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**“An analysis of the sensorial marketing methods in the
fashion retail sector”**

Supervisor: *Dr. Eva Perez*

Author: *Mandy Manenti*

Student Number: *1715725*

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DECLARATION

I, hereby, declare this dissertation as the result of my own independent work and investigation, except where otherwise stated. Specific sources are acknowledged by references in a bibliography. I certify that this work is original and has not been submitted for any other degree, qualification or award of other university or institute of learning.

Signature of Author

Date

Table of Contents

Acknowledgement	8
Abstract.....	9
CHAPTER 1- Introduction.....	10
1.1 Background	11
1.2 Personal interest	12
1.3 Problem definition and research objectives	12
1.4 Limitations	13
1.5 Approach and dispositions	14
CHAPTER 2- Literature Review	15
2.1 Introduction	16
2.2 Sensorial Marketing	16
2.3 The effects	19
2.4 The experience	20
2.5 Emotional Marketing	21
2.6 The five senses	22
2.6.1 Visual Marketing	22
2.6.2 Sound Marketing	23
2.6.3 Music	23
2.6.4 Smell Marketing	24
2.6.5 Touch Marketing	25
2.6.6 Taste Marketing	26
2.7 Perception	27
2.8 Multi-sensory Marketing	28
2.9 Key points to build a sensorial marketing strategy	30
2.10 The limits	31
2.11 Sensorial marketing and fashion retail	33
2.12 Case study : Abercrombie & Fitch	35
2.13 Conclusion.....	36
CHAPTER 3- Research Methodology.....	38
3.1 Methodology.....	39

3.2 Research philosophies	40
3.3 Research approaches	40
3.4 Research strategy	41
3.5 Research choice	42
3.6 Time horizons	43
3.7 Data collection	44
3.7.1 Secondary research	44
3.7.2 Qualitative primary research	45
3.7.2.1 Observation	45
3.7.2.2 Interviews	46
3.7.3 Quantitative primary research : Questionnaire	48
3.8 Sampling design process	48
3.9 Ethical issues	50
CHAPTER 4- Data Analysis and Findings.....	52
4.1 Qualitative findings	53
4.1.1 Observation	53
4.1.2 Interviews	57
4.2 Quantitative findings	59
4.2.1 Questionnaire	59
4.2.2 Questionnaire summary	75
4.3 Findings discussion and correlation with theories	75
CHAPTER 5- Conclusion and Recommendations.....	77
5.1 Conclusion	78
5.2 Recommendations	81
CHAPTER 6- Reflection on learning and skills development.....	84
6.1 Reflection on learning	85
6.2 Learning and skills development in M.A of Marketing course	88
6.2.1 Team working and decision-making skills	88
6.2.2 Marketing knowledge	88
6.2.3 Research and analytical skills	88
6.2.4 Communication skills	89
6.2.5 Time and stress management	89

6.3 Future applications of learning and skills development	89
REFERENCES.....	91
APPENDICES.....	98
Appendix 1 Definition of the sensations' groups	99
Appendix 2 Interview with Mr Arfi in French	100
Appendix 3 Interview with Mr Arfi- translation	103
Appendix 4 Interview with Mr Skelton	106
Appendix 5 Questionnaire form in French	110
Appendix 6 Questionnaire translation	114
Appendix 7 Questionnaire results from Google (in French)	119

LIST OF FIGURES

Figure 2.1 A conceptual framework of sensory strategy, Krishna (2011)	18
Figure 2.2 No name- Developed from Hultén <i>et al</i> (2009)	18
Figure 2.3 Perceptual process, Solomon <i>et al</i> (2010)	28
Figure 2.4 SM-Model from Hultén <i>et al</i> (2009)	29
Figure 3.1 Research Onion, Saunders <i>et al</i> (2007)	39
Figure 3.2 Research choices, Saunders <i>et al</i> (2009)	43
Figure 6.1 Kolb's learning style.....	86
Figure 6.2 Honey and Mumford learning style.....	87

LIST OF TABLES

Table 4.1 Elements of store design, adapted from Lovelock (2007)	54
Table 4.2 Sensory cues in Zara and H&M's Toulouse-based stores	54
Table 4.3 Questionnaire of evaluation of the store's negative aspects (<i>adapted from Minvielle, 2008</i>)	56
Table 4.4 Most popular brands	61
Table 4.5 Association of brands with sensory cues	61
Table 4.6 Brands associated with sensory cues	63
Table 4.7 Reasons why customers need to touch clothes	66

Table 4.8 Reasons to enter a store	67
Table 4.9 Most receptive senses to ambient stimuli	68
Table 4.10 Association of words to shopping experience	69
Table 4.11 Reasons for leaving a store	71
Table 4.12 Reasons of preference for a store	72
Table 4.13 Less important aspects in a store	73
Table 4.14 Opinion on sensorial marketing	74

LIST OF GRAPHS

Graph 4.1 Most popular brands	61
Graph 4.2 Association of brands with sensory cues	62
Graph 4.3 Brands associated with sensory cues	63
Graph 4.4 Reasons why customers need to touch clothes	65
Graph 4.5 Reasons to enter a store	66
Graph 4.6 Most receptive senses to ambient stimuli	68
Graph 4.7 Association of words to shopping experience	69
Graph 4.8 Reasons for leaving a store	70
Graph 4.9 Reasons of preference for a store	72
Graph 4.10 Less important aspects in a store	73
Graph 4.11 Opinion on sensorial marketing	74

LIST OF CHARTS

Chart 4.1 Age groups division	60
Chart 4.2 Professional situation division	60
Chart 4.3 Familiarity with the term 'sensorial marketing'	61
Chart 4.4 Sensibility to smell in a store	64
Chart 4.5 Sensibility to music in a store.....	64
Chart 4.6 The need to touch the clothes	65
Chart 4.7 Appreciation of a drink or a snack offered.....	66
Chart 4.8 Influence of a taste experience on the customer's opinion	67
Chart 4.9 Appreciation of shopping	69

Chart 4.10 Percentage of customers who has already left a store because of its atmosphere ..70
Chart 4.11 Percentage of people willing to stay longer in a store appealing to their senses ...71
Chart 4.12 Variation of spendings in a store in which customers feel good72

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Abstract

The present research investigates the sensorial marketing strategy in relation to the fashion retail sector. The research examines the current literature made on sensorial marketing and emphasises the Abercrombie & Fitch company as the most advanced clothing brand in the domain in a case study. The primary research is based on both qualitative and quantitative research. Qualitative data are collected through observation and interviews. The researcher has observed the stores of the fashion retail sector's leaders, as in Zara and H&M to assess their current position in relation to sensorial marketing strategy. Interviews have been conducted among professionals of the strategy from the Emosens and Mood Media organizations to have a more practical approach of the method, the position of the market in relation to sensory strategy and perspectives for the field. Finally, quantitative data have been collected through a questionnaire among customers of clothing shops to evaluate their buying behavior in relation to the strategy. Results conclude that the observed brands are not implementing a five-dimensional sensory strategy, even though it presents a great potential. The questionnaire concludes that customers are positively reacting as far as sensorial marketing strategies and sensory cues are concerned. Finally, according to the interviewees, the field is facing positive perspectives in the sector, with an increasing development among fashion retailers.

Keywords : Sensorial marketing, sensory marketing, sensory branding, five senses, multi-sensory experience, experiential marketing, consumer buying behavior, fashion retail, research methodology

Chapter 1- Introduction

The following chapter presents the background of the intended research. It gives the readers the research context and the way the trend has emerged as well as the author's interest on the subject. Then, this chapter outlays the research questions and clarify objectives and the intended contributions to the field. Furthermore, it presents the approach and limitations to the research.

1.1 Background

In a consumption society filled of advertising messages, marketers face the challenge to find new ways to grab public's attention. Indeed, by the time customers reach the age of 66, most of them will have seen approximately two million TV commercials. Time-wise, that's the equivalent of watching eight hours of ads seven days a week for six years straight (Lindström, 2008).

From mass marketing to one to one marketing, techniques don't stop evolving for forty years to touch people in its own specificities today. In this perspective, individuals' needs are tracked, dissected and satisfied to obtain loyalty, the precious reward- source of profit- for a company. But this constant research for more differentiation between products and more satisfaction has lead the market to saturation, standardized brands and unclear vision of the customer.

In such a context, the offer has become excessive, the quality levels homogeneous and internet has imposed itself as the new Eldorado of shopping. Thus, how to reach this increasingly hardly convinced customer: resisting to advertisement (he believes less in brand promises), to special offers (he buys at low prices all year long), to merchandising (he compares, sometimes between different channels of distribution), he asks opinions to the members of its community, etc?

Ten years after the beginning of this new century, while the crisis seems to take hold and disenchanted customers turn away from expensive or unsatisfying bad quality product, companies have understood that the creation of value and search for differentiation have to go through the development of strong emotional added value products or services. Today, selling quality products or services, even at a low price is not sufficient: the consumer looks for intimately touching experience.

As a result, the concept of sensorial marketing was born in the 1990's, and a definition has been made by Aradhna Krishna (2011): "*sensorial marketing is marketing that engages the consumers' senses and affects their perception, judgement and behavior.*"

The objectives are to perfectly know how the five senses work and develop subconscious triggers appealing the senses and involving the customers. By touching all of their customers' senses, brands will create emotions among their targets, thus building strong relationships and naturally lead them to its objectives.

Authors agree on the fact that this new field represents a gap in the marketing literature and effects of sensory inputs on consumers needs further research to be fully recognized and its efficiency proven. Indeed, Peck and Childers (2008) state that out of the 81 sensory studies in consumer behavior focusing on taste, touch, smell, and hearing, over one third (28) have been published within the last five years.

These observations led the researcher to study the sensorial marketing domain and specify it to fashion retail: an increasingly competitive sector, looking for new opportunities to differentiate and with an interesting sensory potential.

1.2 Personal interest

After five years of marketing studies (including one in Dublin Business School), the researcher believes that this dissertation is an opportunity to strongly develop her knowledge in the subject.

The interest on the topic came out during an intervention of Mr. Richard Skelton, from the international sensory marketing agency Mood Media, in DBS, in which he presented the emerging strategy. Since then, the researcher believes – as well as many other authors- that sensorial marketing is the future of marketing and the best way to build a deep relationship with customers.

The author also presents a case study (see section 2.12) on one of the leader companies in sensorial marketing: Abercrombie & Fitch (also called A&F), an international American company operating in the fashion retail sector and targeting teenagers. The brand has implemented a fascinating sensorial strategy so that its customers are even assimilated to “evangelists”. The strategy has sparked various reactions: from the elevation to a religion (Lindström, 2008) to the misunderstanding and hate from others (Lemoine, Badot, 2008). Abercrombie & Fitch and its strategy cannot leave people indifferent and the author intends to analyze it and fill in the gap of sensorial marketing in fashion retail in literature.

1.3 Problem definition and research objectives

The main objective of the dissertation is to answer this research question: “*How the fashion retail sector uses the five senses to attract customers and how is sensorial marketing efficient?*”

The answer will be achieved by the examination of the following objectives:

- *Determine and analyze how the fashion retail sector uses sensorial marketing to attract customers.*

Sensorial marketing in fashion retail has not been the topic of research in current literature. This objective will permit fashion companies to assess the competitors' strategies as far as sensory appeal is concerned and the improvements they can implement. This leads to the following objective:

- *Evaluate the sensorial marketing effectiveness and impact in terms of consumer buying behavior, product and brand attractiveness and awareness.*

The paper presents a case study of Abercrombie & Fitch in *Chapter 2* and other examples of fashion retailers, allowing companies and marketers to figure out the impacts of such a strategy in a fashion company. It will also help to better understand the customers when living such experiences. The findings bring to the third objective:

- *Prove how essential is the sensorial marketing in this increasingly competitive market.*

Findings will give credibility to the field and permit companies to find a strategy to differentiate from competitors. The analysis of the topic has lead researchers to determine the limits of this strategy- subject of the following objective:

- *Analyze the limits of the sensorial marketing in this sector.*

In her research, Krishna (2011) has anticipated issues like sensory conflict or sensory overload a company may be exposed to. Moreover, limitations have already been observed in some companies (e.g: A&F). Findings will help companies to anticipate issues and build solutions to improve their sensory strategies.

1.4 Limitations

The chosen topic for this paper is sensorial marketing. Thus, the current literature has given the author a wide vision as this trend is -more or less- applied to various sectors: pharmaceutical and automobile industries, telecommunications, food, travel, fast-moving consumer good (FMCG), financial institutions, retail, entertainment, etc.

In order to be relevant and not only constitute another study on the subject, the research needed to be more specific. All along the secondary research and as declared by professionals, the most advanced sensorial strategy is applied by a fashion company: Abercrombie & Fitch.

As a result, the author has decided to focus the dissertation on the fashion retail sector and its most powerful companies.

1.5 Approach and dispositions

The research approach will permit the author to reach the research objectives, thus the problematic of the dissertation. First of all, a literature review has been conducted on *Chapter 2* to determine and analyze the current theories of sensorial marketing found on the literature (books, academic articles, journals). This secondary research is further completed by the primary research.

To complete this literature review, a case study (so called as it represents additional literature on this paper) is included, explaining the American fashion company Abercrombie & Fitch, one of the most advanced brands in sensorial strategy. This part is useful to clearly determine how sensory tools are used to create a stronger link with customers and ultimately increase sales.

Moreover, a primary research is conducted in *Chapter 3* with the observation of the most important fashion stores and their sensory tools, which permit the researcher to assess their awareness, actions and sensory potential. In addition, interviews of professionals from sensorial marketing agencies are conducted to understand the sensorial marketing market, the most used methods and perspectives and a questionnaire is administered to customers to understand their buying behavior with such a strategy. The data analysis and findings are eventually explained in *Chapter 4*. The conclusion is then made in *Chapter 5*, as well as recommendations for further research on the topic. The last chapter (6) presents a reflection on learning and skills development of the author.

Chapter 2- Literature Review

This chapter presents a review of the current literature on sensorial marketing and related themes such as the different approaches, the five senses and the limits. It is completed by a review on fashion retail and ends with a conclusion of the literature review.

2.1 Introduction

Since the marketing genesis in the 1950's, marketers are developing brand identities, product concepts and communication campaigns on the basis of human hearing and visual senses. Indeed, Lindström (2005) states that 99% of the brands communicate only with two senses. In an increasingly growing competition and dealing with more intelligent, reasonable- rational- customers what can fashion brands do to create and strengthen this link between its customers and its brand?

Around two decades ago, professionals have decided to expand sensory techniques by exploring the three underused senses (smell, touch and taste) and apply it to the sector, thus giving birth to a new field: sensorial marketing. Sensorial marketing comes along with other concepts like experiential and emotional marketing, as further explained.

From now on, research keeps going on and theories and models are still being experimented on sensorial marketing, even though scholars agree that further research needs to be conducted. In fact, very few companies, including fashion brands, have a clearly defined sensory strategy or experiment it in an approximate way. As a result, little literature can be found on sensorial marketing applied to a specific sector. In current literature, a recurring objective is to spark further research as professionals are convinced that each additional study can be very impactful for the domain.

In this literature review, the link between experiential, emotional and sensorial marketing is exposed and an emphasis on the five senses as well as consumers' perception is described. Then, an explanation of the multi-sensory concept is given with different approaches to implement this type of strategy as far as product and store design is concerned. Later on, the limits a company can challenge are defined. In a second part, the link with fashion retail and this strategy is explained with the case study of Abercrombie & Fitch. Finally, a conclusion of this chapter is given.

2.2 Sensorial marketing

Martin Lindström is one of the pioneers with the biggest study on the field called "Project Brand Sense", started in 1999, in association with Millward Brown. Thanks to his studies on sensorial marketing and neuromarketing, Lindström was ranked among the hundred most influential people of the world by the Time Magazine (2009), giving credibility to the research. When discussing about the marketing sector, Lindström (2005) states that marketers

are increasingly using marketing resources and communicating with customers whereas returns are ever diminishing- encouraging marketers to find out what actually appeals to human beings on an everyday basis. The author also highlights that marketers are used to enhance only two of the five human senses: hearing and seeing.

This observation has lead him to wonder why professionals do not tend to use the other senses, thus enhancing the affinity to a brand and building stronger relationships with customers. The study has shown how important the senses are in establishing an emotional connection with a brand. The author affirms that sensorial marketing will “*catapult brands ahead of the pack of competitors*”, adding that a “*brand has to transform to a sense experience that goes far beyond what we see*”.

Few scholars have developed models on sensorial marketing and in this report two models are explained: the conceptual framework of sensorial marketing by Krishna (2011) and the SM-model by Hultén (2009).

Krishna (2011) brings- in her research in general- a more scientific approach to the subject than Lindström. She states that sensory marketing is an application of the understanding of sensation and perception to the field of marketing —to consumer perception, cognition, emotion, learning, preference, choice, or evaluation. The *Figure 2.1- A conceptual framework of sensory strategy (Krishna, 2011)* below, provides a conceptual framework for the field of sensory marketing. The process encompasses all the sensations a customer can have until his reaction as a consumer behavior. Krishna highlights the difference between sensation and perception, which are stages of processing of the senses. She defines sensation as “*when the stimulus impinges upon the receptor cells of a sensory organ—it is biochemical (and neurological) in nature*”. Perception is the awareness or understanding of sensory information. After this step, she links it with grounded emotion and grounded cognition notions, which then define customers’ attitude, learning and memory, and behavior.

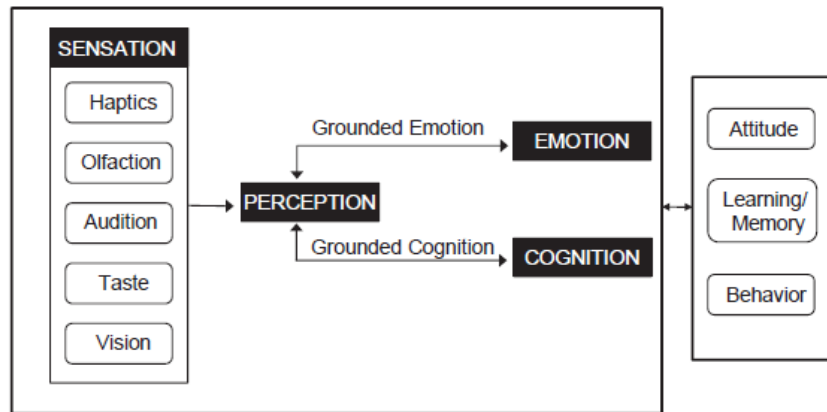


Figure 2.1- A conceptual framework of sensory strategy (Krishna, 2011)

Hultén (2011), gives a different approach to the subject by explaining (see Figure 2.2- No name- Developed from Hultén et al (2009), below) all the sensations a customer can feel and how cues in store can express those sensations and transform shopping as an experience, thus agreeing on Linsdtröm’s point of view given above. This brings a more practical approach for stores. Hultén (2011) adds that consumers look for and buy emotional experiences around what has been bought and no longer buys products and services alone. The author defines sensory experience as an individual’s perception of goods or services or other elements in a service process as an image that challenges the human mind and senses.

Sensors	Sensations	Sensory expressions
Smell sensors	Atmospheric	Product congruence, intensity and sex Atmosphere, advertency and theme Scent brand and signature scent
Sound sensors	Auditory	Jingle, voice and music Atmosphere, attentiveness and theme Signature sound and sound brand
Sight sensors	Visual	Design, packaging and style Color, light and theme Graphic, exterior and interior
Taste sensors	Gastronomic	Interplay, symbiosis and synergies Name, presentation and environment Knowledge, lifestyle and delight
Touch sensors	Tactile	Material and surface Temperature and weight Form and steadiness

Source: Developed from Hultén et al (2009)

Figure 2.2- No name- Developed from Hultén et al (2009)

Lindström (2010) affirms that sensory branding offers the potential to create the most binding form of engagement between brand and consumer ever witnessed. For him, the goal is to build a very loyal relationship in a long-term period. To establish this bond, the author adds that sensory appeal requires two essential ingredients: it has to be unique to the brand, and habitual. Not all sensory branding initiatives will necessarily be able to generate such high levels of loyalty, but if the brand maintains a distinct sensory appeal that is not imitated by any competing brands, loyal customers will follow.

2.3 The effects

In current literature, authors agree that stimulating senses has effects on the consumer buying behavior and brand and product's perception. When discussing the effects, Soars (2009) affirms that sensorial marketing –if applied appropriately- calms, relaxes, distresses, energizes, improves mood, influences decision-making and hence the propensity to spend money. Plus, it has a positive influence on waiting time. The author adds that stimuli can influence environments, improve the shopper experience and change the nature of behavior in ways beyond our consciousness. People perceive the world through all their senses simultaneously, so the more sensory an experience, the more engaging it will be. Hultén (2011) gives a more precise idea of the effects by determining them for every sense: smell/ scents contribute to the creation of memory pictures, a positive atmosphere and wellbeing among customers and employees and a positive impact on customers' emotional state and mood. Sound brings meaning to the brand whereas touch strengthens brand's identity and image through a physical and psychological interaction with customers. Finally, taste represents everything: how the brand looks, smells, feels and sounds. The use and effects for each sense are explained later on this chapter.

Moreover, according to Lindström (2005), sensory branding will add four important dimensions to a brand: an emotional engagement, an optimized match between perception and reality, a creation of a brand platform for product extensions, a trademark. It could be said that it optimizes impulse buying behaviour, sparks interest, and allows emotional response to dominate customer's rational thinking.

As they act like a situation barometer, sensorial information influence the customer in its judgement and in such an intimate way that they are more likely to build a trustful relationship than any other functional attribute or characteristic. For a company, adopting a sensorial marketing strategy may give the customer the power to judge the brand on other

dimensions than only cognitive. Consciously or not, the sensorial information is treated instantaneously, giving sensorial marketing proximity and immediacy, which are missing in traditional marketing approaches.

However, the acceleration of big companies establishment and the escalation of sensorial information tend to out date existing components and reduce the concept's life cycle: it is currently estimated at less than five years. Even if the cost of the concept's renovation is high, it increases the turnover between 15% and 45% (Giboreau, Body, 2012).

Finally, by its capacity to transform a brand and transport it in another universe, it permits it to go beyond or even make competitors obsolete thanks to the production of surprising experiences.

The challenge of sensorial marketing is to identify in the customer's behaviour, the emotional, affective element in which sense will act to create preference.

2.4 The experience

As seen earlier, the sensorial marketing objective is to create positive signals- and eliminate the negative ones- which will favour the anticipation of the pleasure experience embodied by the brand while giving the consumers instantaneous sensorial gratifications. Giboreau and Body (2012) define experience as *"the amount of interactions intervening at the different points of contact when delivering a service"*. Such experiences, happening in attractively sensorial stores in accordance with the consumer's lifestyle, are more willing to create enchantment (the "Wow!" effect), thus memorization.

Even if experience integrates other dimensions than the sensorial one (emotional, behavioural, social and cognitive)- it is believed that it can offer memorable and expected experiences: *"services have become involving experiences when they are combined with sensory aspects"* (Pine, Gilmore, 2010).

In the economy of experience, companies sell more than products or services, they sell memories: what to say about a dull experience occurring in a sad, uncomfortable place? Even if the relation with the customer is excellent and the product of a high quality, the customer will remember the negative aspects and probably not coming back.

In 1974, Kotler, studied atmosphere (perceived by the senses) as a marketing tool like the price or the product. For him, *"atmosphere is an effort made to create buying atmosphere to*

produce specific emotional effects on the customers which increase the probability to buy". With Bitner, the concept is wider: it adds the complex and dynamic nature of the atmosphere, which considers the physical environment, and the atmosphere created by other people (customers and salespersons). Thus, from a compulsory step between the consumer and the manufacturer, the store becomes a destination, an objective of visit, one of the few free urban experiences.

Thus, the creation of experiences needs a décor (the product display in its environment), an intrigue (the product tells its story), an action (relationships between the consumer and the product). Indeed, customers do not want inert products anymore, because they want to live a personal experience- unique by the consumption act. The more the product will mobilize senses, the more he has the feeling to live this experience fully. He wants to be actor ; products have to make customers live new experiences.

