

CHAPTER – III

MULTISENSORY MARKETING - EMERGENCE AND APPLICATIONS

3 Introduction

Due to environmental dynamism and competition, the struggle for survival and succeeding in the business has become more difficult and challenging especially in an age when the customer has so many choices—too many choices and suffering loss of a valued customer to a competitor can have significant consequence on profitability and growth. Hence, firms and business sectors have shifted their focus from customer acquisition to customer retention, from transaction and exchange to relationships (Sheth & Parvatiyar, 1995a, Gronroos, 2008). In such a process today many companies are focusing and directing their energies and efforts toward satisfying the customer. The customers today want to enjoy their purchases through an experience that is engaging and memorable (Pine and Gilmore, 2000; 2008).

Customer satisfaction is guesstimated to be one of the most significant criteria for customer loyalty (Heskett et al., 1994). Increasing customer satisfaction has emerged as the main point of convergence for many firms to enhance recurring business and benefit from positive word-of-mouth, thus increasing long-term profitability. Customers do no longer want to be served in a standardized way (Sheth and Parvatiyar, 1995b), instead they are interested in personal service, products and brands appealing to their individual style and identity, creating an experience through the human senses (Hultén et al. 2008). Therefore markets need to undergone a significant change, from selling and promoting products and services, to selling and enticing customers through experiences.

Marketing and external communications helps build the brand, but nothing is more powerful than the customers' actual experiences with the service, where brand-related stimulus evokes “sensations, feelings, cognitions and behavioural responses” (Brakus et al. 2009, p. 52). This experience often includes the physical environment with environmental cues of lighting, colour and music, which have all been shown to have a great impact on customers, evoking

emotional responses that affects the customer's behaviour (Bitner, 1992; Hoffman and Turley, 2002; Gronroos, 2008). In addition, it has also been recognized by Hultén et al. (2008) that customers today want to be enticed by emotional elements where relationships can be created, making it vital to understand the components of emotional character that attracts and affect the behaviour of customers, influencing their perception (Martin, 2008; Zeithaml et al. 2009).

While there is existing research on the human senses in the field of customer behaviour, there is a need to consider how multi-sensory interactions can affect customers' consumption behaviour (Peck and Childers, 2008).

3.1 Transactional Marketing

“Transactional marketing highly focuses on maximizing the profit for the company by recruiting more and more customers to purchase the firm's product and not building much of relationship with them” (M. W. Vilcox, T. O. Mohan, 2007, Pg 53)

Transactional marketing descends from the 1950s, where the so called functional school made an entrance into the field of marketing with a clear focus on making a profit (Vargo and Lusch, 2004). Stemming from microeconomics it is agreed by Harker and Egan (2006) that transactional marketing originates from the 1950s and more specifically from the very specific business environment of the customer goods marketing in North America.

As a result of the rapid economic development in the western countries, following the industrial revolution, this time was characterized by a focus on mass production of standardized customer goods (Gummesson, 2002), where the products went through a large number of supply channels before reaching the end customer (Godson, 2009). This is supported by Gummesson (2008) who states that the industrial era is known for the mass production of standardized goods, which gave birth to mass distribution and mass marketing. Sharma and Pillai (2003) further acknowledge that the transactional orientation has a focus on exchange, and Auruskeviciene et al. (2007) states that transactional marketing often deals with isolated transactions.

In accordance with the reasoning of Rodrigues et al. (2011) transactional marketing is based on the assumption that customers in a mass market have average needs where the main focus is to attract new customers, generating single transactions and short term exchanges between

the passive buyer and the active seller. Donaldson and O'Toole (2002) argue that a transactional marketing approach means that a joint involvement between the company and its customers is neither desirable nor necessary and further state that transactional marketing is coloured by a one-way communication (ibid.), where Gummesson (2008) underlines that the seller or buyer do not get sentimental or have any interest in a feeling of commitment. Gummesson (2008) further his reasoning by explaining that it is about offering standardized goods or products at the lowest price where it can be delivered within a specific time frame reaching a specific level of quality.

With a primary focus on exchange, decisions have been made based on the marketing mix, also known as the 4Ps (price, product, place, promotion) (Vargo and Lusch, 2004). Hultman and Shaw (2003) argue that literature long has revealed that the marketing mix has been at core and therefore described as the school preferred in the field of marketing. This is emphasized by Harker and Egan (2006) that states that traditional marketing, since the 1960s, have been very strongly associated with the marketing mix management where the 4Ps have been at core.

Being a dominant field since the 1950s, transactional marketing started to lose its ground as a consequence of globalization and the recognition that customers and the relationship was of importance (Gronroos, 1994). This created a critique where the focus on the 4Ps were viewed as insufficient and was criticized of being hard to apply outside its original context (Harker and Egan, 2006). With this critique came the view that mass marketing simply was not as efficient and profitable as it once was, since many markets had become saturated where the supply of products often was larger than the demand (Gronroos, 2008). In connection to this, it also came to the companies' attention that it was becoming harder to get new customers, making it much more important to work hard on maintaining already existing relationships (ibid.).

Marketing thus, is entering an era when tested ideas and concepts are being reconsidered. The traditional mass markets are slowly disappearing and are being replaced by fragmented markets with numerous segments, where individualization and tailor-made products are key. The possibilities with services are not alike; companies must acclimatize with new marketing strategies to be able to sustain in business. When the services are "invisible", the firm must build a promise and make the clients feel secure. These mutual relations become important, and help the firm to focus on the client's needs instead of the firm's own interests.

Table 3.0 From Mass and Relationship to Sensory Marketing

	Mass marketing	Relationship marketing	Sensory marketing
Marketing	Goods logic	Service logic	Experience logic
	Exchange perspective	Relationship perspective	Brand perspective
	Transactional marketing	Relational marketing	Sensorial marketing
Strategic marketing	Product focus	Customer focus	Sense focus
	Customer acquisition	Customer retention	Customer treatment
	Transactional strategies	Relational strategies	Sensorial strategies
Tactical marketing	Persuasion and promotion	Interaction and interplay	Dialogue and online interactivity
	One-way communication	Two-way communication	Multidimensional communication
	Production technology	Information technology	Digital technology

*Source: Developed from B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).*

3.2 Relationship Marketing

Gronroos defines relationship marketing in the following way: “Marketing is to establish, maintain, and enhance relationships with customers and other partners, at a profit, so that the objectives of the parties involved are met. This is achieved by a mutual exchange and fulfilment of promises” (16, p. 138). Such relationships are usually but not necessarily always long term.

Relationship marketing (RM) marks a significant paradigm shift in marketing, a movement from thinking solely in terms of competition and conflict toward thinking in terms of mutual interdependence and cooperation. It recognizes the importance of various

parties—suppliers, employees, distributors, dealers, retailers—cooperating to deliver the best value to the target customers. Here are the main characteristics of relationship marketing:

- It focuses on partners and customers rather than on the company's products.
- It puts more emphasis on customer retention and growth than on customer acquisition.
- It relies on cross-functional teams rather than on departmental-level work.
- It relies more on listening and learning than on talking.

Contemporary approach in marketing is relationship marketing which focuses on – the customer, the business marketing or industrial marketing with focus on an organization or institution and the social marketing with its focus on benefits to the society. This approach attempts to perfect the segmentation strategies employed by the traditional marketing. This enables targeting the market more precisely, and this is at times labelled personalized marketing or one-to-one marketing. The culture in the contemporary society is progressively becoming more individualized and experience-based, with copious comparable brands, manufactured goods and services. This is a welcoming initiation towards a fresh marketing epoch. The functional attributes or the product features are not enough to fascinate, sustain the customer's interest, and persuade the customers buying behaviour or to retain the customers.

During the 1980's and 1990's relationships was highlighted as an important ingredient in developing an effective marketing (Sharma and Pillai, 2003). Relationship marketing is based on relationships and the interactions between a buyer and seller who are both active and adaptive (Rodrigues et al, 2011) and according to Li and Nicholls (2000) been referred to as a new marketing paradigm. The relationship marketing not only aims at attracting new customers, but that there is a need and focus on enhancing the relationship with the already existing customer (ibid.). Brodie et al. (1997) emphasizes this reasoning and underlines that it descends from a service context where the relationship and interaction is at core. Customers are therefore no longer viewed to be passive where one purchase or transaction is made; instead they are viewed as active co-producers that are active throughout the process of the value and service chain (Vargo and Lusch, 2004).

With a major focus on transactions and exchanges during the last century, the perspective of marketing shifted and relationship marketing became a concept that was generally accepted (Sheth & Parvatiyar, 1995; Gronroos 2008). One of the reasons that relationship marketing

gained more attention was that most economies, if not all, were both producing and exchanging more services than goods (Vargo and Lusch, 2008). Supported by Hultman and Shaw (2003) it is argued that relationship marketing stems from the fact that the service sector industry came to be dominant.

Despite many different definitions of relationship marketing, they have one thing in common, and that is the companies of today are recognizing the need to compete through the creation and development of long-term relationships (Hunt, 1997). Wilson et al. (2008) argues that more demanding customers along with fast evolving technology and worldwide competition makes it very difficult for companies to gain competitiveness with just a physical product, and firms must instead compete with a total service solution in order to suit individual needs and preferences. The concept of relationship marketing is therefore not mainly about attracting new customers but to create valuable relationships which are mutually beneficial, as a means to retain the customers with the company and grow their business over time (Christopher et al. 2002, Gordon, 1998).

It is explained by Aijo (1996) that one of the reasons for the increased attention and recognized importance for close relationships between provider and customer is that the customers have been identified as an essential part of the marketing and delivery process. Bennett (1996) also stated that the purpose of relationship marketing is to create a long-term relationship that provides customers with trustful, committed and also co-operative relationships.

Contrary to transactional marketing, relationship marketing is about creating loyalty, where firms want the relationships to last long-term (Gummesson, 2008). These long lasting relationships should also be characterized by an authentic concern about constantly delivering both goods and services that are of high quality as well as the willingness to sacrifice the ability to achieve short-term advantage when a long-term advantage can be made (Bennett, 1996).

3.3 Contemporary Marketing

Development in information and communication technologies within the globalization concerns, causes strategic importance of competition. So, to be successful in today's competitive world, firms concentrated on competitive superiority gained by using information. Increase in usage of information, number of competitors and changes in customer needs and wants, make the firms to adopt customer oriented marketing concepts instead of traditional marketing concepts. Because of those changes traditional marketing concepts which focus on main characteristics of the good, customer needs and situation of competitors replace its place to new marketing concepts which focus on the information, brand, communication and experience.

3.3.1 Experiential Marketing

Smilansky (2009) defines experiential marketing as a "process of identifying and satisfying customer needs and aspirations profitably, engaging them through two-way communications that bring brand personalities to life and add value to the target audience". Experiential marketing helps to create experience and emotions to the customers. Experiential Marketing Association (2011) stated that experiential marketing "allows customers to engage and interact with brands, products and services in sensory ways". According to you-Ming (2010), experiential marketing is a "communication method, which mainly raises customers' physical and emotional feeling". Hauser describes experiential marketing as a holistic approach to the customer/brand relationship.

Experiential marketing is a part of the contemporary marketing approach, it integrates the elements of emotions, logic and general thought processes to bond with the customers. Experiential marketing aims to establish an association with the customers so that they respond to the product offerings, on the bases of both emotional and rational response levels.

The concept of experiential marketing, was introduced in the work of Pine and Gilmore on experience economy (1997) and Schmitt on experiential marketing (1999), and has gained significant traction, both among marketing academics and among practitioners (Pine and Gilmore, 1999; Schmitt, 2003). Experiential marketing is said to occur 'when a company intentionally uses services as the stage and goods as props to engage individual customers in

a way that creates a memorable event' (Pine and Gilmore, 1997, p. 98). One of the major benefits said to accrue from a well executed experiential marketing strategy is an increase in profit margins: companies that offer experiences – as opposed to mere products or services – the argument goes on to state that firms are able to charge a higher premium for their offerings because customers are willing to pay the higher prices. The case of Starbucks (Pine and Gilmore, 1999, p. 2;) and Volkswagen Beetle (for example, Schmitt, 1999, p. 214) are often publicized as exemplifying how a well executed experiential marketing strategy can bear significant rewards. In Schmitt's (1999) conceptualization, the sense elements i.e. sight, sound, taste, touch and smell are considered the bedrock upon which experiential (emotional, cognitive and relational) appeals rest.

Experiential marketing is an integrated methodology and a process of identifying and satisfying customer needs and aspirations profitably, by always engaging target audiences at their will through brand-relevant communications that add value and bring brand personalities to life. Thus to say, experiential marketing campaign is built around one big idea that should involve two-way communication between the brand and the target audience in real time, featuring a live brand experience at its core.

3.3.2 Experiential Marketing: A Differentiator

In the business world, commoditization is a process where unique brands and products compete. As a result, standards are raised and equalized, forcing brands into undifferentiated price competition. In the early days of marketing and advertising, companies used to focus on differentiation based on the product features and benefits. As competition forced rival brands to create competitive products, price wars began lowering the cost of products and driving customers to make cost-based purchase decisions. Thanks to innovators in the mid-20th century such as Ogilvy, advertising was revolutionized and brands evolved, taking on unique personalities. Through customer-focused marketing communications, they encouraged customers to aspire to a lifestyle that the brand represented. Thus began the shift from a product-focused era to the customer-focused, brand and lifestyle inspired advertising era. This marked a shift from a rational message to an emotional message, or a combination of both.

As competitive brands were positioned similarly to each other, and differentiation became difficult again, customers started to demand more. Successful companies realized that high-

quality service was an excellent way to add value and differentiate from their competitors. As time went on, Lifestyle branding and differentiation through service became the norm. Again, once there are no clear points of differentiation, price becomes a primary differentiating factor.

The growing popularity during the late 20th century of relationship marketing, which focuses on long-term relationships with customers and customer retention, saw a rise in the investment in CRM (Customer Relationship Management) programmes that aim to drive customer loyalty through frequent communication and reward programmes.

The next level of thinking on the subject of maintaining customer loyalty is CEM (Customer Experience Management), defined as ‘the process of strategically managing a customer’s entire experience with a product or a company’. CEM is at the frontier of successful loyalty-driven programmes, taking companies into an era where the primary and most valuable way they can differentiate themselves is through a brand immersive experience at every customer touch point. Successful CEM programmes build the customer’s experience with an organization, ensuring that every step of his or her journey is brand relevant, differentiated and positive.

