How do sensory cues and trust affect the customer experience?

*A study on the relationships between sensory cues, trust and experience in the Swedish nightclub industry*

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# Abstract

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<td>• Visual cues affect the experience mostly positive. Audio cues affect the experience both positive and negative, depending on other aspects as the possibility to escape the loud sound. Touch cues affect the experience mostly negative, which is possible to alter through interior and design. Scent cues are not affecting the industry as for the moment and there is a big gap to fill in here for the industry. Taste cues seem not to matter as much as the other cues.</td>
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<td>• Trust is inflicting experience through expectation and fulfillment of promise.</td>
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1. Introduction

*The aim with this chapter is to present the subject and give a background to the chosen area of research. A problem discussion will be presented, in how and why sensory cues in offering experiences, trust and nightclubs have constrains when developing offerings. This will be funneled down to a purpose.*

1.1 Background

Marketing, business, healthcare and different organizations are using sensory inputs, outputs and experience to communicate with their target markets. (Fill, 2009; Krishna, 2011). Even now, you, as the reader of this paper, are using some of your senses to comprehend and interpret the context of this paper. It’s hard to imagine doing anything without the presence of sensory involvement.

Even if humans have more than five senses (Martin, 1995), the most focus lies on the 5 classic ones: taste, smell, vision, hearing, and touch. Businesses market their products and services with sensual cues through different marketing channels. (Fill, 2009) Marketers use the senses to communicate with customers and recent research made the point that the multi-sensory brand experience offers behavioral, emotional, cognitive, and sensorial value at a deeper, more internal level. According to Hultén, Broweus & Van Dijk (2009), the five senses will be used in this new epoch of marketing.

Research by Houston et al. (1987) has showed the relations and consequences of the sensory interactions in advertisement as verbal and visual processing. These interactions and the levels of recalling the ads were made in research by Unnava et al. (1996), showing that the sensory inputs are affecting the intensity of recalling the message. Marketing research has shown that the sensory perspective should not be overlooked. This is where sensory marketing comes in, recognizing how companies use strategies based on sensory marketing to establish strong brands in the minds of the customers. (Hultén, Broweus & Van Dijk, 2009)
I connection to what Hultén, Broweus & Van Dijks’, (2009) means is sensory marketing, Krishna (2011) defines the sensory marketing, as the understanding of the importance of sensation and perception in the field of marketing, consumer perception, cognition, emotion, learning, preference, and choice.

In the retail sector, sensory applications and to stimulate customers to buy has been used for a long time. (Peck & Childers, 2008) Companies have been created to satisfy the demand for sensual marketing. Such a company is ScentAustralia (2013-02-28) that is specialized in the smell as a sensory stimulus. Another company that focuses on audio and visual marketing is Dmx (2013-02-28). These companies often operate in places where customers experience sensual stimulation in order to motivate specific behavior or interaction between customers and employees. These places could be restaurants, concerts, and nightclubs.

The implications of sensory output and its cues have no effect if the customer is not experiencing them. According to Kim et al (2009), experience is the part, which comes to effect after the sensory cues, has been sent to the individual. The importance of experiences are discussed by authors who argue that the experience, got from the sensory cues can affect cognitive aspects as, memory, pleasure, feelings, fantasy and quality which in return can affect wanted factors such as profits (Schmitt, 2012; Arnould & Price, 1993; Holbrook & Hirschman, 1982a)

Nightclubs are entertainment places that actively use both of the above emotional and sensory appeals in their business. However, these nightclubs are often a nest for people influenced by alcohol that can sometimes cause, violent behavior amongst the intoxicated. (Collins, 1988) If people are prepared to subject themselves to potential risks that can jeopardize health, they need to be assured and have trust. According to Doney & Gannon (1997), trust is something that can be influenced by actions, patterns, credibility and behavior and implies that past experience customers get, clearly influence the future decisions the customer makes. Contrarily Conchie, Donald & Taylor (2006) emphasizes that organizations have the power to handle trust related issues through asserting the culture in the company and the process of how to establish an system of communication that evolve problem-solving in the organization.
Nightclubs are according to The free dictionary (2013–03-06), “An establishment that stays open late at night and provides food, drink, entertainment, and music for dancing. Also called nightspot.”. According to the Swedish statistical central bureau, SCB (2013–03-06), a nightclub are a subcategory to the restaurant business and defines it as places that people stay late at night to eat food and drink alcohol. SCB (2013–03-06) statistics present an annually turnover of 784 million SEK (Swedish monetary) per year and is 11,3% of the total restaurant industry. Other statistics can be found in the appendix (III)

Nightclubs have been used to study the cultural context and subcultures. According to Bennett (2000) young people use nightclubs to express their ideologies and artifacts. Other studies have shown that scents can make people dance more frequently, and that sensory cues in offering experiences such as awareness inside nightclubs is growing, Livescience (2013-02-28).

The owners of the nightclubs have a huge opportunity to use the understanding of mixed sensory cues, experiences and trust as a tool to extend their position and emotional attributes to the customer. The club acts as a place and a space, in where both the economic and the social aspects are present. (Bill et al. 2010) The nightclub provides the perfect opportunity to use space and place as a platform to implement different sensory manipulation. Huffington Post (2013-02-28) talks about the one night house music festival, as a gigantic show of light music, and compares it to Cirque du Soleil. Nightclubs can be seen as a drastically miniaturized version of this festival. The owners of the festival, Sensation White, spend millions on research and development, while nightclubs often rely on the same equipment and “show” every weekend. In connection to the previous discussion, there is a huge potential for the use of sensory cues and experiences in places such as nightclubs.

1.2 Problem discussion

Even though marketing has often contained sensory inputs and considerations when developing messages to the target market, sensory marketing is a yet relative new managerial concept that has been neglected for a long time. (Hultén, Broweus & Van Dijk, 2009) This neglect causes problems for companies to convince managers to use these strategies and solutions in their companies. Raz et al. (2008) give an example on how to use a mixed sensory strategy, and how to implement this for energy drinks. The authors explain
problems when constructing and formulating the products, choosing what sensory cues implement. They also mean that the levels of the sensory cues can be hard to evaluate through every step in the process of creation as it can disrupt the final outcome of the product. The number of cue combinations needs to be limited to the extent that it is manageable, when constructing the offering.

Although there have been a lot of research on sensory marketing in the last two decades, Krishna (2011) sees the need for research in “sensory-conflict”, conflicts between different senses. This is important for nightclubs, in which different sensual inputs often intertwine in different levels. Is the music too loud, or are the lights to bright? Do the lights move to fast, or to slow? Much research could be done in the nightclub environment in where the customers experience these variations of sensory cues.

Nightclubs are often nests for intoxicated people, resulting sometimes in violence. The violence in nightclubs is directly related to alcohol regulation, and has caused huge problems for many nightclub owners; in some cases forced them to shut down the business, Brottsförebyggande rådet (2013-02-28). Steenkamp & Baumgartner (1992) claims that many factors contributing to the customer satisfaction can ease and calm certain behavior. The owners can use sensory inputs and stimuli to make the experience as pleasant as possible, within regulations. Nightclubs need to make people trust the organization to make them feel necessary safe. According to Seal & Vincent-Jones (1997) trust is also built upon one partner taking a first leap of faith in order to create an experience for future evaluation of trust for the specific nightclub. The problem lies in how firms can convince customers to come to them and feel safe.

The problem with delivering a good customer experiences is the repeating of the same patterns, when preparing strategies to develop the offerings, Trendhunter (2013-02-28). The development of offerings can be made by many different ways. It is always a challenging task to satisfy all customers. Target marketing for clubs can be hard, as customers in Sweden are of both genders, and have the minimum age of 18 years old. Music is used as a niche target marketing to attract specific customers, but is the choice of target customers built on potential profits or the music interest of the owner/owners?