With its innovating products and efficient processes, brands have the mission to offer customers a pleasurable moment in-store. Customers who enjoyed a positive experience will be subject to consume more products and recommend the brand to their entourage. The social network, with their viral power, has amplified this phenomenon by sacralising the prescription: it's the « *like* » effect. There is just one step from the enchantment to the affective link (Giboreau, Body, 2012).

2.5 Emotional marketing

Emotional marketing appeals to consumers' deep feelings. Its aim is to create affective experiences from a positive spirit disposition to stronger emotions like joy and pride. Emotional marketing works with the understanding of stimuli and situations (sparking certain emotions) as well as the consumer's volunty to be involved in this process.

Emotions are difficult to measure in real purchasing and consumption situations (often unconscious). But, if emotions intervene in choices, it expresses itself in a more pragmatic way, in the form of needs for more hedonist products, but also aesthetic, sensorial, ludic, turned toward oneself instead of the others. The result of this marketing, coming from the research for more pleasure not only satisfies, it aims to personalize seduction of the individuals in a logic of subjective differentiation of the products and services. In this constant research for more emotions, subjectivity, sensorial marketing was developed- with the help of sensory evaluation tools- on the principle that every relation between a consumer

and a product can be considered as a cognitive construction coming from the collection of information by sensorial receptors.

Lindström, (2010) concludes that emotion gets our attention through our senses-which then influence our decision-making processes: brands that create an emotional connection to consumers are much stronger than those that don't.

2.6 The five senses

Since Aristotle, five senses are considered: hearing, sight, touch, taste and smell. This classification only takes into account an anatomic vision of perception: the hand, the eyes, the mouth, the nose and the ears, and this classification has some limits.

First, the hand doesn't cover the total touch sensations: the skin, organs, muscles, articulations. Second, the mouth not only arouses the taste sense but also the smell, the touch, the sound. Thus, a more detailed analysis of the senses physiology leads to a more complete approach of the senses. Giboreau and Body (2012) have described sensations' groups for all the senses, as defined in *Appendix 1- Definition of sensations' groups*.

Concerning taste, it exists receptors sensible to ions, others sensible to water-soluble molecules. Concerning smell, we can differentiate direct smell sensations to mouth sensations (retro-nasal smell) to trigeminal sensations.

Concerning touch, some tactile receptors react to light pressures, others to strong pressures or to local variations of pressure, cold and heat aren't felt by the same receptors. Internal sensations have to be distinguished from muscular or haptic sensations, etc.

As a result, the five senses can be divided into numerous physiological systems. However this vision is very fixed in our minds, it remains relevant for communication and for the conception of tests.

2.6.1 Visual marketing

According to the classical Maslow's pyramid of needs, the search for aesthetics is an existential need, expressed once primary needs are satisfied, it is the "quest of beauty". R. Loewy said: "Ugliness is hard to sell." Indeed, sight was the first sense to be used in marketing, with codes of colours improving the mood and shapes often used in communication and the positioning by the work on logos, typographies, packages. Nowadays, other aspects (shining, transparency, reflects, textures, etc.) are more studied.

Comparing all the senses, vision is generally described as being the most important. Indeed, responding times of the visual system are very short, and it is mainly due to visual information that animals and humans chose their food, recognize their kind, judge the danger of a situation. Thus, vision is over all the senses. We trust more our eyes rather than our other sensitive organs, and in case of doubt, the vision is more important than the rest. A fashion brand will use the visual sense mostly in store with cues like TV screens or impressive mise-en-scene.

2.6.2 Sound marketing

As stated earlier, sound- with vision- is one of the most used senses. Lindström (2010) highlights the importance of considering that hearing is passive and listening, active, adding that traditionally, sound has focused on appealing to customer's hearing, at the expense of their listening capabilities- which can actually influence purchasing decisions. The author also says that the sound of a brand should target both listener and hearer and that specific sounds are associated with specific goods and brands (sometimes unconsciously perceived by the consumers). Indeed, the sound of a door, of the steps on the floor, of a curtain in a fitting room is memorized by consumers, and emotionally directed, thus no sound should be ignored but considered as a powerful tool.

The author adds that consumer's mood is affected by what they hear and brands often use music as a support to create good moods and strengthen their identity and a description of this support is described below.

2.6.3 Music

Music allows professionals capturing the customers' attention as it is directly linked to memories, emotions, other times, places and experiences. For a brand, music can link the customers to a product or company : it increases the retention of information as it is strongly linked with the product or brand.

If customers do not recall the ad message, music can lead to a better recall (stored in the long-term memory) of an ad's visual and emotional aspects. Clow and Baack, (2010) say that individuals asked to compare ads without music to ads with music almost always rated those with music higher in terms of persuasiveness.

Music's main objective is to reinforce the brand identity and have influence on the perception of time of the customers (Giboreau, Body, 2012). In product marketing, sound is also used as a support for the positioning or as the promise's expression (e.g. H&M TV commercials).

The consequences of using music in a store are the increasing or reducing stimulation level. A fast tempo associated with a high volume increases the excitement state and make customers walk or consume faster: the contrary is observed when the music is slower. Indeed, a slow tempo favours positive emotional responses and the feeling that time goes fast : favourable conditions to impulsive purchases. Generally, music can be a very efficient tool to increase satisfaction and lower stress and the feeling of waiting. Conversely, in a store with no music, customers spend less time, money, feel less happy and discuss less with salespersons (Giboreau, Body, 2012). To create an efficient musical atmosphere, the tempo is sometimes adapted to the hour of the day : a slower tempo in the morning, faster in the afternoon.

Volume and tempo are not the only dimensions to consider: it is necessary to adapt music to the target's tastes and the ad theme which can lead to a strongly favorable reaction by the target. Marketers have to decide between the selection of familiar tune or creating original music for the brand. Advertisers often pay musicians to compose music that better match for background atmosphere. Using a well-known song is an advantage in that consumers already have developed an affinity for it. Clow and Baack (2010) state that brand awareness, brand equity, and loyalty are easier to develop when consumers are familiar with the song as they transfer an emotional affinity for the song to the brand or product.

Examples of strong brand music theme is Victoria's Secret and the diffusion of classical songs in stores which creates an exclusive atmosphere. Fashion companies like New Look or Zara have a specific playlist, adapted to the period and the customers and always matching the brand's positioning.

2.6.4 Smell marketing

According to Lindstöm (2010), less than 6% of the Fortune Top 1000 brands have just briefly thought about establishing a distinct aroma even if the Brand Sense study indicates that smell is by far, the most persuasive sense. It is the only one sense you can't turn off and is also extraordinarily powerful in evoking memory. The management of odours remains difficult to use because of its wide diversity between individuals, in terms of perception and appreciation.

As they are diffused in a determined atmosphere and not linked with a specific product, they are not always perceived consciously by customers. Lindström (2005) states that smell can alter our mood : test results have shown a 40% improvement in our mood when exposed to a pleasant fragrance- particularly if the fragrance taps into a happy memory (Warren, Warrenburg, 1993).

Most of the people are able to associate odours with memories and experiences despite the identification and remembering difficulty linked to the olfactory stimulus complexity, when one's remembers a smell, it is for a long time.

However, the diffusion of odours is efficient only if it is congruent with other signals like music and offer. On that case, it is noticed a significant increasing satisfaction and impulsive purchases (Giboreau, Body, 2012). It also has positive effects on consumers' perceived image, price level they are willing to pay, and amounts spent.

The integration of smell in a marketing strategy cannot dispense of being multisensorial. As odours are directly perceived by the nose or via the mouth-nose communication, taste and smell are naturally associated. Plus, smell is estimated to be 10000 times more sensitive than taste, making taste the weakest of our five senses (Lindström, 2005).

Some fashion companies have included scent as part of their strategy: A&F has its own perfume; Thomas Pink has introduced sensors in their stores that emit a smell of freshly laundered cotton; Galeries Lafayette uses an olfactive ramp to guide their customers through the stores' floors.

2.6.5 Touch marketing

Touch offers the most numerous perspectives because it is still undervalued and covers a wide range of sensations, from the touch itself (touch of surface, of contact) to haptic sensations (perceived thanks to moves and dynamic body interactions). The skin is the largest organ of the body and people are instantly alert to pain, cold, heat, pressure. It is estimated that there are fifty receptors per 100 square millimeters each containing 640.000 microreceptors in the brain, dedicated to the senses (Lindström, 2010). As humans get older, these numbers decrease and lose certain sensitivity in the hands. However, the need for touch remains the same. Touch can create familiarity with a product: it is a sense of proximity, which opens an access to one's intimacy, thus the choice of materials is important, even more with intimate products like lingerie.

It seems that a bigger place is given to physical interactions in the consumption context: as a visual or smell identity gives information on the brand's image, the creation of a tactile identity is a very powerful way to differentiate the brand and arouse emotions. Touch reassures on reality, gives confidence, even more if the customer attach importance to materials: a product will always be more touched if it is made of a soft material (Giboreau, Body, 2012).

In an increasingly dematerialized world in which customers cannot use this sense, shopping permits them to reconnect to reality. Indeed, even if there is an increasingly number of fashion store displaying tactile screens (e.g : New Look, Burberry) they will never replace the human contact with the salespersons.

In a store, touch can be felt through different sensations: haptic sensations of a hand taking a doorknob, an escalator ramp, a curtain in a fitting room, the thermic sensations perceived in the different zones on the store, the proprioceptive sensations linked to the shopping trolleys customers push, bags they carry. All these data can be source of information or pleasure.

To implement a tactile atmosphere in a store, marketers need to list all the points of contact and occasions in which the touch sense is working, via the hand but also via the body, (foot on the floor, body in a chair, elbow on a desk, etc..). Secondly, they have to identify the positive experiences which have to be enhanced, and the negative ones to be corrected. It is the same process for a product (exploration, manipulation, after the manipulation, recognition). Among the functionalities associated with touch, information and pleasure are the most frequent.

2.6.6 Taste marketing

Lindström (2010) affirms that taste is detected by special structures: taste buds. The human being has about ten thousand taste buds, but everyone perceives taste differently. It is believed that girls are more sensitive to taste than boys, because they have more taste buds. As people get older, their sense of taste changes and becomes less acute, making it more likely that they will enjoy foods considered 'too strong' when child.

Taste and smell, which are closely interlinked, are called "the chemical senses", as both are able to sample the environment. Smell is simultaneously perceived with flavours during a degustation, thus taste marketing is strongly linked to smell marketing.

The Proust phenomenon, along with the nostalgia trend, is increasingly being triggered by branded smells. Lindström (2010) states that in older studies, a large group (80% male and 90% female) reported having vivid, odor evoked memories that trigger emotional responses.

By offering a tasting experience- a coffee, a snack, a drink- an increasingly number of companies permits their customers to extend the experience by an act that make them happy. A degustation facilitates interactions and increases the sensibility to the messages. Increasingly more elaborated food spaces have the assumed objective to extend the time spent inside. Among the most recent: the Armani Café, Ralph Lauren restaurant, Water Bar of Colette, the Lafayette's Café. But at the same time, close to 18 percent of the Fortune Top 1000 brands could add taste to their brands, yet almost none have made of taste a priority (Lindström, 2010).

2.7 Perception

Lindström (2005) affirms that building brands requires building perception. It is linked with sensorial marketing because creating the perfect perception requires the perfect sensory appeal. According to Linhan and McMillan (2008), perception is defined as "*the process by which an individual selects, organizes and interprets stimuli into a meaningful and coherent picture of the world.*" Schiffman and Kanuk (2007) define it as "*how we see the world around us*".

Sensory receptors are human organs that receive sensory inputs. Perception is a process through which individuals are exposed to information, attend the information and comprehend the information (Schiffman and Kanuk, 2007). People act and react on the basis of their perceptions, not on the basis of objective reality. For each individual, reality is a totally personal phenomenon, based on his/her personal experiences. Two individuals may be exposed to the same stimuli under the same apparent conditions, but how they recognize, select, organize, and interpret these stimuli is a highly individual process based on each person's own needs, values and expectations.

Solomon *et al* (2008) define perception as the process by which these stimuli are selected, organized and interpreted. We process raw data (sensation) ; however, the study of perception focuses on what we add to or take away from these sensations as we assign meaning to them. Below is represented the Perceptual process of Solomon *et al* (2010) (*Figure 2.3*), explaining where perception appears in consumer's mind.

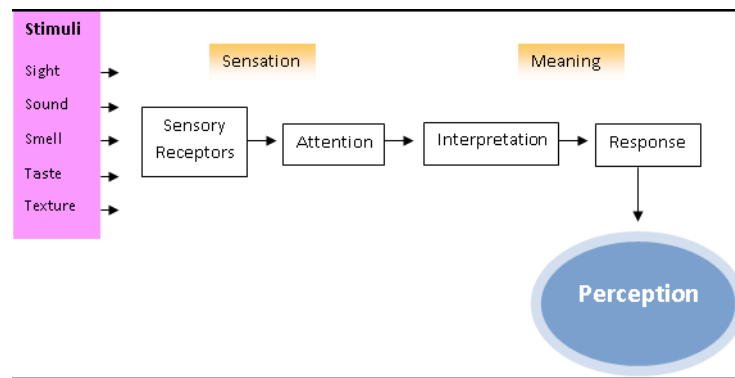


Figure 2.3- Perceptual process, Solomon et al , 2010

For Giboreau and Body (2012), a sensorial marketing approach will include at least two parts on the study of sensorial perceptions:

- the “objective” part, in which sensations are generated by the product itself.
- the “subjective” part, the one of perceptions and personal interpretation of sensations. Here, individuals are all different.

To implement a sensorial marketing strategy, marketers have to know the sensations felt by the consumers and their perceptive interpretation. A good example of perception is the communication of the Benetton clothing brand, known to build provocative ads.

2.8 Multi-sensory marketing

After the positive findings on sensorial marketing, authors studied the concept of multi-sensory brand-experience or the stimulation of different senses to create a “full five-dimensional experience” when customers are shopping (Lindström, 2005). He adds that brands have to move from the traditional 2-D model (the use of vision and sound) to a 5-D model to allow customers the access to more dimensions of the brand.

Hultén (2011) states that the multi-sensory brand experience hypothesis suggests that firms should apply sensorial strategies expressed through sensors, sensations and sensory expressions in relation to the human mind and senses.

His SM-model (see Figure 2.4 below) highlights the significance of the multi-sensory brand-experience in differentiating, distinguishing and positioning a brand in the human mind as an image.

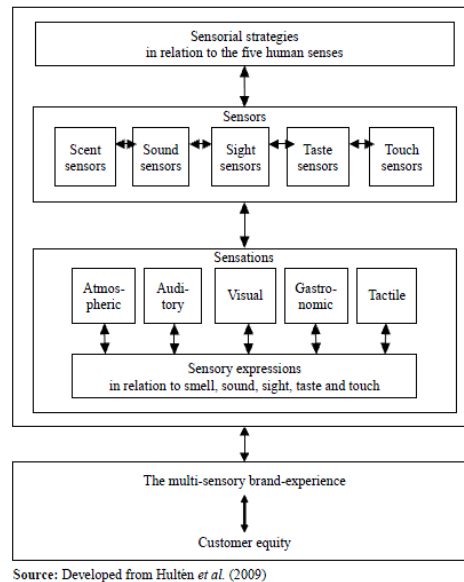


Figure 2.4- SM-Model from Hultén et al (2009)

All the products or services being virtually a perception support, it is important to know the sensory factors capable of influencing customer's behaviour. If aspect (the shape, the colour) has long been part of the product mix, the expression "poly- or multisensory marketing" highlights the companies' attention towards the overall senses. How this top smells? How long will customers stay in the store with a slow music? In the company's approach, multisensory marketing integrates the understanding of human perceptions and their subjectivity. It analyses the overall consumption situation, then verifies the product's adequacy to the consumers' demands and the way they are produced, packaged, valorised in a service environment to make them attractive. In this context, the customer is more likely to be guided by his impulsions and emotions instead of his reason.

In his definition of sensorial marketing, Filser (2003) includes a multi-sensory dimension : *"sensorial marketing is the overall variable actions controlled by the producer and/or the distributor to create around the product or the service a specific multisensory atmosphere, through the product's characteristics, or through its communication, or through its in store environment."*

Even if visual information are naturally privileged, the durable appreciation and re-purchase of a product need to satisfy the customer in a multi-sensory way. The consumers don't differentiate their sensations in an analytic way but associate and integrate them globally according to:

- their temporal succession, determined by the product itself and the consumer's actions,
- the consumer's expectations, conditioning its attention to the sensorial information given.

In a consumption context, all the sensations are important. Whether they are simultaneous or successive, they are integrated as one entity and associated with an item, a moment, a place, as Marcel Proust describes it in « *In search of lost time* » (1913). His “*petite madeleine*” (tea biscuit) has become the reference in smell memory even if the text brings the reader to a multisensory personal experience, including the heat of the tea, its warm colour, the sugared cake taste and its texture. Sensations are memorized and consciously or unconsciously reminded, being consequently multisensory.

All the senses are considered and information stocked in our memories at every moment, whether it is personal (linked to the consumer's history) or collective (shared by a group). Marketers and developers should then respect this congruity and develop adapted products.

Authors are studying the effects of “crossing” different senses or the interactions of the senses (Krishna, 2006): for example, according to Balaji et al (2011), the multisensory interaction of tactile and visual information significantly increase the consumer attitudes for products dominant on single sensory modality of touch and multi-sensory evaluation leads to greater purchase intentions than visual or tactile evaluation. Indeed, Parsons (2011) affirms that interactions between sensory stimuli belonging to different dimensions do occur and have a significant effect on fashion shoppers' affect for a store; therefore, it can have a real impact on a brand.

Lindström (2010) says that each sense can be leveraged to build a better, stronger and more durable brand and this cannot be done in isolation. The objective is to ensure a positive synergy across multiple consumer touch points. And each of these branded customer touch points can be trademarked, giving a unique identity, impossible for any competitors to reproduce.

2.9 Key points to build a sensorial marketing strategy

As they are first holistic, sensorial marketing approaches integrate a preliminary analysis of the attitudes and behaviours. Indeed, it is essential to know the circumstances prevailing the

purchase and the nature of the relation linking the customer to the product/ brand to reinforce and create attachment.

When defining the strategy upstream, the consumers' perceptions knowledge of the brand's and competitors' products permit marketers to define how to grow the demand: by envisaging a new market segmentation and a creation of a range, by completing an existing range? By envisaging a new target with different sensory preferences?

For Giboreau and Body (2012), three steps structure a sensorial marketing strategy approach: a company has first to understand the demand, and more particularly perceptual processes by which consumers' physical sensations become perception and signification. Then, the firm has to imagine the content of the offer- i.e. translating the strategic decision of the product or brand positioning in terms of multisensory content. Finally, translating this offer in terms of perceptible attributes, whether they are olfactory, visuals, tactile, sounding or gustative.

However, Lindström (2010) proposes to start with the logo and asks marketers to wonder : what is left if you eliminate the logo ? Are the remaining components easily identifiable ? This approach is like an audit of the already existing sensory characteristics and is efficient for a brand as it is a quick and cheap way to be aware of the brand's sensory advantages.

Whatever the problematic: innovation, repositioning, optimization, etc., the integration of sensations has to be coherent with the mix's elements, all along the steps of positioning, development and communication. The success of a sensorial marketing strategy stands on the harmony of the perceived values whether it is via a subjective feeling, emotions, sensations or functional performances.

Lindström (2010), highlights the complexity of the process and says that each step has to be designed in such a way that a brand doesn't lose its identity and don't end up with a situation where it fails to fulfill its promises.

2.10 The limits

Even though sensorial marketing is a new field, some limits have already been observed or anticipated.

It has to be noticed that sensorial marketing does not have the objective to betray consumers but to enhance the real qualities of the products and propose them an emotional and sensorial adventure. Indeed, consumers can feel manipulated as the consumption society is penetrating

his brain and tries to attract him in an unconscious way, as a result they can feel like losing control, even over their most simple purchases. Consequently, the question of communicating on this methods can arouse for brands : do they have to communicate on new tactile screens in store? on the fragrance of their clothes? For this ethical issue, Giboreau and Body (2012) ask : Are the diffusion of music, of odour, the choice of light, acts of manipulation or a search of well-being from customers? They also state that sensorial marketing is considered for customers and only approaches integrating the customers' point of view are potentially successful, thus deontologically correct. It has to consider that the role of the company is also to tell the truth, even more with a customers in search for transparency.

Additionally, Solomon *et al* (2008) highlight the limit of sensory threshold. They state that there are some stimuli that people are not capable of perceiving and some are better able to pick up sensory information than the others.

The authors agree that « *the absolute threshold refers to the minimum amount of stimulation that can be detected on a sensory channel. It is an important consideration in designing marketing stimuli. The differential threshold refers to the ability of a sensory system to detect changes or differences between two stimuli.* »

Another limit to consider is one's perception. Indeed, according to people's experiences or culture, a sound, a smell or a taste will not trigger the same emotions and might not lead to a purchase. Plus, in some cases, it is necessary to study the use of certain words from customers. Indeed, a word can cover different notions according to one person to another. Because of this polysemy, it is important to know the words used by customers in relation to sensorial variations measured by experts. Thus, the offer cannot be really personalized ; individuals are unique.

Other limits can be found, like repeated exposure (Parsons 2011), which risk stands in that the same stimuli can result in reduced affect. Krishna (2011) also points out the concepts of sensory overload, sensory conflict and sensory dominance. As she explains in her studies, the mentioned notions represent gaps in the literature. These gaps have to be explored as they can represent a precious source of information for the future of marketing.

2.11 Sensorial marketing and fashion retail

However most of the clothing brands remains unconscious about sensorial marketing, it has recently considered the store environment as an emotional vector, willing to be designed. Lindström (2010) affirms that the sector has first introduced music in some stores, then designers altered stores' layout and today, they are developing the use of aromas. But for him, the problem stands in that all this sensory progress is non-branded, except for A&F (see *Section 2.12 Case study of A&F*). He states that the stronger the identity of the brand, the more customers are willing to pay (which is why A&F can charge £50 for a top).

In his study, Parsons (2011) says that many store environments are still functional and basic areas, with typical adornment, flooring, ceilings and lightings whereas some have adopted specific concepts or thematic approach and are using their environments as part of their selling strategy. For products like clothes, sensorial marketing consists in stopping rational behaviours and favouring emotional ones. Indeed, 90% of consumer buying behavior is unconscious (Lindström, 2008). Marketers have to bear in mind that shoppers, more particularly women, spend a lot of time in stores: on average, American women spend 400 hours per year shopping for clothes for herself and their husband and children (Silverstein, Sayre 2009).

When discussing fashion and store atmosphere, current literature often refers to the notions of fashion involvement and fashion-impulse behavior and how the store atmosphere can influence this behavior. For Joo Park et al (2006), fashion involvement refers to the extent of interest with the fashion product category (e.g. apparel). The authors add that fashion involvement is used primarily to predict behavioral variables related to apparel products such as product involvement, buying behavior, and consumer characteristics. Jarantat et al hypothesize that fashion involvement has a significant positive relationship with sensory stimulation and can increase emotional experience while shopping.

Joo Park et al (2006) determine a link between positive emotions and fashion-oriented impulse buying behavior and affirm that in-store emotion can influence purchase intentions and spending as well as perceptions of quality, satisfaction, and value. The authors also state that emotional factors (i.e. positive feelings) can be an important determinant for predicting this behavior in a retail store.

Emotion that encompasses affect and mood is an important factor in consumer decision-making. Even though authors do not really expand on the vision stimuli, Kerfoot et al (2003)

state that understanding how to communicate product and brand images to customers through individual visual stimuli is vital and in Hultén (2011), a CEO of a fashion chain affirms that “*what the eyes see is extremely important. I would say that the eyes do 70 to 80% of the buying*”. By constantly manipulating the sensory stimuli levels and even presence, the retailer can instill a revitalization of the store.

Parsons (2011) states that store atmosphere is important in the fashion sector, as it is crucial for success and a key determinant of patronage.

Even though many apparel retailers rely heavily on display fixtures to enhance the visual merchandising without carefully considering the other elements of the store design, Parsons (2011) suggests that women’s apparel retailers must be prepared to implement changes to décor to remain competitive, even more with the “*sameness effect*” threat occurring for most of the apparel on fashion stores. (Silverstein, Sayre 2009) adds that women are acutely sensitive to brand image and identity and will not buy a brand whose personality does not fit their own, meaning that they are looking for stronger relationship and personalization.