Experiential marketing allows brands to engage with their target audiences through initiatives and engagements that aim to achieve marketing communication objectives, and add value to customers lives. When CEM is partnered with experiential marketing (the innovative methodology that facilitates positive brand-relevant two-way communications with target audiences); astonishing business results can be achieved and through experiential marketing campaigns, organizations can successfully convert customers into brand advocates.

Experience is the new currency of the modern marketing landscape, because experiences are life, and people talk about experiences every day. Some companies have implemented experiential marketing strategies for years and confidently differentiated themselves from the competition, forming long-lasting relationships with their target audience and maintaining customer loyalty. They have tantalized the five senses through live brand experience events, and amplified that through their other marketing communication channels. This process adds value to the customer, and gives something back, paving the way for innovating, market-leading brands.

Jack Morton Worldwide has found that 75 per cent of marketers surveyed in the United States, the United Kingdom, Europe, China and Australia planned to spend more on experiential marketing in 2008 than in previous years. Half of the 75 per cent planned to spend between 5 and 10 per cent more than previously, 12 per cent said they would increase their spend by 11–25 per cent and almost one in 10 said they would increase their spend by over 25 per cent. The Jack Morton global survey spoke to almost 300 senior marketers and revealed the level of trust that marketers are placing in experiential marketing: 70 per cent said that experiential marketing is extremely or very important to their organization and 71 per cent reported that experiential marketing will become increasingly important in that years to come. Ninety-three per cent of the respondents agreed that experiential marketing generates advocacy on word-of-mouth recommendations and 92 per cent agreed that experiential marketing builds both brand awareness and brand relationships; 77 per cent also stated that it generates sales. The emotional connection that can be reached through brand-relevant experiences transcends the selling points of the product, its features and benefits.

Personal experiences facilitate people to bond to a brand and enables intelligent and informed purchasing decisions. Since experiential marketing bonds with the customers at copious points, it perfectly suits the contemporary sales and marketing strategies. When done appropriately, it's the most prevailing tool to win brand loyalty.

3.4 Sensory Marketing

Continuing the evolution of the field of marketing, it has been proposed by Hultén et al (2008) that marketing should have its point of departure in customers experience through the human senses, which is referred to as sensory marketing. Krishna (2010) explains that there is a need to understand and highlight the fact that products are of sensual nature, where the customers need to be affected through their senses – sight, taste, touch, sound and smell.

Marketing as a field is constantly under influence by different societal, political, economical and cultural influences (Hultén et al. 2008). Toffler and Toffler (1995) argue that the world is currently in the process of a major societal shift, where the previous two shifts refer to the agricultural revolution and the industrial revolution. Hultén et al (2008) emphasize that the present post-modernization of society represent this current societal shift, referred to as the third wave. This wave is characterized by a cultural change where modern values are

questioned and replaced by post-modern values concerning economy, family, politics and so forth (Toffler and Toffler, 1995; Hultén et al. 2008).

As an important part of the post-modernistic society it has been recognized that fragmentation is important for the creation of experiences but also that the customers themselves have received a central role (Goulding, 2003; Simmons, 2008). Sheth and Parvatiyar (1995b) support this reasoning and argue that customers today do not want to be served in a standardized way. Customers are therefore interested in products, services and brands that appeal to their individual style and identity (Gronroos, 2008; Hultén et al. 2008).

The importance of creating an experience through “a steady flow of fantasies, feelings and fun” was recognized early where the fact that customers want emotional responses, aesthetic enjoyment and sensory pleasures was emphasized (Holbrook and Hirschman, 1982).

Sensory marketing is a component of experiential marketing. It uses the customer's experiences lived and feelings in this course. These experiences are not only functional in dimension but also sensorial, emotional, cognitive, behavioural and relational. According to this strategy the customer behaves according to their impulses and emotions, more than their reasoning. As reported by Rieunier (2002), “the sensory marketing approach tries to fill in the deficiencies of the ‘traditional marketing’ which is too rational”. Often used in brand-development and tactical marketing efforts, multi-sensory marketing goes beyond just sight and sound (the typical marketing focuses) to create experiences that can be touched, heard, seen, felt, tasted and smelt. Synchronic studies in marketing propose that sensory stimulus, as colour, lighting effects, backdrop music, ambient scents or upholstery's texture, affects the customers' evaluation of the milieu, the wares presented, and affect customers' behaviour (e.g., approximate amount spent, time spent at a store).

Customer is frequently fascinated towards a brand based on its sensory experience. In toto, the unexpurgated world is experienced through multiple senses. (Lindstrom and Kotler, 2005) As reported by Kahn Consulting sensory marketing is the purposeful design and deployment of the interaction between the senses in order to stimulate a customer's relationship with a brand; and to foster a lasting emotional connection that optimizes brand loyalty. The sensory and multisensory marketing approaches have come to stay, very few studies are available

regarding the reciprocal effect of backdrop music and ambience scent, both of the senses display that the congruity of sensory stimulus is imperative in stirring up positive customer reactions. Lately the marketers have commenced to theorize the multi-sensory customer experience in the hospitality industry. However, experiential literature sustaining the sensory academic motion is inadequate.

Human senses link human memory to the right emotions. Visual and Olfactory senses emerge to be the most influential of all the senses. Multisensory marketing involves several human senses in the marketing process.

Based on the strategic experience model, Schmitt (1999) further divided the types of experiential marketing into five dimensions: Sense Experience, Feel Experience, Think Experience, Act Experience and Relate Experience. Sensory marketing approach tries to fill in the deficiencies of the “traditional marketing” which is too rational (Rieunier, 2002)

The proposed research adds to the much needed literature on the multi-sensory customer experience in hospitality industry by exploring communications between multiple sensory modalities, like ambience smell, backdrop music, visual stimulus such as colour, lighting and accessibility of tactile information on Cuisines, Life style and Hospitality.

It is through the senses that every individual becomes conscious of and perceives firms, products, and brands. Because of this, further knowledge about the human senses could make a firm’s marketing more successful and an individual’s sensory experience more personalized.

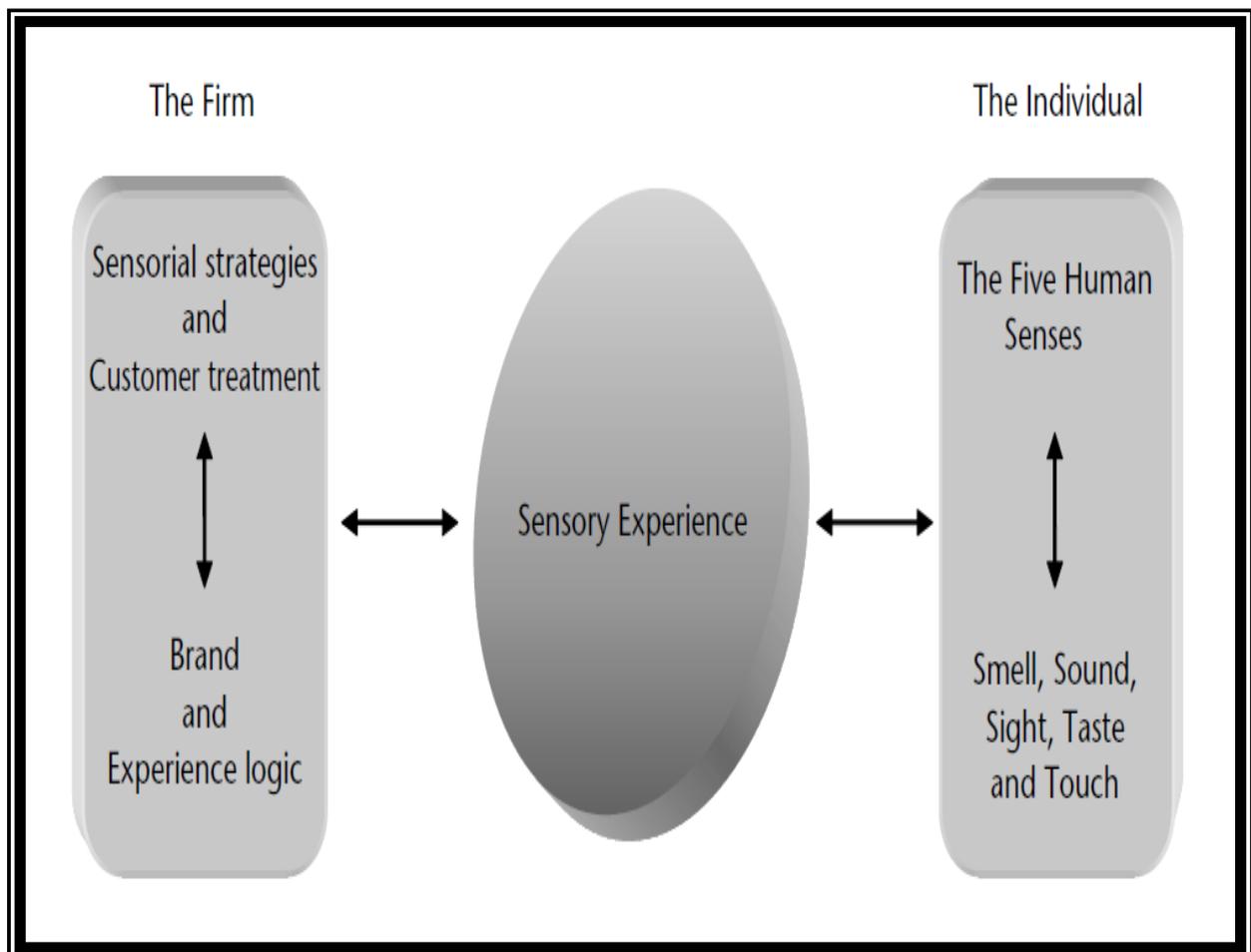
Growing interest in sensory marketing among practitioners, consultants, and researchers means that all five human senses are today receiving increased attention. Sensory marketing is to be viewed strategically as a way to clarify a firm’s identity and values with the long-term goal of creating brand awareness and establishing a sustainable brand image.

The present development of sensory marketing illustrates the emergence of a new epoch in marketing, one in which the five senses will be at the center of a firm’s marketing strategy and tactics. For that reason it becomes more important for firms – whether they are selling

traditional customer goods or a service – to affect and influence customers in new, provocative, imaginative ways in order to seize grab hold of the human senses.

Sensory marketing puts the human brain, with its five senses, at the center of marketing. It is in the brain of an individual that a brand registers and an image is created in terms of mental conceptions and imaginations. This image is a result of the experiences an individual has of a firm or a brand. Each individual has a subjective experience that is called “experience logic.” This logic is individual and personal. It is a result of how the individual’s five human senses perceive and interpret an experience, either singly or together.

Fig 3.0 Sensory Marketing

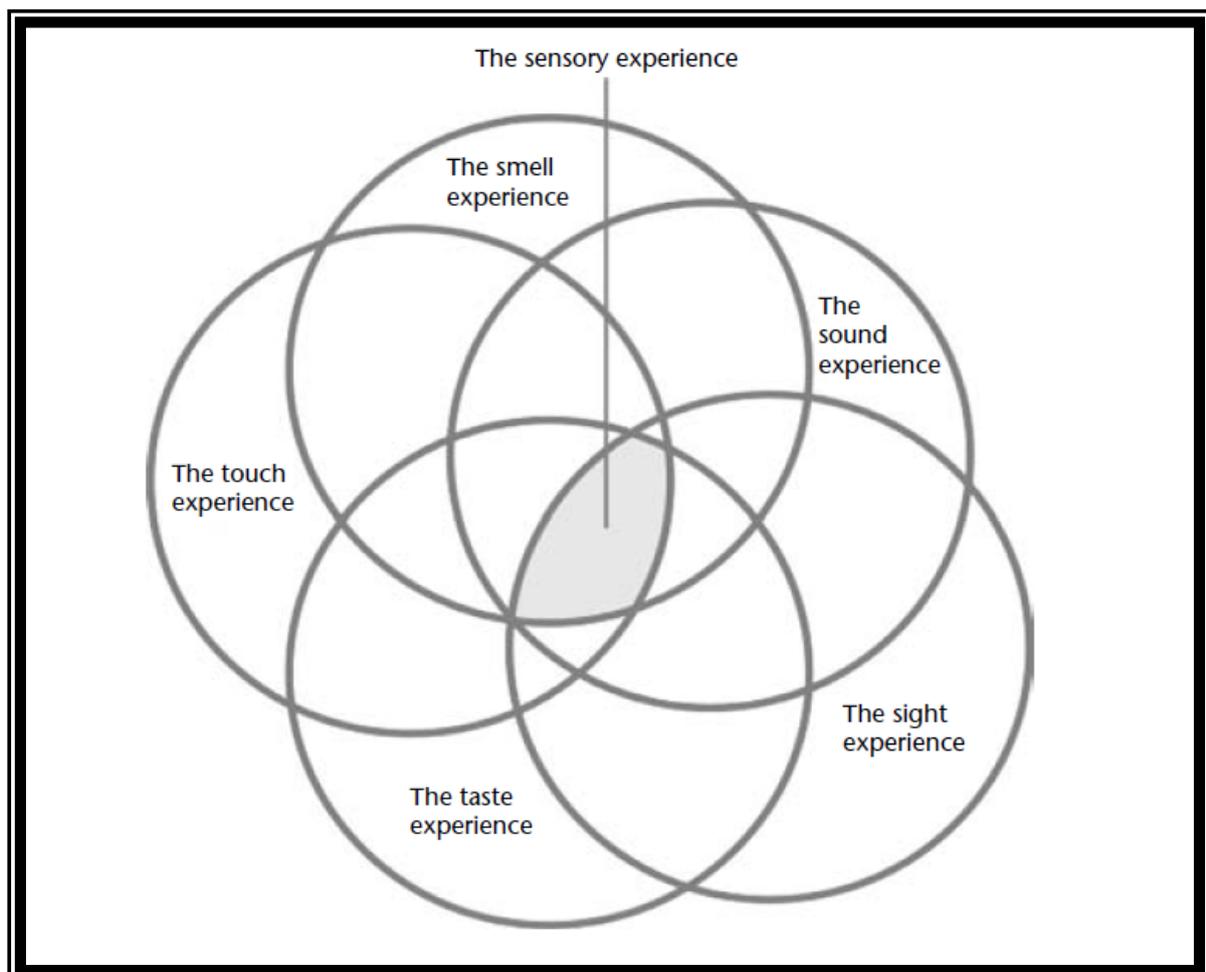


Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).