A good experience can attract and retain customers loyal to the brand. (Kim et al, 2009) They further explain about how extension of brand value through the 5 senses can be
developed as an experience. Although those nightclubs can use these experiences, the problem lies in figuring out what sensory inputs the clubs should use and how positive or negative trust can affect the customer experience.

If looking at the overall problems that have been brought up in the problem discussion, there is a clear connection between three specific terms and the relations between them. These are sensory cues, experiences and trust and the questions that arise is how they are linked to each other?

1.3 Purpose
The purpose of this paper is to investigate the relationships between sensory cues, trust and experience in the nightclub industry in Sweden.

1.4 Delimitations
This paper does not account the sex, age, music genre and past history of the subjects observed. The researcher of this paper made this decision as the subject of this paper is not researched before and see no reason to funnel it down to these factors before the basics is done, in this case, the individual as a human. However there are a lot of possibilities to funnel down this research even more into different branches and niches. This is not “yet” needed, as the subject is still only researched to a limited extent and unexplored.

1.5 Justification and Relevance
The researcher of this paper is interested in this field of research because of the past of, working and marketing nightclubs, events, and technologies for different customers. The ambition is to contribute and develop the research in this field of marketing and to present marketing data that can be valuable for different actors.
2. Theory

This chapter aims to point out the three fields of research that this thesis builds upon. Sensory cues in offering experiences, experience and trust are presented with definitions, past research and relevance that support this research. After presenting the relevant theories, links between these frameworks are presented, followed by a state of the art that aims to highlight gaps and the validation of theories.

2.1 Sensory cues in offering experiences

Sensory expression within sensory cues in offering experiences refers to the way companies use senses as a tool to create expressions, a clear brand identity and the values within them. This is the basis for creating a positive image. Companies can later choose to express the sensual stimuli in different marketing channels at different times. Rational and emotional benefits are can be concentrated depending on the type of product the company wants to market. (Hultén, Broweus & Van Dijk, 2009) Hultén, Broweus & Van Dijk (2009) states that the present development of marketing illustrates of a new epoch in marketing, where the five senses will be a source when creating organizational strategies. The classical era in where products are mass marketed is slowly disappearing. Markets are more fragmented than ever and firms are beginning to see the cost effectiveness in tailor-made products. Kim et al (2009:74) agrees with previous author and emphasizes that; “Some companies have thus concentrated their efforts on customized and further personalized brand experiences as a new paradigm of brand management.”

Krishna (2011) on the other hand emphasizes that the sensory marketing, field of research is the understanding of sensation and perception to the field of marketing, consumer perception, cognition, emotion, learning, preference and choice. She states that many industries today use sensory marketing interwoven into their business. One such example could be, upscale hotels that use, adopted signature scents that the customer should be able to recognize. Soda companies are using bottles, shapes and textures that the consumer should be able to touch and feel. Sound is also an example that organizations use to connect their brand to a specific melody or sound. This is something companies want consumers to remember and recall.
Memory is also highly affected by the sensory inputs the companies are sending to the consumer. (Schmitt, Tavassoli & Millard, 1993; Schmitts, 2012).

Raz et al. (2008:720) continues to talk about sensory marketing and defines it as, “as a group of key levers which are controlled by the producer and/or by the distributor to create a specific multi-sensory atmosphere around the product or the service either by focusing on sale outlet environment or product environment, and the communication or characteristics of the product itself.” In the article it states that quantitative and qualitative studies carried out by sensory marketing, help organizations to optimize and enhance the offerings. These offerings can consist of experiences and this is something Hultén, Broweus & Van Dijk (2009) discusses in their book, the sensory cues and a model that describes sensory marketing and sensory cues in offering experiences.

According to (Ibid) Sensory marketing recognize both the firms and the individual perspective, concerning the sensory experiences. The firm uses sensorial strategies and customer treatment to create brand awareness and establish brand images that relate to identity, lifestyle and personality. The treatment acknowledges the individual as a human with emotions and feelings and the individual perspective recognizes the five human senses and puts these at the center of marketing. The authors implies that the brain registers and experiences the sensory inputs and this is called the “experience logic”, (Hultén, Broweus & Van Dijk, 2009:6). This logic is subjective and every experience is interpreted in its own way.
2.1.1 The five senses and marketing

The sense of smell

The scent contributes to the strengthening of a company’s brand identity and image. Hultén, Broweus & Van Dijk (2009) discuss the smell as a tactics to advertise, differentiate, position and strengthen the brand of the organization. The author’s presents the importance of scents in service landscapes in where experiments have been made in groceries and the effect of scents contributed to more sales of oranges. This is nothing new and has been made for several hundreds of years. The Greek mythology is filled with sensual stories of scents and how it applied to different gods. The scent is closely connected to the brain that handles emotions. This indicates that scents are tightly connected with emotions and feelings. According to Krishna (2011) the memories have also an important role regarding remembering the smell associated to specific information.

Moreover the experience of smell is widely used in for example the car industry in where carmakers are using and acknowledging the smell of a new car as something that can heighten the customer experience positively. They also imply that scents can affect the mood in a positive way if done correctly.

![Figure 2. Sense expressions and the smell experience, source: Hultén, Broweus & Van Dijk (2009:48)](image)

**Congruency** refers to how naturally a scent is associated with a product or service. Studies in articles by Gobe (2001), have shown that congruency is significant despite the complexity in measuring it. The **intensity** however indicates if the scent is subtle or noticeable. Other scents that can affect the experience are the sexual.
Sexual scents that represent femininity and masculinity are applied to different products to draw the demographic groups to the firm’s products or services. Mitchell et al. (1995) research points to the decision-making process the consumer does when purchasing products or service. These decisions are clearly affected by the scents that are designed for the companies. Their research illustrates the customer as a decision maker in where different choices are made and that scent clearly affects these decisions.

Atmosphere in figure (2) is presented as a sense expressed in a landscape, which means that the scent is trying to represent the actual selling point or to create an atmosphere in where the customer are present. “Scents in the service-scape create wellbeing and feeling that stays with the individual”. (Hultén, Broweus & Van Dijk, 2009:51) The authors also suggest that firms also sometimes apply scent to express a theme that improves tactical marketing activities. Themes can be used to create advertency, short term advertising.

There are also scents that are associated as brands, so called, “scent brands”. When talking about scent brands, there is usually a goal to make customers associate the chosen brand with the scent. This can be combined with other sensory organs to make a complete brand.

The sense of sound
According to Hultén, Broweus & Van Dijk (2009) sound has been used in marketing for a long time for communicating messages. The sound sense is constantly turned on and is easily reached to. The human are constantly communicating and expressing through sound. This also involves applying meaning and interpreting sound. Companies are constantly triggering experiences through sound in where they use the framework of sensory marketing and applying it to their business. Figure (3) explains the process as shown.
Sense expressions and the sound experience are accomplished through jingle, voice and music. *Jingles* have been characterized by a short melodic voice, message or music applied to the message. The goal according to history has been to make the message or the brand memorable alongside the jingle. *Voice* has also according to studies made by (Milwaukee Journal Sentinel, 2002, in Hultén, Broweus & Van Dijk, 2009), has shown to affect the perceived trust. Research made by Merriam & Merriam (1964); Radocy & Boyle (1988) have concluded that music can create a sense of group belonging. According to studies made by Yalch & Spangenberg (1990), have shown that the tempo of music can clearly affect how time and comfort is perceived. Faster tempo make customers in restaurants make customers tending to eat faster and leave faster contrary to a slow tempo that makes them stay longer. *Atmosphere, theme and advertency* are often also discussed when creating a brand experience. Atmospheric sounds in combination to visual sensory expressions can create comfort in where the customer can feel contented.