Hultén (2011) adds that sensorial marketing is the main competitive weapon for fashion stores and some have already included it in their overall strategy. In France, among the most visited places in Paris are the Galeries Lafayette (26 millions of visitors) and Le Printemps (9 millions) (Giboreau and Body, 2012). These figures make sense from the customers’ point of view: for him, shopping is not only a utilitarian act, it is also a search for sensations and emotions, a desire to make it convivial, socializing, special. Shopping becomes a real activity that can be funny, educative, aesthetic, favourable to evasion.

Although, consumers are bombarded by more than 3000 commercials messages everyday, agencies have understood the interest of retail to promote the brand in a spectacular way: pop-up stores have become their new weapon and the occasion to express themselves in an innovative way. Uniqlo proposed roller- skating in a pop-up store- the Uniqlo Cube, under the High Line in New York in 2011. H&M took place in La Hague, on the Scheveningen seaside to promote their collaboration with Water Aid, a foundation sustaining the supply of drinking water in underdeveloped countries.

Silverstein and Sayre (2009) affirm that to sell more, retailers will have to listen carefully and hear about what women want in their closets that they don’t currently have: excitement, energy, and fashion. Lindström (2005) states that technology is about to play a key role in sensorial marketing with its quick development. It has already been part of entertainment experience with the use of microchips for example, advising the customers on clothes

matching or the installation of 'smart' closets in Prada stores to provide information on the clothes. Uniqlo- Japan has also included an Internet point to order clothes in stores.

2.12 Case study : Abercrombie & Fitch

This part focuses on one of the most common example studied in current literature, the American fashion chain, Abercrombie & Fitch. With 294 Abercrombie & Fitch stores in the most beautiful places on the world and an international turnover reaching more than \$3.5 billion in 2010 (ww.lci.fr), the fashion brand positions itself as rooted in the Ivy League heritage and as the essence of privilege and casual luxury (A&F website), targeting young people. This fashion brand is known for using the most advanced sensorial marketing strategy, described as follow.

The concept relies on extreme sensory stimulations: one of their three levers of their tribal marketing strategy (Lemoine, Badot, 2008). Abercrombie & Fitch has chosen the night- club theme. Not only it is in affinity with the target but it is also holistic by the number of sensory signals it can activate: the techno music diffused by specific and sophisticated sound systems developed by Meyer (specialist of PA systems for concerts and night-clubs) for every store, the perfume very present and positioned on male seduction with citrus fruit and musk notes, the choice of spectacular sites – an ancient royal residence in London-, an omnipresent obscurity with lighted zones enhancing the products, the well-managed crowd outside and inside the store and beautiful- almost naked- models as salespersons. Employees are encouraged to develop tactile feelings with customers and adopt a friendly behaviour to develop attachment with customers.

Customers come not only to buy clothes but also to meet people and the author affirms that involved shoppers like to socialize with others and have high interest in product. The authors say over-stimulation reinforces the fusional dimension. The objective for the brand is to disinhibit customers to favor impulse buying behavior and positively economic behaviors. These techniques increase the time spent, the total amount, the average basket, and the number of product bought.

Its perfume- Fierce- is a key point on their strategy, it is very specific and applied on the clothes, then customers bring the smell home, so the effect lasts even longer. They favor the non-trade relationship over a trade relationship.

The Abercrombie & Fitch company is known for the high volume of music in its stores, the aim being to dissuade older people to enter the stores. Studies have revealed a level of 90 to

98 decibels whereas the recommended level is 85 dB. An intervention from the American health authority recommended employees to wear ear protections to get round the interdiction to lower the sound volume. In a more or less conscious way, and on the condition that he likes the music, the customer adjust his rhythm to the music. If the song is known, the pleasure induced by the music influence positively the brand's perception and the employees' image.

But sensorial marketing presents some limits and on the case of Abercrombie & Fitch, it has been proven that customers can be bored, find the experience old, and some people have developed ethical resistance (often from the parents) and denunciation and even created boycotts until leading the brand to trials (Lemoine, Badot, 2008).

However, the concept still attracts young people and the company- with an increasing turnover- is opening stores worldwide. According to Lemoine and Badot (2008), Abercrombie & Fitch, increased its investment on sensorial marketing up to 40\$ millions in 2006.

2.13 Conclusion

To conclude, sensorial marketing is a new and promising field, benefiting from interesting recent studies that have proven its efficiency. However, as the research keeps going on, gaps in literature arise and further research is needed. This dissertation aims to bring the research a link with the fashion retail sector.

Nowadays, there is no sector without a sensory approach as it is so important to valorise the influence of the senses in products' perception in the stages of comparison, choice, use, and evaluation. Convinced by the interest of sensorial marketing in their products' development, professionals generalise this approach and adapt it to the product and to the utilisation context. However, the fashion retail sector is still unconscious about its great potential to differentiate and its opportunity to build stronger relationships with its customers.

Lindström (2010) states that it is estimated that 40 percent of the world's Fortune 500 brands will include a sensory branding strategy in their marketing plan by the end of the decade, affirming that their future survival will depend on it. If brands want to build and maintain future loyalty, they will have to establish a strategy that appeals to all our senses.

The researcher believes in technology improvements to develop attraction, enhance the service and appeal to the tactile sense and generalize it to the biggest chains present on the

market: Zara, H&M, New Look, etc... Of course, the other senses still need new strategies and implementation in stores to reach customers, even more the underexplored senses of touch, smell, taste. But most importantly, marketers and clothing brands have to be aware of this strategy, representing an important opportunity to grow.

The following chapters will give a more practical approach to the subject and focus on the fashion retail sector. The research methodology and data analysis and findings will further help to answer the research objectives of the dissertation.

Chapter 3- Research Methodology

This chapter presents the methodology and techniques used in the primary and secondary research to complete the dissertation's objectives. It states all the justifications and limitations of the methods used.

3.1 Methodology

The following sections explain the structure of the methodology applied for the primary research. This presentation is necessary for the readers to allow them a critical and objective view to the chosen approach and findings. Indeed, it provides a detailed presentation of the research, enhancing the researcher's credibility as far as reliability and validity is concerned. The foundation of the research is made on the Saunders *et al*'s Research Onion (2007) (Figure 3.1 below), which illustrates the most appropriate research methodology for the study. It also gives the readers a visual tool of the primary research through a structured and logical approach.

Overall, the methods used for the primary research are based on both qualitative and quantitative studies. The researcher has used observation of the most important fashion chains to gather qualitative data as well as interviews with professionals of sensorial marketing. To complete this research, a questionnaire has been administered in France to analyze customer's behaviors as far as sensorial marketing is concerned.

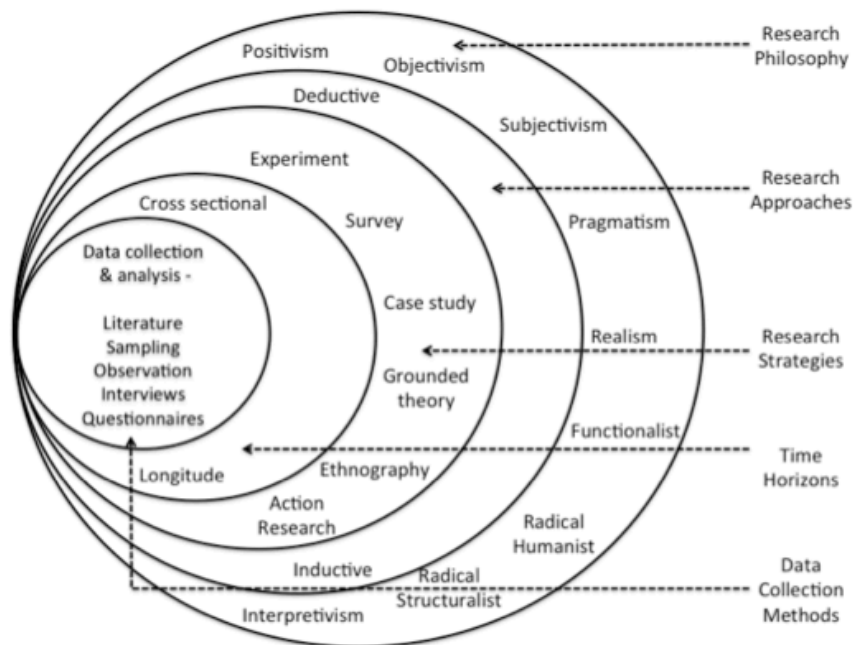


Figure 3.1, Research Onion, Saunders et al (2007)

3.2 Research philosophies

All along the dissertation, the researcher has adopted a philosophy of realism. She has also used positivism thoughts, shared in the realism philosophy.

According to Saunders *et al* (2008), realism relates to scientific enquiry. The authors state that the essence of realism is that what the senses show us as reality is the truth: that objects have an existence independent of the human mind. In the dissertation, the researcher uses facts independent of the human mind or behavior: the five senses act unconsciously and- when developed appropriately in a store- serve the marketing sector. It is linked with positivism in that it assumes a scientific approach to the development of knowledge. Saunders *et al* (2008) say this philosophy is more concerned with facts rather than impressions. They add that positivism stands in the fact that “*only phenomena that you can observe will lead to the production of credible data.*” Such facts are consistent with the notion of “observable social reality” similar to that used by the physical and natural scientists.

They affirm that two types of realism exist: direct and critical realism. The first says that what you see is what you get: what we experience through our senses portrays the world accurately. Critical realism says that what we experience are sensations, the images of the things in the real world, not the things directly. In the dissertation, the researcher studies how stores can appeal to customers’ senses. Their perceptions of the brand are portrayed through their senses (direct realism) and the sensations they feel rely on the attachment they have to a store or the activity of shopping in general (critical realism).

3.3 Research approaches

Saunders *et al* (2006) highlights two different approaches for a research method: inductive and deductive. The deductive approach is based on concepts, definitions, principles and has the objective to apply it in practical experiences; whereas the inductive approach is based on practical and accessible situations with the aim to give rise to concepts and principles.

In this dissertation, the research methodology is based on a deductive approach because it better suits an inexperienced researcher. Moreover, even if the topic is new and further research needed, the current literature on sensorial marketing allows the researcher to analyze and compare different concepts and models given. Deduction also emphasizes the collection of quantitative data, collected through a questionnaire in this research.

But the research method can also be considered as inductive in the way that the researcher studies fashion companies' sensorial strategies in their stores and proves in this paper how necessary it is for this sector and that this concept should be applied to the overall sector. Moreover, induction emphasizes the collection of qualitative data- gathered through observation and interviews in the dissertation- and its flexibility.

After having defined the research objectives, hypotheses can be drawn:

- (1) The fashion retail sector is not conscious about sensorial marketing and underuses these techniques to attract customers.
- (2) The sensorial marketing methods are efficient and key to a clothing brand (and product) success.

3.4 Research strategy

Saunders *et al* (2006) state that the research question subsequently informs the choice of research strategy, the choice of collection techniques and analysis procedure, time horizon undertaken in the research project and discuss ethical issues.

Saunders *et al* (2006) advocate survey strategy for a deductive approach; stating that it is the most common strategy in business and management research and usually associated with deductive approach. This strategy permits the researcher to answer who, what, where, how much and how many questions. Survey allows the researcher to collect a large amount of data in a highly economical way. Information are mostly obtained via a questionnaire administered to a sample, one of the techniques used in this research (the sample is described later in this chapter), and the same source affirms that this approach allows the researcher to have more control over the research process.

Saunders *et al* (2006) add that the questionnaire is not the only data collection technique belonging to this strategy- and used on the present research: structured observation and structured interviews with standardized questions are also part of the survey strategy. The above-mentioned techniques are described in the data collection section of this chapter (see *Section 3.7*).

Another strategy used is grounded theory, helping the researcher to gather existing data on fashion retail stores, create a parallel with sensorial marketing techniques and finally establish a link between the two variables. Indeed, Goulding (2002) affirms that, even if it is

controversial, this theory is particularly helpful for research to predict and explain behavior, the emphasis being upon developing and building theory.

3.5 Research choice

To fulfill the objectives and make a valid contribution to the field, the researcher needs to collect both quantitative and qualitative data. Quantitative is used as a synonym for any data collection technique (like questionnaire) or data analysis procedure (statistics or graphs) that generates or uses numerical data (Saunders *et al*, 2008). Whereas qualitative is used as a synonym for any data collection technique (e.g: interviews) or data analysis procedure (like categorizing data) that generates or uses non-numerical data (it can be pictures or videos) (*Ibid*). The way the researcher chooses to combine both qualitative and quantitative procedures refers to her research choice.

In this dissertation, more than one data collection technique and analysis procedure are needed to answer the research question, thus the use of multiple methods is favored. Curran and Blackburn (2001) affirm that this choice is increasingly recommended in business and management research, where a single research study can use qualitative and quantitative procedures and techniques in combination as well as use primary and secondary data. Tashakkori and Teddlie (2003) state that multiple methods are useful as they provide better opportunities to answer the research questions and better evaluate it in the findings. They also mention two key advantages: the use of different methods (interviews for an exploratory study and a questionnaire to collect descriptive and explanatory data), thus addressing the most important issues of the study. As a result, this method is in accordance with the present study.

Within multiple- methods, the researcher applies mixed- methods approach which permits her using quantitative and qualitative data collection techniques and analysis procedures at the same time (parallel) or one after the other (sequential) but does not combine them (Saunders *et al*, 2008). In other words, quantitative data are analyzed quantitatively and qualitative data are analyzed qualitatively (mixed-method research). Moreover, Bryman (2006) conducted a study on research and highlights that if both qualitative and quantitative are combined (as in mixed-methods), the potential of unanticipated outcomes is multiplied. Indeed, each techniques and procedures have their strengths and weaknesses (Smith, 1981) and whatever the techniques used, the results will be affected anyway by the chosen method (Saunders *et al*,

2008). The figure below provides a visual tool for readers and shows the possibilities of research choices:

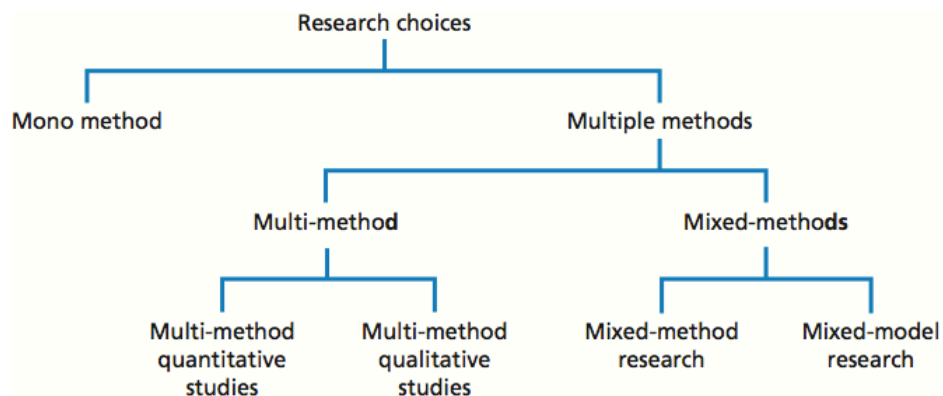


Figure 3.2 Research choices, Saunders et al (2009)

Bryman (2006) defines main reasons for using mixed- method designs:

- The use of different sources of data to corroborate research findings within a study;
- The facilitation of data collection;
- The complementarity;
- The use of independent source of data to contextualize main study or use quantitative analysis to provide sense of relative importance;
- To aid interpretation;
- To study different aspects (quantitative to look at macro aspects, qualitative to look at micro aspects);
- The use of an alternative data collection method when the initial method reveals unexplainable results or insufficient data.

3.6 Time horizons

When planning her research, the author as to know whether her study refers to a particular time (such as a snapshot) or to a given period of time (like a series of snapshots). Saunders *et al* (2008) define two types of time horizons: cross-sectional studies and longitudinal studies.

The longitudinal studies are known to observe people over a period of time. But in this dissertation, the researcher plans a cross-sectional study: the study of a particular

phenomenon (or phenomena) at a particular time, in line with the research philosophy. The researcher does not study fashion retail sector and sensorial marketing over a period of time but at a given time, mainly because of restricted time.

3.7 Data collection

3.7.1 Secondary research

The researcher has collected extensive secondary data to critically review the current available literature. Saunders *et al* (2008) define secondary data as already collected data for some other purpose and can provide a useful source that will (partially) answer the research question. Most of the secondary research is based on documentary data including written materials like books (*Brand sense* from Lindström, *A sensory research on the sensuality of products* from Krishna, etc.), academic journals (*Memory & Cognition*, *The journal of consumer research*, *Journal of marketing research*, *Psychological science*, *Chemical senses*, *Journal of consumer psychology*, *Journal of retailing*, *Clothing and textiles research journal*, etc.), newspapers (*Times*, *Le Monde*, *Le Figaro*, etc.) and magazine articles. Non-written materials have also been used as documentary data like short movies. Most of the data have been found with the help of Dublin Business School's EBSCOhost database and the use of various keywords to find appropriate literature in different media that addressed the research area: sensorial marketing, consumer buying behavior, fashion retail, senses, strategies, shopping, sensory branding, and many more. Websites have also been part of this extended research: corporate websites of fashion brands (Zara, H&M, Abercrombie & Fitch, etc.), specialized agencies (Mood media, Muzak, Brand Sense Agency, Midiscom, Emosens, Scent Marketing Institute, etc.), as well as scholars' websites (Aradhna Krishna, Martin Lindström, etc.). The same approach has been applied to understand the key concepts of the research methodology.

As mentioned in Saunders *et al* (2008), secondary data access may be difficult or costly. Indeed, the researcher could not have access to market studies on the fashion retail sector for example, which could have been useful for the research. However, this collection technique enhances the reliability of the research, by proving the professionalism behind the various approaches used.

3.7.2 Qualitative primary research

3.7.2.1 Observation

To fill in the objectives the researcher has to realize an observation in fashion stores. Indeed, the researcher wanted to interview managers or marketing directors of the most important clothing brands but when contacting several clothing companies on the phone, she has been told that no communication of the marketing strategies can be done. Thus, interviewing a manager was impossible and no literature has been found on the subject for the chosen companies, representing a limit on the current research. Therefore, the best approach to know their strategies was observation.

The researcher has selected two clothing brands operating in the fashion retail sector. To obtain better results, she had to consider the importance of selecting key companies. Thus, she has chosen to select the most powerful brands in terms of turnover in Europe: Zara and H&M. Zara is the most important brand in its group- Inditex-, with 1671 stores around the world (Inditex, 2012). It is ranked first in the top fashion and clothing retailers in Europe (retail-index.com, 2012) with a turnover of €13.8 million in 2011 (Inditex, 2012). Zara is also the world leader in its market (latribune.fr, 2012). The second place is attributed to the Swedish H&M with a turnover of €12.1 million in 2011 (retail-index.com, 2012). It is ranked third in the world market (latribune.fr, 2012). The choice is efficient also in the fact that these two brands are known to be in an endless competition war with the same target (lefigaro.fr, 2012). As they are representative of the fashion market, evaluating their current strategies and their potential in sensorial marketing can represent future key advantages, an example to follow for other clothing brands and is useful to reach the research objectives.

The research observation has been limited to the French market- more particularly in the city of Toulouse, hometown of the researcher- because it has been impossible for the researcher to visit and lead observation research in all their stores, plus, the concept stores are generally the same within a country, lowering the margin of error.

However observation is mostly used to analyze people's behaviors, the researcher needed to conduct this type of research, as it has been the only way to reach the research objectives. Saunders *et al* (2008) determine two types of observation: participant and structured observation. The researcher has visited Zara and H&M stores to better know their positions related to the research topic. The observation's objectives are to:

- determine the present cues in stores aiming to reach customer's senses;
- analyze their methods and evaluate their potential in relation to sensorial marketing.

The most appropriated term to define which type of observation has been lead would be participant observation: *“the researcher attempts to participate fully in activities of subjects and thus become a member of their group, organization, or community. This enables researcher to share their experiences by not merely observing what is happening but also feeling it.”* (Gill and Johnson, 2002:144). Indeed, the researcher soaks up the stores' atmospheres, experiencing the concept as a 'normal' customer.

To collect data from a participant observation, Robson (2002:320) suggests to classify the data in descriptive observation, the same way a journalist will describe a fact and a narrative account to further explain the researcher's feelings and the link with the study. In addition and to have a more structured analysis, the researcher uses two models: 'Elements of a store design' (Lovell, 2007) and 'Evaluation of the negative aspects of a store' (Minvielle, 2008).

3.7.2.2 Interviews

Another way to gather qualitative primary data in this research is to lead interviews among professionals from the sector. The researcher has chosen to interview sensorial marketing agencies (as interviewing clothing brands representatives was not possible) to complete the study and further answer the research questions. Thus, she has contacted several agencies in France and Ireland: single participant interviews have been conducted with Mr. Richard Skelton, representing the leader of the sector: the worldwide agency Mood Media in Dublin and another one with Mr. Arfi, Director of the Emosens agency, located in France. Both agencies include fashion retail in their references; as a result they represent an important source of valid and reliable data, as they add knowledge to the topic of sensorial marketing in fashion retail (representing a gap in current literature).

The limitation was the unavailability to interview them face-to-face and lead in-depth interviews: both interviewees could not dedicate this research the time needed for this type of interview. Therefore, Mr. Skelton wanted to answer by email and Mr. Arfi, on the phone (the interview has been recorded and then transcribed).

The objectives of the interviews are to:

- assess professionals' point of views on the subject;
- know how they implement a sensorial (and olfactory) marketing strategy in a fashion brand;
- evaluate the impacts on the customers and the brand;
- better know the market and the perspectives of sensorial marketing.

The given interviews are categorized as semi-structured interview (non-standardized): they help to gather reliable, valid and qualitative data relevant to the research objectives and both are useful at explanatory and exploratory levels (Saunders *et al*, 2008). Semi-structured interviews allow the researcher certain flexibility while conducting the interview: she covers a particular theme but can adapt some questions to the interviewee and his company. Indeed, Mood Media is an international sensorial marketing agency while Emosens is a French olfactory marketing agency. Thus, as seen later on *Chapter 4- Data analysis and findings*, the answers vary but the results remain efficient.

The researcher has used open questions, allowing the participant to define and describe a situation or event and provide an extensive and developmental answer (Saunders *et al*, 2008). Specific and closed questions have also been used to obtain specific information or a fact (*Ibid*).

The main disadvantage is the risk of bias from the interviewee; where the comments, tone or non-verbal behaviour of the interviewer creates bias in the way that interviewees respond to the question. It is also possible to demonstrate bias in the way the researcher interprets responses (Easterby-Smith *et al*, 2008), so the value of the answers may lack of credibility. The advantages are a really interesting and qualitative source of data, the researcher can re-listen to the interview: permanent record, allows direct quotes to be used.

The telephone interview with Mr. Arfi (Emosens) has advantages associated with access, speed and lower cost. It also gave the researcher certain flexibility and the opportunity to make changes and go more in depth in certain questions.

Mr. Skelton (Mood Media) answered the questions via email (internet-administered questionnaire or interviewer-administered questionnaire), allowing the participant and the interviewer to take time to reflect on the questions and responses prior to providing a response (Morgan and Symon, 2004).

The questions and translations are placed in *Appendices 2-3* and *4*, whereas answers and findings are stated in the following chapter.

3.7.3 Quantitative primary research: questionnaire

Eventually, to collect quantitative data, the researcher administrates questionnaires to customers of fashion stores. The objectives are to:

- evaluate the percentage of customers sensible to sensory techniques;
- evaluate their appreciation and behavior towards sensory techniques;
- assess the percentage of customers who are open to sensory techniques.

The questionnaire is administered via a web link through the social network media tool Facebook to target the researcher's own personal network consisting of friends and previous colleagues. Respondents answer the same set of questions in a predetermined order without the presence of an interviewer, thus classified as self-administered questionnaire by Saunders *et al*, (2008). Dillman (2007) distinguishes three types of data variable collected from the questionnaire: opinion (how respondents feel about something), behavior (what people did, do or will do) and attribute (people's characteristics). The questions are closed (providing a number of alternative answers), and forced-choice (providing a number of alternative answers) (deVaus, 2002). Within close questions, different types of questions can be found, like list questions, offering the respondents a list of responses, and in contrast category questions, designed so that respondent's answer can fit only one category. Moreover, rating questions are used to collect opinion data with the Likert-style rating scale, where the respondent is asked how he or she agrees with a statement (Saunders *et al*, 2008).