3.5 The Human Senses

The human senses have long been overlooked in the field of marketing, but have during the last decade received more and more attention, where its meaning for customer experience and behaviour have been emphasized (Hultén et al. 2008; Hultén 2011a). Explained by Schmitt (1999) the purpose of using the human senses in marketing is to provide customers with excitement, satisfaction and pleasure, where the sensory experience is in focus. Each of the five human senses i.e. sight, smell, sound, touch and taste, contribute to an experience. Each of the five senses and all the senses together, also form the foundation of what is called the ‘**Sensory Experience**’. It is further stated by Hultén et al (2008) that the human senses need to be understood as they are important elements in better understanding the consumption processes where individual behaviour and decision making are important factors.

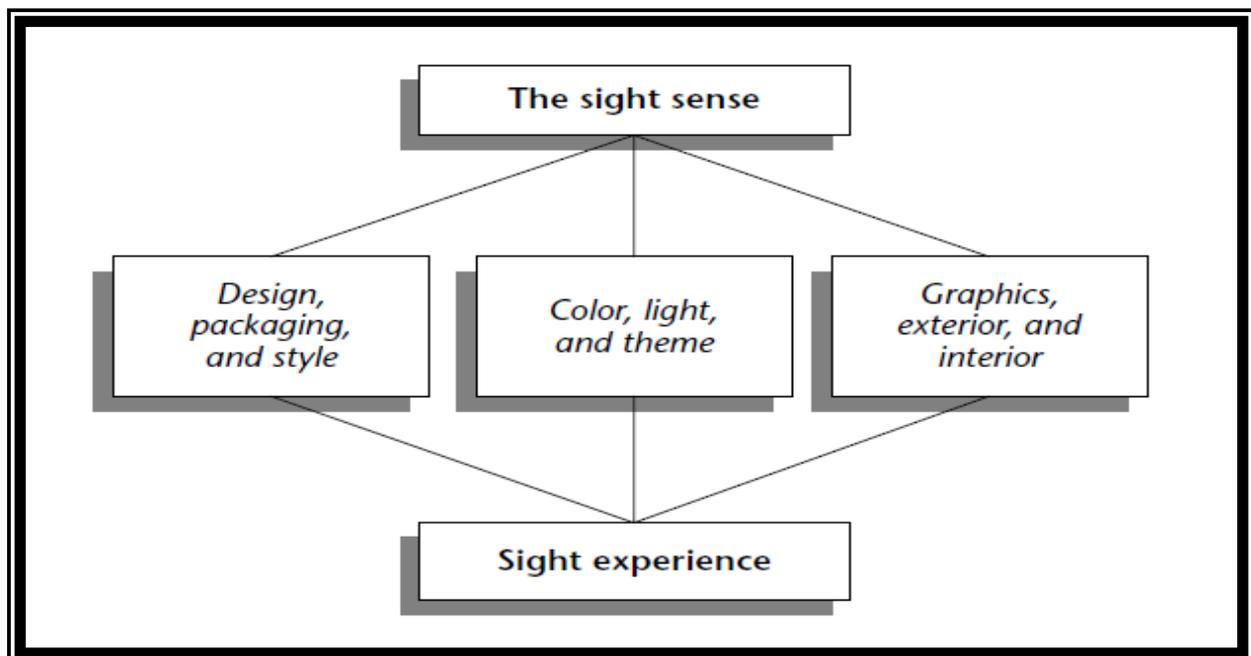
Fig 3.1 The Sensory Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).

3.5.1 Visual Sense

Fig 3.2 Sense Expressions and the Sight Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, Sinnesmarknadsföring, (Malmö: Liber AB, 2008).

We live in a visual based world (Lindgren and Nordstrom, 2009), where the sense of sight has been described as the most seductive and important sense which enables to understand the environment around (Valberg, 2005) and has the power to convince despite no logic (Lindstrom, 2005). Vision is not only regarded as the human's most significant sense but also the most dominant sensory system (Schiffman, 2001) where the customers more or less rely on visible and tangible cues that attract and draw attention (Ward et al.1992).

According to Henderson et al (2003), visual stimuli includes logos, names, packages, product design etc. and are regarded as a critical part that should be included in any strategy that concerns branding. The use of graphic information can make it easier for a product to stand out in the competitive clutter, having a positive impact on the customers' consideration of a possible purchase (Kahn and Deng, 2010).

Visual stimuli are of importance when verbal material is absent, creating a perception of quality which has a direct impact on the building of a strong brand (Henderson et al. 2003). Studies have also shown that the visibility of brands and other visual stimulus can affect customers in both a positive and a negative way without processing any other information (ibid.). Kahn and Deng (2010), state that graphic packaging can increase the aesthetic

response toward a product. Messaris (1997) also emphasized that the sense of sight, beside the purpose of receiving attention, can evoke an emotional response towards a product and other things.

Vision plays a significant role in the perception of a brand and studies have established that a person who has been exposed to a product would prefer it over similar choices, even in cases when the person cannot actually remember seeing the product (Bornstein, 1987).

Lighting

Lighting is said to be of significant importance in creating the store environment (Summers and Hebert, 2001). Lights have been shown to affect us, where people have preferred a warmer and dimmer light instead of a cooler and whiter light that shines bright (Knez and Kers, 2000). This is agreed upon by Summers and Hebert (2001) who explains that the customers' behaviour are affected by the use of light where they spend more time at the display as different levels of lights are used. It is also emphasized that lighting not only draws attention to the products, but that a bright light can encourage customers to examine and touch the products more (Areni and Kim, 1994; Summer and Hebert, 2001; Quartier et al.2008).

Besides having a positive impact on customers' approach behaviour towards a product, there are also physical benefits, where a good choice of lighting can relieve tension on the eyes or even fasten up the process of noticing objects (Hsu, 2010). The lighting should be used to meet the customers' physical and psychological requirements in order to affect the perception of the atmospherics (ibid.). The use of lightening can transform an atmosphere at a point of purchase, and can easily be changed depending on the season (Gobé, 2001).

Colour

Apart from patterns of light, colour is also pointed out as being a very important element of vision that provides with a broad range of visual dimensions (Schiffman, 2001). It is through the colour that the sense of sight can detect the environment around, making it more intense where contrasts of colour can make an object stand out (ibid.). Gorn et al (1997) explain that peoples' feelings can be influenced by colour. The customers are also influenced by the visual stimuli of colour which can affect them in their manner to activate and evaluate the products (Babin et al. 2003). It is therefore important to consider the choice of colour closely so that not only attention is maximized, but also that feelings are evoked leading to

favourable attitudes toward the brand (Gorn et al. 1997). Colour is often used in business settings to create a desired atmosphere with the attempt to influence the customers' buying mood in a positive way.

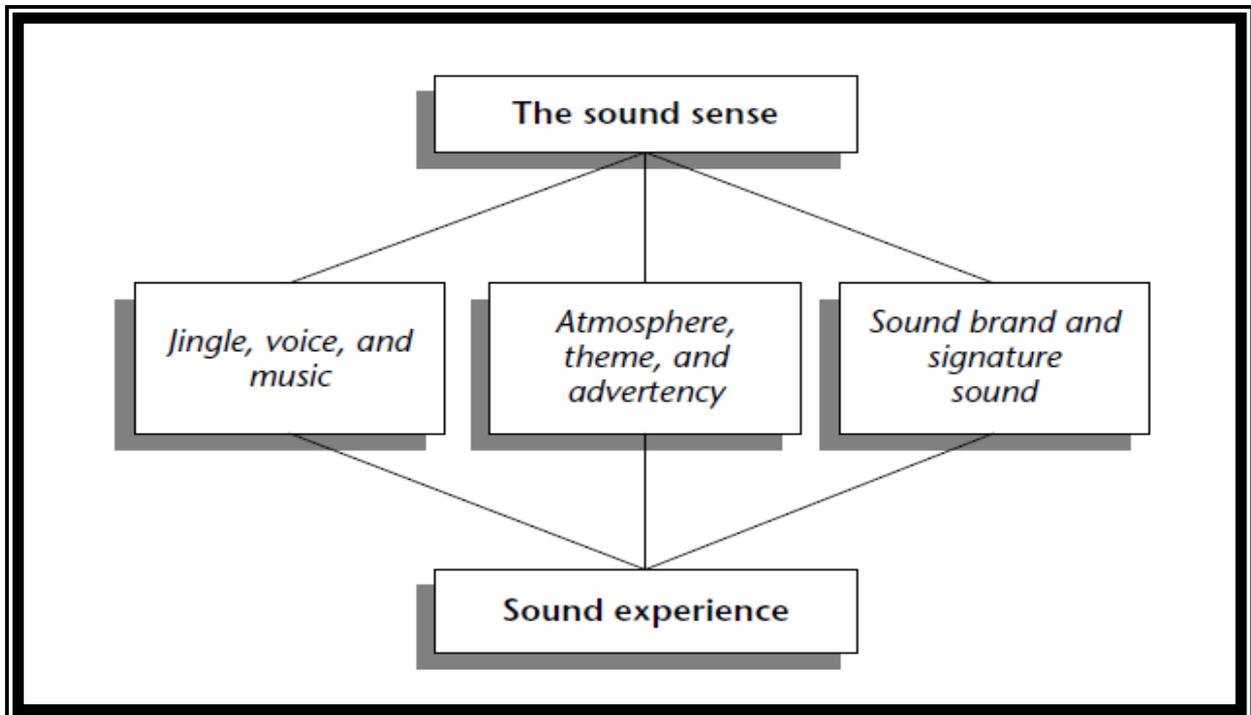
According to Greenleaf (2010) colour can become important when the marketing communication becomes too demanding, since it might be more demanding to process in comparison to colour. It is even argued that black and white can be beneficial to use in a world where advertising and marketing are using many colours, and that black and white can be less demanding to process than colour and black and white can be associated with elegance as well as artistic refinement (ibid.).

Colour is also making it possible for humans to detect different characteristics of the surface, including textures and patterns (Schiffman, 2001). Humans' perception of colour depends on how the light is reflected from the object to their eye, but it can also be influenced by their previous experiences, which can be referred to as memory colours (ibid.). Arnheim, (1997) stated that if something stands out visually it has a better chance of being recognized more easily by people, as they tend to notice simple things as distinct colours, signs, movements or shapes, where the sense of sight works selectively.

Colours are fundamental in the perception of a brand and are used to 'set the mood of a brand through logos and packaging' (Gobé, 2001 p. 79), as these attributes are still one of the major attention catchers implying that it is vital to select colours carefully. If colours are chosen correctly, they can be used strategically to reinforce and communicate the desired image of a brand (Gobé, 2001).

3.5.2 Auditory Sense

Fig 3.3 Sense Expressions and the Sound Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).

The human sense of sound is vital for communication and learning, it is the second sense to be developed among the five senses (Montagu, 1986) and is the only sense that can provide warning signals from all possible directions (Lukács, 1993). The frequency of the human hearing is tremendous, with a range of more than nine octaves, topping the otherwise remarkable range of vision (Rossing et al. 2002).

Sound can be divided into wanted and unwanted sound, and Rossing et al (2002) explains that there are more to the world of sound in the environment than music – namely noise. The noise is stated to have an impact on communication as well as produce different psychological and physiological effects. Sound helps to generate mood by creating feelings and emotions. It has ‘an immediate and, to a large extent, cognitively unmediated effect on recall and emotions’ (Gobé, 2001, p.71) and can thus be used as a trigger for creating desired reactions when building an emotional attachment to a brand. Together with sight, sound is used as the traditional element in brand-building process (Lindstrom, 2005). The combination of these is referred to as audiovisual branding and it is the ground of marketing efforts for most of the businesses today.

The Sound of Music

Schiffman (2001) music is one type of sound that is integrated psychologically, providing people with intensive experiences of aesthetic pleasure. Sound influences the direction of visual attention. Orbach (1999) states that feelings are well connected to both the pursuit and the experience of music, where feelings evoked by music can include calmness, excitement, fear, satisfaction and sadness to mention a few.

Sound has long been used in the field of marketing (Hultén et al. 2008) and has been recognized as an important component that triggers and influences the customers' mood, behaviour and preferences (Bruner, 1990; Alpert et al. 2005). According to Kellaris and Kent (2001), music has the reputation to be the shorthand of emotions and have been used to evoke emotional responses in the customer. Music has been identified to play an important role in the lives of the customers in many different ways and contexts, wherein (Kellaris and Kent, 2001), music can touch and influence their mood and perception towards a specific product when played (Gorn et al. 1993).

As a result of the possibilities to affect business atmosphere and brand image through emotions, having an ambient sound at the point of purchase has during the last years become a must (Rieunier, 2009). Music is a powerful tool for evoking emotions, in effect, when listening to music endorphins are released, which generates sensations of pleasure (Gobé, 2001). Because of these positive feelings resulting from the endorphins using sound as an ambience enhancer can be a very powerful way to bond customers emotionally to a brand (Schmitt & Simonson, 1997). Music can be used to affect the buying behaviour of customers in desired direction (Rieunier, 2009) and can therefore be seen as a device used for constructing brand identity (Gobé, 2001, p. 73). A study made on customers in a wine store showed that when French music was played 77% of the customers chose a French wine whereas when German music was played instead, the majority of the customers bought German wine. When the customers were questioned while leaving the wine store they were unaware of any effects of the influence from the music and the customers could not consciously link their buying behaviour to the music (North, Hargreaves & McKendrick, 1999).

Type of Music and Tempo

According to Grewal et al. (2003), different types of music can affect the customers in different ways. MacInnis and Park (1991) explains that there are three key elements that affects how a customer interprets or feels about music; first, it is how involved or interested the customer is, second, is the customers subjective perception of the music's appropriateness in relation to the advertising, and finally, third how the musical elements is organized. This is further supported by Hui et al. (1997) who states that the individuals preference in music will affect if the advertising has a positive influence on the customer or not, where Kellaris et al. (1993) underlines that the chosen music will have an impact on how the message is perceived or processed by the customer.

Companies need to be aware of the type of music they are playing, when used liked music they can aim to affect customers' overall evaluation of the store environment and the experience of it (Cameron et al. 2003). In connection to individual differences in musical preferences, it is important for companies to investigate what type of music their customers prefer (Areni and Kim, 1993). Classical music has been identified to have a positive effect on how the store atmospherics is evaluated (Grewal et al. 2003) and studies have shown that expensive products have increased in number of purchases when using classical music in the background (Areni and Kim, 1993).