Regarding the sound sense, MacInnis & Park (1991) implies that the type of music affects the perception of the customer. They present two characteristics of music. Indexicality refers to the arousal of memories connected to the music. They showed that the indexicality enhanced the message processing. Fit is the relevance of music in the context of message that is sent. The study has shown that there is more pleasure in the fit between the visual message and the type of music.
Hultén, Broweus & Van Dijk (2009) talks about the holism of sound in where profiles can be created by the firms that are strategically implemented into their marketing plans. The author talks about consistency and continuity. This can be used to establish and enhance the identity of the brand.

(Ibid) continues on the subject and talks about Technology and acoustics that also affect the sensory experience. The authors mean that digital technology can be balanced and controlled to enhance the pleasure in the service landscape. Not all sounds are pleasant and the space needs good acoustics to eliminate the bad sounds that a customer can perceive.

**The sense of sight**

The sight sense is the most evident that takes two thirds of the sensory cells. These are located in the eye and let a fraction of the wavelengths into the eye, which we perceive as shapes, contrasts, color and light. The brain does the processing of giving depth and meaning to things we see. (Hultén, Broweus & Van Dijk, 2009) This meaning can affect the type of cues, which is something Schmitt, Tavassoli & Millard (1993) have through their research shown that through visual cues, the person can react differently to what type cue is presented. The individual not only react to what he/she sees but in what context the thing is seen. According to the authors the context also influence memory and recalls of the visual presentation.

![Diagram of sense expressions and the sight experience](image)

*Figure 4. Sense expressions and the sight experience,*

*source: Hultén, Broweus & Van Dijk (2009:91)*

The sense of sight through visualization can be explained through design, packaging, style, color, light, theme, graphics, exterior and interior.
Design as a visual cue have been important for a long time, displaying aesthetics and connecting it to culture, values and functional properties. The design can trigger emotional and sensual experiences. It can also express a brand. (Ibid)

De Mozota (2003) does not completely agree and point out that design is more than a physical thing as aesthetics and cultural properties, but rather implementing deeper functions as the process of designing things. This will eventually express itself in visual cues, but until it does, there is a deeper role than just the esthetics of products. Mrazek et al (2011) are discussing these processes but also explain that it is hard to measure design from a metric point of view but rather from the values that are created from the design. Style is often seen as a substitute to design in where Schmitt (1999) states that complexity, description, movement and strength can characterize style.

Hultén, Broweus & Van Dijk (2009) insinuates that color plays a big role in the sight experience. The colors can be connected to different emotions.

Bellizzi & Hites (1992) agrees and through their research confirms this in where they tested red and blue color in combination to purchase making in retail shops. They found out that blue color stimulated the customers to buy more. The authors also imply that the colors could very well influence the purchasing decisions as well as wellbeing in different shops.

The colors and the connections to emotions is something that Valdez & Mehrabian (1994) have also studied. Their result show:

- Most pleasant hues - Blue, blue-green, green, red-purple, purple, and purple-blue
- Least pleasant hues - yellow and green-yellow
- Most arousing - Green-yellow, blue-green, and green
- Least arousing - purple-blue and yellow-red

Figure (4) is also highlighting Light, which is often used to attract or create attention. Using light with color can create brand attention and can affect the perception of the size of the illuminated service landscape.

Themes on the other hand are often used as a reference point in landscapes or in different visual cues. This can also be used to present a company culture to the customers.

Hultén, Broweus & Van Dijk (2009) also mean that exterior and interior of a service landscape is the layout the organization chooses to implement into a locale. The formation
of the landscape is also visual experiences the customer gets when present in the service landscape. The layout and positioning of items clearly affect the customer behavior and decision-making.

*The sense of taste*

The sense of taste have been neglected in marketing for a long time, in where only food industries have implemented the brand strategies of taste. Other industries have just opened their eyes for the possibilities of the taste experience. It is impossible to taste something from distance and is called the intimate sense. The individual taste sense is unique and partly controlled by the saliva each individual produce. This is something that controls what kind of food the individual prefers. (Ackerman, 1991)

![Image of taste sense diagram](source: Hultén, Broweus & Van Dijk (2009:117))

People like to eat with each other and in many cultures the social gathering and eating are seen as a norm: “The taste sense is the most social sense and affect peoples mood” (Hultén, Broweus & Van Dijk, 2009:116)

In connection to taste, (Ibid) suggests that the interplay symbiosis and synergy is very important regarding the sensual expression. The taste sense is highly dependent on other senses to be fully complete. Smell is important for the taste to be fully used.

Name, presentation and setting are factors that can affect or alter the sensory experience of taste. Name have shown to alter the sales in restaurants according to research made by Wansink, Ittersum, & Painter (2005) in where the settings where the food is consumed have also showed to affect the perceived taste and can alter the behavior of customers.
According to Hultén, Broweus & Van Dijk (2009) knowledge about different tastes can alter the perceived taste experience. Research made by (Edelsson, 1997, in Hultén, Broweus & Van Dijk, 2009) have shown that stimulating the sense of taste in a retail store can make customers stay longer there, which in turn give the customers more time to purchase other products.

Hultén, Broweus & Van Dijk (2009) recommends the companies to think beyond the kitchen and restaurant and to come up with more creative ways to combine the taste experience into the sensory marketing strategy. This can be hard to implement sometimes but if done correctly can enhance the overall holistic experience of the service or brand.

**The sense of touch**

The sense of touch involves physical interactions with the organization. This is something that can affect the overall sensory experience. The importance or the sense touch has been studied in Harlow (1958) article in where monkeys were been subject to different experiments. The monkey chose the importance of warmth and touch rather than food providing surrogates.

Hultén, Broweus & Van Dijk (2009:134) argue that tactile marketing using the touch sense is: “...firm’s tactile marketing, where “tactile” describes the transmission of information or feelings when products and brands are touched either physically or virtually, is entirely based on interaction.”.
This interaction between the customer and the firm can establish a sense of form for the product and service the customer is experiencing. The customer can feel the products attributes and perceive quality. Other important touch factors can be seen in figure (6) and are discussed.

Texture can be used as an experience trigger in where material, surface, temperature, weight, form and steadiness can alter and enhance the touch experience. This also applies to Materials that affect a brands identity or perception of values. This can be applied both to service scape and products. According to Hultén, Broweus & Van Dijk (2009) a series of connection can be made when touching and seeing a material as the brain can associate the material with enjoyment, warmth, coldness and other associations. Temperature is one other factor that is effective when applying the correct temperature to the correct business. It is hard yet to tell scientifically where cold and warmth fits perfectly. For the moment common sense dictates the temperatures in different locales. Form is also one factor that enhances the touch experience with customers. According to Bloch (1995) the form dictates the consumer response, which can affect the sales of a product. The author talk also about the ideal product or form and means that it is hard to establish the perfect form as it is controlled by subjective preferences as well influenced by culture.

The texture of a brand can make people want to touch the product and “Emotion for a brand is deeper when touch is important for interaction with the customer”. (Hultén, Broweus & Van Dijk 2009:148) This is applied to either cars or computer in where the consumer is enjoying the touch of the product. This is often applied to premium brands according (Grohmann, Spangenberg & Sprott (2007) in Hultén, Broweus & Van Dijk, 2009; Lindström, 2005)

2.1.2 Sensory overload, deprivation and distortion
Miller (1956) clarifies that sensory conflict is when different senses doesn’t come to agreeing with each other, the person either loose sensory inputs or cause distortions in the experience. The author also states that the sensory overload can be easily achieved and that it makes the subject to miss other less dominate sensory inputs. This conflict can occur through overload, deprivation and distortion.
These conflicts are studied by Jackson & Pollard (1962) in where they have shown that sensory deprivation can cause people to act completely different than in comparison with normal sensory inputs. The subjects have shown to agree with the interviewer more than otherwise. Other studies are done by Lilly (1956) where the author concluded that the studies of deprivation could cause mental illness to either speed up or to express itself. She means that deprivation can be used to clarify mental illness problems and to be used when studying these illnesses.