3.8 Sampling design process

To be efficient and obtain useful results, the questionnaire has to be administered to a relevant sample of the population. A sample is defined as a sub-group or part of a larger population (Saunders *et al*, 2008). The intended sample size to be collected was 50 questionnaires, but the actual completed questionnaires reached the number of 83, giving a rate of 166%, which can be considered high. The main reason for this success is that an email was sent on Facebook, to 87 people (the number of people contacted) (95% answered the questionnaire) to maximize the chances to obtain the 50 intended responses. Using this social network allows the researcher to have an easy access to the diverse segments market it provides, a very low

cost of administration and opens a communication channel for questions or feedback from the respondents or discussion on the subject.

Using Facebook as a tool can be seen as an impersonal approach and the email can be treated as spam, which may have affected the number of collected questionnaires. To minimize the risk, a description of the research objectives and the researcher's gratitude have been expressed in the questionnaire's introduction.

The researcher uses non-probability sampling, defined by Saunders *et al* (2008) as a selection of sampling techniques in which the chance or probability of each case being selected is not known. She also uses the technique of purposive sampling, enabling the researcher to use her own judgment to select cases, making up the sample. Within this strategy, the researcher uses typical case sampling to provide an illustrative profile using a representative case (Saunders *et al*, 2008). The sample is defined by female, because they are more shopping than male (often acting as purchasing agents for their husbands and boyfriends- Silverstein and Sayre, 2009), aged between 18 and 50 (corresponding to the target of leaders in the market: Zara and H&M). Female are also known to be physically more sensible than man (Lindström, 2009), thus the results of the study won't be misrepresentative. They live in cities where a considerable number of stores are established (i.e. important cities), increasing the possibilities that they have already lived a sensorial marketing experience. As the researcher uses her personal network, most of them live in the city of Toulouse, hometown of the researcher. This city counts numerous leading international brands stores like Zara, New Look, H&M, Bershka, Stradivarius, Mango.

The validity was tested through a pilot study to refine the questionnaire to allow respondents to answer it easily. The pilot study consisted of 10 colleagues and friends (as recommended by Fink, 2003) who helped the author find eventual flaws in the structure and questioning. These answers are excluded from the actual results. The researcher allows a margin of error of 2% at a 95% level of confidence (Saunders *et al*, 2008), which is advocated for business dissertation.

The questionnaire was developed via Google.docs in an electronic format and then integrated to an email on Facebook. Google.docs allows the researcher an easy and free way to realize the questionnaire and administer it.

The questionnaire has been administered in French, as the sample was accessible in France, to avoid language-based bias and then translated in English by the researcher. Usunier (1998) suggests that when translating a questionnaire, a specific attention should be paid to the lexical meaning (the different meanings of word in two languages), idiomatic meaning (the meaning of words that can be understood by a native speaker but not deducible individually), experiential meaning (the difference of meanings from one person to another) and grammar and syntax. The questionnaire has been translated directly (direct translation technique-Usunier, 1998): from the source questionnaire to the target questionnaire, which is easy to implement and inexpensive but can lead to mistakes.

3.9 Ethical issues

Saunders *et al* (2008) state that in the context of research, ethics refer to the appropriateness of the researcher's behavior to the rights of those who become the subject of the work, or are affected by it. The source adds that ethics is the "norms or standards of behavior that guide moral choices about our behavior and relationships with others".

Research ethics can therefore occur at all stages of the research project: when formulating and clarifying the research topic, designing the research and seeking access, during data collection and storage, when the researcher analyzes data and reports the findings.

Saunders *et al* (2008), have defined main issues in ethics as follow:

- Privacy of possible and actual participants
- Voluntary nature of participation and the right to withdraw partially or completely from the process
- Consent and possible deception of participants
- Maintenance of the confidentiality of data provided by individuals or identifiable participants and their anonymity
- Reactions of participants to the way in which the researcher seeks to collect data, including embarrassment, stress, discomfort, pain and harm
- Effects on participants of the way in which the researcher uses, analyzes and reports the data, in particular the avoidance of embarrassment, stress, discomfort, pain and harm;
- Behavior and objectivity of the researcher.

The subject of the dissertation is related to ethics in that the study of human beings to serve marketing purposes can disturb people. Indeed, as seen previously, Abercrombie & Fitch has been charged for its controversial techniques. The researcher might be confronted to people who are against this type of study, thus the acceptance of the questionnaire could have been difficult but no reluctant reactions have been noticed during the administration.

Chapter 4- Data Analysis and Findings

This chapter presents the findings made from the primary research and are based on both qualitative and quantitative data. Qualitative data are collected from observation and interview methods, whereas both qualitative and quantitative data are collected from a questionnaire.

4.1 Qualitative findings

According to Saunders *et al* (2008), qualitative data refers to all non-numeric data that have not been quantified and can be a product of all research strategies. The same source proposes three main type processes to analyse such data: summarising (condensation) of meanings; categorization (grouping) of meanings; structuring (ordering) of meanings using narrative; adding that they can be used on their own or in combination. According to the data collected, the researcher provides a structured analysis using narrative, retaining the integrity of the data, for the following subchapters.

4.1.1 Observation

As explained in *Chapter 3*, observations have been made in two key brands and more specifically in the following stores: Zara (*51B, Rue rempart St Etienne in Toulouse*) and H&M (*27, Rue d'Alsace-Lorraine in Toulouse*). These stores have been chosen because they are the latest to be open for each brands, in the city of Toulouse. Therefore, thanks to their newness, the design is more modern, so the potentiality of observing sensory cues is higher.

The researcher has lead two observations, in each stores at the same period to have more relevant data. The observations occured on fridays afternoons (23rd and 30th November, 2012) as the stores are busy at that time, so more people experience the stores at this moment. The moment is important to determine, as sensory cues can vary during the day (e.g. music is often lower in the morning than in the afternoon).

The *Table 4.1-Elements of store design*, adapted from Lovelock (2007), highlights the design elements of both stores (interior and exterior elements, and human dimension). It further helps to analyze the sensorial strategy by giving a basis of the design elements in place. The *Table 4.2- Sensory cues of Zara and H&M's Toulouse-based stores* shows the techniques implemented for each senses in both stores, through the design elements and other cues.

As there is no official data on the companies' sensorial marketing strategies, the data collected are based on the researcher's observation. Even though she acted like a normal customer to fully live the stores' experiences, she had to pay a particular attention to sensory tricks to lead the observation, therefore, her subjectivity has to be taken into account, mainly because of sensibility to colors and lights and the intended research.

Dimensions	Design Elements	
	ZARA	H&M
<i>Exterior Elements</i>	<ul style="list-style-type: none"> - Located in the latest mall open in the city center - Large displays from ground to the ceiling, minimalist adornment with models, neutral colors - Open doors to facilitate the flow of entry - Zara's black signage (not really visible because of the color) 	<ul style="list-style-type: none"> - Imposing haussmanian style building - Displays placed at 1.50 metres from the ground with dynamic elements (position of the models, lights, sparkling colors, mirrors) - Open doors to facilitate the flow of entry - H&M's red signage (very visible)
<i>Interior Elements</i>	<ul style="list-style-type: none"> - Clear wooden floor - Models at the entrance - Soft and diffused lights - 12 Fitting rooms - 4 cash registers - 4 universes (women, TRF, men, kids) - Shelves, tables and hanging rails with clothes and accessories 	<ul style="list-style-type: none"> - Black ceiling and black tiled floor with white walls - 6 cash registers - 15 Fitting rooms - Strong and clear lights - 4 universes (women, accessories, underwear, men) - Shelves, tables and hanging rails with clothes and accessories
<i>Human Dimensions</i>	<ul style="list-style-type: none"> - Customers - Salespersons dressed in black - Safety staff (one person at the entrance) 	<ul style="list-style-type: none"> - Customers - Salespersons - Safety staff (one person at the entrance)

Table 4.1-Elements of store design, adapted from Lovelock (2007)

SENSES	ZARA	H&M
<i>SIGHT</i>	<ul style="list-style-type: none"> - Soft, diffused and pleasant lights enhancing the products. - Soft colors - Warm and clear floor 	<ul style="list-style-type: none"> - Stronger lights, enhancing the products. - Stronger and more dynamic colors - Cold and dark floor
<i>SMELL</i>	- No specific smell	- No specific smell
<i>HEAR</i>	- Pop music	- Pop, young and sometimes famous music
<i>TOUCH</i>	-No tactile screens or furniture, only the clothes can be source of tactile exchange	- No tactile screens or furniture, only the clothes can be source of tactile exchange
<i>TASTE</i>	-No food or drink offered or on sale	No food or drink offered or on sale

Table 4.2- Sensory cues in Zara and H&M's Toulouse-based stores

The tables' results show that an emphasis has been made on the sight and hear senses ; which is often the case, as noticed in *Chapter 2- Literature review*. The concepts are both different but efforts are made on these senses. Indeed, both stores are established in charismatic buildings, the colors are specific to the brands (neutral for Zara and more dynamic for H&M), the music is adapted to the target. The results also reveal that no particular strategy has been implemented to appeal to smell and taste and, except for the clothes, nothing is in place to develop the touch sense.

Therefore, appealing to two senses is it really part of an intended sensorial marketing strategy ? Difficult to answer as both companies do not communicate on their marketing strategies but only relying on the two senses is not enough to pretend to have an actual sensorial strategy and, moreover, the « sensorial marketing » term or equivalent have not been found on their corporate websites.

As the tables show that both stores – thus, both companies- do not benefit from a sensorial marketing strategy in Toulouse, an extension to the French market can be made, as their concepts stores do not differ from one store to another in the same country.

In addition to the tables 4.1 and 4.2, another analysis has been made to better evaluate and deeper analyze the sensory elements in place and, further, their sensory potential : *Table 4.3, Questionnaire of evaluation of the store's negative aspects*, adapted from Minvielle, 2008. This model evaluates the dissatisfaction of the visitor as far as the atmosphere, design and social aspects are concerned. Even if this tool is quite subjective, some key points can help the company to improve its service and general atmosphere and further transform it into advantages or even sensory cues.

CONTRIBUTION TO INSATISFACTION					
Criteria		ZARA		H&M	
		Grade: 0=low to 5=high	Factual element	Grade: 0=low to 5=high	Factual element
Atmosphere					
Temperature	<i>Too cold</i>	0		0	
	<i>Too warm</i>	1	Heat is too high	0	
Smell	<i>Unpleasant perfume</i>	3	Other customer	4	Other customers, products' smell
	<i>Too strong</i>	0		3	Clothes have an unpleasant smell
Noise	<i>Music volume too high</i>	0		0	
	<i>Unpleasant noise</i>	1	Announces between salespersons	3	Other customers
	<i>Slamming doors</i>	0		0	
Other	<i>Lack of cleanliness</i>	4	Dirty fitting rooms	0	
Design					
Architecture	<i>Difficulty toXXXX the place</i>	0		2	Not enough visibility at the entrance
	<i>Uneasy circulation</i>	0		5	Not enough space between hanging rails
	<i>Difficult signage</i>	3	No specific signage	0	
Furniture in fitting rooms	<i>Unsuitable dimensions</i>	4	Too small to put all the clothes and handbag	3	Too small to put all the clothes and handbag
	<i>Uncomfortable materials</i>	3	Made of wood	3	Made of plastic
Light	<i>Too present</i>	0		4	
	<i>Too diffused</i>	0		0	
Social					
Customers	<i>Too important flow</i>	2		3	
	<i>Too high density of people</i>	4		4	
	<i>Unpleasant behaviour</i>	0		3	
Service	<i>Unsuitable suit</i>	0		5	Difficult to recognize among the customers
	<i>Lack of availability</i>	3		5	
	<i>Lack of professionalism</i>	0		0	
	<i>Unpleasant behaviour</i>	0		0	
TOTAL		28/110		48/110	

Table 4.3- Questionnaire of evaluation of the store's negative aspects (adapted from Minvielle, 2008)

For Table 4.3, the lower the grade, the lower the dissatisfaction. As a result, it could be said that Zara is more competitive than H&M concerning its atmosphere. But the most important in this table is to consider the highlighted points to be improved. They both should focus on their smells and benefit from the fitting rooms to develop tactile triggers to appeal to the tactile and smell senses. Indeed, the unpleasant smell should be transformed as a specific smell, first to avoid inconveniences and further add value to the brands and be part of their identities. Moreover, the touch sense could be developed via furniture, for example, in the fitting rooms. Other improvements can be made concerning the noise, the cleanliness, the space allowances, the circulation, the salespersons' service and the signage, as they are all part of the general atmosphere of the store. The results prove that both companies have numerous points in relation to the atmosphere to improve, an important sensory potential and that they should build an overall strategy appealing to more senses.

4.1.2 Interviews

The phone interview with Mr. Arfi (Emosens) has been recorded soon (within 24 hours) after its occurrence so as to control bias and produce reliable data for analysis (Saunders *et al*, 2008). On that case, the interview has been audio-recorded with the authorization of the interviewee.

With the email interview, Mr Skelton (Mood Media) took the time to include some documents to its responses, adding some elements to its interview. As they are both different, the phone and email interviews complement each other: the phone interview with its possibility to ask other questions according to the answers, consider the tone of the interviewee while making notes, and re-listening to the interview; and the email interview to take the time to answer the questions and provide additional information (web links, articles).

Overall, both interviewees agree on the sensorial marketing concept but some interesting differences have to be highlighted.

The first question is general and asks for a definition of sensorial marketing to assess the potential difference between theory and reality, concerning the professional's perception of sensorial marketing. Mr Skelton has given a definition focused on the customer's emotions, affirming that sensorial marketing is a communication through the five senses to reach people emotions. Whereas Mr Arfi gives a much more simplistic definition, stating that sensorial

marketing is an additional trick to sell more. Overall, it can be said that theory is more accurate but the definition of Mr Skelton is still very close and complete.

The second question highlights that sensorial marketing is an alternative to overcome the current economic crisis and that it helps attracting reluctant customers. Mr Skelton adds that currently, the most commonly used tool is music. And from the brand's point of view, retailers use unknown sounds to reduce royalty payments. But, it has been proven in the literature review that people stay longer in a store with famous music. So companies prefer to diffuse unknown music and reduce the time spent in a store rather than paying royalties and increase the time spent, further increasing the average amount spent.

The question three's answers are not surprising: professionals agree that Abercrombie & Fitch (and Hollister- from the A&F's group) has the most advanced sensorial marketing strategy, appealing to all the senses, except taste. Abercrombie & Fitch can be seen as a model for clothing brands aiming to build such a strategy as researchers and professionals recognize it as leader in sensorial marketing. But a question can arise: why the brand does not want to create its own sweets and/or drinks to develop the fifth sense –taste- and further improve its strategy? Here, other clothing companies should see an opportunity to differentiate from competitors and add value to their brand.

Question four asks for companies having the best sensory potential. Mr Skelton answered T.K. Maxx, a retailer in UK, Ireland, Poland and Germany, whereas Mr Arfi said every company has a sensorial potential. As Lindström (2009) and Mr Arfi, the author agrees that each brand can- and should- develop its sensorial potential because it represents important advantages for the brand as seen in question five.

Indeed, when asking for advantages Mr Arfi agrees that it develops well-being. Mr Skelton adds that it differentiates the brand from competitors. He also highlights that it creates memories and experiences for customers, a strong weapon against the increasing success of online shopping. Another advantage is the increased amount of time in a store, both interviewees agreeing with the fact that it meets the final objective of developing sales. The only disadvantage quoted is the cost of such a strategy, which can be seen as a luxury in tough time, according to Mr Skelton but return on investment is directly effective.

Question six is about a more practical aspect to help clothing brands build such a strategy. Both interviewees agree that previous to implement such a strategy, the company clearly has

to determine what it wants and its final objectives. Then, if the company has chosen to work with a specialized agency instead of doing it internally, it has to communicate it to the agency. Afterwards, the plan is built for each sense, in coherence with the brand's values and changed or adjusted depending on feedback. Mr Skelton comments that taste can probably not be included in the strategy. It is certainly the most complicated sense to develop but not impossible: A&F special flavour sweets, Zara café, H&M vending machines with special shapes and products, etc.... As long as it is in coherence with the brand values and the other senses, the author believes that taste can be part of a sensorial strategy for a clothing brand.

In question seven, interviewees have been asked about the reactions of customers when the strategy is in place. They both agree that it has a very positive impact on the brand's customers as well the agencies' customers. Indeed, they both think that sensorial marketing is the future and mainly with the touch sense for Mr Skelton with the development of interactive technology and visual displays. Mr Arfi focused on the French market, stating that the country is very late on the subject but open to it, resulting in a positive answer in the country. He adds that some companies, like Zara, have no sensorial marketing strategy in France but in other countries like Spain, where perfume is present in each store.

Mr Skelton gave the interviewer documents (three video links and article) on the subject, showing their works in Burberry and New Look stores, mostly focused on the touch sense, thus providing additional secondary research.

Both interviews provide highly credible data thanks to the positions of the interviewees and will help to answer the research objectives.

4.2 Quantitative findings

According to Saunders *et al* (2008), quantitative data involve some numerical data or contain data that could usefully be quantified to answer the research objectives. The administered questionnaire provides quantitative data in order to reach the objectives and bring the research a complete approach on the subject.

4.2.1 Questionnaire

This last part of the primary research's findings is completed with a quantitative analysis of a questionnaire answered by customers (only female) of clothing brands. The questionnaire form sent to all respondents can be found in *Appendix 5- Questionnaire form in French* and

its translation into English in *Appendix 6- Questionnaire translation*. The questionnaire is analysed in a personal computer, as it is administered via Google.docs, a free service to design, collect, enter and analyse data. The results provided by Google.docs are placed in *Appendix 7- Questionnaire results from Google* and their translation, in the present chapter. Charts and graphs illustrate them all, to make it more visual and have been realized with the help of Word and Excel software. Results of some charts do not always equal 100% due to the possibility to select two or more answers of the same question.

Question 1-Which age group are you in?

The first question consisted in knowing the age group of the respondents. The results revealed that with 49%, nearly half of them were aged between 18 and 25, followed by the group aged between 26 and 35 with 43%. Respondents aged between 36 and 50, with 8%, represent the smaller group, see *Chart 4.1- Age groups division*.

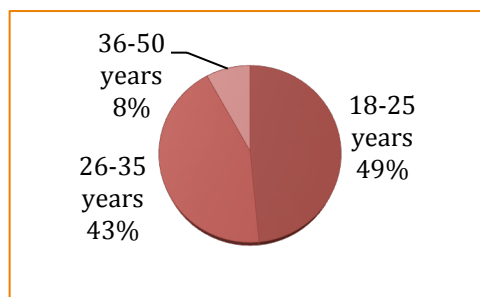


Chart 4.1- Age groups division

Question 2-What is your current professional situation?

Free-lances, unemployed and chief executives with, respectively, 2%, 7% and 11% represent the smaller groups. The majority of the respondents are employed and students with 43% and 36%. See *Chart 4.2- Professional situation* below.

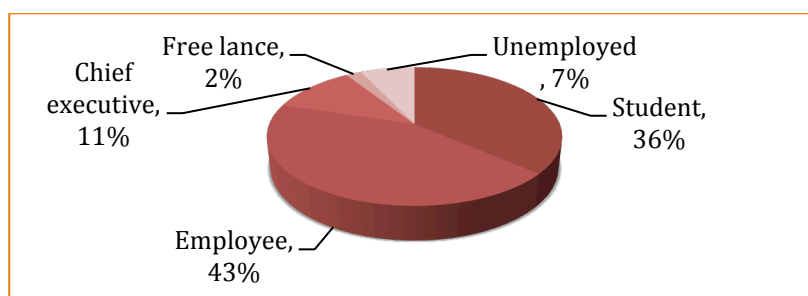


Chart 4.2- Professional situation division

Question 3- Are you familiar with the term “sensorial marketing”?

This question helps to assess the awareness of the customers in relation to the topic, thus their objectivity when answering this questionnaire. Nearly 3/4 of the respondents (71%) have never heard about sensorial marketing, meaning that most of the customers are unaware of the methods in place to attract them, and subsequently that the fashion brands are not communicating on it. This question will further help to know whether the majority of customers are open to sensorial marketing or not and if companies should communicate on these strategies or not, as it can influence the customer’s perception of the brand. See *Chart 4.3- Familiarity with the term “sensorial marketing”* below.

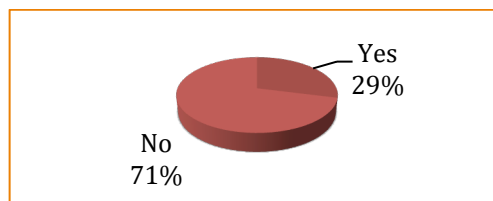
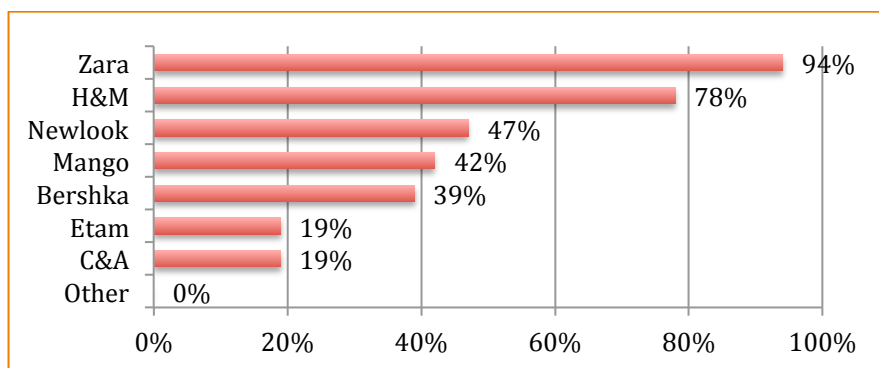


Chart 4.3- Familiarity with the term 'sensorial marketing'

Question 4- In which of the following brands are you used to go shopping? (2 possible answers)

The results revealed that the majority of the respondents is going to Zara (94%) and H&M (78%). The results give credibility to the choice of the stores observed in *Section 4.1.1- Observation* and will permit the researcher to evaluate the coherence between the observation’s results and respondents’ answers. Indeed, Zara and H&M are leader on the market. See *Graph 4.1 and Table 4.4: Most popular brands* below.