Moreover, studies have been performed where the tempo of the music has proved to be of importance (Gundlach, 1935; Wedin, 1972). Bruner (1990) states that fast tempo usually is recognized as happy and pleasant while music of slow tempo has been shown to provoke more sentimental feelings. It has also been shown that music interpreted as either pleasant or unpleasant will generate different responses usually resulting in a positive or negative mood (Gorn et al. 1993). Using the right type of music has been proven to reduce negative effects of waiting for service (Hui et al. 1997). Being more aware of these factors, companies are putting more effort on using background music that will provide their customers with a pleasant experience as well as an appropriate atmosphere (Dubé and Morin, 2001).

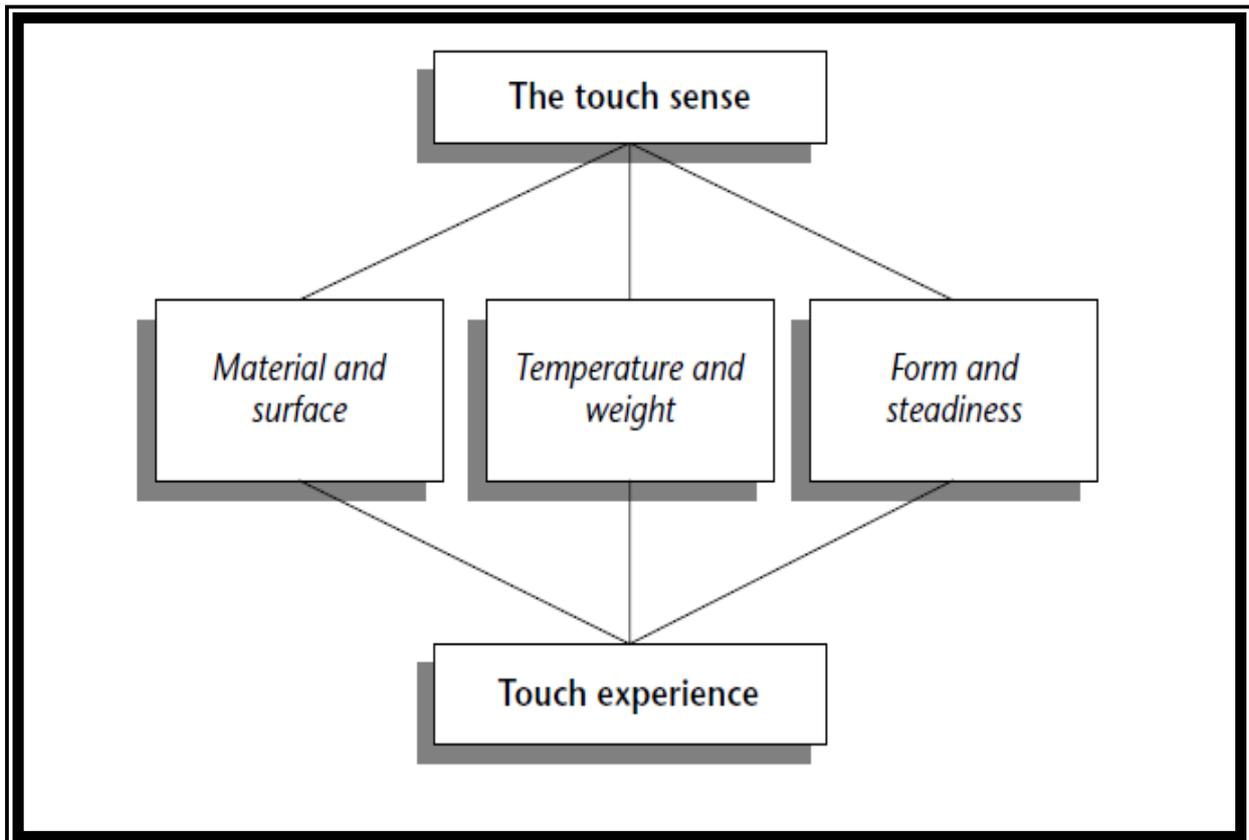
The Human Voice

According to Sonnenschein (2001) the voice includes all sounds that come from the mouth, for example: laugh, speech, cough, yawn to mention a few. This means that language need not always have to be heard, since the sound of the voice still makes it possible to make out

and interpret the feeling of the message even though the meaning might be harder to grasp (ibid.). Different studies have revealed that the speech rate of a voice can have an impact on the customers in the way that it might enhance the persuasive power of the message (Peck and Childers, 2008; Dahl, 2010).

3.5.3 Tactile Sense

Fig 3.4 Sense Expressions and the Touch Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008)

The sense of touch is referred to as the most sensitive of human body's organs (Montagu, 1986) and is the very first of the five senses to be developed (Field, 2001). Covering all of the body, the human skin is the largest of the organs. Though all the areas of the skin respond to touch or pressure, the hands, the fingers, the area around the mouth and the tongue are the most sensitive (Ackerman, 1990; Schiffman, 2001; Hultén et al. 2008). With the use of fingers, which are highly sensible to tactile stimulation, the customers are able to explore the physical world around them (Birznieks, 2003).

However, relatively little marketing consideration has been given to this sense yet touching involves action to a greater degree than any other sense. In effect, touch enhances the brand experience for a customer by adding sensory information of a brand such as the touch of opening the doors to a store, the feeling of walking on the floor or the sensation of touching an exclusive leather bag (Gobé, 2001).

The skin is not only important for the physical development of human beings, but also plays an important role for the behavioural development (Montagu, 1986). Rolls (1999) develops this reasoning by stating that touch can create a tactile stimulation that creates a rewarding feeling of pleasure which activates the brain, thus impacting feelings and behaviour. It can therefore be important to stimulate the skin in more profound ways, creating a more versatile surface that activates and stimulates the sense of touch connecting with the individual's feelings (Schiffman, 2001).

According to Gobé (2001) touching a product is a way of ensuring its quality and is consequently more important when faced to unfamiliar brands. The weight and material of the product are important factors in the sensory process. The texture of a material influences emotions hence the perception (Schmitt & Simonson, 1997). In effect, once touching a product the customers will find themselves more attached and more willing to buy it. Lindstrom (2005) suggests that the feeling of the brand is closely linked to the perception of the product quality. The weight of a product can reflect a certain level of quality; high technology companies make their products heavier to assure customers of a high level of luxury (Lindstrom, 2005). One way to include touch to a brand is the use of touch screens in the purchase process. This is increasing and can be seen in numerous point-of-purchases today. According to Gobé (2001) companies that include the touch aspect will have greater chances for creating superior customer satisfaction. Involving the customers in the purchasing process by touch strengthens the emotional connection to the brand.

Touching Products

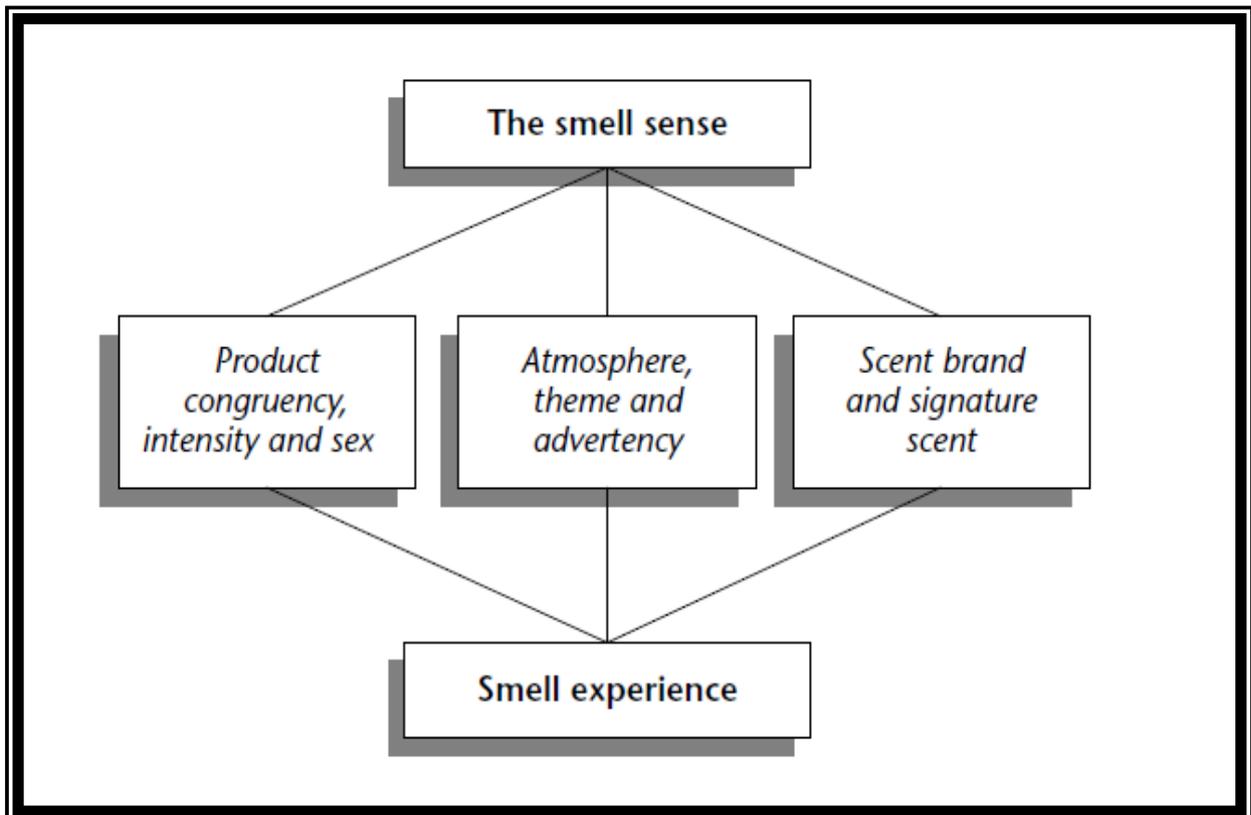
Customers have a need to physically interact with products (Citrin et al. 2003), where touching have been found to have a positive impact on customers' attitude as well as intention to purchase a product (Peck and Childers, 2003a). This is also underlined by McCabe and Nowlis (2003) who states that customers like to evaluate products and gather information about them and their properties by using their hands and fingers, i.e. the sense of touch. Being offered the opportunity to touch an object has been shown to create a feeling of

ownership of the touched object (Peck and Shu, 2009), and Underhill (2009) states that customers are buying more products than ever before based on touch and trial. According to Lindstrom (2005), it is therefore becoming more important for companies to acknowledge the need to apply the aspect of touch to a brand, thinking about texture a specific brand has, or should incorporate. Grohmann et al (2007) emphasizes that tactile input will have a positive impact on the customer response as well as their perception of product quality.

The sense of touch has further been identified to have an influence on customers' impulse purchasing where the encouragement to physically interact with a product have been proven to be effective in regards to number of purchased products (Peck and Childers, 2006). People with a high Need for Touch (NFT) are more likely to be positively impacted by marketing that incorporates touch (Peck and Wiggins, 2006).

3.5.4 Olfactory Sense

Fig 3.5 Sense Expressions and the Smell Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, Sinnesmarknadsföring (Malmö: Liber AB, 2008).

“You can close your eyes, cover your ears, refrain from touch, and reject taste, but smell is a part of the air we breathe.” (Lindstrom, 2005, p.24) The sense of smell emotionally affects humans up to 75% more than any other sense. In 1932 Laird found a positive link between the perceived quality and the use of scent (Bone & Jantrania, 1992). The fact that smell is strongly linked to memory makes it a strategic tool for creating connections between the customers and the brand. Smell as a strategic branding tool, can be used to persuade and influence the unconscious thinking in order to influence the behaviour and the mood of the customers (Lorig & Schwartz, 1988). A brand specific odour is likely to evoke connections to the brand and strengthen the brand identity (Schmitt & Simonson, 1997).

According to Fox (2006), smell is closely linked to society and culture, which points out the cultural differences related to the perception of a smell. USA prefers sweeter scents, whereas, Scandinavians more prefer natural odours (A. Pasila, personal communication 2009). This shows the importance of adapting the smell to different target groups and finding a congruent scent that will evoke intended reactions and associations.

An ambient scent is an environmental scent that is not necessarily directly related to a brand but instead is more of an atmospheric tool to affect the mood of the customers (Rieunier, 2001). Ambient scents can be used to attract the customers to the products in a store (Shifferstein & Blok, 2002) by influencing their mood and associations. Pleasant odours can result in a customer spending longer time in a store and underestimate the actual time spent in the store (Daucé, 2000). This increases the number of times a product is investigated (Spangenberg, Crowley and Henderson, 1996). When using scents to attract attention to specific products it is important that the scents correspond to the product. According to Rieunier (2001) the combination of a relaxing smell and calm music increases the impulse purchases and the customer satisfaction whereas when music and smell was incongruent no change in customer behaviour was noticed. Likewise, the congruence between colour and taste is essential; if a product tastes strawberries, it is most likely to be red, and if a drink is yellow, it is expected to taste lemon. A study done on soft drinks showed that when the colour on the drink corresponded to the taste, the taste was easy to recognize whilst where the colour did not match the taste, identifying the actual taste was not evident (Lindstrom, 2005).

The Advertising Association of Sweden, together with the Swedish business magazine Dagens Industri Weekend, predicted the strongest business trends in 2007. They forecast that air, ventilation, and scents would witness the year's most massive exploitation and become

big business areas in the future. This is because more firms have become aware of the fact that customers' well-being and sensory experience depend largely on the environment in which they live.

