to examine the role of environmental stimuli in the creation of emotions and, furthermore, consumer behaviors. This study has three theoretical contributions by addressing the gaps identified in the M-R model and proposing an extended conceptual framework. First, this study moves beyond physical and social cues and expands the spectrum of environmental stimuli by incorporating merchandise cues and entertainment cues which have not been examined in a greater detail in the exhibition environmental settings. While merchandise cues have been discussed in retail studies, entertainment cues are relatively a new concept in the consumption settings, including exhibition environment. This study revealed that both merchandise and entertainment cues are the most salient stimuli in creating

holistic attendee experience during the exhibition.

Second, this research expands the M-R model by encompassing not only emotional experience but also cognitive experience (specifically speaking, intellectual experience). The M-R model originally focuses on three dimensions of emotional experience, namely pleasure, arousal, and dominance. The ambiguity of theses emotions has caused some conceptual and methodological challenges for researchers to compare findings and draw consistent conclusions. By adopting Schmitt's (1999) experiential marketing approach, it becomes easier to understand attendees' emotional experience, as well as to compare with other aspects of attendee experience, such as intellectual experience. After all, it broadens knowledge on the complex mechanism of interactions between at-show environmental stimuli, corresponding attendee experiences, and consequential purchase behaviors.

Third, approach-avoidance behavior in the M-R model has conceptual and methodological issues. The simplified concept of approach-avoidance behavior is too broad and vague. The measurement of approach-avoidance behavior using a single construct seems inappropriate due to its multidimensional nature and interdependent scales. This study provides more specific and practical insight by focusing on purchase behavior, as part of approach behavior, which has surprisingly not been investigated to a great extent despite its importance for the performance evaluation of exhibitions.

4.2.2 Managerial Implications

Besides theoretical contributions, this study provides several managerial implications for exhibition organizers as well as exhibitors from three strategic standpoints. First, exhibition organizers and exhibitors can make better decisions on resource allocation depending on the amount of resources available to invest on the exhibition. For example, resource-poor exhibition organizers and exhibitors can focus on diversifying product variety and assortment, as well as entertainment programs and arrangements since these elements can holistically please attendees emotionally and intellectually. On the other hand, resource-rich exhibition organizers and exhibitors can add resources to improving design elements in terms of location, layout, and function and allocating more knowledgeable, experienced, and sociable frontline sales staff to strengthen different types of attendee experiences.

Second, exhibition organizers and exhibitors can have a better idea of how to promote and manipulate specific types of attendee experiences depending on the exhibition theme. For those emotional-experience-centric exhibitions (e.g. design fair, art fair, motor show), it is important to navigate attendees with a good mixture of exhibitors and products, as well as entertaining programs and events to stimulate different interests of individual attendees along every touch point of shopping journey at the exhibition. For those intellectual-experience-centric exhibitions (e.g. baby and kids fair, study abroad and emigration fair), intellectual experience should be provided both informally and formally as Bettis-Outland et

al. (2012) recommended. The role of personnel is critical to provide informal intellectual experience by assisting attendees' activities on collecting information, solving problems, making decisions, thinking creatively, and learning new trends. Formal intellectual experiences can be accommodated through such entertainment programs as seminars, panel discussions, keynote speaking, social networking, one-to-one consultation, hands-on learning, and new product demonstration.

Third, exhibition organizers and exhibitors can develop sales-related strategies to improve short-term or long-term exhibition performance. In order to boost short-term exhibition performance, exhibition organizers and exhibitors should use holistic experiential marketing strategies by providing more stimulation across physical, social, merchandise, and entertainment cues at the exhibition, so that attendees are more likely to make impulsive purchase decisions. On the other hand, emotional marketing strategy is useful to improve long-term exhibition performance. Exhibition organizers and exhibitors should design physical, merchandise, and entertainment cues to deliver a consistent and harmonized message and story to touch upon attendees emotionally. Post-show follow-up activities via multiple communication channels should be accompanied to build strong attachment and bonding to their brands, so that after-show purchases can take a place. Theoretical and managerial contributions discussed insofar are summarized in Table 4.2.