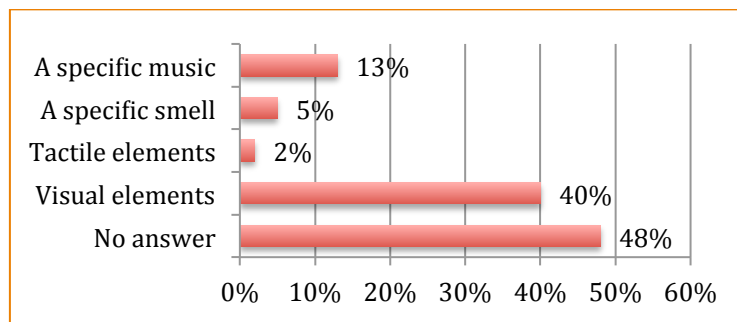


Graph 4.1- Most popular brands

	<i>Brands</i>							
	<i>Zara</i>	<i>H&M</i>	<i>NewLook</i>	<i>Mango</i>	<i>Bershka</i>	<i>Etam</i>	<i>C&A</i>	<i>Other</i>
<i>Number of respondents</i>	78	65	39	35	32	16	16	0
<i>Percentage</i>	94%	78%	47%	42%	39%	19%	19%	0%

Table 4.4- Most popular brands

Question 5- Would you be able to associate a clothing brand to:



Graph 4.2- Association of brands with sensory cues

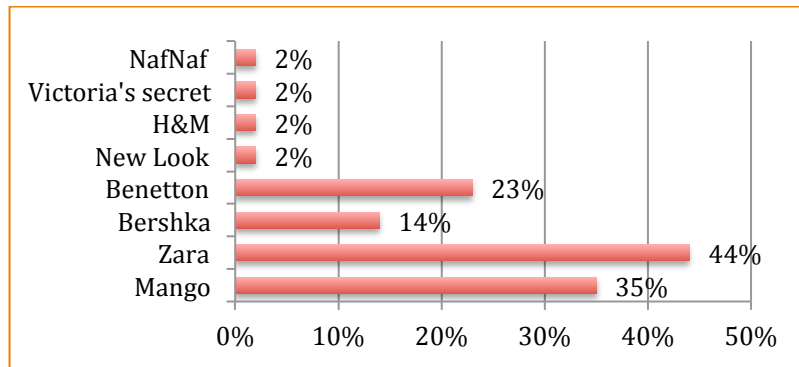
	<i>A specific music</i>	<i>A specific smell</i>	<i>Tactile elements</i>	<i>Visual elements</i>	<i>No answer</i>
<i>Number of respondents</i>	11	4	2	33	40
<i>Percentage</i>	13%	5%	2%	40%	48%

Table 4.5- Association of brands with sensory cues

Q6-If yes, please indicate to which brand(s):

Number of respondents: 43/83

Percentage: 52%



Graph 4.3- Brands associated with sensory cues

	<i>NafNaf</i>	<i>NewLook</i>	<i>Benetton</i>	<i>Bershka</i>	<i>Zara</i>	<i>Mango</i>	<i>Victoria's secret</i>	<i>H&M</i>
<i>Number of respondents</i>	1	1	10	6	19	15	1	1
<i>Percentage</i>	2%	2%	23%%	14%	44%	35%	2%	2%

Table 4.6- Brands associated with sensory cues

The results of questions 5 and 6 reveal that most of the customers (48%) are not able to associate a clothing brand with a sensory cue and that brands only appeal to customers' sight and hear senses, as seen in *Chapter 2- Literature review* and *Section 4.1.1-Observation*. Indeed, 40% of respondents can associate a brand with specific visual elements (as mentioned in question 6: Zara, Mango and Benetton) and, to a lesser extent, with a specific music (13%). This means that brands do not have a 5-D sensorial marketing strategy implemented and that an important opportunity to create their own sensorial identity is presented. See *Graph 4.2*, *Graph 4.3* and *Table 4.6: Association of brands with sensory cues*.

Q7-Do you feel sensible to the smell in a store?

The chart affirms that whatever their degree of sensibility (not, quite or very sensible), a smell in a store do not let customers indifferent- with only 1% of “not sensible”. The ‘quite sensible’ respondents might have never experienced a specific smell while shopping, or just remember an unpleasant smell, explaining their choice. This part (56%) can become very sensible to smell with a clearly identified and pleasant smell of a company. The results represent a great opportunity for companies to develop their own smell and attract customers in their stores. Moreover, nearly half of them are very sensible (43%), ensuring that smell represents a key opportunity to differentiate from competitors by a specific smell. See *Chart 4.4- Sensibility to smell in a store* below.

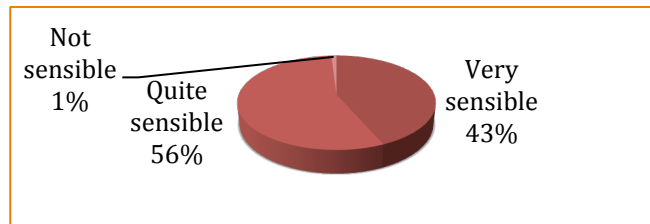


Chart 4.4- Sensibility to smell in a store

Q8-Are you sensible to the music diffused in a store?

As smell, customers are not indifferent to the music diffused in store thus presenting a good opportunity to implement a sound strategy. Indeed, they are 53% to be very sensible to the music diffused. The 40% of ‘quite sensible’ might represent customers who don’t remember what kind of music is diffused but might become very sensible with a more pronounced sound strategy in a store. The percentage of “Not sensible” (7%) –higher than its equivalent in the previous question- can be attributed to customers listening to music via their own headphones or earphones while shopping, adopting a ‘closed’ behaviour concerning the atmosphere of stores. See *Chart 4.5- Sensibility to music in a store*.

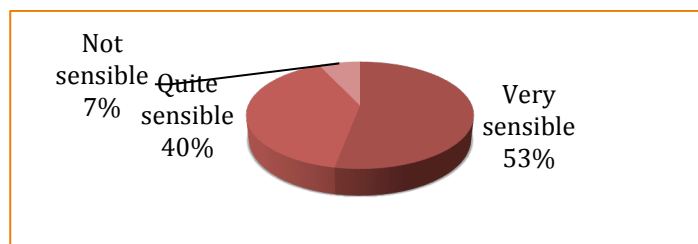


Chart 4.5- Sensibility to music in a store

Q9-When shopping, do you feel the need to touch the clothes?

The results (Chart 4.6- The need to touch the clothes) show that every customer do need to touch the clothes while shopping- with 81% of them revealing a strong need to touch it.

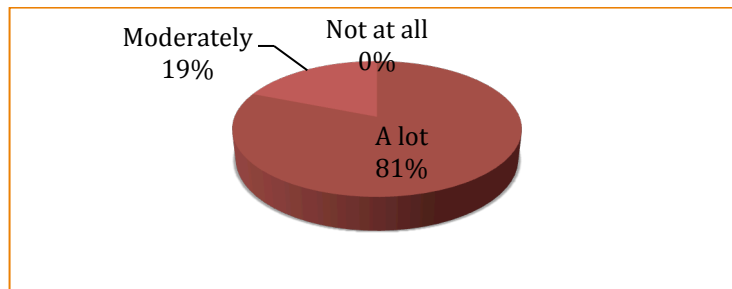
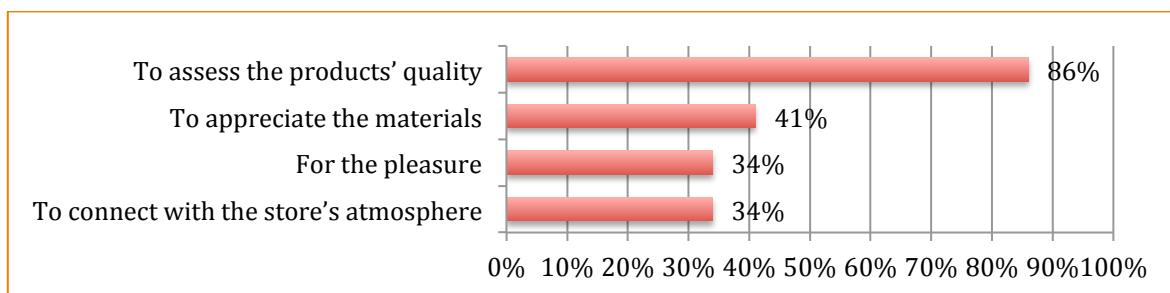


Chart 4.6- The need to touch the clothes

Q10-If you answered “a lot” or “moderately”, why do you think you have this need?

(Please select all relevant)

Even though 86% of respondents need to touch clothes to assess the quality of the products, other interesting results concern the percentage of customers who needs to touch for the pleasure (34%) and to connect with the store’s atmosphere (34%), but also to appreciate the materials (41%). As most of the respondents is going to Zara and H&M and as seen in *Section 4.1.1- Observation*, no other element to be touched is present in the stores, so it directly concerns the clothes. The three last answers demonstrate that customers would be willing to touch tactile cues if they were present in the stores as they touch clothes for the pleasure or to soak up the store’s atmospheres. It represents, again, another opportunity for companies to define its identity and differentiate from competitors. See *Graph 4.4* and *Table 4.7: Reasons why customers need to touch clothes* below.



Graph 4.4- Reasons why customers need to touch clothes

	<i>To assess the products' quality</i>	<i>To appreciate the materials</i>	<i>For the pleasure</i>	<i>To connect with the store's atmosphere</i>
<i>Number of respondents</i>	71	34	28	28
<i>Percentage</i>	86%	41%	34%	34%

Table 4.7- Reasons why customers need to touch clothes

Q11- Would you appreciate to have the opportunity to enjoy a drink or a snack (sweets, biscuits) offered by the store?

The results reveal that customers would appreciate a lot (at 59%) to be offered a drink or a snack while shopping. Moreover, they can have the need to eat or drink and having the possibility to do it for free can be seen as a positive point because the brand takes care of its customers. Moreover, it is another opportunity to differentiate from the competition, as customers will probably remind it and like to receive a small gift from the brand. However, as 39% would appreciate it moderately, it has to be done subtly: offering a cup of coffee in a clothing store might be risky for the products and stores' cleanliness and wouldn't be appreciated by customers, for example. See *Chart 4.7- Appreciation of a drink or a snack offered*, below.

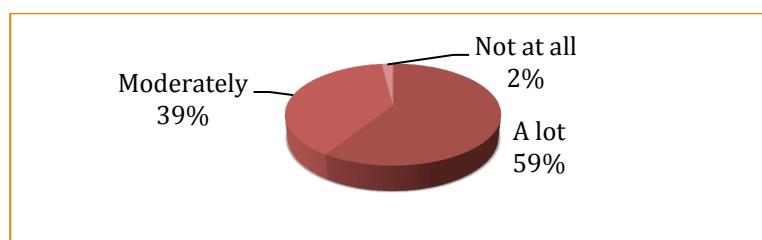


Chart 4.7- Appreciation of a drink or a snack offered

Q12- Would it influence your opinion on the brand?

However, being offered a drink or a sweet in a store can be seen as insignificant, nearly half (49%) of the respondents affirms that it would influence their opinions on the brand. The researcher would say that the opinion would be more positive as receiving something for free is most of the time appreciated and it is a proof of the desire to please the customer. Here, an interesting opportunity to build a brand identity is demonstrated. See *Chart 4.8- Influence of a taste experience on the customer's opinion*.

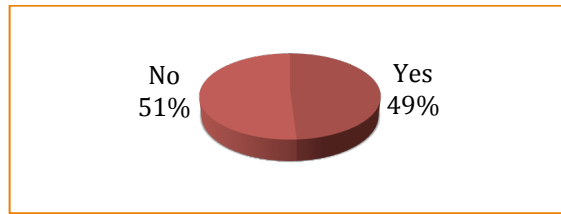
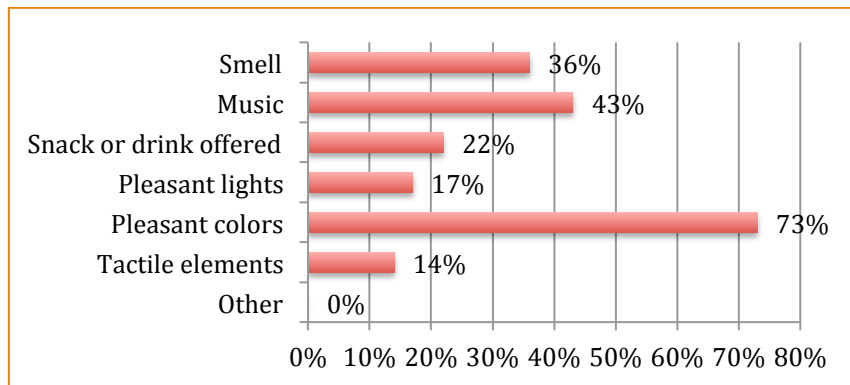


Chart 4.8 Influence of a taste experience on the customer's opinion

Q13-For which of the following reason(s) would you enter a store? (2 possible answers)

Most of the respondents (73%) answered that they would enter a store for a visual reason: attracting colours. Then come the music (43%) and the smell with 36%. See Graph 4.5 and Table 4.8: Reasons to enter a store, below. This question can be difficult to answer as it appeals to customers' imagination, thus answers are more based on why they enter a store now. However, it remains interesting in that smell and taste represent a good potential to explore with respectively, 36% and 22%.



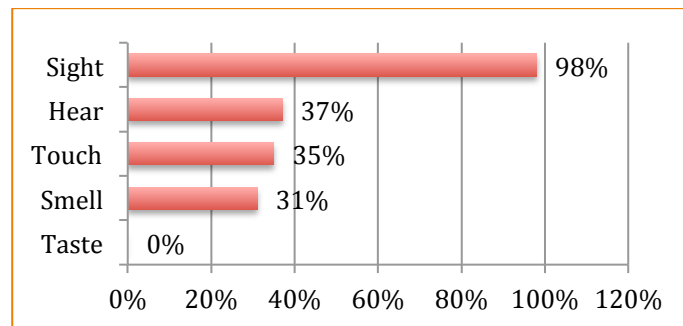
Graph 4.5- Reasons to enter a store

	<i>Smell</i>	<i>Music</i>	<i>Snack/ drink</i>	<i>Pleasant lights</i>	<i>Pleasant colors</i>	<i>Tactile elements</i>	<i>Other</i>
<i>Number of respondents</i>	30	36	18	14	61	12	0
<i>Percentage</i>	36%	43%	22%	17%	73%	14%	0%

Table 4.8- Reasons to enter a store

Q14-When shopping in a store, which of your senses are the most receptive to the ambient stimuli? (2 possible answers)

The majority of respondents included ‘sight’ as one their most receptive sense to the ambient stimuli (see *Graph 4.6* and *Table 4.9: Most receptive sense to ambient stimuli*). This rate can be explained by the fact that brands focus on this sense to attract customers and that it has been proven that it is the most important sense (See *Chapter 2- Literature review*). Hear, touch and smell senses are almost equal with around 35%. This can be the result of brands that don’t profit from implementing sensory cues to appeal to these senses. Only the taste sense didn’t receive any answer, probably because it is the “weakest” sense and because of the number of possible answers but also to the fact that they are very few stores appealing to this sense (See *Chapter 2- Literature review*).



Graph 4.6-Most receptive senses to ambient stimuli

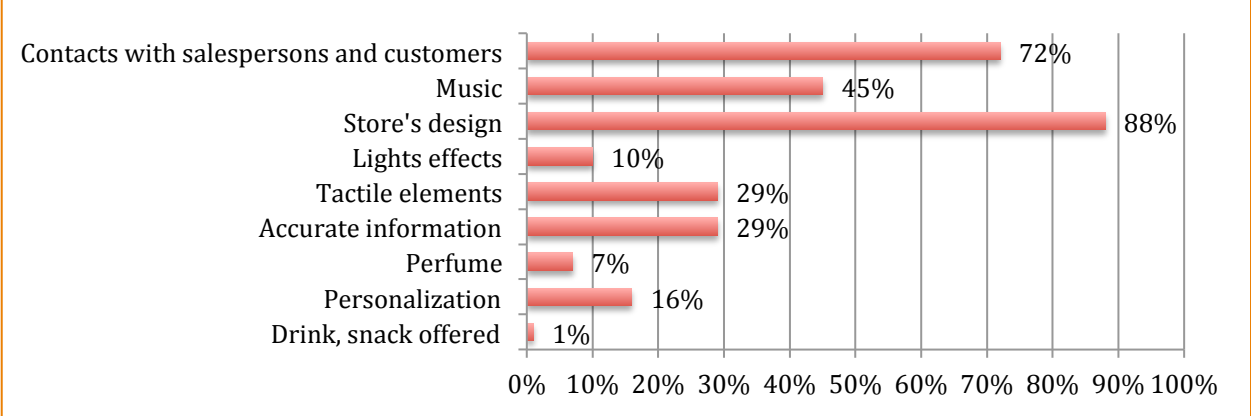
	<i>Sight</i>	<i>Hear</i>	<i>Touch</i>	<i>Smell</i>	<i>Taste</i>
<i>Number of respondents</i>	30	36	18	14	61
<i>Percentage</i>	36%	43%	22%	17%	73%

Table 4.9-Most receptive senses to ambient stimuli

Q15-Which of the following words would you associate with the shopping experience in a store? (Please select all relevant)

The results affirm that people associate shopping experience with contact at 72%, meaning that the human contact is still very important for customers while shopping even if online shopping is developing. Respondents also answered “store’s design” at 88%, presenting a good opportunity to further develop sensorial marketing. Music has an important rate too with 45%, demonstrating that brands should focus more on music strategies as it is part of the

customer's shopping experience as a whole. See *Graph 4.7* and *Table 4.10- Association of words to shopping experience* below.



Graph 4.7- Association of words to shopping experience

	<i>Contacts with salespersons and customers</i>	<i>Music</i>	<i>Store's design</i>	<i>Lights effects</i>	<i>Tactile elements</i>	<i>Accurate information</i>	<i>Perfume</i>	<i>Personalization</i>	<i>Drink, snack offered</i>
<i>Number of respondents</i>	60	37	73	8	24	24	6	13	1
<i>Percentage</i>	72%	45%	88%	10%	29%	29%	7%	16%	1%

Table 4.10- Association of words to shopping experience

Q16-For you, going to shop is:

Nearly all the respondents (90%) enjoy shopping and 10% think it is useful but no one considerate it as a loss of time (see *Chart 4.9- Appreciation of shopping* below). To maintain the positive rate of 90% and further raise it, brands have to develop strategies to make shopping an even nicer experience.

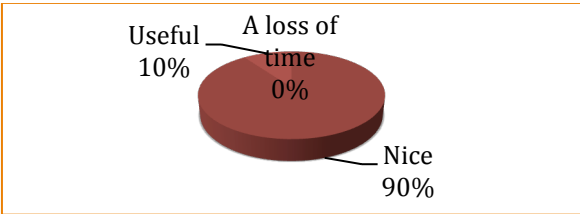


Chart 4.9- Appreciation of shopping

Q17-Have you ever leave a clothing store because of its atmosphere?

An overwhelming percentage of respondents (96%) has already left a store because of an unpleasant atmosphere. This result clearly demonstrates the impact atmosphere has on customers but, paradoxically, it is more difficult to attract them with a pleasant atmosphere and increase the time spent in the store. See *Chart 4.10- Percentage of customers who has already left a store because of its atmosphere* below.

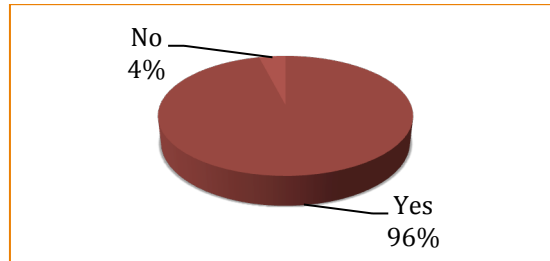
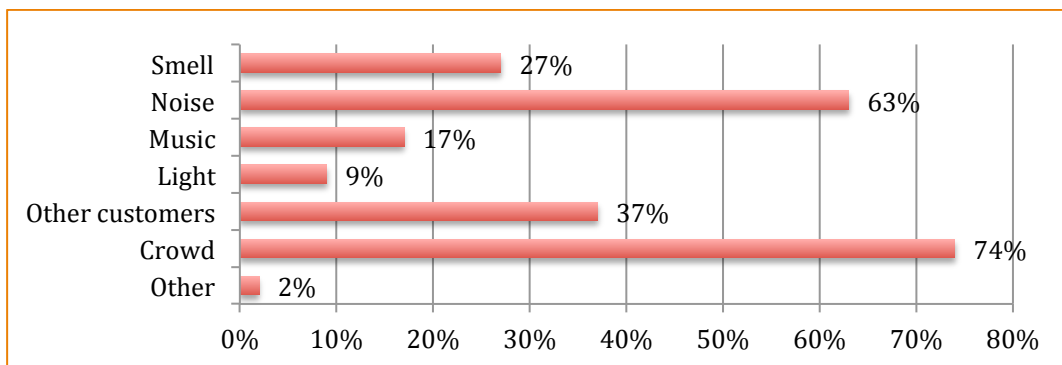


Chart 4.10- Percentage of customers who has already left a store because of its atmosphere

Q18-If yes, the reason was: (Please select all relevant)

The main reasons for customers to leave a store are the crowd (74%) together with the noise (63%), see *Graph 4.8* and *Table 4.11: Reasons for leaving a store*. Other important reasons are the other customers (37%) and the smell with 27%. These reasons are in relations to touch, hearing and smell senses. Adapting the circulation of the customers is a key point for stores as well as the music to the period of the day. These elements have a direct influence on their moods and brands have to build strategies to change these results. Indeed, these reasons can be source of bad reputation for the store and a loss of customers.



Graph 4.8- Reasons for leaving a store

	<i>Smell</i>	<i>Noise</i>	<i>Music</i>	<i>Light</i>	<i>Other customers</i>	<i>Crowd</i>	<i>Other</i>
<i>Number of respondents</i>	60	37	73	8	24	24	6
<i>Percentage</i>	72%	45%	88%	10%	29%	29%	7%

Table 4.11- Reasons for leaving a store

Q19-Would you stay longer in a store appealing to your senses?

The results clearly show that most of the people (89%) are open to a store atmosphere appealing to their senses, see *Chart 4.11- Percentage of people willing to stay longer in a store appealing to their senses*. Again, it is a positive result for brands aiming to build a sensorial strategy and an argument for sceptical marketers on the subject, as time spent equals more spendings.

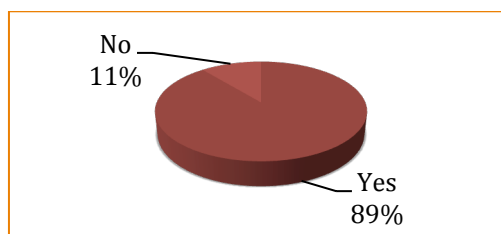


Chart 4.11- Percentage of people willing to stay longer in a store appealing to their senses

Q20-Do you spend more money in a shop in which you feel good?

Even if it can be difficult to evaluate their own spendings in relation to the senses and mood, customers' answers are in accordance with the theory, stating that people spend more in a store in which they feel good, therefore in which they spend more time (Soars, 2009). See *Chart 4.12- Variation of spendings in a store in which customers feel good*. This result shows that sensorial marketing is a clear advantage for a brand as customers admit that they spend more money.

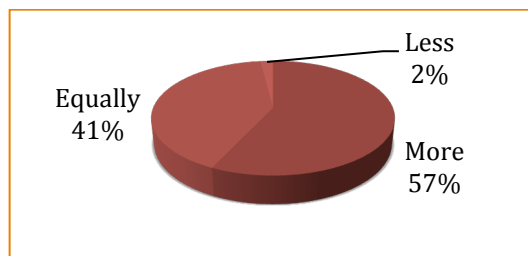
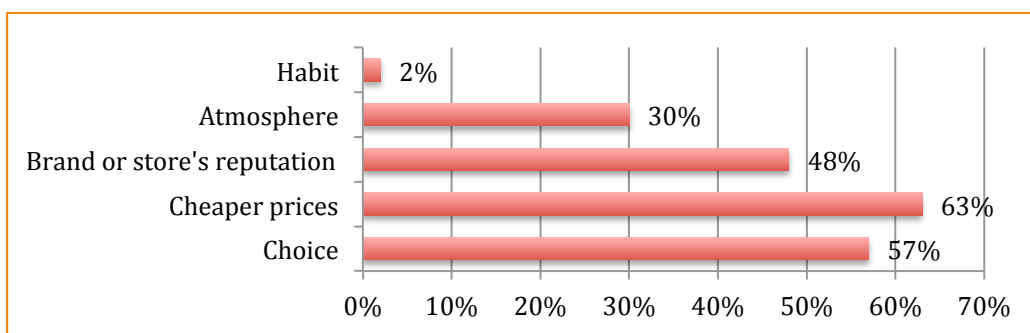


Chart 4.12- Variation of spendings in a store in which customers feel good

Q21-Why do you prefer a clothing store rather than another? (2 possible answers)

The higher rate of 63% for the ‘cheaper prices’ answer is justified by the current context of economic crisis in which customers become more demanding concerning good value for money and the fact that respondents are employees and students, justifying a lower purchase power. Then come the choice and the brand or store’s reputation with respectively, 57% and 48%. Atmosphere, with 30% of respondents, has still an interesting part concerning the preference for a store over another. As building a sensorial identity directly impacts on the brand and store’s atmosphere and reputation, it is a trail for a future advantage to explore for brands. See Graph 4.9 and Table 4.12: Reasons of preference for a store.