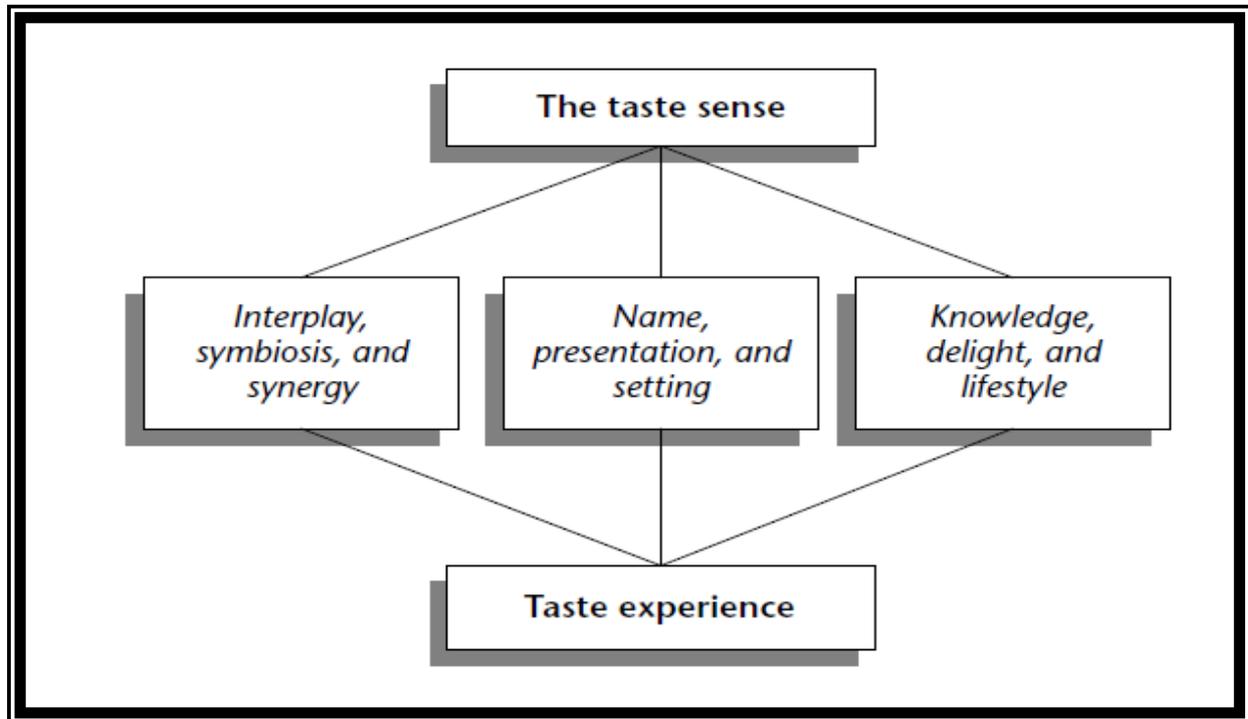
Among U.S. scent experts, the general opinion is that using scents is the best way to achieve a sensory experience. This practice is becoming more widespread; for example, retail chains and service producers use scents to create a smell experience for customers in a particular place or setting. In some situations it has even been shown that profits have increased by up to 40 percent after applying scents.

As firms are paying attention to the positive effects of scents in marketing, the air care market is increasing. Scented candles, sachets of coffee and tea, potpourri, oils, and scented resins remain popular, but there are also numerous new products in the market today. Fragranced products such as sprays, gels, liquids, and electric fresheners for cars and houses, are in increasing demand. The global market for air care products reached \$7.2 billion by 2010 and in the alone United States the market reached \$2.8 billion.

In sensory marketing scents can be applied in many different ways and with several aims. They can be used as marketing tactics to advertise a product and in strategic marketing to differentiate, position, and strengthen a brand and its image. Thus, scents can be an important component of a firm's sensory marketing, because scents have a close connection to the memory and well-being. This fact is central to any understanding of scents in marketing and their potential for creating a sensory experience.

3.5.5 Gustative Sense

Fig 3.6 Sense Expressions and the Taste Experience



Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).

Since what one eats is closely linked to the survival, taste provides the most specific function than any of the five human senses. Smell and taste are closely linked together and referred to as the chemical sense (Korsmeyer, 2002). Different tastes are distinguished by various combinations and a more sophisticated sense of smell (Lindstrom, 2005 p. 28). A person can be exposed to aroma without including the taste but it is practically impossible to taste something without smelling it (Lindstrom, 2005), something that can be experienced when eating a delicious meal while having a flue.

Eating and drinking is strongly associated to joyful, positive memories, which is one of the reasons why the taste aspect should not be neglected in marketing, this extra dimension will lead to a stronger emotional connection Gobé (2001). Adding taste to the brand increases the value for the customers, and the perceived benefits of a symbolic gesture such as offering a cup of coffee in a store, will differentiate the brand positively in the minds of the customers (Gobé, 2001). Even if a product is not directly linked to oral use, the taste aspect could still be included by offering something to eat or drink at the point of purchase, or by including

cafés and restaurants within a store, which create a pleasant atmosphere around the brand resulting in the costumers feeling more relaxed (Gobé, 2001).

The smell sense is critical to the ability to discern tastes, as many of the taste perceptions are actually smell perceptions. If one cannot smell food, the perceived taste experience is reduced by up to 80 percent. Although the taste sense is considered the weakest human sense, it is said that the ancient Greeks and Romans could say what kind of water a fish came from just by its taste.

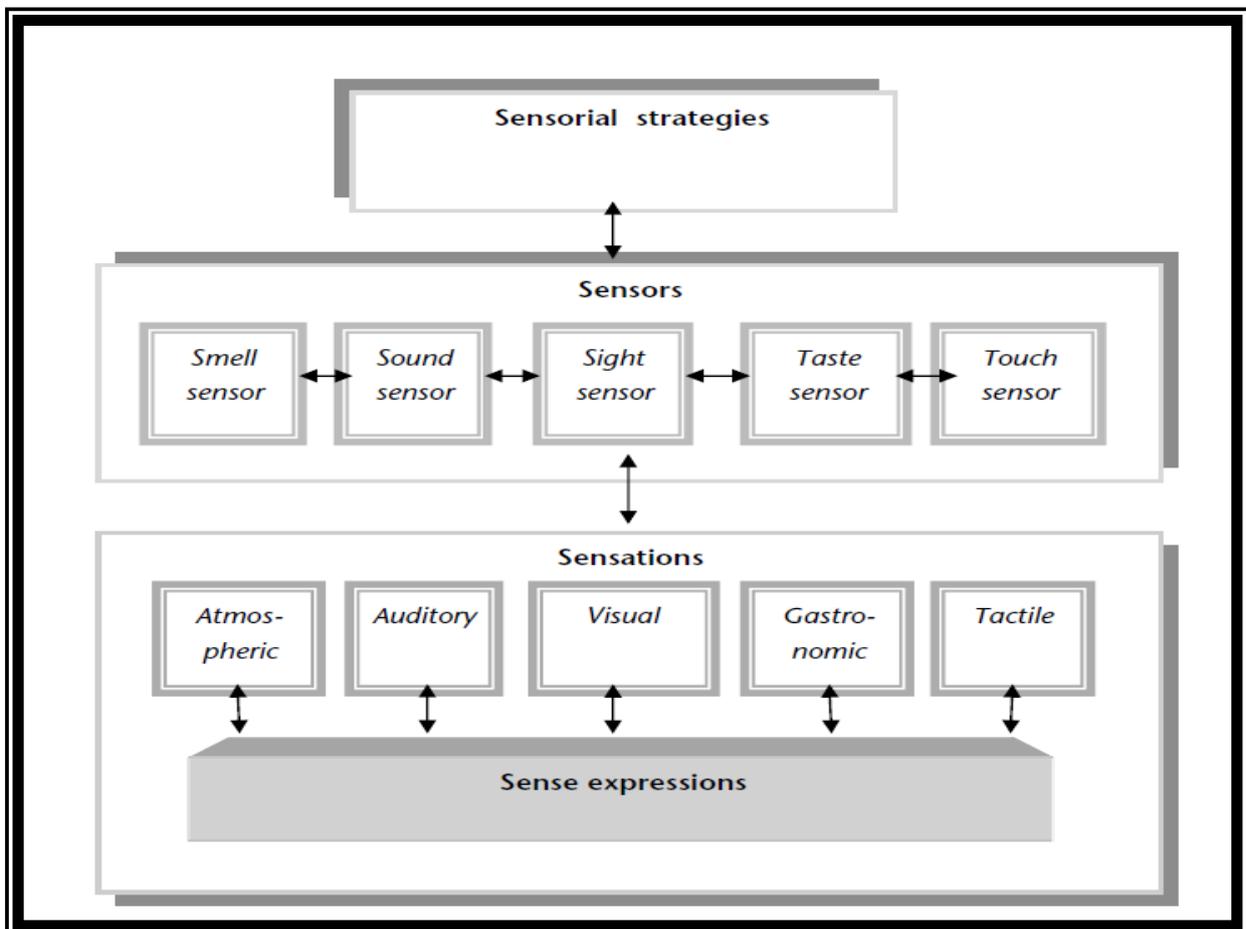
A taste experience can be generated in many situations and contexts. In 2002 the Florida Department of Citrus introduced an innovative campaign for Florida Grapefruit. The campaign was probably among the first in the United States for food and beverages in which a scent strip was used to create a dynamic and intense smell experience to convey the taste of drinking a glass of grapefruit juice. The advertisement showed a tall glass of refreshing ruby red grapefruit juice splashed across the surface of the newspaper. It conveyed the empowering taste of grapefruit juice with the messages “Taste the Kick” and “Reintroduce the word ‘zing’ into your vocabulary.”

However, it is not only tastes and scents that are required to produce a taste experience. Sense expressions such as interplay and symbiosis contribute to a synergy in the sensory experience of eating and drinking. The fact that the taste experience builds on an interplay and synergies among the different senses was expressed by Annika Astrom: ‘Customers call it taste, but it is everything: how it looks, smells, feels, and sounds. All this, the customer more or less merges into the concept of taste’. The taste a person perceives therefore includes much more than just the actual taste itself. The concept of taste is effectively an expression for the individual’s supreme sensory experience, as what is eaten and drunk is seen as the whole experience of a product, even its smell, sound, appearance, and texture. Thus, taste is the entire sensory experience that results from the product being put into the mouth.

3.6A Sensory Marketing Framework

Research shows that one of the main reasons for the growing interest in the five human senses is an ambition among firms to try to offer a customer treatment – not customer acquisition or customer retention – that is more individualized and more personalized than before. The challenge is to find alternative approaches to penetrating the brand noise and the brand crowd that exist in nearly all global customer markets in the binary society. (B. Hultén, July 2007). Thus, a holistic view that emphasizes the supreme sensory experience should be at the center of a firm’s sensory marketing.

Fig 3.7 A Sensory Marketing Framework



Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).

The sensorial strategies that provide the foundation of customer treatment rely on three concepts: sensors, sensations, and sense expressions.

- The concept of sensors expresses how a firm can use different devices or digital equipment to which the human senses respond to transmit triggers, or stimuli, to customers or to receive signals, or information, about customers' purchasing behavior.
- The concept of sensations captures how a firm can express itself as a brand by transmitting triggers or stimuli deliberately but unconsciously via different sense expressions to the human brain. In psychology the concept is often related to how an individual perceives a signal, emphasizing personal experience of the environment and one's own body.
- The concept of sense expression relates to how a firm clarifies a brand's identity and values in relation to the human brain. Sense expressions create an individual's mental picture of a brand's emotional and rational features. The concept of sense expression is ambiguous, and it is commonly used in aesthetics and semantics.

For this reason the concept appeals in a sensory marketing framework, with its focus on both the emotional and rational features of a brand in terms of money and time. One consequence for a firm's sensory marketing is that the sense expressions applied should stand for the characteristics that a brand has and wants to communicate to customers.

Table 3.1 Sense Expressions

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

*Source: B. Hultén, N. Broweus, and M. van Dijk, *Sinnesmarknadsföring* (Malmö: Liber AB, 2008).*

3.7 Multisensory Marketing

The five senses (Sight, Sound, Touch, Smell and Taste) help build emotion and thus remain longer in the memory. Sensory Marketing plays a vital role in customers' purchase decisions. Multisensory marketing, also called Sensory Branding, is emerging an important method of marketing and product development in higher-end markets.

“It is an ensemble of all the variables of action controlled by the producer or retailer to create, around the product or service, a specific multi-sensory environment, either through the product itself or the communication or the environment in the point of sale” - S. Rieunier

“Multisensory is a purposeful design and deployment of the interaction between the senses in order to stimulate a customers' relationship with a brand; and to foster a lasting emotional connection that optimizes purchasing and brand loyalty” (Kahn Consulting, 2007)

According to Kristin Nauth author of a book, “Multisensory Marketing,” (2007), published by the futurist research and consulting firm Social Technologies. “Many companies are finding that when they engage customers with multiple sensory touch points—not just the traditional sensory channels of sight or hearing—they can enhance customers' emotional connection with their products and brands”. The multisensory strategies seek to go beyond delivering functionality and value to evoking significant personal identification with products. Marketers need to increasingly aim to touch customers deeply, creating connections to memories, values, identity, and aspirations. In effect, they need to use sensation as a portal to meaning.

3.8 Multisensory Marketing –Applications across Sectors

The main difference between an experience and the sensory experience is the brand's ability to penetrate into the inner core of their customers. A supreme sensory experience is a decomposition of an experience where the firm's marketing activities are absorbed by the customers through their five senses. To maximize the impact, the customers' senses should be engrossed and should be positioned at the center of sensory marketing. A neurological condition where two or more senses are connected, linked and stimulated is called the sensory interplay, or the analogy of senses. This interplay of the senses contributes to the synergies that often give the customers a deeper holistic experience with a brand.

The presence of multisensory marketing in various sectors, illustrates the emergence of a new epoch in marketing, in which the five senses are at the center of a firm's marketing strategy and tactics. For this reason it becomes more important for the firms whether selling traditional customer goods or services, to affect and influence their customers in new and provocative ways to seize their human senses. The following examples clearly demonstrate how various business and sectors use the five senses to influence and impact their customers' perceptions and behaviours.

3.8.1 Automobiles Sector

Bentley

Bentley Motors Limited, engineers, manufactures and distributes luxury automobiles and automobile parts worldwide. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, in July 2003 one of the world's most prestigious cars, the Bentley Continental GT, was launched which was a £500 million project. One of the main aims of the car acoustics team was to reduce the overall noise i.e. the noise from the wind, the road, the suspension and the engine. The team aimed to create supremely comfortable interiors, reducing the overall noise to a blissful hum, in-turn offering an ultimate driving pleasure to their customers. The acoustic engineers decided first on how the car should sound, and only then they began to work to achieve it, as the new model not only had to look like a Bentley, but it had to sound like one. The engineers designed the car, ensuring that both the intake and exhaust manifolds made a true, unique, and instantly identifiable sound for the Continental GT which was 'deep, smooth, muscular, and inspiring'.

Bentley also carried out extensive research among existing Bentley owners, testing new additions to the brand as well as benchmarking the sound quality of other luxury sports cars, which was a smart move in a market where 44 percent of the customers indicated that the sound of a car was an important factor in their choice of the brand.