Table 4.2 Summary of Theoretical and Managerial Contributions

Research Gaps	Research Findings	Status of Research	Degree of Contribution
Theoretical Gap1: A limited configuration of at-show environmental stimuli	(a) At-show environmental stimuli are composed of five dimensions; (b) Design, merchandise, and entertainment cues are positively related to attendees' emotional experience; (c) Social, merchandise, and entertainment cues are positively related to attendees' intellectual experience.	Largely investigated in physical and social cues in tourism and exhibition researches	To some extent by adding merchandise and entertainment cues
Theoretical Gap 2: Emotion-based experience	(a) Perceived attendee experience is comprised of two dimensions; (b) Emotional experience is positively related to at-show and after-show purchase behavior; (c) Intellectual experience is positively related to at-show purchase behavior.	Largely investigated in emotional experience in tourism and exhibition researches	To some extent by adding intellectual experience
Theoretical Gap 3: Broad and vague concept of approach -avoidance behavior	(a) Attendee purchase behavior is comprised of two dimensions; (b) At-show purchase behavior is more experience-oriented in comparison to after-show purchase behavior	Largely investigated in approach-avoidance behavior as a single construct in tourism and exhibition researches	To some extent by focusing on purchase behavior as key approach behavior
Practical Gap 1: Limited insight on how to design a profitable environment	(a) Resource allocation strategies are developed for resource-rich and resource-poor exhibitions; (b) Environmental design strategies are developed for emotional-centric and intellectual-centric exhibitions; (c) Sales-related strategies are developed for short-term and long-term exhibition performance	Largely investigated in measuring sales and non-sales performance of exhibition	To great extent by providing guidelines to improve the sales-related performance in varying situations

Source: Compiled by Author

4.3 Limitations and Suggestions of the Study

This study has a room for more improvements in three ways. First, it focuses on functional aspect of design cues and the employee side of social cues as they fall into the study boundary and are more controllable and manageable from the perspectives of exhibition organizers and exhibitors. However, design cues can also be characterized with aesthetic elements including architecture, color, style, scale, and décor. Social cues can also take into account the potential influence of other attendee appearances and behaviors. Future studies can consider sub-dimensions of physical cues to have better insight on which physical cues exert more influence on attendee experience and behavior.

Second, this study extends the M-R model by addressing both emotional and intellectual experience. Bitner (1992) suggests that people respond to given environmental stimuli not only emotionally and cognitively, but also physiologically. Schmitt (1999) also suggested that customer experience is holistic comprising sensorial, emotional, intellectual, social, and behavioral experience. Although emotional and intellectual experience is the most compelling types of attendee experience from the environment psychological perspective, other types of experience can be explored in future studies.

Third, this study did not take consideration of moderating effects despite Bitner (1992) argument that customers perceive environmental stimuli differently depending on personal and situation variables. Dekimpe et al. (1997) suggested that different tactical variables should be considered to enhance performance

because different exhibition visitors (including end users, distributors, suppliers, and other strategic alliance partners) have different objectives, knowledge and readiness to buy. The same principle applies to different types of exhibitions, such as public shows and trade shows, as they have different objectives, target attendees, buying centers, and other characteristics. Additional research efforts should be placed to examine the moderating effects of characteristics of exhibition visitors and types on the linkages between at-show environmental stimuli, perceived attendee experience, and purchase behavior.

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QUESTIONNAIRE

Questionnaire code: _____

Name of the exhibition: _____

This research is conducted by the Pukyong National University. It aims to understand how to develop and manage a profitable at-show environment that can promote your positive exhibition experience and favorable purchase behavior during and after the exhibition. Data collected as part of this research will remain confidential, as only aggregate results will be reported in any subsequent papers or publications. If you have any concerns or questions regarding to the research, please do not hesitate to contact the researcher at gjwoo79@gmail.com. It takes about 10 minutes to complete the questionnaire. Your cooperation is highly appreciated.

Part I. At-show Environmental Stimuli

This section inquires about your perception on the internal environment of the current exhibition that you have been experiencing. Please indicate your level of agreement with each of these statements by ticking (√) one appropriate number, where 1=strongly disagree and 7=strongly agree.

Statements	Strongly disagree←						Strongly →agree
The temperature in the exhibition is comfortable	①	②	③	④	⑤	⑥	⑦
The air quality in the exhibition is good	①	②	③	④	⑤	⑥	⑦
The background sound in the exhibition is pleasant	①	②	③	④	⑤	⑥	⑦
The odor in the exhibition is adequate	①	②	③	④	⑤	⑥	⑦
The lighting in the exhibition is adequate	①	②	③	④	⑤	⑥	⑦
The size of the exhibition is pleasant	①	②	③	④	⑤	⑥	⑦
The exhibition is tidy	①	②	③	④	⑤	⑥	⑦
Moving in the exhibition is easy	①	②	③	④	⑤	⑥	⑦
The layout of the exhibition is practical	①	②	③	④	⑤	⑥	⑦
Products in the exhibition are easy to find	①	②	③	④	⑤	⑥	⑦
Booth staff listen carefully to attendees	①	②	③	④	⑤	⑥	⑦