In addition to Sensory overload, Baker (1984) implies this can cause stress-relating symptoms in where the environment is constantly subjecting the individual to sensory exploitation. Despite the number of studies on sensory deprivation, little research has been done on sensory overload. The author, Ludwig (1972) research points out that lot of subjects that are exposed to sensory overload, reported a variety of subjective "psychedelic" effects. These effects are related to “perceptual distortions, disturbances in sense of time, "otherworldly" feelings, loss of control, somatic effects, and diminished reality testing”. (Ludwig, 1972:1).

Sensory distortion comes in many forms, as studies by Macintyre & Homel (1997) have shown that the touching and feeling of crowded place can generate aggressive feelings. This is something that can be triggered with affecting the physical design features, which create crowded spaces in nightclubs. There is a correlation between crowds and violence.

2.2 Experiences

2.2.1 Experiences in marketing
A human perceived experience is something that gives value to a product or service that in turn gives the customer extended value (Pine & Gilmore, 1999). The authors illustrates that experiences has become more and more significant and are partly centered on amusing the customer. According to the author, the amusement is only one aspect of the whole experience. Engaging the customer should be focused on where the consumer is interacting with the staff and how a memory creates an experience.

Poulsson & Kale, (2004:270) have in their article tried to broaden the comprehension of the experience as a concept in marketing. The authors describe the experience, as “experience is
simply the mental state that occurs in any given individual, at any conscious moment.” They mean that the areas of creating experience have been fuzzy and poor conceptualized. Poulsson & Kale, (2004) have also shown that it is important to have the both the consumer and provider perspectives in mind when constructing an experience. Meyer and Schwager (2007) add an explanation and claims that the aim with an experience is to give the end user a positive experience. This thinking should be implemented in every layer in the organization in order to function properly.

Pine and Gilmore (1999) argue that businesses can engage customers in different levels of dimensions. One of the dimensions is making the guest actively or passively participate in the offering. One other dimension, describes the connection the consumer has with the environment. These dimensions shape the four different types of experiences; entertainment, education, escape and esthetics. According to (ibid) a successful experience contains all of these types and therefore they should be considered when create offerings and experiences. Entertainment is passively absorbed through sensory cues the organization is sending to the customer. It is the oldest form of experience and according to the authors consumers seek new kind of entertainment to enjoy themselves. Education is making the guest participate in the experience and also is making the consumer to learn from the involvement in the offering. Escape is the contrary too entertainment, in where the guest is totally involved in the experience and the focus lies in what the guest shall do. Esthetics is that the reasoning and perception in the environment is the actual experience. The emphasis lies in how to make the environment inviting, interesting and comfortable. (Pine & Gilmore, 1999)

In relation to what has been said by Pine & Gilmore, (1999), Oh, Fiore, & Jeoung (2007) developed a measurement scale in where they used Pine and Gilmores (1999) four realms of experience to applicable industries. They have used the four realms of experience to conduct a study and apply the realms of experience to the bed and breakfast industry. The quantitative data have indicated that Pine and Gilmore’s four realms of experience offer not only theoretical application but also a practical measurement framework for the study of tourist experiences. Oh, Fiore, & Jeoung (2007) explains further that the applications of the model shows both validity and reliability and that the realms could in the future be divided in even more sub dimensions.
Older articles made by Havlena & Holbrook (1986:402) have suggested, “that the emotional character of the consumption experience may provide a useful means of comparing experiences across product categories so that the complex nature of product benefits and customer value can be better understood”. The authors have compared the two most common typologies of emotion to the experience of consumption. Their conclusion lays in that the Mehrabian model, three-dimensions of arousal, pleasure and dominance is more effective than the Plutchiks eight dimensional model. The results have shown that the emotions of experiences can be very well used to for positioning experiences and for developing experience-specific emotional profiles.

Holbrook & Hirschman (1982a:138) throw light upon that conventional research has neglected an important portion of the consumption experience. Thus our understanding of “leisure activities, consumer esthetics, symbolic meanings, variety seeking, hedonic response, psycho-temporal resources, daydreaming, creativity, emotions, play, and artistic endeavors may benefit from a broadened view.”

Holbrook & Hirschman (1982a) view differs little in contrast to Pine & Gilmores view in where they mean when a person is consuming experiences, associations as fantasies, feelings and fun activates and gives the consumer an emotional reward. The authors suggest that there are different inputs to the consumer within the marketing that affects the cognition and the experience.

The environmental inputs are:

- Products – Tangible and intangible benefits.
- Stimulus properties – Sensory stimulus in the environment that affects the behavior.
- Communication content – Different analyses of communication that can affect the consumer in different ways.

Consumer inputs:

- Resources – The resources the consumer has when transacting has shown how the consumer spends its time and behavior in correlation to the resources own.
- Task definition – Involves the consumers’ cognitive ability to feel and think to solve problems.
- Type of involvement – The degree of involvement that the consumer has.
• Search activity – This is closely interlinked with the type of involvement the consumer has.
• Individual differences – Individual differences in background, history and personality.
• Affect – A try to model the emotional process.
• Behavior - Behavior

Other discussions involving experiences, highlights the importance of other factors when considering, how to delivering the best experience to the consumer. This is something Sundbo (2009) discusses in his article the three central issues, society’s demand for experiences, the company’s effort to produce innovations and technology. He means that these central issues are necessary to understand the innovations role in the society and the experiences economy and that the experience sector is growing in economic political terms. He points out that the problem that the experience sector can be consciously separated from the traditional view firms as the providers of products and services. This is something that is changing now, as the experience economy is becoming more and more market oriented. Sundbo (2009) points the connection between the innovation activities and experience as they can intertwine with each other. Technology is contributing to the relationship. According Sundbo et al. (2007) research, it shows that experience firms are very innovative but at the same time suffers from unprofessional businessmen. The experience sector is still however, “able to innovate in terms of launching new products on the market or implementing process changes in the organization” (Sundbo et al., 2007:14)

According to Schmitt et al. (2009) shopping and service experiences arise when a consumer interacts with a warehouse's physical environment, its employees, and its policies. The authors explain that several studies have been made in how employees interact with customers and the result experience that arises from the interactions.

In connection to what Schmitt et al. (2009) means about shopping and service experiences Grönroos (2000) believes that, like services, experience can be considered as a market-sector in itself built upon different companies offering specialized experiences, or be seen as an integrated aspect in every product making process. Experiences can also be seen as by themselves or as a contributing element to something else such as design, advertising and storytelling. (Grönroos, 2000),
Otnes, Ilhan & Kulkarni (2012) assert the issue with the atmospheric elements that customer experience management, (CEM) can affect customers to be more satisfied when interacting with different kinds of employees. They have researched in their paper the social-interactions and the experience the customer gets from the language trade between the people involved in the observations. They have shown that the kinds of language have an effect of how the customer perceives the experience in marketplaces. This is something they call it the marketplace rituals.

Loyalty is one other thing that can be derived from the experience in where Schmitt et al. (2009:52) portend that brand experience is conceptualized as “sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments”. They differentiate several experience dimensions and create a scale dependent on brand experience that contains four dimensions as sensory, affective, intellectual, and behavioral. They found out that the experience they got from the brands affects the satisfaction and loyalty through brand personality associations. They have also the reasoning that the brand experience can affect the behavior of the consumer.