Rolls-Royce

Rolls-Royce Limited is a renowned British car manufacturing company founded by Charles Stewart Rolls and Sir Frederick Henry Royce on 15 March 1906 as the result of a partnership formed in 1904. According to 'Brand Sense' by Martin Lindstrom, Hundreds of thousands of

dollars had been spent to reproduce the distinct smell of the 1965 Silver Cloud Rolls-Royce. The smell was an essential component in maintaining one of the world's primary luxury brands. When Rolls-Royce started getting complaints about their new models not quite living up to their illustrious predecessors, they worked out that, the only difference between the new models and their older ones apart from the obvious, was the smell. The interiors of older "Rollers" smelled of natural substances like wood, leather, Hessian, and wool. Modern safety regulations and building techniques meant that most of those materials were no longer used, and had been replaced by foams and plastics. The only possible means to recapture that essence was to artificially mimic it. Using a 1965 Silver Cloud as a reference, a team began a detailed analysis of its aroma, identifying individual odours. They formulated a chemical blueprint for the essence of their analysis and a total of eight hundred separate elements were found such as mahogany and leather, oil, petrol, under seal, and felt to name a few. With this analysis in hand they manufactured the smell. Now, before each new Rolls-Royce leaves the factory, the unique smell of Rolls-Royce is added to the undersides of the car's seats to recreate the smell of a classic "Roller" to add to their customers' experience.

Volvo XC60

Volvo is a Swedish multinational manufacturing company headquartered in Sweden. Its principal activity is the production, distribution and sale of trucks, buses, and construction equipment. Volvo also supplies marine and industrial drive systems, and provides financial services. Personality, activeness, and sensuality are key words for the Volvo XC60 concept, which aims to provide the increased individualization that customers seek. Tactile marketing is expressed by Volvo's Scandinavian design, which allows better interaction between the driver and the car. The design is clean and stylish in terms of shape, material, and surface; everything connects to offer a unique touch experience. The touch experience is generated through sense expressions such as material and surface. The interior material of the XC60 is carefully selected to convey a feeling of premium quality to express Volvo's identity and values. To relate the car to the Scandinavian tradition, white interior surfaces suggest a clean, distinct feeling of snow. This creates both a visual and tactile experience of quality and safety.

As in the future, the climate issues will become more prominent in the car industry, Volvo emphasizes weight as a sense expression by producing a car that weighs less and thereby consumes less fuel. The XC60 is built from a light and environmentally friendly material that does not give off any substances that are harmful for people with allergies. The car is

designed to have a Scandinavian feel inside that brings out and clarifies shapes, contours, details, and other features of the car. This creates an interplay between material, form, and light that increases the experience of touching the interior, regulators, and instruments. The steadiness in the armrests and the ergonomic design of the soft seats in leather and textiles contribute further to the expression of the car's identity. The XC60 has an apparent relationship to nature and digital technology. This can be seen on the inside of the doors, which combine a soft and naturally dense material with hard technological functions. The integration of nature and technology is an important part of the touch experience in the Volvo XC60 concept. (www.media.volvocars.com)

Skoda

Skoda Auto more commonly known as Skoda, is an automobile manufacturer based in the Czech Republic. Skoda became a wholly owned subsidiary of the Volkswagen Group in 2000, positioned as the entry brand to the group. According to 'Branding Your Business: Promote Your Business, Attract Customers and Build Your Brand Through the Power of Emotion' by James Hammond, the most famous campaign that included taste was the one made for the launch of Skoda Fabia in 2007 in London. The campaign cost was more than the real car (\$800,000). The idea of Skoda was to advertise Skoda Fabia as 'tasty', so they decided to bake a life-sized cake that looked like Skoda Fabia. They hired the best chocolatiers, bakers and bricklayers to construct and bake the car, and filmed the whole process. According to Skoda, in the first week of the campaign, the visits to car dealerships went up by 160%.

Peugeot

Peugeot is a French car brand. According to 'Why Multisensory Campaigns make Sense' by The Print Innovator, Fespa News, Scent Marketing Digest, Peugeot is the major global brand which ran a multi-sensory print campaign to attract customers' attention and highlight the safety features of their cars; readers were told to punch a magazine advertisement, and when they turned the page a mini airbag inflated. Thus Peugeot demonstrated the safety features of their car by making use of tactile marketing through the medium of a magazine.

Sensory marketing is catching on with big companies in a big way, BMW updated its iconic sound logo. Its old sound logo was a double gong, but the new one is more melodic and dramatic attracting customers through auditory marketing strategy. Similarly, the Volkswagen New Beetle, sold 2,500 vehicles in just over a month when Beetles was

offered in reflex yellow and vapour blue colours at a premium price, for a limited edition only. Thus successfully using colour as a visual sensory marketing strategy.

3.8.2 Food and Beverage Sector

The service landscape is becoming an environment for building brand images rather than only selling goods and services. More and more shops, supermarkets, hotels, destinations, restaurants, malls, and shopping centers are building emotional linkages in addition to rational ones to attract the human senses through sensory experiences. Given below are some such examples.

City Gross

City Gross Sweden AB is a chain of supermarkets operated by Bergendahl Food AB. The chain is focused on low prices and large stores. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, the "Swedish food rebel" City Gross handed out grocery bags to households when the company was established in Norrköping, Sweden, in 2007. The bags contained beverages, bread, sandwich spread, and fruits. City Gross's marketing activity was different from the traditional method of reaching customers. The company approached customers in a personal way that differed markedly from the impersonal marketing which characterizes this trade. Customers literally got a taste of the brand, and customer treatment became more personal. This was an innovative expression of sensory marketing to improve the image of City Gross. It can be seen as an example of tactical marketing to enhance awareness of the brand in the long term.

Kellogg's Cornflakes

The Kellogg Company is an American multinational which produces cereal and convenience foods. The company is a home to many brands. Kellogg's products are manufactured in 35 countries and marketed in over 180 countries. According to 'Brand Sense' by Martin Lindstrom, as for cornflakes, Kellogg's considers the crunchiness of the grain as having everything to do with the success of the breakfast product. Emphasis is placed on the crunch and the feel in the mouths rather than the sound effects heard on commercials. Kellogg's spent years experimenting with the synergy between crunch and taste. Kellogg's contacted a Danish commercial music laboratory that specialized in the exact crunchy sensation of a breakfast cereal, to uniquely design and create a highly distinctive crunch for Kellogg's.

Kellogg's patented their own crunch, trademark and owned it in the same way as they own their recipe and logo.

The particular sound and feel of the crunch could be recognised and was identified as Kellogg's by the customers. Kellogg's when introduced their unique crunch to the market, their brand moved up the ladder. Kellogg's expanded the perception of their brand to incorporate four senses (including touch) rather than the more limited sight and taste. Thereby, broadening their brand platform.

Welch's Grape Juice

According to 'The Impact of Multisensory Marketing' by 4imprint.com, in 2007 Welch's TM launched an advertisement in People SM magazine that included a one-time use, peel-off taste sample using dissolving flavour strips. The advertisement had the highest brand recall of all advertisements in that issue and generated a viral buzz. 59% of the customers who tried to taste the flavour strips stated that they were more likely to purchase Welch's Grape Juice after interacting with their gustative advertisement.

Dunkin' Donuts

Dunkin' Donuts is an American global doughnut company and coffeehouse chain based in Canton, Massachusetts. Since its founding in 1950, the company has grown to become one of the largest coffee and baked goods chain in the world, with 15,000 restaurants in 37 different countries. The chain has grown to include over 1,000 items on their menu. According to '5 Tips to Boost Sensory Marketing' by Shopperception, Scent Marketing Digest, a breakthrough marketing campaign for Dunkin' Donuts in South Korea was wildly successful. The company's goal was to increase awareness of the Dunkin' Donuts coffee brand and to drive traffic to their stores. To accomplish this, they used an innovative blend of radio advertisements and scent. Dunkin' Donuts installed scent diffusers on the commuter buses in Seoul. Whenever the Dunkin' Donuts advertisement came on the radio, a light coffee scent was released from the diffusers. Around 350,000 people were exposed to this multi-sensory message, it worked as a sensory interplay between sound and smell, the customers to the stores increased by 16% and sales jumped by 29%.

Absolut vodka

Absolut Vodka is a brand of vodka, produced near Åhus, Skåne, in southern Sweden. Absolut is owned by French group Pernod Ricard. Absolut is the third largest brand of alcoholic spirits and is sold in 126 countries. Since 1981 the shape of the Absolut vodka bottle has been the primary component in every aspect of the brand and its communication. From fashion shows to ice hotels, footprints on the beach or northern lights, Absolut's inventive advertisements are all based on the shape of the bottle. The shape of the bottle is the shape of the brand. Absolut Vodka also uses language in a special way on their web home page, advertisements sealing the language also as their band. Everything on the website is consistent with the Absolut advertising campaign-which has been running for over twenty years. It's a campaign that's based on continuity and variety, and 700 advertisements have been produced since 1980, all related to the original vision which launched Absolut Perfection. Thus Absolut Vodka has been successfully leveraging the synergy of touch, taste and sight, and also using language in a special way to brand its product. (www.absolut.com)

Pepsi-Cola and Chiquita Banana – Advertisement

According to 'Brand Sense' by Martin Lindstrom, A jingle as a sense expression can contribute to the sound experience of a brand. In the 1940s Austen Herbert Croom-Johnson and Alan Bradley Kent developed the jingle "Pepsi-Cola Hits the Spot," which was the first network jingle and was successfully placed in millions of jukeboxes. During the same decade the U.S. United Fruit Company developed a jingle for the Chiquita Banana brand, created by the U.S. advertising agency BBDO under the guidance of Robert Foreman. This jingle became so popular that it was recorded by several artists and sold almost one million copies. At the peak of its popularity it was played more than 376 times in one day. Thus greatly contributing to auditory marketing.

3.8.3 Airlines

The role of a sensorial communication is to give the product a strong identity and to involve the customer in a passionate and cognitive reality. An involving marketing and communication strategy provides the activation of five senses to attract the attention of their customers and imprint their brand in the memory for a long time.

Singapore Airlines

According to 'Brand Sense' by Martin Lindstrom, in 1973 Singapore Airlines broke through the barriers of traditional branding with their Singapore Girl. It was a move so successful that in 1994 the Singapore Girl celebrated her twenty-first birthday and became the first brand figure to be displayed at the famous Madame Tussaud's Museum in London. Singapore Airlines made the shift when they introduced a campaign based exclusively on the emotional experience of air travel. With a brand platform emphasizing smoothness and relaxation, their strategy was to move away from portraying themselves simply as an airline and instead to present themselves as an entertainment company. In the process, a new set of brand tools were invented and introduced. The staff uniforms were made from the finest silk in a fabric design based on the patterns in the cabin decor. The staffs were styled right down to their makeup. Flight attendants were offered only two choices of colour combination based on a palette designed to blend with Singapore Airlines' brand colour scheme.

Singapore Airlines was clearly driven by an aim to establish a true sensory brand experience encompassing so much more than what the passengers could see and hear. Even the announcements from the captain were carefully scripted by the advertising agency.

The sensory branding of the Singapore Girl reached its zenith by the end of the 1990s, when Singapore Airlines introduced the scent Stefan Floridian Waters designed as part of the Singapore Airlines experience. Stefan Floridian Waters formed the scent in the flight, attendants' perfume, was blended into the hot towels served before takeoff, and generally permeated the entire fleet of Singapore Airlines planes. The patented aroma has since become a unique trademark of Singapore Airlines. Thus synergising multisensory strategies to create a positive takeaway experience and bonding with their customers.

Airfrance

This is a French flag carrier headquartered in Tremblay-en-France, (north of Paris). It is a subsidiary of the Air France-KLM Group and a founding member of the SkyTeam global airline alliance. As of 2013 Air France serves 36 destinations in France and operates worldwide scheduled passenger and cargo services to 167 destinations in 93 countries. According to 'Sensory Marketing – Creating the Multisensorial Experience' by Pedro Ferreira, the plane's interior design appeals to the airline colours and sense of

sophistication, the flight attendants wear a Christian Lacroix design uniform inspired in the French flag-carrier. Airfrance introduced the Air France Music, which is a selection of rare and exclusive pieces of music played on board. It has brought a fresh contemporary new touch to its gastronomic meal service with a bold and original menu elaborated by three famous Michelin-starred Chefs. The aircraft is scented with a unique fragrance, which is also used by the flight attendants, thus synergising multisensory strategies for a unique pleasurable experience for their customers.

Some of the airlines successfully used the olfactory sensory influence to make their customers calm and comfortable. According to ‘Sensory Marketing’ by Nick Zawisza, the Midwest Airlines put cookies in the oven after takeoff to calm nervous passengers so that the smell of cookies wafts through the cabin as the plane reaches altitude. According to Neuromarketing.com, the United Airlines used auditory marketing strategy by adapting a very famous composition, by George Gershwin called Rhapsody in Blue, and personalised it. The Airline cleverly used this theme in most of their advertisements, by modifying the composition to keep it relevant to the content. Similarly the Korean Airlines made major endeavour to appeal to their customers’ multiple senses through the visual medium of television.

3.8.4 Consumer Goods Sector

As early as the 1970’s Kotler (1974) argued that the atmosphere of a place can be more influential than the product itself, underlining that the atmospherics can be viewed as the primary product. Store atmospherics are said to affect customers behaviour through its interaction with their perception (Puccinelli et al, 2009) and the thought of atmospherics is to create a positive experience that influences the customer’s perception, allowing them to expect positive things, including the possibility to try new things (Wanger, 2002). Store atmospherics is defined as “...an effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability” (Kotler, 1974) and concerns environmental cues that can have a potential effect on humans behaviour as well their perception (Smith and Burns, 1996). Given below are examples of how different sectors have used their atmospheric dimensions to create positive influential experience for their customers.

Prada

Prada is an Italian luxury fashion house, specialized in ready-to-wear, leather and fashion accessories, shoes, luggage and perfumes, and was founded in 1913 by Mario Prada. According to 'Brand Sense' by Martin Lindstrom, in 2002 Prada revolutionized dressing rooms through multisensory in its Soho store in New York City, where it installed smart closets. Smart closets scan the individual electronic chip-based clothing tags and send the garment information to an interactive touch screen in the cubicle. The customer can then use the screen to select other sizes, colours, or fabrics. The screen also displays video footage of the garment being worn on the Prada catwalk. Retail and fashion are merged to form an entertainment experience, leveraging technology that communicates through more senses. The microchips are able to identify an "anti-colour clash," which informs the customer whether a new garment would match their existing clothes. Once the item is purchased, a chip would tell the customers then the way to take care of it.