Booth staff appear to be experienced in sales	①	②	③	④	⑤	⑥	⑦
Booth staff answer products' related questions well	①	②	③	④	⑤	⑥	⑦
Booth staff seem to be sociable	①	②	③	④	⑤	⑥	⑦
Booth staff look knowledgeable	①	②	③	④	⑤	⑥	⑦
Booth staff motivate me to be interested in products	①	②	③	④	⑤	⑥	⑦
The exhibition has variety of exhibitors	①	②	③	④	⑤	⑥	⑦
The exhibition has attractive products	①	②	③	④	⑤	⑥	⑦
The exhibition has a good quality of products	①	②	③	④	⑤	⑥	⑦
The exhibition has a good choice of products	①	②	③	④	⑤	⑥	⑦
The exhibition has a wide range of products	①	②	③	④	⑤	⑥	⑦
The exhibition has interesting products	①	②	③	④	⑤	⑥	⑦
The exhibition provides sensory attraction (e.g. sample food, music, videos etc.)	①	②	③	④	⑤	⑥	⑦
The exhibition provides interesting sideshows or entertainment facilities (e.g. shows, games, performances etc.)	①	②	③	④	⑤	⑥	⑦
The exhibition provides attendees with learning or educational opportunities (e.g. brochures, seminars, workshops)	①	②	③	④	⑤	⑥	⑦
The exhibition provides services that enhance interactions with exhibitors (e.g. give-away gifts, lucky draws, consultation tables and chairs etc.)	①	②	③	④	⑤	⑥	⑦
The exhibition provides services that enhance interactions with other attendees (e.g. social meetings and events, welcoming party etc.)	①	②	③	④	⑤	⑥	⑦

Part II. Attendee Experience

This section inquires about your perceived experience of this exhibition both emotionally and intellectually. Please indicate your level of agreement with each of these statements by ticking (√) one appropriate number, where 1=strongly disagree and 7=strongly agree.

Statements	Strongly disagree←----------→Strongly agree						
Browsing this exhibition is pleasant	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition is truly a joy	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition induces positive feelings	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition felt like an escape	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition is a very nice time out	①	②	③	④	⑤	⑥	⑦
I enjoy browsing this exhibition for its own sake	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition gives me more information about products	①	②	③	④	⑤	⑥	⑦
I engage in a lot of thinking when I browse an exhibition like this one	①	②	③	④	⑤	⑥	⑦
This exhibition stimulates my problem solving	①	②	③	④	⑤	⑥	⑦
If I were planning to buy a product, this exhibition would help me to make a better decision	①	②	③	④	⑤	⑥	⑦
Browsing this exhibition provides information that would be helpful in buying a product	①	②	③	④	⑤	⑥	⑦
If I were planning to buy a product, this exhibition would help me to find what I was looking for	①	②	③	④	⑤	⑥	⑦

Part III. Purchase Behavior

This section inquires about your intentional purchase behavior during and after the exhibition. Please indicate your level of agreement with each of these statements by ticking (√) one appropriate number, where 1=strongly disagree and 7=strongly agree.

Statements	Strongly disagree←----------→Strongly agree						
Money spent in the exhibition is more than intended	①	②	③	④	⑤	⑥	⑦
Items bought at the exhibition is more than intended	①	②	③	④	⑤	⑥	⑦
I am willing to buy products at the exhibition	①	②	③	④	⑤	⑥	⑦

After the exhibition, the likelihood of my purchase a product displayed in the exhibition	①	②	③	④	⑤	⑥	⑦
If I were to purchase a product in the future, I would consider purchasing a product displayed in the exhibition	①	②	③	④	⑤	⑥	⑦
If I were to purchase a product in the future, I would consider purchasing from the exhibitors attended this exhibition	①	②	③	④	⑤	⑥	⑦

Part IV. Personal Profile

Please tick (√) as appropriate or write an answer to the following questions.

1) How long have you been staying at this exhibition? _____hours

2) How many times did you visit to the same exhibition in the past? _____times

3) Did you experience sales promotion activities before visiting this exhibition (e.g. advertisement, promotional materials, or sales contacts)? ① No ② Yes

4) What is your gender? ① Male ② Female

5) What is your age?

① 20s ② 30s ③ 40s ④ 50s ⑤ 60s ⑥ Others_____

6) What is your educational level?

① Middle school ② High school ③ Undergraduates ④ Post graduates

⑤ Others_____

Thank you very much for your cooperation.