2.2.2 Consumption Experience
Firat (1991:72) writes that "consumption can be a means of producing one's self and self-image" and personal relevance will, therefore, directly impact the quality of the perceived experience.” Arnould & Price (1993) show that there are complexities in the relationships between the customer’s expectations and satisfaction.

The experiences are evaluated and before and after the consumption, which gives the customer a pre expectation of what will come and the actual result of the experience. This is something that is applicable to the most consumable experiences. (Schmitt et al, 2009) Holbrook & Hirschman (1982b) on the other hand imply that in order to consumption the person must experience which is a big difference from the consumer just buying one product, which is a part of the whole experience.
Experiences ascend from different settings. Most experiences are directly felt when people buy and consumes products or services. These experiences can also occur unintentionally, when people are exposed to advertising and websites (Holt 2005; Joy and Sherry, 2003).

Holbrook & Hirschman (1982a) means that traditional consumer research focused mostly on the process and the buying decision of a product. This is where marketing have described the experience of a product or a service. Philipson (2013) agrees and emphasizes the experiences of a product or service is and should not only be tied to the buying decision process of the service and product but should rather be an starting point in a holistic experience that should give rise to an loyal customer that want to recreate the experience. The marketing of a product or service is only sensory cues that should strengthen the whole customer consumer experience.

Mossberg (2008) talks about that a new trend is occurring in the experience industry in where products, organization and destinations are creating stories around their offerings to create a sensation for the customer. Two preconditions are proposed which relate to the type of service and the setting. One of them is required to take part in a consumption setting and the other one is required to be at a service scape. This is where the customer can escape the reality.

Philipson (2012) instead insinuates that the storytelling concept is not scientific, although it is not empirically validated, it is rather widely accepted in academic writing. She states that the experience can stimulate the sensory organs and that the script organizes these sensory
stimuli by instructing how the story should be enacted. “It is the cue to the sound technician, the special effects technician, the lines for the actors, the choreography for the dancers and instructions for the director and the stage designer. This metaphor is so much richer than the storytelling metaphor.” (Philipson, 2012:3)

This is something that is closely connected in Schmitt’s (2012) article, where Schmitt highlights the experience and the multisensory cues that is multi-dimensional, sensory inflicted, behavioral and affective-cognitive. (Ibid) means that there are cues that the person can absorb through the senses and that this can affect how a person experiences a brand. This experience also influences the brand affection and the emotional aspects of the brand.

2.2.3 Scripting
Philipson (2012) talks about the circus as it engage acts produced by artists. This can be seen as “staging” (Philipson, 2012:1). Modern times have contributed more complex acts and more engaging. The experiences are more complex than ever and involve events, music, sound and other sensory cues that are planned according to a time-schedule. This is all done to enhance the experience and engage the individuals to participate in the event that is all linked in a theme or a story. This is called a script.

She shows that the script can be studied on different levels.
- Single acts – The single acts that make up the experience. This could be music, speech, audio and different visual effects. These are used to strengthen each act.
- The experience – This is the show as a whole or known as a theme or story.
- The meta level – This is the logic of connecting experiences, memories, characteristics and emotions that makes the customer want to re-experience the show.

She explains that these events and acts can be organized and developed by different software’s that orchestrates the events into a whole show, “The tool for this is a scripting software. It does not guarantee any creativeness, but helps to orchestrate all the small pieces to achieve the enacted experience.” (Philipson, 2012:12)
Examples of this scripting can also be seen in other festivals and experience events in where different acts are controlled and activated to a specific time. Programs and research has been made done designed by Adachi et al. (2007) in how to design pictograms easily.

### 2.3 Trust

Granovetter’s (1973) is describing social networks and the ties between them. The Granovetter’s (1973) article has been used within sociology and can be seen as a foundation for trust in marketing.

Other descriptions are that trust is defined as the extent to which the organizations believes the partner is honest and safe. (Deutsch, 1958; Larzelere & Huston, 1980) Other researchers have the relationship perspective and define trust as the willingness of the individual or organization to take a chance to be vulnerable when making an exchange of resources. (Zand, 1972) This implies that there needs to be a trust in where a partner believes that the other partner will not take advantage of his/her actions. Gambetta (2000) agrees and also states to overcome this obstacle with communication in developing clear definitions of the other parts motivation, in being able to trust. He defines trust as, “trust (or, symmetrically, distrust) is a particular level of the subjective probability with which an agent assesses that another agent or group of agents will perform a particular action.” (Gambetta, 2000:4).

Madhok (1995) discusses the further implications of trust and that it also includes a set of expectations between the partners that includes the behavior and fulfillment of its perceived obligations. (Ibid) also discusses the mutual hostage situation can be a starting point for creating a new relationship but that it’s not long-term. If looking at Zands (1972) research there is possibility to continue the relationship and build trust by breaking the hostage situation through self-sacrifice.
Not only honesty and sacrifice are indications for trust but also credibility. Research by Ganesan (1994) has shown that credibility and benevolent are important for trust, which in its turn with dependence creates long and lasting relationships.

These relationships of trust can also be with intangible or tangible things. (Morgan & Hunt, 1994; Geyskens, Steenkamp & Kumar, 1998).

Philipson (2013) states that loyalty is trust in the firm’s promise. This promise is highly depending on the brand of the company and if the brand is keeping its promise. This implies that there is a connection between brands, loyalty and trust.

Geyskens, Steenkamp & Kumar (1998), instead discusses the importance of consumer trust, the organization, the employees and the process of flow of information need to be implemented into the organization. This suggests that the employees need to report mistakes constantly to build long-term safety.

Gambetta (2000) continues to deconstruct the definition trust and implies that it is not always desirable amongst different organizations or persons and that there is sometimes desirability to distrust in form of competiveness.

Conchie, Donald & Taylor (2006) research evaluates what importance trust have in high-risk safety. They imply that previous research have not measured trust directly and examined the connections to safety. Previous researches have conceptualized trust in combination to leadership or culture. The author’s describe however that trust is a multidimensional construct that involves trust, distrust and creative mistrust. The trust according to (Ibid) is as important as mistrust and creative mistrust regarding the high-risk context. They state trust must be incorporated into the organizations.

According to Frewer (1999) the theoretical concepts risk and trust are correlated, and partly interrelating. He makes clear that risk is socially constructed and that the controller of the definition risk has usually the solution at hand. The judgment of risk is subjective, emotional and can inflict trust. Other discussion regarding risk-assortment and the solutions to these are discussed by Seal & Vincent-Jones (1997) in where they differ familiarity and trust. They suggest familiarity is unavoidable and that you cannot escape it while trust is used for specific problems of risk. This is usually asserted today with contracts in where risk and trust are agreed with consequences if broken. These contracts are not always possible, as organizations tend to expand to different territories in where they have to make leap of faith.
Zand (1972) talks about this issue, when companies need to create a relationship before making change of resources. This can be made as mentioned before, through a hostage-to-hostage situation.

2.3.1 The experience of trust
Weber & Carter (1998) means that the cognitive level of trust lies in the choice in who and what we as people trust or distrust. The trust is intertwined with the emotional aspects and expectation of the other partner. If you have low expectation about one person, your trust will also be low. Additions to this, Gambetta (2000) states that trust is in a need of freedom to being able to lower or higher the expectations. If no freedom is allowed, there is no possibility for somebody to neither trust nor distrust your actions. There has to be room for betrayal, exit and defection. Continuing on the subject, Bicchieri, Duffy & Tolle (2004) states that the lag between promise and delivery between exchange partners can either create the necessary space for creating trust or distrust and potential room for cheating. The authors also highlights that the expectation that have been discussed before cannot be seen as clear and simple as cultural context and past experience, affect the expectation of an individual or organization.