Abercrombie & Fitch

Abercrombie & Fitch, also known as A&F, is an American retailer that focuses on casual wear for customers aged 18 to 22, and is headquartered in New Albany, Ohio. It has over 300 locations in the United States, and is expanding internationally. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, The signature sound at Abercrombie & Fitch is expressed through famous songs that have been mixed to create the right atmosphere in their service landscape. A heavy bass represented in every song characterizes the firm's music. The music played is very loud and gives the impression of a night club. The songs are mixed to build up the expectation that something more is under way. There are no gaps between the tracks, and therefore the tempo and sound pressure are constant in the store. Customers like the music, and many dance in tune to it. Employees also dance, which gives the relaxed feeling of a party and "living it up."

QSD

QSD maker of maternity and post-maternity undergarments, wanted to set itself apart from the competition, it looked for a unique packaging solution, and found it with Transparent Packaging. According to 'Unique Scented Packaging Drives Apparel Brand Recognition', by Jennifer Dublino, Scent Marketing Digest, the Canadian based Transparent Packaging company designed a hexagonal package shape and added an encapsulated a nice fragrance to

the outside of the carton to associate with the product which set them apart. The company uses two different fragrances for its packages: baby powder and fresh cotton. Scent is applied through a scented varnish and is released when the package is handled.

Scents as Femininity and Masculinity

This example from a clothes shop illustrates scents as an expression for femininity and masculinity. According to L. Tischler, 'Smells like Brand Spirit', Fastcompany, 2005, a scent of vanilla was added to the women's department and a spicy kind of honey scent to the men's department. The scents had a major impact on the customers – the sales almost doubled in both the women's department and men's department. However, when the scents were switched between the two departments, the customers spent less money than average.

Nike

Nike, Inc. is an American multinational corporation that is engaged in the design, development and worldwide marketing and selling of footwear, apparel, equipment, accessories and services. It is one of the world's largest suppliers of athletic shoes and apparel and a major manufacturer of sports equipment. According to 'Brand Sense' by Martin Lindstrom, in an experiment conducted, two identical pairs of Nike running shoes were placed in two separate, but identical, rooms. One room was infused with a mixed floral scent and the other was not. Test subjects inspected the shoes in each room and then answered a questionnaire. 84 percent of the Customers overwhelmingly preferred the shoes displayed in the room with the fragrance and also estimated the value of the "scented" shoes on average to be \$10.33 higher than the pair of shoes in the unscented room.

Schick Men's Razor

Schick is a brand of safety razors by Wilkinson Sword, a subsidiary of Energizer Holdings. According to ‘Schick Uses Scent to Give Men’s Razor a Competitive Edge’ by Andrew Adam Newman, The New York Times, Schick razor introduced the Xtreme3 Refresh, which had a scent reminiscent of just coming out of the shower, with the bracing notes of spearmint, citrus and rosemary. The scent was embedded in the razor’s rubber handle. The trend then had been towards more scented personal care products for men, and the razor followed the suit. When testing the product before launch, researchers found that 70% among those who noticed the scent, accepted to buy the razor, indicating that the smell influenced men on a subconscious level. Schick scented the razor, used packaging featuring a scratch ‘n sniff patch and also used ambient scenting at “refresh stations”. Part of Schick’s marketing campaign focused on the first time shavers, hoping that the scent in the razor would bind the young shavers to the brand throughout the years as the scent evokes their positive memories of becoming a man.

Lucky Strike Cigarette

Lucky Strike is an American brand of cigarette owned by the British American Tobacco groups. Often referred to as "Luckies", Lucky Strike was the top selling cigarette in the United States during the 1930s. According to ‘Brand Sense’ by Martin Lindstrom, in 1942 Lucky Strike struck a problem. During the Second World War chromium, an element essential to the green ink on their labels, was in short supply. Around the same time the American troops invaded North Africa, Lucky Strike then released its new pack of cigarette with red colour, along with the slogan "Lucky Strike has gone to war!" Six weeks later Lucky Strike sales were up by 38 percent.

Louis Vuitton

Louis Vuitton Malletier, commonly referred to as Louis Vuitton is a French fashion house founded in 1854 by Louis Vuitton. The label's LV monogram appears on most of its products, ranging from luxury trunks and leather goods to ready-to-wear, shoes, watches, jewellery, accessories, sunglasses, and books. Louis Vuitton is one of the world's leading international fashion houses; for six consecutive years (2006–2012) Louis Vuitton has been named the world's most valuable luxury brand. According to ‘Brand Sense’ by Martin Lindstrom, all of the three hundred Louis Vuitton stores across the globe have an identical display in the shop front window. Each month, on exactly the same day, the design is changed according to the

global manual of window dressing. Everything from the door handles, the wall texture to the packaging is carefully controlled. The LVMH group places all its emphasis on the visuals.

Tiffany

Tiffany, the New York jeweller's name has been synonymous with luxury, exclusivity, and authenticity since 1837, its jewellery is presented in a robin's-egg-blue box, which is their brand statement. According to 'Customer Sense - How the 5 Senses Influence Buying Behaviors' by Aradhana Krishna, Tiffany manages to impart magic and integrity through their packaging alone. Authentic Tiffany boxes and pouches have become marketable items, fetching up to \$40 on auction sites. Tiffany's delicate blue forms the basis of the store's colour scheme: it's the colour of the catalogues, their advertisements, and their shopping bags. No matter how much money one may offer Tiffany, one cannot buy a box from them. The ironclad rule of the company is that boxes (or pouches) leave the store only if they contain an item that's been purchased there.

ASDA Grocery Chain

ASDA Stores Ltd. (stylised as ASDA) is a British supermarket chain which retails food, clothing, general merchandise, toys and financial services. According to 'Brick & Mortar Shopping in the 21st Century', Lawrence Erlbaum Associates, Britain's ASDA grocery chain took the wrappers off several brands of toilet paper, inviting customers to feel for themselves, resulting in a 50% increase in sales.

Bloomingdale's

Bloomingdale's is an upscale chain of department stores owned by Macy's, Inc. According to 'Just browsing at the mall? That's what you think' by Fetterman, Mindy, and Jayne O'Donnell, Bloomingdale's which is often associated with style and innovation, carefully selected and strategically used scents like baby powder in the baby section, suntan lotion near the bathing suits, lilacs in lingerie, and cinnamon and pine scents during the holidays in various departments. The purpose was to influence the smell experience of their customers and strengthen their brand image in the long term.

Digital Flex Media

Digital Flex Media, a leader in CD and DVD replication disks and technology, announced the launch of a line of Rub 'n Smell discs, idea was to help businesses, marketers and advertisers

cost-effectively connect and influence their target markets with scent marketing. The scent was incorporated into the ink and varnish was used to coat the company's disks. Scents like fresh fruit, flowers, coffee, pizza, chocolate and custom scents and fragrances supplied by clients were used on the disks. According to the company, the scent activated when rubbed and lasted for a few seconds each time. These disks could retain their scent for years and the intensity of the smell could be controlled by scenting a larger or smaller area. Their marketing research department discovered that when given a choice between two similar foods or beverage products, 81% of the customers preferred the one that they could smell and see rather than the products which they could just see, resulting that scent does not just alter the customer behaviour, but it profoundly shifts their behaviour in one direction giving benefit from this fact and a definite, lasting edge in a competitive marketplace. (www.digitalflexmedia.com)

Scented Children's Book

According to 'Author Debuts Scented Children's Book', by Jennifer Dublino, Scent Marketing Digest, Children's author Margaret Hyde came up with an idea about a dog smelling colours and decided to add actual scents to the book. She wanted to use scents that would be safe and hypoallergenic for children, and settled for essential oils. The oils were dispersed in a "Press 2 Smell" technology developed by Hyde that holds the scent until pressed. Each scent could be pressed up to 150,000 times. More than 25,000 copies were sold and won multiple Moonbeam Children's Book Awards. In addition to the general children's market, the books had a great reception from learning disabled and autistic children, as research has shown that they react very positively to multi-sensory experiences and are able to learn better when more senses are used.

Florida Hospital

Florida Hospital's Seaside Center in the United States has created environments conducive to the well-being and health of patients. To achieve a smell experience, the hospital is used machines that circulated scents of the sea, coconut, and vanilla. The scent of vanilla permeates the radiology department, because it is felt to make people feel less claustrophobic. One reason that the hospital chose to use scent machines was to reduce the number of cancellations from patients waiting for X-rays. The hospital wanted to use scents to create an environment that was stimulating and pleasant and at the same time relaxing and soothing for the patients. The expectation of the hospital here was that the use olfactory scents would

make patients stay and undergo the treatment. The results were dramatic. The cancellation rate dropped 50% and the need for sedation during MRI's dropped from 6% of patients to 2%. (www.sensorymax.com)

The importance of scents in a service landscape can be taken from a grocery store in Stockholm, Sweden. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, Stockholm Grocery Store used an artificial scent of oranges in its fruits and vegetables section for a limited period, which led to a noticeable increase in the sale of its oranges. A high-end Canadian blue jean company introduced scented jeans, called "Weird Guy Scratch n' Sniff Raspberry Scented" whose scent lasts for five washes. Auditory sensory marketing strategy was implemented by Lindex, a Swedish fashion chain, known for its fast fashion clothing for women, teenagers and children, by using a jingle to enhance the sound experience for its customers and to increase their recognition level. (ibid)

3.8.5 Technology

Sound has been applied in mass marketing for a long time. It has been used to communicate messages and create awareness about a firm and its products since the early twentieth century, mainly in television and radio commercials, where music is often intended to dramatize or enhance an idea. More and more firms have come to realize that sound is important for understanding arguments, opinions, and feelings. In sensory marketing, this can be realized through sound logotypes, jingles, voices, or music. The integration of such sound expressions is termed "muzak," named after the company Muzak, which patented a system for playing music in the workplace.

Microsoft

Microsoft Corporation is a company that makes computer software and video games for users around the world. Bill Gates and Paul Allen started the company in 1975. Microsoft makes Windows, Microsoft Office (including Microsoft Word), Internet Explorer, MSN, and the Xbox 360, among others. According to 'Brand Sense' by Martin Lindstrom, It took the U.S. company Microsoft eighteen months to develop the sound that plays when Windows Vista starts up. Microsoft was looking for a clear, simple sound that would reflect the rhythm of the words "Windows Vista," consisting of four chords with a duration of four seconds. As the sound would be played on millions of computers every day, it was essential to find a

sound that expressed the identity of the brand and also contributed to a pleasant sound experience.

Apple

Apple is a multinational company that makes computer hardware, computer software, and portable devices like mobile telephones and music players. Apple sells their products all around the world. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, An excellent example of the importance of digital technology is Apple's iPhone, which was introduced in the United States in June 2007. It is noteworthy that Apple chose to use a touch screen instead of a traditional keyboard, in order to emphasize the importance of touch as one of the five human senses. The Apple Mac scent has been produced by the Air Aroma company, combining the smells of cardboard, ink and other ingredients. This very specific smell is suggested to come from the packaging. Customers of Apple computers, iPhones and other products know the smell of the new device.

Nokia

Nokia is one of the world's biggest mobile company. The trademarked Nokia ring tone has given Nokia a considerable competitive advantage. Nokia is the world's largest cell phone manufacturer, and thus its tune is played, and heard, millions of times a day all around the world, which amounts to thousands of hours of branded sounds for each individual. Over the years Nokia has spent a considerable amount of money marketing the company, but hardly spent on promoting its tune-also known as the Nokia tune. Despite this fact, the tune is recognized the world over. Researches prove that, on average, a cell phone rings around nine times a day and the average length of the ring is about eight seconds, leaving a person exposed to more than seven hours of ring tones a year. Slowly but surely Nokia has built a significant awareness of their brand just by leveraging something as simple as their ring tone. The Brand Sense study shows that 41 percent of the customers across the world recognize and associate the tune with the brand when hearing a Nokia cell phone ring. In the UK the number is considerably higher, with 74 percent recognizing the tune, whereas in the United States, there's 46 percent recognition. (www.press.nokia.com)

According to Brand Sense by Martin Lindstrom, In the 1970s IBM released its new improved model 6750, which was a beautiful and silent typewriter. Typists did not like it as they could

not tell whether the machine was working or not. So IBM added an electronic sound to reproduce the functional noise which they had worked so hard to eliminate. Thus, establishing the effect of auditory sensory marketing strategy on human behaviour.

3.9 Hotels and Casinos

The term servicescape was introduced in the early 1990's by Bitner (1992) and is defined as the physical environment and surroundings in which an organization is active (Zeithaml et al. 2009). According to Bitner (1992) the servicescape includes different environmental dimensions which are defined as ambient conditions, space/function and signs, symbols & artefacts (ibid.). These dimensions consist of both exterior and interior design, including surrounding environment as well as layout, equipment and sound, music, scent, lighting (Zeithaml et al. 2009), all which have been identified as factors influencing customer's behaviour (Bitner, 1992).

According to Kotler (1974), customers respond to more than the product itself, including the place where the product is sold. This means that customers rely on tangible cues or the physical evidence of the service environment when evaluating the service process (Wilson et al. 2008). The physical environment can thereby have a great impact on customers since it can influence customers overall satisfaction of an experience (Bitner, 1992) as well as how customers behave through approach or avoidance (Zeithaml et al. 2009). Given below are examples of how hotels have used their environmental dimensions to influence their customers.

Bellagio Hotel and Casino

According to 'Brand Sense' by Martin Lindstrom, a fascinating experiment took place at the 'Bellagio Hotel and Casino' in Las Vegas when it experienced the firsthand power of sound in its hotel's casino. The hotel management took special note of the buzz of slot machines and the shower of coins falling into the winner's tray, so for a while the hotel replaced its noisy slot machines with "cashless" machines. But to the dismay of the hotel management, they found their slot-machine revenue noticeably falling up to 24%, because it seemed to their guests that a machine is not a slot machine unless it whirs and jingles and it applied to losers and winners alike. In no time, the original machines were restored to service.

Holiday Inn

Holiday Inn is a multinational brand of hotels. It is one of the world's largest hotel chains with 434,357 bedrooms and 3,414 hotels globally. There are over 100 million guest nights each year, globally. According to '10 Weird Sensory Marketing Tricks Companies Use on Us', by Sabine Bevers, Listverse.com, the Holiday Inn hotels chain has been using scents combined with the right kind of music to invite the guests stay longer in their rooms, lobbies and bars. The company uses a rose scent for weddings, fruity smell for parties and a leather-based scent for business meetings and similar functions. They also induce the chlorine pool smell through a bucket of powder that is added to the air system in the mornings.