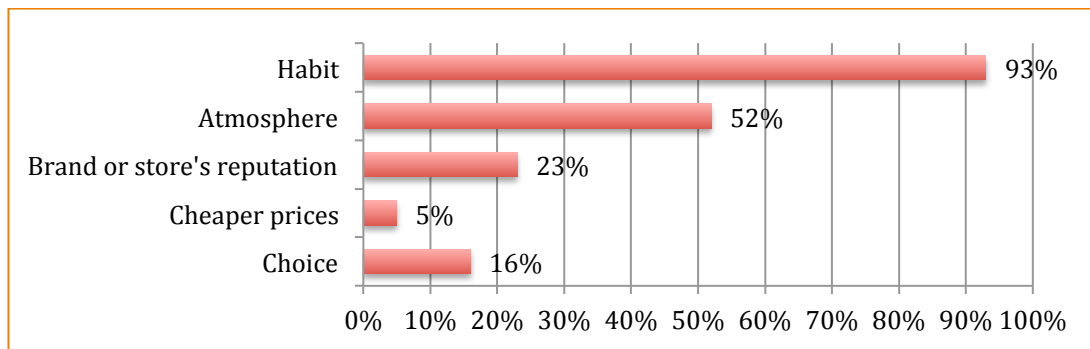
Graph 4.9- Reasons of preference for a store

	Habit	Atmosphere	Brand or store's reputation	Cheaper prices	Choice
Number of respondents	2	25	40	52	47
Percentage	2%	30%	48%	63%	57%

Table 4.12- Reasons of preference for a store

Q22-Which of the following proposals are the less important for you in a store? (2 possible answers)

Paradoxically, here atmosphere is the less important aspect for customers in a store, at 52% (see Graph 4.10 and Table 4.13- *Less important aspects in a store*). It can be said that respondents have answered it by eliminations, even though the habit remains the less important at 93%, explaining that customers can be disloyal. The brand and store’s reputation remains important for customers as it only gathered 23%, and is directly linked with sensorial strategies and brand’s identity.



Graph 4.10- Less important aspects in a store

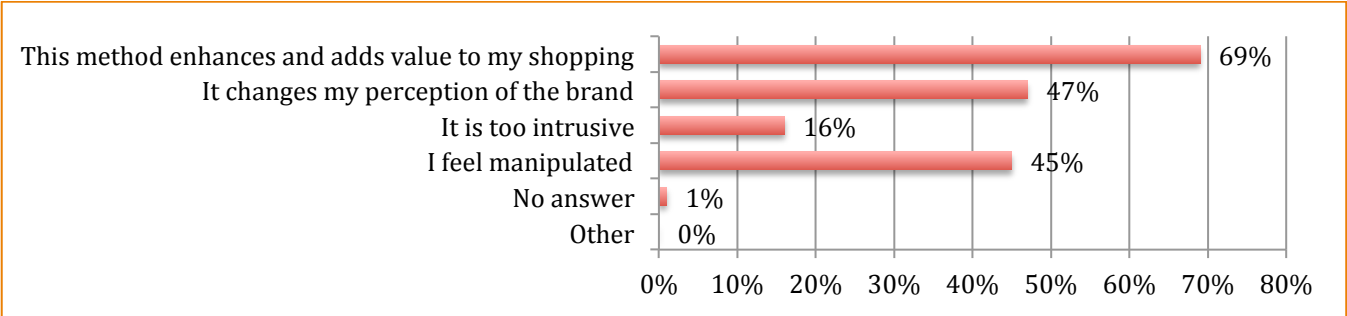
	<i>Habit</i>	<i>Atmosphere</i>	<i>Brand or store’s reputation</i>	<i>Cheaper prices</i>	<i>Choice</i>
<i>Number of respondents</i>	77	43	19	4	13
<i>Percentage</i>	93%	52%	23%	5%	16%

Table 4.13- Less important aspects in a store

Q23- According to Dr Krishna (2011), “sensorial marketing is marketing that engages the consumers’ senses and affects their perception, judgement and behavior.” What do you think of this method? (Please select all relevant)

As the objective of this questionnaire is to gather quantitative data, this question included answers to avoid an open question, which would have gathered qualitative data. Even if the question itself looks qualitative, results are treated quantitatively and remain efficient and helpful for the research.

The results obtained are positive for the field in that 69% of respondents think this method enhances and adds value to their shopping (see *Graph 4.11* and *Table 4.14- Opinion on sensorial marketing*). As 47% answered that it will change their perception of the brands, it can be concluded that this change in perception is positive for the brand. However, 45% of respondents feel manipulated when experiencing sensorial marketing, and 16% think the technique is too intrusive. Only 1% has no opinion on the subject, meaning that overall, it doesn't let people indifferent. As an important percentage feels manipulated, brands have to be careful on their approach and on the way they bring the technique to customers (e.g. with a communication campaign enhancing the techniques? No communication?). Instead of gaining more customers, they risk to lose some and have a bad reputation. But most of the respondents will appreciate such a strategy, so companies should go on this way to strengthen their relationships with customers and attract others.



Graph 4.11- Opinion on sensorial marketing

	<i>Enhances and adds value to my shopping</i>	<i>It changes my perception of the brand</i>	<i>It is too intrusive</i>	<i>I feel manipulated</i>	<i>No answer</i>	<i>Other</i>
<i>Number of respondents</i>	57	39	13	37	1	0
<i>Percentage</i>	69%	47%	16%	45%	1%	0%

Table 4.14- Opinion on sensorial marketing

4.2.2 Questionnaire summary

Overall, this questionnaire reveals positive findings for the support of sensorial marketing research. As it has been administered to customers, it provides results that could positively serve the field, if practically applied.

Female respondents were young, employees or students and unfamiliar with “the sensorial marketing” term. Zara and H&M were the most frequented stores among respondents and half of them were unable to associate a clothing brand to sensory cues in their stores. The other half was able to associate Zara, Benetton and Mango with sensory strategies. Respondents are sensible to smell and music in a store and strongly need to touch the clothes, mostly to assess the product’s quality but also to connect with the store’s atmosphere. Additionally, they would appreciate to be offered a drink or a snack while shopping and this would influence their opinion on the brand. Furthermore, they enter a store mostly for visual reasons but also music and smell. Sight is believed to be the most receptive sense to ambient stimuli. Store’s design remains the most associate word with shopping experience, whereas human contact is still important. The majority finds shopping as a nice experience and nearly the total respondents have already left a store for atmospheric reasons (mainly, the crowd, the smell and the noise). Most of them would stay longer in a store appealing to their senses and spend more money when feeling good in a store. The choice, prices and reputation are essential elements when going in a store whereas habit remains the less important aspect. Finally, the respondents would appreciate a store appealing to their senses, even though, an important part would feel manipulated.

4.3 Findings discussion and correlation with theories

Interesting findings were made on the basis of the primary research and some were supporting theories, increasing the validity of the research.

Qualitative findings and particularly observation have permitted the researcher to determine the present cues in stores aiming to reach customer’s senses and results were in accordance with theory in that brands only appeal to hearing and sight senses. The analysis has also revealed that no sensorial strategy is implemented and that both companies have a great potential for it.

Interviews with professionals have permitted to obtain professional and practical approaches and opinions on the subject but also to evaluate the impacts on both customers and brands.

Both interviewees agree on the positive perspectives for the field even if disparities between stores of the same international brand can be observed (e.g. France is very late in sensorial marketing strategies).

Finally, quantitative findings have permitted to evaluate the number of customers who are sensible and open to sensorial marketing methods. Furthermore, it allows the researcher to find out some tendencies as consumer behaviour, such as increasing the amount of money spent in a store in which customers feel good, or the potential of taste experiences and its consequences. Finally, it provides relevant data and as mentioned in *Section 4.2.1- Questionnaire*, some of them were supported by recent theories.

The findings made on the base of both secondary and primary research have permitted to validate the hypotheses:

- (1) The fashion retail sector is not conscious about sensorial marketing and underuses these techniques to attract customers.
- (2) The sensorial marketing methods are efficient and key to a clothing brand (and product) success.

Further explanations are given in the next chapter: *Conclusion and Recommendations* where results and answers to the research objectives and research question of this dissertation are also exposed.

Chapter 5- Conclusion and Recommendations

The following chapter presents the conclusion of the dissertation and eventually answers its research objectives and research question. Recommendations will be framed to determine a correlation with business environment and for further research to be made on the area.

5.1 Conclusion

As a conclusion, the research question: “*How the fashion retail sector uses the five senses to attract customers and how is sensorial marketing efficient?*” was, to a great extent, answered through the *Chapter 2- Literature review* but also with the help of the secondary research conducted in *Chapter 3- Research methodology* and *Chapter 4- Data analysis and findings*.

Through the present research, it has been proven that the fashion retail sector is still focused on the use of visual and hearing senses- senses that have always been part of traditional marketing. The literature review and observation research (*Section 4.1.1*) have demonstrated that however clothing brands use these senses, it doesn't prove their belonging to an actual two-dimensional sensorial marketing strategy. Secondary research, observation and interviews (*Section 4.1.2*) subsequently show the unawareness of the clothing brands in that only few brands appeal to more than these two senses, that even the leaders of the market (i.e. Zara, H&M) don't have adopted this strategy- at least in Ireland and France, and that the French market is very late on the implementation of sensorial strategies (*See 4.1.1- Observation and 4.1.2- Interviews*). These findings permit to validate the first hypothesis as in: (1) *The fashion retail sector is not conscious about sensorial marketing and underuses these techniques to attract customers*. However, an increasing awareness on the subject from clothing brands has also been observed in the interview research: Mr Arfi (interviewee) has affirmed that even though the sector is late on sensorial strategies, it is in constant development.

The case study of the Abercrombie & Fitch company has been realized with the objective of demonstrating the currently most advanced sensorial marketing strategy in the sector and how it has been efficient for the company: an increasing turnover in time of economic crisis, an international development, a strong feeling of belonging to a community and high loyalty from customers, a clear distinction in this competitive market.

Furthermore, the literature review and recent theories of Lindström (2010), Krishna (2011) and Hultén (2011) among other, have clearly defined significant competitive advantages for clothing companies: the improvement of the brand's identity, the creation of an experience when shopping, an increasing time spent in the store leading to more spendings, a better mood for customers, a stronger relationship with consumers, a better attraction of potential customers and customers, a more developed interest for the products and the brand.

Finally, the secondary research and particularly the questionnaire (*Section 4.2.1*), have permitted to evaluate customer's tendencies towards sensorial marketing methods, therefore giving more concrete information concerning the results of such a strategy: the majority of respondents is sensible to smell, touch, taste, sight and hearing senses. They would appreciate shopping in a store appealing to their senses, would stay longer in it and it would influence their opinions on the brand. Moreover, most of them have affirmed that sensorial marketing would enhance and add value to their shopping. These results have permitted to validate the second hypothesis: *(2) The sensorial marketing methods are efficient and key to a fashion brand (and product) success.*

The complete approach of both secondary and primary research (i.e. the consideration of theories and recent models of Krishna- *A conceptual framework of sensory marketing*, 2011 and Hultén- *SM model*, 2011, brands strategies through observations, opinions of professionals in interviews and customers' tendencies and point of views through a questionnaire) have permitted to answer the research question by proving the efficiency of a sensorial marketing strategy and the current use of the five senses in leading clothing brands. This conclusion has been drawn through the achievement of the four research objectives that will subsequently be detailed. The first objective was:

- *“Determine and analyze how the fashion retail sector uses sensorial marketing to attract customers.”*

This objective has been achieved through the literature review that clearly demonstrated that the sector is focused on only two senses and is unaware about the potential of a five dimensional sensory strategy. The case study of Abercrombie & Fitch has shown a model in sensorial marketing that clothing brands should be inspired of to build significant competitive advantages and that it is the only international brand that has implemented such a strategy. The observation research focused on the analysis of the leading brands in the sector (i.e. Zara and H&M). It allowed the researcher to directly determine the elements of the stores appealing to customers' senses, as it was the only way to analyse it because no information have been found on sensorial marketing in these companies, therefore representing a gap in current literature. Results have shown that the observed brands are late in sensory marketing, therefore presenting a great potential for it, as each brand can benefit from such a method to be more competitive.

This lead to achieve the second research objective as in:

- *“Evaluate the sensorial marketing effectiveness and impact in terms of consumer buying behavior, product and brand attractiveness and awareness.”*

This objective has mainly been achieved through the study of the Abercrombie & Fitch company that has clearly demonstrated the effectiveness of sensory cues in its stores. Moreover, this company is often quoted in current literature as the most advanced clothing brand in sensory strategy, also confirmed by the interviews lead among professionals from sensorial marketing agencies. The A&F brand has proven that through its strategy, it has developed attractiveness and awareness among its customers, as it has become a worldwide reference in its sector, acknowledged by marketers. The impacts on consumer buying behaviour have been defined through the literature review in which authors agree that sensory strategy creates good mood, thus increase the time and money spent in store. They have also demonstrated that it increases customers' loyalty, brand and product awareness and attractiveness by a stronger identity, and develop or strengthen a particular affinity and relationship between customers and brands. The customers have confessed through the questionnaire precious information for the research and interested brands in that they affirm being sensible to all the cues appealing to their senses. An unexpected interest for taste experience in clothing store has also been discovered in the results. Overall, sensorial methods will be welcomed by customers in stores and highly appreciated, demonstrating positive impacts and perceptions.

The answers has lead to the following objective:

- *“Prove how essential is the sensorial marketing in this increasingly competitive market.”*

The analysis of the current literature and the findings of the secondary research have demonstrated that sensory methods are essential and can become a mainstream strategy for today's clothing companies. Indeed, fashion retailers are leading competition wars in which it is increasingly difficult to differentiate. The present research has demonstrated that sensory methods are source of positive inputs for a company in search for differentiation, stronger relationships with customers, trendy and advanced experiences for customers, and rising turnover. These findings are also supported by recent studies and practical cases, increasing the validity of the present research.

The last objective of the present research is:

- *“Analyze the limits of the sensorial marketing in this sector.”*

To evaluate the efficiency of a strategy, limits have to be considered. However this part represents a gap in literature and needs further research (Krishna, 2011), some notions of sensorial limits have been drawn (see *Chapter 2- Literature review*), as in the sensory overload, the sensory threshold, the sensory conflict, the repeated exposure, the sensory dominance, that are based and differ from one person to another, thus difficult to detect, treat and overcome. Other limit to the expansion of the strategy is the unawareness of the sector and more particularly in France as stated by Mr. Arfi, one of the interviewee. This results in less competitive stores in the international market.

As demonstrated, the four objectives have been reached through this research, leading to the completion of the research question. It can be concluded that sensorial marketing is considered as a valid long-term strategy for fashion retailers to reach a competitive advantage mainly because it is a research area for few decades now, and it has proven its efficiency through several studies and practical cases. Therefore, sensorial marketing is not a fad and even if the clothing luxury sector tends to use sensory cues (mainly with the tactile technology) more than the fashion retail, the perspective of a generalization of this strategy to leading companies as Zara can be drawn. The link between sensorial marketing and clothing companies has been established and recommendations on the subject are set in the following subchapter.

5.2 Recommendations

This subchapter aims to point out recommendations for further research for this new area, where it can complete this study. The research in sensorial marketing has proven that it makes a real difference for companies through creating a competitive advantage, areas that are valuable for companies to adopt. However, it has been demonstrated that the fashion retail sector is unaware of this strategy- or late in the implementation, showing that it is a less adopted marketing strategy in the majority of clothing brands. The author aims to spark further research so that the strategy can be more recognized and practically applied in fashion retailer's stores. By becoming increasingly renown and important for companies to adopt, the area will pose the need to further research for the future of sensorial marketing in the sector as in *“what are the impacts of sensorial marketing strategy as a mainstream strategy in a clothing brand?”*

More precisely, as the aims of the primary research were to establish a link between sensorial marketing and fashion retail and prove the method's efficiency for the sector, gaps in the research in general were found. As conveyed in *Section 5.1- Conclusion*, the limits of the methods are an underexplored area, which can be explained by the fact that practical cases, in which studies can be based, remain uncommon and only hypothesis based on few brands can be drawn. Considering the difficulty of analysing people's senses in that reactions are all different because of their own personality and individuality, it remains complicated to build theory on sensorial marketing limits, even if additional studies are needed.

Moreover, further research on the practical implementation of strategies including touch, smell and taste are also needed in that the primary research has demonstrated that taking advantage of these senses would appear to be very efficient for a brand. The literature review has revealed a lack of interest on the taste sense in fashion retail, whereas some luxury brands have included it their strategy and questionnaire's respondents have clearly showed their interest for this sense in that they would appreciate to taste sweets or drinks- as an example- while shopping and it would change their perception on the brand in a positive way. Still concerning the questionnaire, the design of the last question proposed answers to respondents on their own opinions on the strategy (see *Section- 4.2.1- Question 23*). Therefore, further research focused on customers' opinions and with a deeper objective could add essential information to the currently conducted research, as it has provided meaningful data for this study. Furthermore, respondents also answered that they would feel manipulated by such a strategy, raising the question of ethics and communication in sensorial marketing that could be the subject of further research.

Moreover, additional study on the fashion retail should also be considered in order to find other factors affecting the area, in an attempt to better understand the impacts of sensorial strategy on the sector in general and how such a strategy can be practically implemented. This information could add valuable insights and further improve the research validity.

As the luxury clothing brand like Burberry, fashion retailers should further explore the customers' need to touch by benefitting from the increasing development of technologies appealing to this sense: tactile screens to order clothes or find information on the product, Kinect technology for interactive displays, or experiences like the Photo Shoot Studio of New Look in Dublin.

Overall, the author would recommend researchers to keep on study the subject to increase its validity among other professionals and make of sensorial methods a highly powerful strategy for today's fashion retailers.

Moreover, she would highly encourage fashion-clothing brands to build five-dimensional strategies appealing to their customers' five senses. Indeed, in a difficult economic context where competition is hard and customers become even more demanding, sensorial marketing appears like a highly competitive solution. Even if the task is complex for a brand to implement these methods, it should consider all the options to appeal to each sense without ignoring its own identity, but strengthening it.

Chapter 6- Reflection on Learning and Skills Development

The present chapter focuses on the researcher's learning and skills development during her M.A in Marketing course and the realization of her dissertation. The first part is concerned by a reflection on learning supported by different processes. Then, the second part outlays the researcher's personal learning and skills development acquired all along this year of study and future applications are exposed in a final discussion.

6.1 Reflection on learning

This first section is focused on theories and presents two models on learning as a general concept. It describes the different types of learners and finally permits the researcher to understand her own learning style.

The researcher starts this reflection by two quotes on the place of learning in the human being's life:

“Anyone who stops learning is old, whether at twenty or eighty. Anyone who keeps learning stays young. The greatest thing in life is to keep your mind young”. Henry Ford

“The learning and knowledge that we have, is, at the most, but little compared with that of which we are ignorant.” Plato.

Learning is a vital process that never stops in one's life and is fundamental to evolution (Dale, 2001). Indeed, for decades, scholars have developed models and theories on the subject and subsequently is explained one of the most acknowledged by today's managers and academics: Kolb's learning styles.

Kolb (1984) defines learning as *“the process whereby knowledge is created through the transformation of experience”*. This notion is supported by Wright (2006), adding that *“learning is a relatively permanent change in behaviour and ways of thinking, bought about by perceptual and cognitive experiences and social and cultural interactions”*. The same source also affirms that learning can happen in a conscious, semi-conscious or non-conscious manner or with a combination of all three.

Kolb's learning style model- inspired by Kurt Lewin- sets out four different learning styles, following each other in a learning cycle (see *Figure 6.1-Kolb's learning style* below).

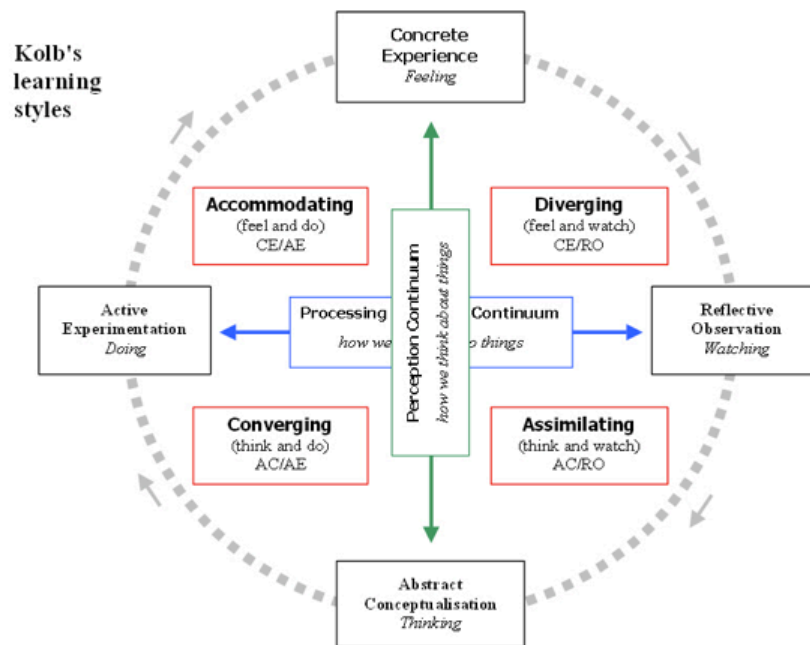


Figure 6.1 -Kolb's learning style¹

This cycle of learning begins with concrete experiences, providing a basis for observations and reflections, then assimilated into abstract conceptualisation, to end with action that creates new experiences. Kolb (1984) adds that this cycle permits the learner to touch all the bases: a cycle of feeling, watching, thinking and doing. The cycle works on two levels with the above-mentioned stages and with the combination of two following stages:

- Diverging (feel and watch): people who prefer to watch rather than do, gathering information and using imagination. They observe at things from different perspectives.
- Assimilating (think and watch): people tending to learn from a logical and concise approach, based on ideas and concepts, instead of practical experiences.
- Converging (think and do): people tending to use practical aspects for theories and ideas. They make decisions and are problem-solvers.
- Accommodating (feel and do): people who prefer to work on group and rely on intuition instead of logic. They favour practical approaches.

Kolb's model provides a way to understand the different learning styles of individuals and a cycle of experiential learning that can be applied to everybody.

Honey and Mumford (1992) provide a variation on the Kolb model (see *Figure 6.2 - Honey and Mumford learning style* below):

¹ Source: <http://www.businessballs.com/kolblearningstyles.htm>

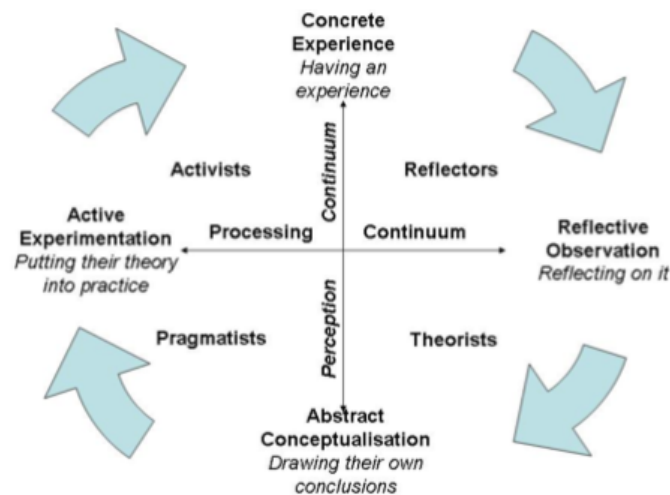


Figure 6.2 - Honey and Mumford learning style

Indeed, they describe four stages corresponding on Kolb's combinations of the learning cycle:

- Reflectors (corresponding to diverging): reviewing the experience, thoughtful, gathering data.
- Theorist (corresponding to assimilating): concluding from the experience, thinking logically, and rejecting subjectivity.
- Pragmatist (corresponding to converging): planning the future through new ideas and practical approaches.
- Activists (corresponding to accommodating): looking for experience and challenge.

However Honey and Mumford's model presents strong similarities with Kolb's model, it remains efficient concerning one's learning process.

Based on Kolb (1984) and Honey and Mumford (1992) models, the researcher positions herself between abstract conceptualisation (think) and active experimentation (do), namely, converging learner (pragmatist). Indeed, she favours working with practical applications and experimenting new ideas, as proven by the choice of the dissertation's subject, thank to its newness. She uses her knowledge and theories to solve practical problems, has quick decision-making capabilities and is more concerned by practical tasks in general. She is also down-to-earth, getting straight to the point and always keen to test things out in practice.