Doney & Gannon (1997) have developed five distinct processes trust occurs in a business relationship.

1. Calculative process – This involves the calculative process in where the organization or person calculate how much resources or energy is lost if the other part is cheating. This can involve money lost or be safety losses and risks that can occur if present.
2. Forecast behavior – This is the ability to forecast and predict the other partners’ behavior. This is something that can create trust.
3. Credibility – The ability to foresee if the partner can meet its obligation.
4. Interpretations of motives – The organization that are perceived to help are trust worthier than an organization that is perceived to exploit and earn for own motives.
5. Pattern of trust – This is created when a third-party are defining what is trustworthy and not. This inflicts the level of trust one has of the organization/person.

These processes are according to (ibid) used by one partner to evaluate and conclude trust. The level of trust is not defined by a scale.
2.4 The link between the experience and sensory cues in offering experiences

The link between the field of customer experience and sensory cues is mentioned vaguely in different articles and the bridge between them is often discussed in the effects the sensory inputs affect the brand experience. Research by Schmitt, Zarantonello, & Brakus (2009) has shown that brand experience affect loyalty but that there is a lack of sensory implications. Other research papers have tackled the questionable link indirectly by mentioning food quality, which in its turn are affected by the sensory inputs and the perception of the

Gambetta (2000) doesn’t agree and means that if the probability of chance of performed action is lower than 0.5, there is mistrust, if higher than 0.5 there is trust.

The author is on the other hand discussing the term trust as a questionable form of cooperation and if trust is needed for cooperation. He notes that we as humans unwittingly create forms of cooperation in our societies. One note he states is that we do not always want cooperation and trust but rather embracing the natural competiveness or natural selection, which can easily be adapted to the competing markets today.

Gambetta’s view of trust as a probability based chance of actions, is also applicable to the definition distrust in where the same probabilities are low enough for the other partner to not fulfill its promised actions. Unnecessary improbable risks and chances, calculated wrongly, can be seen as paranoia.

Camerer (2003, in Bicchieri, Duffy & Tolle, 2004) means that dishonesty is higher among strangers than with familiar partners and that is a universal phenomenon that is proven by the empirical data that has been gathered.

This is something Bicchieri, Duffy & Tolle (2004) have made research through simulating games representing trust-models and writing formulas, they found out that testing different strategy, is hard as different subjective and social norms can support several models and is therefore hard to determine what norm fits to what strategy. With this stated, the authors have concluded that for a person to trust an stranger, there needs to be interactions and consequences from these for the subjects to build trust. There is no ultimate strategy to apply for making people trust each other, other than making them interact and evaluating the results.

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customer. The authors Namkung & Jang (2007) have indirectly seen connection between the customer experience and sensory marketing. Many other articles by (Mueller & Szolnoki 2010; Mitchell, Kahn & Knasko, 1995) have studied the effects of experiences after the sensory effects have occurred. These authors’ talks about style, packaging, labeling and decision-making.

Kim et al (2009:73) on the other hand have a model that displays Marketing, sensory cues and sensory experience in a model which describes the connection between these:

![Figure 9. The brand experience wheel, source: Kim et al. (2009:73)](image-url)

The model describes the core experience as the center and surrounding it, sensory organs are providing input to the brain in where experiences are created. The marketers and business goal is to influence the sensory organs in order to create an experience. This can be done through different marketing frameworks. Some of these are PR, Promotion, Personal selling and advertising. The question lies in how to give shape to the marketing in order to stimulate the senses, which gives the consumer a positive experience, worth remembering.

To develop this model furtherer, Schmitt (2012) have showed in his article the sensory cues can influence the experience the consumer gets from a brand. This is something that is connected to memory, cognitive aspects and the five senses that contextualize the external environment constantly. Brands are things that the consumer is experiencing and feeling.
The authors, Hultén, Broweus & Van Dijk (2009) discuss the trigger of experience as a factor in where the sensory organs are an excellent starting point to plan. The people experience the world outside by being subject to the senses. Marketers and management need to acknowledge this and eventually think of strategies that can give the customer a pleasant experience.

2.5 The link between the experience and trust

The link between the experience and trust is mostly substantiated in research, where the individual is experiencing safety and honesty. Even if it is hard to grasp the experience itself, it is possible to measure according to some authors. (Deutsch, 1958; Larzelere & Huston, 1980)

Gambetta (2000) agrees with this statement and means that the individual is experiencing probabilities in a computable sense that represent either trust or mistrust. According to (ibid) it is possible to measure such an experience. Furthermore the authors as Doney & Gannon (1997) doesn’t agree with these measurement statements and rather states that trust is subjectively evaluated and concluded and that is hard to define the scale in where trust or mistrust occur.

In addition to the link between the experience and trust, Madhok’s (1995) theory of trust is similar to what Arnould & Price (1993) and Schmitt et al. (2009) writes, about the expectation and fulfillment of the promises. This theory shows the connection between trust and experiences.

Bicchieri, Duffy & Tolle (2004) are talking about the expectation of actions and that this experience can affect the level of trust an individual receives. Other emotional aspects are discussed by Weber & Carter (1998) in where they highlight that trust is very emotional, cultural and norm driven which defines who is trustworthy or not.

Other authors are not mentioning experience but if evaluating what they mean there is a clear connection to the term experience. The emotional aspects, expectation, evaluation, honesty, safety and credibility can be connected to the experience an individual gets from trust or mistrust.
Philipson (2013) is showing a connection between experience and trust in where she explains that trust is based on the total experience of a company’s offering. This connection has loyalty as a factor in where loyalty is trust in the promise of the company’s brand.

The problem with the connection between these theories is that the experience is not defined in the literature from a marketing perspective as done by Pine & Gilmore, (1999), Poulsson & Kale, (2004) and other marketing focused authors. The experience is described in the literature as sociological factors that indeed can be seen in combination to marketing for example, the expansion of business relations in other countries and the trust that needs to occur for the exchange of resources.

2.6 State of the art

After reviewing the sensory marketing literature, it is a field of research that is relatively unexplored compared to other mainstream frameworks like branding, image etc. The research that has been found about sensory marketing or Sensory cues in offering experiences is mostly focusing on niche aspects of sensory inputs and their effects of these. These articles are described in Hultén, Broweus & Van Dijk (2009) and Krishna (2009). Krishna (2009) describes the areas of sensory marketing that are yet blank and needs to be filled: the interaction of senses, sensory dominance, sensory congruence, sensory conflict, sensory overload, sensory load, and grounded emotion. Hultén, Broweus & Van Dijk (2009) is cited 23 times and Krishna (2011) 10 times. This is an indication that even authors that focus on sensory marketing as a field of research and hence, the subject itself is not yet completely explored in the research community. This also indicates that there is a gap in the existing theory, which is also highlighted by Krishna (2011). Some research is not directly connected to the field of sensory marketing, but rather mentions vaguely the connections between sensory inputs and marketing. The solitary niche articles focusing on smell, taste, vision, touch, and hearing have been well validated in many different articles by different authors. Some of these authors are Schmitt (1999), Bellizzi & Hites (1992), Valdez & Mehrabian (1994), Wansink, Ittersum & Painter (2005), Harlow (1958), Havlena & Holbrook (1986), Holbrook & Hirschman (1982a)(1982b) and Miller (1956).
Experience is a relative new field of research. Many people regard Pine & Gilmore (1999) as the founders of the term, the experience economy, even though the term was used in the pioneering articles by Holbrook & Hirschman (1982), Holbrook & Hirschman (1982a), Holbrook & Hirschman (1982b), Schulze’s (1992) book, “Die Erlebnisgesellschaft”, and other articles by the Holbrook & Hirschman. Since these articles and books were written, many articles and literature have explored experience as a word, but not defined and explained more distinct, the term experience. Experience research has been well used in sectors as tourism and music. Pine & Gilmore (1999) have been cited for over 1400 times, indicating that it is well established in the field of research and validated by many authors. One of them is Oh, Fiore, & Jeoung (2007). Holbrook & Hirschman (1982) is even more popular and have over 3000 citations. The review of literature has shown that experience as a field of research is well used in empirical research in many articles. The experience theory has been niched into different sub-theories, such as technology, tourism, and brands, etc. (Sundbo, 2009; Oh, Fiore & Jeoung, 2007; Schmitt et al., 2009). The literature review of experience has shown that this theory is the dominating one through authors as Holbrook & Hirschman (1982) and Pine & Gilmore (1999), serving frameworks for total of 4400 articles together. The literature review has also given many examples of validation in empirical research of the experience theory. According to the hundreds of articles that used experience as a field of research, the theory is strong and valid.