Harrah's

Harrah's Las Vegas is a hotel and casino located on the Las Vegas Strip in Paradise, Nevada. Harrah's has over 1,200 slot machines. According to 'Brand Sense' by Martin Lindstrom, An experiment conducted in Harrah's, a casino in Las Vegas, where an area was set aside and infused with a pleasant odour. Over the next few weekends, the revenue of the machines was compared to the earnings of the machines in the unscented zone. Revenues from the scented area were 45 percent higher than those from the scentless counterparts. Understandably, over the past few years Harrah's casino has spent thousands of dollars to see whether fresher air, wider aisles, and back supports can increase gambling.

Ritz Carlton

The Ritz-Carlton Hotel Company, L.L.C. is the parent company to the luxury hotel chain, The Ritz-Carlton Hotels. Ritz-Carlton operates 81 luxury hotels and resorts in major cities and resorts in 26 countries worldwide. According to 'Brand Sense' by Martin Lindstrom, Ritz Carlton is one of the few hotel chains which maintain their visual sense focus. They use their lion logo at every possible touch point like their door handles, cake towers, soap, and slippers.

The Omni Hotels & Resorts

Omni Hotels & Resorts is a privately held, international luxury hotel company based in Irving, Texas. The company currently operates 43 properties in the United States, Canada, and Mexico totalling over 14,500 rooms and employing more than 15,000 people. According to 'Joint Promotion Adds Stickers to sweet smell of Marketing' by Stuart Elliott, The New York Times, Omni Hotels & Resorts uses different fragrances within the same property based on function: lemongrass in the lobby, cookie smell in the coffee shop and tropical coconut by the pool. The guests at the Omni hotels receive a paper with patches smelling of blueberry muffins. This is done to encourage muffin purchases at the Starbucks located in the hotel's lobbies.

Westin

Westin Hotels & Resorts are an upscale hotel chain owned by Starwood Hotels & Resorts Worldwide. As of 2013, Westin operated over 192 hotels and is well down the sensory branding path with its Sensory Welcome program now being rolled out across all of its hotels worldwide. The program is used to create a relaxed mood in the hotels' public spaces, blending carefully modulated sound—a customized soundtrack—with infused scent and the

appropriate visual notes in its interior design. The hotel's White Tea fragrance has hit such an emotional chord with guests that it is now being sold separately as a line of products by the hospitality provider. Westin has already struck the right note in terms of tactile branding: Its Heavenly Bed and Heavenly Bath products are sold through the company's in-room catalogue, its branded website, and through Nordstrom department stores. (www.scentair.com)

Dunkel Keller Restaurant

The restaurant Dunkel Keller takes the social and cognitive values to their extreme. According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, the restaurant is blacked out to minimize visual impressions, which means that the other senses have to work harder. This emphasizes the taste experience, because one sense is strengthened if another gets weaker. Moreover, the blacked-out restaurant heightens the touch impressions from the cutlery and the porcelain, as well as the sound impressions from voices. The presence of other diners and the staff creates an experience for all the senses.

The Langham Hotel and Shangri-La Hotel and Resort

According to 'The Secret Weapon Luxe Hotels Use To Lure Guests In' by Forbes Travel Guide, the Langham hotel is one of the largest and best known traditional style grand hotels in London, and has a custom-made ginger-lily scent to appeal to residents; and the Shangri-La Hotels and Resorts which is a Hong Kong based company that runs the five-star lodgings chain can be found across Asia, the Middle East, North America, Oceania and Europe. One of the Shangri-La Hotel in Vancouver uses a custom blend of spicy ginger and fresh bergamot in its rooms, to appeal to the olfactory sense of the customers.

Hard Rock Hotel

Hard Rock Cafe is a chain of theme restaurants founded in 1971 and currently has 175 Hard Rock locations in 53 countries with the largest in Orlando. Hard Rock Hotel in Orlando, management took full advantage by pumping the smell of waffle cones to direct their customers to the ice cream shop that was located in their basement, resulting in subsequent increase of sales by 50 percent. (www.sensorymax.com)

Sheraton Grand Hotel

Sheraton Hotels and Resorts is Starwood Hotels and Resorts worldwide's largest and second oldest brand. According to 'The Secret Weapon Luxe Hotels Use To Lure Guests In' by Forbes Travel Guide, 'Sensory dining' is the blind-folded eating experience brought to

Edinburgh by the team of the Sheraton Grand Hotel. The removal of the sight while eating is aimed to heighten the diner's experience of flavours, smells and textures of their food. The six-course menu for the customers is specially designed by the hotel's chef, with the sole purpose of tantalising the senses through the ingredients used. A host for the evening guides the diners through all the six courses giving them the description about the food that is being served to them.

Marina Bay Sands (MBS) and Equarius Hotel

Marina Bay Sands and Equarius Hotel are an integrated part of the Resorts World Sentosa in Singapore. According to 'Good Business Scents', by Simon A. Faure-Field, The Straits Times, At MBS, the guests are offered a choice of three signature fragrances for their suite – masculine, feminine and neutral and portable scent machines are used by housekeeping staff to neutralize tobacco smells and other foul odours. Equarius Hotel on Sentosa, use a signature fragrance reminiscent of rainforest infused with 'floral and green top and mid notes, perfectly balanced with woody lower notes' to compliment the design and bring out the elements of the resort's lush tropical greenery.

Gramercy Park Hotel's

Gramercy Park Hotel is a luxury hotel located in Manhattan, New York City, adjacent to Gramercy Park and is best known for its rich history. According to 'The Secret Weapon Luxe Hotels Use To Lure Guests In' by Forbes Travel Guide, Famed hotelier Ian Schrager commissioned New York City based bespoke fragrance creator Le Labo to concoct the Gramercy Park Hotel's scent. Le Labo founder Fabrice Penot and his partner visited the hotel to begin research and development when construction was still under way. The duo realized the fireplace was a central fixture in the lobby and formulated a scent that combined the smell of wood and hints of leather in a candle called Cade 26. Starting at \$90, the candle is available for purchase through the Gramercy Park Hotel.

Hotel Park Hyatt Vendome

According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, the French perfumer Blaise Mautin was given the challenge of creating a scent that, together with the hotel's interior and modern design, would emphasize the hotel's deepest feelings and engender a good atmosphere to provide guests with a smell experience. To develop a product-congruent scent that fit with the hotel's values and identity, Mautin met the hotel team regularly over a period of months. After studying floor plans of the hotel and discussing

design, quality, and the hotel's philosophy of sensory experience and wellbeing with the hotel team, Mautin presented a scent of patchouli – a strong smelling flower oil used in certain exclusive perfumes. Among other things, this scent was believed to be in harmony with the hotel's rich mahogany detailing. However, the scent of patchouli was felt to be a little formal, so extracts of sweet Brazilian oranges and natural sandalwood were added. Synthetic and natural vanilla was also added to give the scent an element of amber and softness, as well as a Russian-inspired scent comparable to the scent of burning wood. The final formula for the scent contained more than eighteen ingredients. The signature scent integrates with the other elements of the hotel, including the white orchids in the reception, the soft flowing lines of the interior, the luxurious Thai silks, and the textured surfaces. It has been described as the scent of “fresh cement poured over a raw oak plank, plus fresh, ever-so-slightly cinnamony pastry dough, with the olfactory texture of thick, rich tan silk.” Moreover, it is said that the scent's brilliance is its intensity, because it is subtle and therefore not easy to define.

Nordic Light Hotel

According to 'Sensory Marketing', by Bertil Hulten, Niklas Broweus and Marcus van Dijk, Smell - The fact that scents have a positive impact on hotel guests is shown in a study from 2006 of the Swedish design hotel the Nordic Light Hotel in Stockholm. The reception, lobby areas, and corridors in particular are places where scents contribute to a sensory experience for guests. From this it can be understood that hotel guests prefer scents in spaces they occupy for just a limited time.

Sound - The Nordic Light Hotel uses music specially selected to complement the company's identity in order to elucidate how the brand should be experienced. The music selection includes 800 songs that aim to create a pleasant atmosphere in the hotel. Music is streamed through the Internet, and it is possible to listen to the music being played in the lobby of the hotel, for instance, on the company's website. The music is categorized to suit different themes and times of the day. For example, a morning channel plays when guests are eating breakfast. In addition, the volume is varied according to the number of people in residence. The Nordic Light Hotel applies this principle in its restaurant, where the tables are covered with a surface of rubber to eliminate rattling sounds when something is put on the table. Acoustic curtains are used in the hotel's lounge to create a pleasant sound experience.

Touch - The Nordic Light Hotel in Stockholm, Sweden, creates a touch experience for guests through the solidity of its interior features. Bed linen, towels, sheets, and three different size pillows to give the right feel. Since a night in a hotel implies staying in a service landscape for a longer period, it is important that the interior and all the surfaces that customers come into contact with contribute to a positive touch experience. This covers everything from door handles to water taps and furniture.

Starbucks

Starbucks Corporation is an American global coffee company and coffeehouse chain based in Seattle, Washington. Starbucks is the largest coffeehouse company in the world, with 20,891 stores in 62 countries, including 13,279 in the United States, 1,324 in Canada, 989 in Japan, 851 in the People's Republic of China, 806 in the United Kingdom, 556 in South Korea, 377 in Mexico, 291 in Taiwan, 206 in the Philippines, 179 in Turkey, 171 in Thailand, and 167 in Germany. According to 'Brand Sense' by Martin Lindstrom, Starbucks used the sensory marketing framework to create a deeper and more personal relationship with its customers by involving all the five human senses. The environment of Starbucks makes it comfortable for their customers to read a book or talk with friends. The green and yellow of the interior, together with pleasant lighting, offer a soothing and restful visual experience. The relaxing music is selected with precision to create the "sound of Starbucks". The smell and taste of the freshly ground coffee, the comfortable texture, solidarity, and the shape of the armchairs all contribute to the sensory experience of the brand (Hultén et al 2009). Such an approach further contributes in building a successful multisensory brand-experience, where the different sensory impressions impact customer behaviour and perceptions of goods and services (Hultén 2011).

Le Meridien Hotels

Le Meridien is an international hotel brand with a European perspective. It is owned by Starwood Hotels & Resorts Worldwide, and has a portfolio of more than 120 hotels in over 50 countries worldwide. According to 'The Secret Weapon Luxe Hotels Use To Lure Guests In' by Forbes Travel Guide, Starwood's Le Meridien, made serious effort into a memorable and consistent sensory experience. Le Meridien's approach to use of sensory marketing to enhance their brand is different and interesting. As soon as the guests step into any Le Meridien hotel lobby, they smell a peculiar scent of 'old books and parchment in a library', emerging at the hotel entrance. The scent machines in the lobby are not always

visible, but are placed there to get their guests in the “right frame of mind” in sync with the hotel’s positioning itself as a destination for “guests who seek out a new perspective and cultural discovery in their travel experience”.

The music that is played in the hotel elevator, is the sound of “horses galloping in water”. The Le Meridien elevator music is actually a 24-hour sound track composed by Henri Scars Struck, who, with 20 musicians around the globe, composed and performed the massive piece. The hotel created this unusual elevator music, with an objective of it being noticed by their customers as different than the usual piped strains played in other hotels and also to give psychological tinkering to them. Finally, when their customers unlock their rooms, they open not just their hotel room but a museum or art gallery.

Hotel Chocolat

Hotel Chocolat is a British chocolatier and cocoa grower, with over seventy stores in the United Kingdom and five stores within the United States and the Middle East. Hotel Chocolat is the only company in the United Kingdom to grow cocoa on its own plantation. According to ‘Sensory Marketing’, by Bertil Hulten, Niklas Broweus and Marcus van Dijk, Hotel Chocolat is not a hotel, a restaurant, or a regular store, rather, it is a home for chocolate lovers. The company aims to reduce the gap between the cocoa plantations and chocolate lovers by offering exclusive high-quality chocolate and finely flavoured cocoa. The hotel succeeded in creating this concept. In 2007 it was officially confirmed to be a Cool Brand and was awarded the title “The emerging chain of the year,” in 2008.

The atmosphere in the service landscape of the hotel was one of its keys to its success, where sense expressions such as interplay, symbiosis, and synergy were created to form an amazing sensory experience, contributed by the hotels cocoa colour interiors and their carefully shaped details inspired by fashionable restaurants. The company’s name as a sense expression highlighted their passion for chocolate. Moreover, their presentation as a sense expression is of great importance for their service landscape and their packaging of the chocolate. Many customers purchased the chocolate just because of the beautifully designed packages, which they used as knick-knacks at home. Thus, the visual expressions contributed to the brand awareness and together facilitated as a sense expression that breathed chocolate to their customers’ experience of the hotel.

Sense expressions such as knowledge, delight, and lifestyle are characteristics of the Hotel Chocolat Tasting Club, which has more than 100,000 members across Europe. Every month the members get the delight of chocolate “made with premium wholesome ingredients, passion and flair.” Members are invited to rate these chocolate, and the results are presented in the members’ magazine. This knowledge then is used by Hotel Chocolat to develop their new products.

The Ice Hotel

The Icehotel, is the world's first ice hotel in the village of Jukkasjärvi, in Sweden. After its first opening in 1990, the hotel has been erected each year from December to April. The hotel, including their chairs and beds, is constructed from snow and ice blocks taken from the nearby Torne River. According to ‘Sensory Marketing’, by Bertil Hulten, Niklas Broweus and Marcus van Dijk, the whole hotel is built of ice and it relies to a large extent on the low temperature inside the hotel. The walls, tables, chairs, and even the drinking glasses in the “Icebar” thereby create a touch experience. The guests do not experience the cold as unpleasant; rather, they see it as a necessary part of experiencing the hotel. The structure and the inside temperature of the hotel remains below freezing, around 23 °F (−5 °C), regardless of how cold or warm it is outside. Thus, the temperature in the hotel may be experienced as warm and pleasant when it is colder outside.

3.10 Conclusion

In this world of heavy communications flow through a large number of media vehicles, through interactive and sensory-laden multimedia, product attributes and benefits, brand names and brand associations are no longer sufficient to catch attention, to draw customers. Businesses that engage customers are those that afford them a memorable sensory experience that ties in with the positioning of the company, product, or service. For all these reasons, the branding phase is losing its vitality and is being replaced by the marketing of sensory experiences, i.e. by marketing aesthetics.

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