6.2 Learning and skills development in M.A of Marketing course

This second section outlays the different skills developed by the researcher during the M.A in Marketing course as well as during the realization of the dissertation. The developed skills and knowledge are individually exposed all along with her experience as a young researcher and its impacts on her personal evolution.

6.2.1 Team working and decision-making skills

Most of the assignments required for the completion of her M.A in Marketing needed to be accomplished in work groups. Most of the time, group's members were named by the lecturer, encouraging members to speak English (as most of the students were French) with unknown people, thus adopting a more open and professional behaviour to complete the work required. It permitted the researcher to develop her management skills in that team working requires a division of the tasks and the fixation of deadlines. Moreover, as one or two members of the groups came from foreign universities with different working methods, it has been enriching to learn from their knowledge and the adaptation to Irish working methods has permitted the author to develop her decision-making skills in that members tended to have different opinions on the methods required.

6.2.2 Marketing knowledge

The French education system varies from the Irish one and the researcher is highly satisfied on the marketing knowledge acquired in Dublin Business School. The most important difference stands on the fact that all opinions given on a subject has to be supported by theorists and scholars. This enriching method has permitted the researcher to strongly develop her knowledge on consumer behaviour, integrated marketing communications and global marketing- just to name few- with the help of highly competent and passionate lecturers. She has also learnt a lot with the completion of this dissertation as far as business research is concerned, on the subject of sensorial marketing in general and fashion retail.

6.2.3 Research and analytical skills

As mentioned above, the Irish system requires the support of authors and scholars. This working method has helped her to gather an important amount of information- mainly for the completion of the dissertation- and develop skills in order to filter, classify, analyse and critically review it to provide a credible and valid research. This method has developed her

way of thinking when aiming to reach objectives, encouraging her to adopt a wider view when searching for information. Moreover, it has developed her ability in analysing and synthesizing considerable amount of information, in the writing of the literature review, for example.

6.2.4 Communication skills

This year completed in Dublin Business School has helped the researcher to strongly improve her read, written and spoken English. Indeed, all the courses were given in English and the assignments and dissertation required the reading of a considerable amount of academic articles and books before the writing of the reports. Additionally, the group presentations have helped her to become a fluent English-speaker but also to improve her work presentations in a more professional and convincing way by giving her self-confidence, essential qualities for a marketing professional.

6.2.5 Time and stress management

All along this year, the researcher has had the opportunity to improve her time and stress management. Indeed, the work groups and assignments required the fixation and respect of deadlines, which were source of stress for the researcher. The group presentations were another source of stress for the researcher as communication skills were also essential. The researcher has learnt to manage time and stress by better knowing her own reactions in front of these problems with the time and practice and all work have been submitted on time. The Gantt chart has also been helpful to fix deadlines as far as the dissertation is concerned, subsequently reducing her stress while writing it.

6.3 Future applications of learning and skills development

This final section outlays the researcher's future applications of the knowledge acquired and skills development.

This master's degree in Dublin Business School represents a personal and professional accomplishment for the researcher. Indeed, the marketing courses as well as the completion of the dissertation have added considerable value to the knowledge and professional skills of the researcher.

Firstly, she has developed team working and decision-making skills and valuable marketing knowledge that she will be glad to challenge in her professional life. Secondly, she has

acquired research and analytical skills that she will apply to both professional and personal life to successfully conduct projects. Thirdly, her time and stress management will also be part of professional and personal life as it helps her find a balance between the two and subsequently, improving her professional career, as it is essential to efficient people.

Finally, she strongly wants to maintain her communication skills and English speaking level. Thanks to this year in Ireland, the author is more self-confident and the developed skills will play a significant role in her life. As a result, she has planned to work in a multinational company in the marketing department, allowing her to challenge her skills and maintain her English speaking and writing level so as to contribute to the development of the company.

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Appendices

Appendix 1- Definition of the sensations' groups

<i>Definition of the sensations' groups by Giboreau and Body (2011)</i>		
<i>Senses</i>	<i>Linked Senses</i>	<i>Definition, examples of perceived qualities</i>
<i>Sight</i>	Monocular vision	Sensations perceived by one eye (retinal response). <i>Colour, brightness, transparency, shape size.</i>
	Binocular vision	Sensations perceived by the link between received images and the two eyes. <i>Distance, depth.</i>
<i>Hearing</i>	Monaural hearing	Sensations perceived by one ear. <i>Timbre, height, rhythm.</i>
	Binaural hearing	Sensations perceived by two ears. <i>Distance, localization.</i>
<i>Somaesthetics</i>	Touch	Sensations perceived on the upper layer of the skin. <i>Roughness, granularity, softness.</i>
	Proprioception or kinaesthetic	Sensations perceived under mechanical constraint through muscles and tendons exercises. <i>Hardness, elasticity.</i>
	Thermal sensibility	Sensations perceived by receptors sensible to temperature. <i>Heat, coolness.</i>
	Trigeminal sensibility	Sensations perceived by free trigeminal nerve endings (nose, mouth, etc.). <i>Tingling, irritation.</i>
	Interoception or cenesthesia	Sensations perceived through internal organs and their solicitations. <i>Vibration.</i>
	Position in the space	Sensation perceived by the inner ear. <i>Verticality, balance, orientation.</i>
<i>Smell</i>	Direct smell	Sensations perceived by olfactory receptors by direct smell. <i>Perfume.</i>
	Retro-olfaction	Sensations perceived by the molecules' circulation of the oral cavity to the olfactory receptors of the nose. <i>Aroma.</i>
<i>Taste</i>		Sensations perceived by taste buds, present on the tongue and the oral cavity. <i>Bitterness.</i>

Appendix 2- Interview with Mr Arfi in French

This appendix presents the transcription of the phone interview made with Mr Arfi from the Emosens agency. A lot of phone calls has been made before reaching the Director, so his secretary transmitted the subject of the interview to him before the actual interview, explaining the brevity of the interviewer's presentation.

The translation into English is given in the following appendix. M.M, stands for Mandy Manenti, the interviewer, and M.A. for Mr Arfi, the interviewee.

Interview :

M.M.: Bonjour Mr. Arfi, cette interview porte sur le marketing sensoriel dans le secteur de la mode. Elle permettra de compléter mon mémoire de recherche dans le cadre d'un Master de marketing à la Dublin Business School. Cette interview développera également mon analyse du point de vue des professionnels du secteur et apportera de la crédibilité à mon mémoire.

M.M.: 1-Quelle est votre définition du marketing sensoriel?

M.A.: On fait du marketing olfactif, qui est une dominante du marketing sensoriel, je n'ai pas vraiment de définition à donner, c'est simplement un artifice supplémentaire permettant aux gens de se sentir bien, d'être plus favorable à un acte d'achat.

M.M.: 2-Quelles alternatives marketing sont utilisées afin de lutter contre la crise économique?

M.A.:Le marketing olfactif va dans ce sens-là, on le voit tous les jours avec nos clients

M.M.: 3- Selon vous, quelle marque (de mode) est la plus avancée en termes de stratégie de marketing sensoriel?

M.A.: Au niveau international, il existe une marque – peu connue en France- Abercrombie & fitch.

M.M.: 4-Quelles entreprises ont le meilleur potentiel sensoriel?

M.A.: Je ne citerais pas de nom, mais tout le monde, toutes les entreprises ont un énorme potentiel au niveau du marketing sensoriel dans les magasins.

M.M.: 5- Quels sont les avantages et inconvénients à la mise en place d'une telle stratégie?

M.A.: Des inconvénients, je n'en vois pas, en tout cas au niveau du marketing olfactif car je ne maîtrise pas assez le marketing sensoriel. Développer du bien être dans un espace de vente permettra automatiquement de développer les ventes et c'est ce qu'on recherche avant tout. Une personne sera toujours plus attirée par une personne qui sent bon que par une personne qui n'a pas d'odeur, pour les magasins, c'est exactement pareil, on le voit tous les jours avec nos clients.

M.M.: 6-Comment procédez-vous à la création d'une stratégie de marketing sensoriel pour une marque de mode? (merci de bien vouloir en expliquer les étapes)

M.A.: Tout simplement en ayant un brief de la marque. Ils doivent mettre en place un brief de leur côté pour savoir ce qu'ils veulent, comment ils souhaitent l'utiliser; tout un tas de questions autour de la marque pour savoir ce qui est véhiculé par la marque, quelles sont les attentes, le type de clientèle, les produits et à travers tout cela on arrive à créer une identité, une signature olfactive

M.M.: 7-Une fois la stratégie lancée, quelles sont, en général, les réactions des clients?

M.A.: Lorsqu'un parfum plait à la clientèle, on va parler uniquement de réactions positives, les clients achètent le parfum, veulent savoir quel est ce parfum, où ils peuvent se le procurer, pour le diffuser chez eux. Globalement, nous n'avons eu que des retours positifs. La meilleure façon de le voir pour nous c'est de savoir qu'un client sur deux vient du bouche-à-oreille

M.M.: 8- Selon vous, quel est le futur du marketing sensoriel/ olfactif dans ce secteur?

M.A.: Le marketing olfactif est déjà bien développé dans le monde, dans de nombreux pays en tous les cas. La France est très très très en retard et il y a un énorme chemin à faire pour rattraper ce qui est en train de se produire actuellement. Et la France est en train de rattraper de nombreux pays, même des pays européens. En Espagne par exemple, il n'y a pas un magasin qui n'est pas parfumé.

M.M.: 9- Comment expliquez-vous ce phénomène en Espagne?

En Espagne, quand quelqu'un crée un magasin, de la même manière qu'il va penser à mettre une alarme, une caisse enregistreuse, une porte d'entrée, il va parfumer son magasin, on va

mettre un parfum dans le magasin et en France, on peut citer plein de grandes marques comme Zara par exemple: tous les magasins en Espagne sont parfumés, en France, ils ne le sont pas. Il existe plein d'autres marques ayant un parfum dans d'autres pays mais pas encore en France, où les projets sont en cours, mais la France a été très en retard.

M.M.: 10-Souhaitez-vous ajouter une information complémentaire à cette interview?

M.A.: Non, je pense avoir tout dit.

M.M : Puis-je mentionner vos nom et fonction dans mon mémoire ?

M.A : Oui bien sûr, Mr. Arfi, Directeur de l'agence Emosens.

M.M. : Merci beaucoup Mr Arfi pour votre aide et le temps que vous m'avez accordé. Je vous souhaite une bonne journée. Au revoir.

M.A. : Je vous prie, bonne journée, au revoir.

Appendix 3- Interview with Mr Arfi - translation

M.M.: Hello, Mr. Arfi. The topic of the interview is sensorial marketing in fashion retail. It will help me to complete my research for my MA in Marketing at the Dublin Business School. This interview will allow me to analyze opinions from professionals of the sector and enhance the validity of my research.

M.M.: 1- Can you give a definition of sensorial marketing?

M.A: We are more focused on olfactory marketing, an essential feature of sensorial marketing. I don't have a specific decision to give, but basically, it is an additional trick, allowing people to feel better and be more willing to buy.

M.M: 2- Which marketing alternatives are you using to overcome the current economic crisis?

M.A: Olfactory marketing goes in this way, we can see it everyday with our customers.

M.M: 3- For you, which company (clothing brand) has the most advanced sensorial marketing strategy?

M.A: At an international level, there is a famous brand –not really known in France- called Abercrombie & Fitch.

M.M.: 4- Which one(s) has (ve) the best potential for it?

M.A.: I won't quote a brand but everyone; every company has a big sensorial marketing potential in its stores.

M.M.: 5- What are the advantages and disadvantages for a clothing company to use a sensorial marketing strategy?

M.A.: I don't see disadvantages, at least for olfactory marketing because I don't perfectly manage sensorial marketing. Developing well-being in a store will allow you to develop sales automatically and that is our first objective. A person will always be more attracted by a person who smells good than by a person with no smell. It is exactly the same for stores; we see it everyday with our customers.

M.M.: 6- How do you proceed when implementing a sensorial marketing strategy for a clothing company? (Please, explain the different steps).

M.A.: Basically, we start with a brief with the brand. They have to agree on what they exactly want, how they want to use olfactory marketing; all this type of questions around the brand to know what the brand conveys, what are the expectations, the type of customer, the products and then, with all the elements we create an olfactory identity.

M.M.: 7- When the strategy is implemented, what is, in general, the reaction of customers?

M.A.: When customers like a perfume, we only have positive feedback, customers buy the perfume; want to know what is this smell, where they can have it to diffuse it in their house. Generally, we only have positive feedback. The best way to see it is to know that one customer out of two comes to the agency thanks to word-of-mouth.

M.M.: 8- In your opinion, what is the future of sensorial marketing in fashion retail?

M.A.: Olfactory marketing is already well developed worldwide, at least in numerous countries. France is very very very late and the way to catch up this lateness is still really long. France is in the right way now, catching up numerous countries, even in Europe. In Spain, for example, there is no store without smell.

M.M.: 9- How do you explain this phenomenon in Spain? (This question has not been prepared, just asked in reaction to the previous comment)

M.A.: In Spain, when someone opens a store, in the same way that he/she thinks about buying a cash register, an entry door, an alarm, he/she will perfume the store. We can quote a lot of big brand's stores like Zara which perfumes all its stores in Spain, which is not the case in France. There is numerous brands having a perfume in one country but not yet in France, where projects are on progress, but France was really late.

M.M.: 10- Would you like to add something to this interview?

M.A.: Well, no, I think I told you everything.

M.M.: Well, that's the end of my interview. May I mention your name and position in my dissertation?

M.A.: Yes, of course, Mr Arfi, Director of the Emosens agency.

M.M.: Thank you very much for your time and help. Have a nice day, good bye.

M.A.: My pleasure, have a nice day too, good bye.

Appendix 4- Interview with Mr Skelton

The researcher has contacted Mr Skelton with the help of Dr David Hurley, teacher in Dublin Business School, as Mr Skelton presented the subject of sensorial marketing during a class. The questions have been enclosed to an email, as no direct interview were possible. Here is the email sent:

Hello Mr Skelton,

I am contacting you thanks to my teacher- David Hurley, from Dublin Business School.

I am student in MA of Marketing and last March, you made a presentation on sensorial marketing to my class. After your presentation, I've decided to write my dissertation on this subject as I've found it really interesting.

So as to complete it, I need to interview professionals of the sector. I would like to meet you face-to-face or arrange a skype interview, as you prefer, just let me know.

Thank you very much for your help,

Best regards,

Mandy Manenti , MA of Marketing, Dublin Business School

After this first email, Mr Skelton preferred to answer the questions via email because of time restriction.

M.M, stands for Mandy Manenti, the interviewer, and R.S. for Richard Skelton, the interviewee. Here is the interview answered:

The topic of this interview is sensorial marketing in fashion retail. It will help me to complete my research for my MA in Marketing at the Dublin Business School. This interview will allow me to analyze opinions from professionals of the sector and enhance the validity of my research. Please contact me anytime (mandy.manenti@gmail.com) for any queries. Thank you in advance for your time and help.

M.M.: Q1-What is sensorial marketing for you?

R.S.: See article, in a nut shell sensorial marketing is communication through the 5 senses on a more emotional level. This allows a connection with consumers on a deeper level and creates or evokes memories. It appeals to the emotive side of the brain and not the logical side.

M.M.: Q2-Which marketing alternatives have been put in place to overcome the current economic climate?

R.S.: Music is the most commonly used sensorial marketing tool in retail, particularly in the fashion sector. To save money some retailers have used music that is not recognisable (so not from signed artists), this reduces in royalty payments but keeps music.

M.M.: Q3-For you, which company (clothing brand) has the most advanced sensorial marketing strategy?

R.S.: Abercrombie and Fitch/ Hollister use sensorial marketing very effectively:

- 1. Scent*
- 2. Music*
- 3. Visual, screens and video walls showing a live feed from beaches across the world. Also visually all staff are attractive and instantly appeal to consumers. The lighting in store is like a nightclub.*

M.M.: Q4-Which one(s) has (ve) the best potential for it?

R.S.: I believe TK Maxx needs improvement in sensorial marketing. Their music is very good but visually the stores are cluttered and confusing.

M.M.: Q5-What are the advantages and disadvantages for a clothing company to use a sensorial marketing strategy?

R.S.: Advantages are:

- Differentiation from competitors*
- Create memories and experiences for consumers, this cannot be done on line*
- Increases amount of time customers stay in store which equals more sales*

Disadvantages:

- *Sensorial marketing costs money, in tough times it can be viewed as a luxury and cut because of cost.*

M.M.: Q6-How do you proceed when implementing a sensorial marketing strategy for a clothing company? (Please, explain the different steps).

R.S.:

- A) *Meet clients and understand everything you can about who their target audience is. What age, sex, is it different at different times of day, different days of week, everything you can. Find out their budgets and timelines.*
- B) *Take this information and build a plan for each sense*
 - *Music, what is the perfect music for this audience*
 - *Scent, what scent will they like and is coherent with the store brand*
 - *What visually will excite and differentiate the store.*
 - *Can we include touch?*
 - *Can we include taste? Probably not in fashion...*
- C) *Get each creative team to come back with a plan*
- D) *Present plan to client*
- E) *Change or adjust depending on feedback*
- F) *Once client is happy we build the solution!*

M.M.: Q7-When the strategy is implemented, what is, in general, the reaction of customers?

R.S.: Always very positive and surprise and delight. Especially if you are the target customer. For instance a 40 year old man going into Hollister or Abercrombie will be annoyed at the loud music, half dressed staff, dark lights, strong smell...where a 25 year old girl will probably love it!!

M.M.: Q8-In your opinion, what is the future of sensorial marketing in fashion retail?

R.S.: I believe the future is Interactive technology and Visual displays. Please google recently completed Burberry store in London for digital technology in store at its best.

Please, feel free to add any information you think is necessary.

The interviewee attached one article written by Mood Media on sensorial marketing and three video links: a presentation of the agency, the sensorial strategy of the Burberry flagship in London and the one of New Look in Dublin.

Appendix 5 – Questionnaire Form in French



Le marketing sensoriel dans les enseignes de mode

Bonjour à toutes,

Dans le cadre de mon mémoire, j'aurai besoin de votre précieuse aide afin de compléter ma recherche sur le marketing sensoriel dans les magasins de vêtements. Ce questionnaire s'adresse à des femmes de 18 à 50 ans et est totalement anonyme. Il ne vous prendra que quelques minutes pour y répondre et, si toutefois vous avez des questions ou des remarques, vous pouvez me contacter à l'adresse suivante: mandy.manenti@gmail.com.

Je vous remercie par avance pour votre participation!

***Obligatoire**

1- Dans quelle tranche d'âge vous situez-vous? *

- 18- 25 ans
- 26- 35 ans
- 36- 50 ans

2- Quel est votre situation professionnelle? *

- Etudiante
- Salariée
- Salariée cadre
- Travailleur indépendant
- Inactive

3- Le terme 'marketing sensoriel' vous est-il familier? *

- Oui
- Non

4- Quelles sont les grandes enseignes de mode que vous avez l'habitude de fréquenter? (plusieurs choix possibles) *

- Zara
- H&M
- New Look
- Etam
- C&A
- Mango
- Bershka
- Autre :

5- Pouvez-vous associer une marque de vêtement à: *

- 1- une musique spécifique
- 2- une odeur spécifique
- 3- l'accès à des éléments tactiles autres que des vêtements (ex. écrans tactiles, fauteuils)
- 4- des éléments visuels forts (couleurs, design)
- Pas de réponse



6- Si oui, à quelle(s) marque(s)?

7- Etes-vous sensible à l'odeur d'un magasin? *

Beaucoup ↕

8- Etes-vous sensible à la musique diffusée en magasin? *

Beaucoup ↕

9- Lorsque vous faites du shopping, ressentez-vous le besoin de toucher les vêtements? *

Beaucoup ↕

10- Si vous avez répondu beaucoup ou moyennement, pour quelles raisons éprouvez-vous ce besoin selon vous? (plusieurs choix possibles)

- Se connecter avec l'ambiance du magasin
- Pour le plaisir
- Pour apprécier les matières
- Pour évaluer la qualité du produit

11- Appréciez-vous de pouvoir déguster une boisson ou un petit encas (bonbon, biscuit) offert par le magasin? *

Beaucoup ↕

12- Cela influencerait-il votre opinion sur la marque? *

- Oui
- Non

13- Pour quelle(s) raison(s) pourriez-vous rentrer dans un point de vente? (2 réponses possibles) *

- Odeur diffusée
- Musique diffusée
- Petit encas et/ou boisson offerts
- Eclairage agréable
- Couleurs attrayantes
- Eléments tactiles (écrans, par exemple)
- Autre :

14- Lorsque vous visitez un magasin, quels sont vos sens les plus réceptifs aux stimuli ambiants? (2 réponses possibles) *

- La vue
- L'ouïe
- Le toucher
- L'odorat
- Le goût



15- Quel(s) mot(s) associeriez-vous à l'expérience d'achat en magasin ? (plusieurs choix possibles) *

- Relationnel
- Musique
- Design du magasin
- Jeux de lumières
- Eléments tactiles
- Informations précises
- Parfum
- Personnalisation
- Boisson, encas offerts

16- Se rendre dans un magasin, c'est: *

- Agréable
- Nécessaire
- Une perte de temps

17- Vous est-il déjà arrivé de quitter un magasin de vêtements en raison de son atmosphère? *

- Oui
- Non

18- Si oui, la raison était (plusieurs choix possibles) :

- L'odeur
- Le bruit
- La musique
- La lumière
- Les autres clients
- Trop de monde
- Autres

19- Avez-vous envie de rester plus longtemps dans un magasin qui fait appel à vos sens ? *

- Oui
- Non

20- Dépensez-vous davantage d'argent dans un magasin de vêtements dans lequel vous vous sentez bien ? *

- Plus
- Pareil
- Moins

21- Qu'est ce qui vous fait préférer un magasin de vêtements à un autre ? (2 réponses possibles) *

- Le choix
- Les prix attractifs
- La réputation de l'enseigne ou du magasin
- L'atmosphère
- L'habitude



22- Lequel de ces facteurs est le moins important selon vous dans un magasin? (2 réponses possibles) *

- Le choix
- Les prix attractifs
- La réputation de l'enseigne ou du magasin
- L' atmosphère
- L' habitude

23- Selon le Professeur Krishna (2011), "la méthode de marketing sensoriel fait appel aux sens des clients. Cette méthode en affecte leurs perception, jugement et comportement." Que pensez-vous de cette méthode? (plusieurs choix possibles) *

- Cette méthode est valorisante et rend agréable mon shopping
- Cela change ma perception de la marque
- C'est trop intrusif
- Je me sens manipulée
- Pas de réponse
- Autre :

Fourni par [Google Documents](#)

[Signaler un cas d'utilisation abusive](#) - [Conditions d'utilisation](#) - [Clauses additionnelles](#)

Appendix 6 – Questionnaire Translation

Sensorial marketing in fashion retail

Dear friends and colleagues,

As part of my dissertation, I would need your help to complete my research in sensorial marketing in the fashion retail sector. This questionnaire is addressed to women, aged between 18 and 50, is totally anonymous and will only take you a few minutes to answer.

The research is conducted under the Dublin Business School.

If you have any queries or complaints, please feel free to contact Mandy Manenti (mandy.manenti@gmail.com) anytime.

Thank you in advance for your participation.

Q1-Which age group are you in?

- 18-25
- 26- 35
- 36-50

Q2-What is your current professional situation?

- Student
- Employee
- Chief executive
- Free-lance
- Unemployed

Q3-Are you familiar with the term “sensorial marketing”?

- Yes
- No

Q4-In which of the following brands are you used to go shopping? (2 possible answers)

- Zara
- H&M
- New Look
- Etam
- C&A
- Mango
- Bershka
- Other. Please mention:

Q5-Would you be able to associate a clothing brand to:

- A music
- A specific smell
- The access to tactile elements other than clothes (e.g.: screens, furniture)
- Specific visual elements (colours, design)
- No answer

Q6-If yes, please indicate to which brand(s):

Q7-Do you feel sensible to the smell in a store?

- Very sensible
- Quite sensible
- Not sensible

Q8-Are you sensible to the music diffused in a store?

- Very sensible
- Quite sensible
- Not sensible

Q9-When shopping, do you feel the need to touch the clothes?