Trust is according to the literature review, a strong dominating theory found outside the marketing spectrum. Sociological research have made trust theory very well established in different subgenres. Authors as Morgan & Hunt (1994) have over 10000 citations. The theory of trust is validated in different articles, even though some authors mean that it is hard to measure trust directly, much research have validated the trust theory of Morgan & Hunts (1994). Another article that validates trust theory is taken from Granovetter’s (1973) work that describe ties between actors which is often used within the trust theory. Granovetter’s (1973) article, which has been, cited 23765 times which indicate that trust is a dominating theory.

Trust can bee seen from different perspectives and frameworks. Bicchieri, Duffy & Tolle (2004) is not as famous well established in the research community as Granovetter’s (1973) and is only used in the research community, with only 20 articles citing their work. Gambetta (2000) is another author that discusses different aspects of trust and the trust itself. Trust it is a social construct; it is hence valid to discuss whether trust can be trusted. This
questioning has a strong establishment in the research community with over 2000 citations and are valid through numerous articles discussing organizational trust. One of these articles are by Mayer, Davis, & Schoorman (1995), with over 7000 citations.

The link between the sensory cues and experience exist in research, but not unified to a new theory. Holbrook & Hirschman (1982a), Holbrook & Hirschman (1982b) Kim et al. (2009), Hultén, Brouweus & Van Dijk (2009) and Schmitt et al. (2012) have connected experience and the sensation parts to the sensory cues in offering experiences and showed how these are connected to each other. There exist articles that point out the connection between sensory marketing and experience, but these articles lack a definition of what experience really is and categorize it more as a feeling. Otherwise there is no clear research between sensory marketing and the experience theory itself. The validation is also low because the sensory cues in offering experiences is a new and emerging theory that explores the connection between experience and sensory cues. Philipson (2013) article is emerging and validating the relation between sensory cues and the experiences the customer gets.

The theoretical link between experience and trust is not easily seen in the literature review, as there is no clear theoretical marketing perspective on trust and experience but rather more sociological approaches and perspectives. There is according to the author of this paper not been made enough empirically validating research confirming the link between experience and trust. The relation in this paper is as Philipson (2013) argues that trust is the prerequisite for loyalty; the only reason to look beyond the customer purchasing decision is that the experience in itself is of interest. There are connections between experience and trust if highlighting loyalty and the outcome from trust. This involves the promise of brands. Grönroos (1997) is describing the promise of brands and the trust in them, which have been cited over 2000 times. Fifty or more articles have empirically validated this article.

There is room for studying and filling the gap in sensory cues and to validate the existing research on experience and trust. In other words it can be defined in relations between sensory cues in offering experiences – experience, trust – experience, and the benefits for the resulting experience the consumer gets.
2.7 Research questions
In combination to what has been written, the author of this paper has formulated the following research questions:

- What sensory cues are significant in order to affect the consumer experience in a nightclub environment?
- To which extent does trust influence the customer’s experience?

2.8 Theoretical framework of the study
In conclusions to what has been written, relations have been presented and the links that connect them. Theory, links and state of the art have funneled down to a suggestive model. The models intention is to present three fields of research, linked to each other with the aim to answer the purpose and the research questions.

![Diagram showing the theoretical model: Trust relates to Experience which relates to Sensory cues.](image)

Figure 10. Theoretical model of this paper 1, own

To fully explain the relationship in this model, the author of this paper will deconstruct the main model into smaller, in order to give a more detailed framework. One thing to note that the model in Figure 10 is representing a customer that has never been at a nightclub, as he/she doesn’t have anything to build its trust on, except external factors. The next model, Figure 11, represents a more realistic approach on how a customer might perceive the situation when evaluating a specific nightclub. Even though Figure 11 is more realistic, Figure 10 is enough to answer the research questions in this paper.
This is a more realistic model as the experience is creating new trust that the customer has until the next time it evaluates the experience.

This model describes the relationship in where sensory cues are creating experiences. The arrow represents the direction the effect takes place. It could be argued that experience is also affecting sensory cues in offering experiences, but from the literature review and own conclusions, experience is often the outcome from sensory cues, sensory overloads and the subjective interpretations from these. In order to define the influences, it is needed to acknowledge the sensory cues, present in the industry at the same time, qualitatively find out, how these cue makes people experience the surrounding world.

The marketing perspective represents experience and scripting the experience the individual is receiving from the external world. It is believed that this relation is important, as the nightclub environment have planned sensory enhancement tools used on a regular basis.
This model is describing the direction of influence and the two theoretical perspectives. In this model, trust is influencing the experience customers get from the nightclub environment. In this paper trust is deriving from the high-risk context situations and emotional and cognitive evaluations customers make about a specific club. It can be discussed if experiences are influencing trust, but as for this paper and its aim, the author of this paper don't think it is necessary for the outcome.

This model is representing an area of researches that are connected to each other but will not be linked to the experience. It represents theory that is using sensory inputs in order to create trust. Because the most trust theories have the sociological perspective and not the marketing, there is little data that correlate these to each other. If evaluating the literature, there is a link between sensory cues and trust, but as the researcher of this paper does not believe it necessary to prove the connection as it is not relevant for the theoretical framework of this study.
3. Method

This methodology chapter will present the research approach, research design and also present the way in which the empirical material have been collected and analyzed. It will also present the research quality and what have been done to enhance it. The method is divided into two methods as the first one is the qualitative and the second the quantitative. The separation is done in consideration to the sequential method.

3.1 Quantitative and qualitative

Bryman & Bell (2011) mention two types of methods when gathering information. The first method is the qualitative to that extent that the individual and/or the story will be the focus during the gathering of information instead of collecting the same information quantitatively. The qualitative research focuses the gathering of in-depth data rather than numerical data. Patel & Davidson (2003) agrees with Bryman & Bell (2011) and argue that qualitative method consists of the collection of soft data are examples of interpretations of verbal and textual analysis. Patel & Davidson (2003) argues that soft data often intends to get the researcher to answer the question "why" in the investigations. Hard data represents partial facts and statistics from various collections. Qualitative research focuses on words rather than the quantity of them and more interpretative skills involved than the quantitative approach. (Bryman & Bell, 2011)

Through the problem discussion and research questions, both the qualitative and quantitative has been chosen to gather data. This indicates there is a partial overlap between the two perspectives in the study. There has been caution to not mix these two approaches together but rather sequence them in order to make things more clear. The reason the qualitative and qualitative method has been separated from each other to keep the validity and reliability in the research.