- A lot
- Moderately
- Not at all

Q10-If you answered “a lot” or “moderately”, why do you think you have this need? (Please select all relevant)

- To connect with the store’s atmosphere
- For the pleasure
- To appreciate the materials
- To assess the products’ quality

Q11-Would you appreciate to have the opportunity to enjoy a drink or a snack (sweets, biscuits) offered by the store?

- A lot
- Moderately
- Not at all

Q12-Would it influences your opinion on the brand?

- Yes
- No

Q13-For which of the following reason(s) would you enter a store? (2 possible answers)

- The smell
- The music
- Snack or drink offered
- Pleasant lights
- Pleasant colours
- Tactile elements (e.g. screens)
- Other, please mention:

Q14-When shopping in a store, which of your senses are the most receptive to the ambient stimuli? (2 possible answers)

- Sight
- Hear
- Touch
- Smell
- Taste

Q15-Which of the following words would you associate with the shopping experience in a store? (Please select all relevant)

- Contacts with salespersons and customers
- Music
- Store design
- Light effects
- Tactile elements
- Accurate information
- Perfume
- Personalization
- Drink, snack

Q16-For you, going to shop is:

- Nice
- Useful
- A loss of time

Q17-Have you ever leave a clothing store because of its atmosphere?

- Yes
- No

Q18-If yes, the reason was: (Please select all relevant)

- The smell
- The noise
- The music
- The lights
- The other customers
- The crowd
- Other

Q19-Would you stay longer in a store appealing to your senses?

- Yes
- No

Q20-Do you spend more money in shop in which you feel good?

- More
- Equally
- Less

Q21-Why do you prefer a clothing store rather than another? (2 possible answers)

- The choice
- The cheap prices
- The brand or store's reputation
- The atmosphere
- The habit

Q22-Which of the following proposals are the less important for you in a store? (2 possible answers)

- The choice
- The cheap prices
- The brand or store's reputation
- The atmosphere
- The habit

Q23- According to Dr Krishna (2011), “*sensorial marketing is marketing that engages the consumers’ senses and affects their perception, judgement and behavior.*” What do you think of this method? (Please select all relevant)

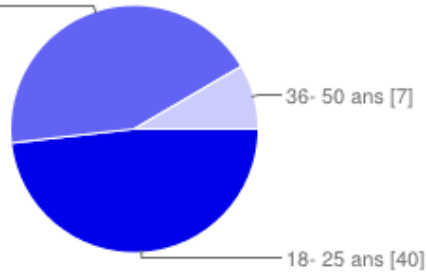
- This method enhances and adds value to my shopping
- It changes my perception of the brand
- It is too intrusive
- I feel manipulated
- No answer
- Other, please mention:

Appendix 7 – Questionnaire results from Google (in French)

Q1-Which age group are you in?

1- Dans quelle tranche d'âge vous situez-vous?

26- 35 ans [36]



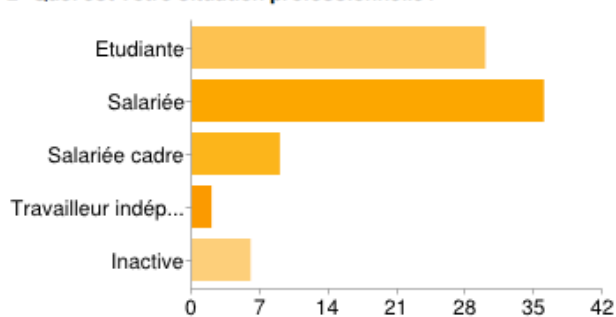
18- 25 ans **40** 48%

26- 35 ans **36** 43%

36- 50 ans **7** 8%

Q2-What is your current professional situation?

2- Quel est votre situation professionnelle?



Etudiante **30** 36%

Salariée **36** 43%

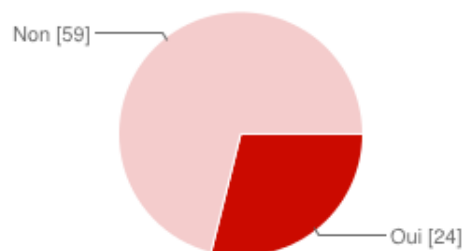
Salariée cadre **9** 11%

Travailleur indép... **2** 2%

Inactive **6** 7%

Q3-Are you familiar with the term “sensorial marketing”?

3- Le terme 'marketing sensoriel' vous est-il familier?

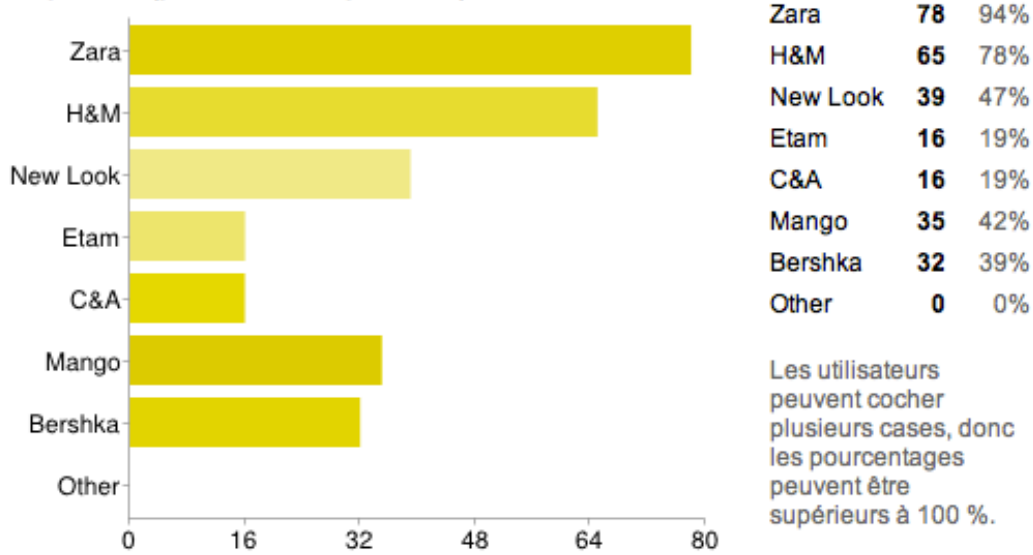


Oui **24** 29%

Non **59** 71%

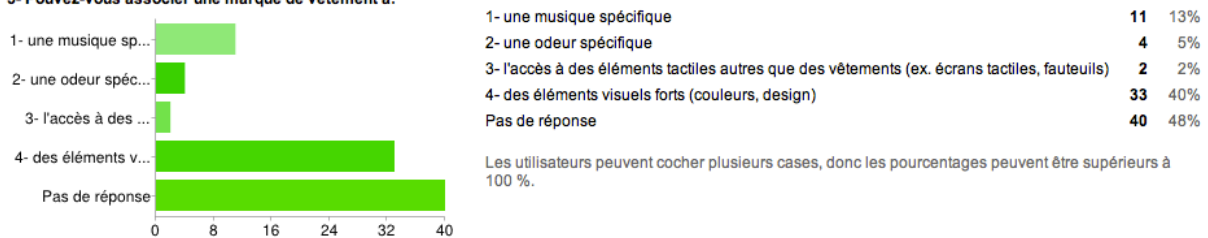
Q4-In which of the following brands are you used to go shopping? (2 possible answers)

4- Quelles sont les grandes enseignes de mode que vous avez l'habitude de fréquenter? (plusieurs choix possibles)



Q5-Would you be able to associate a clothing brand to:

5- Pouvez-vous associer une marque de vêtement à:



Q6-If yes, please indicate to which brand(s):

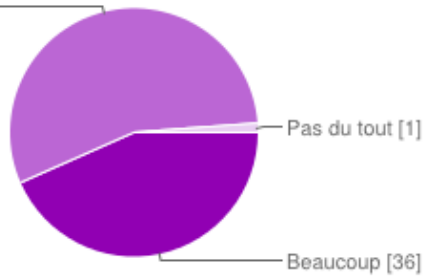
6- Si oui, à quelle(s) marque(s)?

zara Zara ZARA BERSKA Naf Naf, Mango bershka ZARA ZARA ZARA Mango, ZARA ZARA Mango zara bershka Bershka ZARA ZARA MANGO ZARA, MANGO mango bershka ZARA ZARA, MANGO Bershka zara, MANGO ZARA zara ZARA benetton, h&m, victoria b ...

Q7-Do you feel sensible to the smell in a store?

7- Etes-vous sensible à l'odeur d'un magasin?

Moyennement [46]



Beaucoup	36	43%
Moyennement	46	55%
Pas du tout	1	1%

Q8-Are you sensible to the music diffused in a store?

8- Etes-vous sensible à la musique diffusée en magasin?

Moyennement [33]

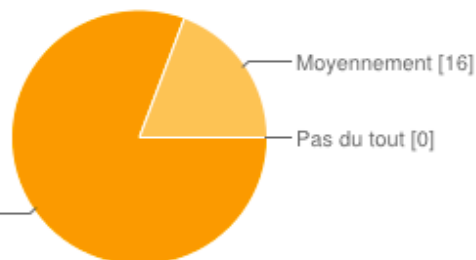


Beaucoup	44	53%
Moyennement	33	40%
Pas du tout	6	7%

Q9-When shopping, do you feel the need to touch the clothes?

9- Lorsque vous faites du shopping, ressentez-vous le besoin de toucher les vêtements?

Beaucoup [67]



Beaucoup	67	81%
Moyennement	16	19%
Pas du tout	0	0%

Q10-If you answered “a lot” or “moderately”, why do you think you have this need?

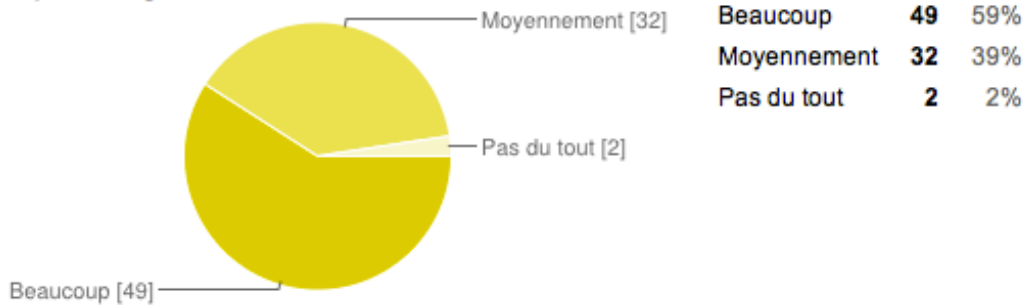
(Please select all relevant)

10- Si vous avez répondu beaucoup ou moyennement, pour quelles raisons éprouvez-vous ce besoin selon vous? (plusieurs choix possibles)



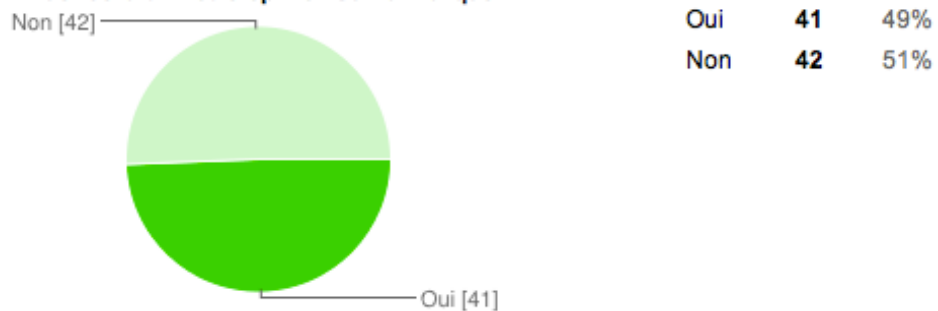
Q11-Would you appreciate to have the opportunity to enjoy a drink or a snack (sweets, biscuits) offered by the store?

11- Apprécieriez-vous de pouvoir déguster une boisson ou un petit encas (bonbon, biscuit) offert par le magasin?

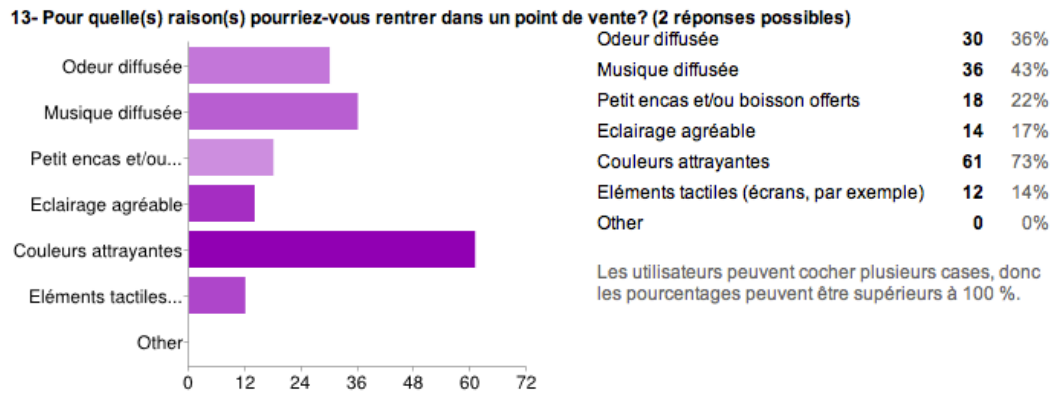


Q12-Would it influences your opinion on the brand?

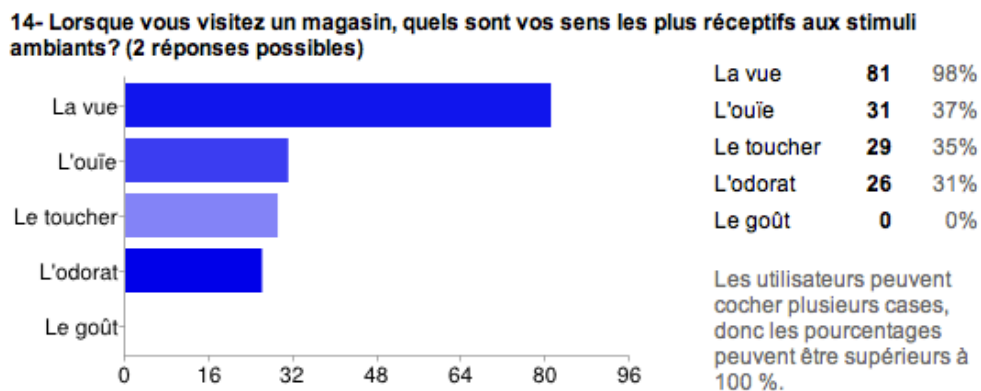
12- Cela influencerait-il votre opinion sur la marque?



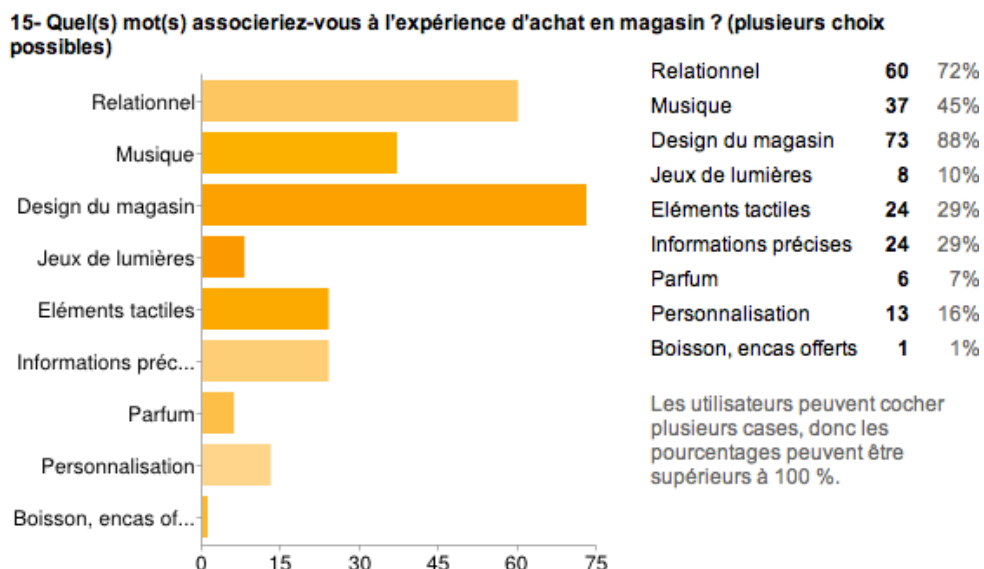
Q13-For which of the following reason(s) would you enter a store? (2 possible answers)



Q14-When shopping in a store, which of your senses are the most receptive to the ambient stimuli? (2 possible answers)

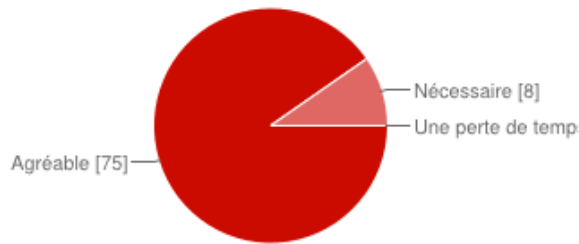


Q15-Which of the following words would you associate with the shopping experience in a store? (Please select all relevant)



Q16-For you, going to shop is:

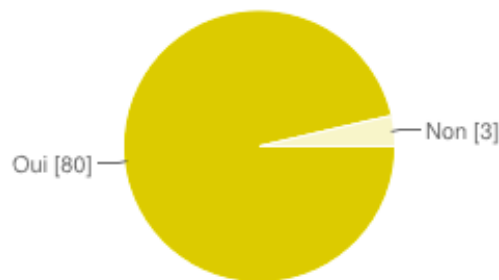
16- Se rendre dans un magasin, c'est:



Agréable	75	90%
Nécessaire	8	10%
Une perte de temps	0	0%

Q17-Have you ever leave a clothing store because of its atmosphere?

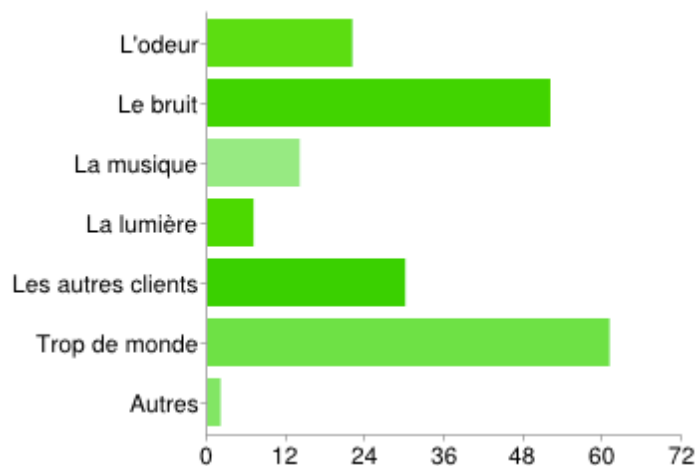
17- Vous est-il déjà arrivé de quitter un magasin de vêtements en raison de son atmosphère?



Oui	80	96%
Non	3	4%

Q18-If yes, the reason was: (Please select all relevant)

18- Si oui, la raison était (plusieurs choix possibles) :

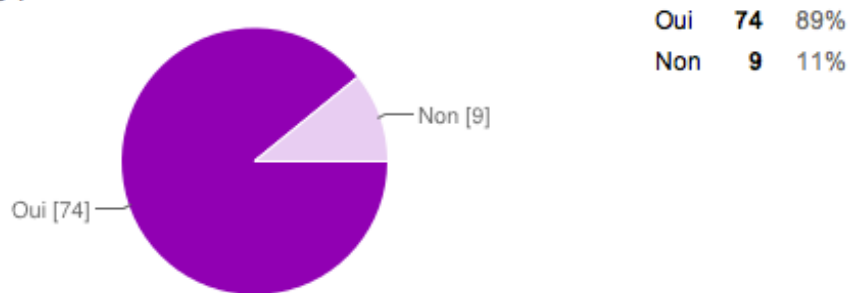


L'odeur	22	27%
Le bruit	52	63%
La musique	14	17%
La lumière	7	9%
Les autres clients	30	37%
Trop de monde	61	74%
Autres	2	2%

Les utilisateurs peuvent cocher plusieurs cases, donc les pourcentages peuvent être supérieurs à 100 %.

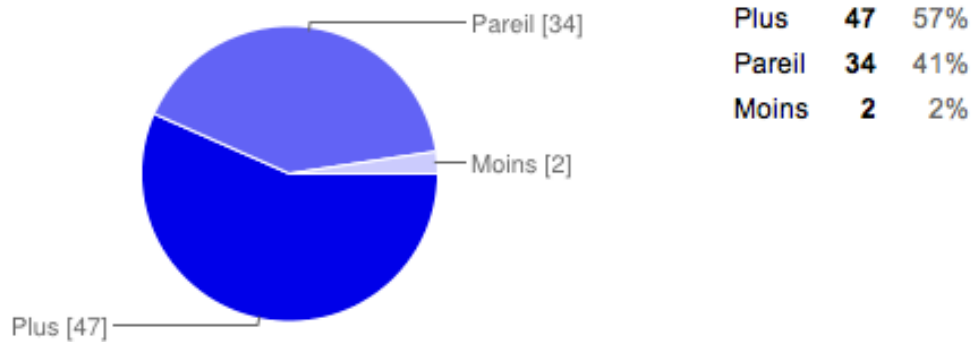
Q19-Would you stay longer in a store appealing to your senses?

19- Avez-vous envie de rester plus longtemps dans un magasin qui fait appel à vos sens ?



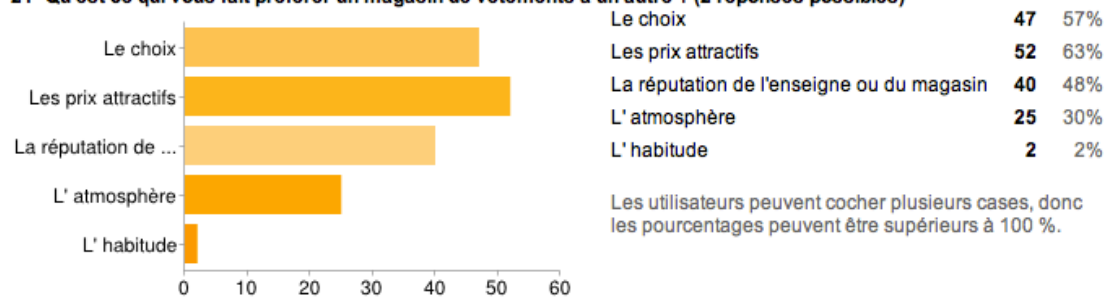
Q20-Do you spend more money in shop in which you feel good?

20- Dépensez-vous davantage d'argent dans un magasin de vêtements dans lequel vous vous sentez bien ?

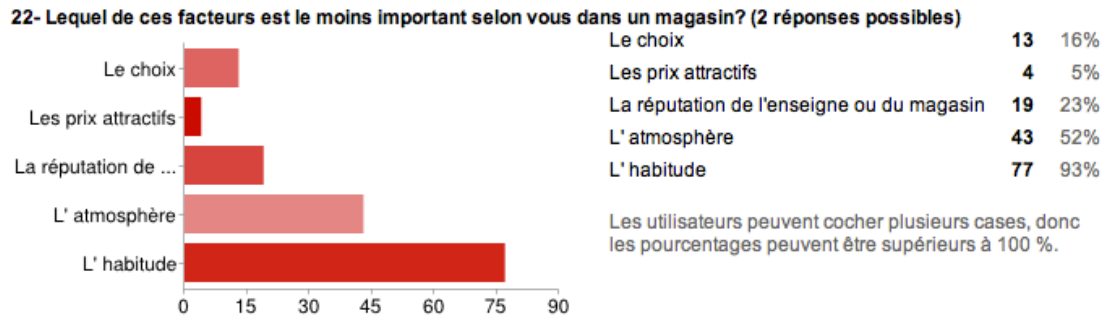


Q21-Why do you prefer a clothing store rather than another? (2 possible answers)

21- Qu'est ce qui vous fait préférer un magasin de vêtements à un autre ? (2 réponses possibles)



Q22-Which of the following proposals are the less important for you in a store? (2 possible answers)



Q23- According to Dr Krishna (2011), “sensorial marketing is marketing that engages the consumers’ senses and affects their perception, judgement and behavior.” What do you think of this method? (Please select all relevant)