Within the normal scientific approach there are three different purposes: the explorative, the descriptive and the explanatory. (Johansson Lindfors, 1993) This study is founded on the explorative purpose, as the subject studied is not researched before and is in a need of a qualitative, ethnographical study to find the new data. The base for the point been made by the researcher of this paper and the decision of the explorative purpose can be seen later in

Miralem Hasanovic
3.2 Mixed Method

Research method can be understood as a technique for gathering data that can later be used as instruments for solving problems and the development of new knowledge. (Bryman & Bell, 2011, Patel & Davidson, 2003)

Bryman & Bell (2011) mentions different ways of gathering information as participant observation, interviews, conversation analysis, data mining and focus groups. This study will use observation inspired by ethnographical approaches. There will be more specified information later on.

There are lots of definitions of mixed methods research and one is portrayed in Johnson and Onwuegbuzie (2004) article:

“Mixed methods research is formally defined here as the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study. Mixed methods research also is an attempt to legitimate the use of multiple approaches in answering research questions, rather than restricting or constraining researchers choices Argumentation to use different approaches in the study.” (Johnson and Onwuegbuzie, 2004:17–18)

There are a lot of arguments whether a researcher should use mixed methods or not. Arguments presented against mixed method research are according to Bryman & Bell (2011) two main arguments that builds on the idea that the research carry the epistemological commitments and that quantitative and qualitative research are in separate paradigms.

This is something the researcher of this paper has taken to account when separating the study into a sequential study, which takes the epistemological, and paradigms to account in both cases.

This is something that is done in the research that can be compared to what Bryman and Bell (2011) means that qualitative research can facilitate the quantitative research. The way in which the qualitative can guide quantitative is through providing hypothesis and aiding measurement.
3.2.1 Mixed method approaches
Hammersley in Bryman and Bell (2011) has proposed three approaches to mixed method research.

- **Triangulation** – Arises when the quantitative and qualitative research corroborate.
- **Facilitation** – Arises when one research strategy is done to aid another research strategy.
- **Complementary** – Arises when two research strategies are employed in order that different aspects of the investigation can be dovetailed.

This research is facilitation in where it has two research methods that aim to aid the other one, preferably in a sequence. Bryman & Bell (2011) talks about the sequential exploratory design in where qualitative or quantitative is made before the other in order to help the analysis. The reason for choosing the mixed research approach is the most honest one for being able to answer the research question that are build upon the researchers interest. The disadvantages could be argued and weighted to the advantages. This study is built upon the facilitation approach in where the both methods have more quality as it focuses on separate things.

3.2.2 Classifying mixed research methods in terms of priority and sequence

![Diagram showing mixed method research approaches](image)

*Figure 15. Classifying mixed research methods,*  
*Source: Bryman & Bell (2011:632)*

*Capitals and lower cases indicate priority, arrows indicate sequence.*
The model speaks of different priorities, the weights of these and in what sequence these are made.

Morgan (1998 in Bryman and Bell, 2011) talks about mixed methods studies in term of two criteria:

- The priority decision – Have the both data gathering methods equal weight?
- The sequence decision – Which comes first, the quantitative or the qualitative?

The capital letters in the sequence letter signifies the importance and weight made to the data gathering.

Bryman & Bell (2011) means that there are several ways of combining quantitative and qualitative methods and that the outcomes can be planned or unplanned.

As the research question aims to answer what sensory cues are significant in order to affect the consumer experience in a nightclub environment and create trust. Whether there is in nightclubs that can affect the profits, the goal to reach the conclusions of the study is best done via the mixed method approach in where the qualitative research method guides the quantitative research design. If looking at Bryman & Bell (2011) they mention the sequential approach that can be connected and chosen to apply to this study. The study begins with the qualitative research design in where the data will be collected and later help the quantitative data gathering, this will present later. The reason for choosing the QUAL -> quan is that the qualitative data aims to give and shape in what exactly shall be tested considering the consumer trust. The data are built upon the interviews gathered from the interviewee subjects and observations. These variables should presuppose from the sensory cues and marketing.

Something that is mentioned in the model is the priority of the mixed method research. The study is prioritized to the qualitative method as the study is time-consuming and aims to give the reader a deeper understanding of a, yet to be explored, area of research.
3.3 Research approach

3.3.1 Inductive, Deductive or Abductive?
According to Bryman & Bell (2011) the research approaches can be divided into three different types; inductive, deductive and abductive approaches. In the deductive approach a conceptual and theoretical model is developed and then tested by empirical observations. This is usually from a broad to particular approach and the data is collected. Inductive approach is from particular to general approach and the data is collected to generate the theories. In this approach, theory is established from the observations of empirical reality and all findings connected with certain review. Alvesson & Sköldberg (1994) explains that inductive approach is grounded on many individual cases that have been observed. This indicates also that these can be generalized. These individual cases are made from individual occurrences to a common truth. The deductive approach is going the opposite way. The deductive approach is also less risky as it often builds on confirmation.

Abductive approach on the other hand is built on a combination of inductive and deductive approach. (Bryman & Bell, 2011) Deduction has its origin in the theory and the induction in the empiric. The abduction can work as an inspirational force that the researcher can return to enhance the material as well to be inspired again. Both the empirical data and the theory are constantly affection each other no matter what the researcher intend to do.” (Alvesson & Sköldberg, 1994:42).

Because the research approach can be explained as a constant interaction between deductive, inductive, theory and empirics, the collection of data can be made both as a qualitative study and a quantitative study. (Johansson Lindfors, 1993) This means that the researcher is going back and forth between theory and the empirical chapter in where the new observations can influence the choosing of new theoretical choices, which in their turn can later influence the empirical data. (Johansson Lindfors, 1993) This can be seen as a circle loop in where the researcher is going back and forth adding, removing, enhancing, and evolving the research.
The reason abduction is chosen is that this study is sequenced and represents the study most honest when not mixing the quantitative and qualitative at the same time. This implies of course that this research is both inductive and deductive. Johansson Lindfors (1993) discusses that there is a middle-way approach where it can be seen as a constant change between inductive and deductive approaches.

Because this research is built upon two consisting research methods, the qualitative ethnography is purely inductive and the qualitative is deductive, The researcher of this paper have come to conclusion that is best to have an abductive approach. The order of the abductive approach is also important as it suggests that the research is introduced with observations later followed by theory and then finished with new conclusions and findings.

There is a model that makes it easier for the reader to understand the process and the approaches made in this research. This is based upon the mixed methods and the sequential classifying of the QUAL → Quan. The reader must be aware that the focus lies most on the qualitative approach. The abductive approach gives the research cross validation as the results brought by the qualitative approach can contribute to validate the quantitative work and vice versa. The model can be seen at (Figure 15.2).

<table>
<thead>
<tr>
<th>Theory</th>
<th>Induction</th>
<th>Deduction</th>
<th>Abduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Empirical regularities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empirical material</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Figure 15.2 Induction, deduction, and abduction,*

source: Alvesson & Sköldberg, (1994:45)
3.4 Qualitative

3.4.1 Research Design - Qualitative

According to Bryman and Bell (2011) Ethnographic studies are often linked to longitudinal research designs. These designs are often used as map change in business and management research. This is the study of understanding the organizations as a way of providing data. This includes also drawing a phenomenon to be able to understand the situation.

This paper consists of two research designs that aim to answer the research questions. The research designs are done through mixed methods. The aim is to through qualitative interviewing and ethnographical observation find possible variables that can be to assistance when answering the research questions.

3.4.1.1 Ethnography

Prasad (2005) emphasizes that ethnography can be seen as one of the methods that require some kind of in-depth fieldwork and is used when trying to recognize the close connections between subjects. She also means that when looking at the connections between subjects, you as a researcher call for a more complex set of commitments and understandings. The understandings could be culture as the classical ethnography is product of generations of anthropologists who took culture very seriously. Van Maanen (1988) describes ethnography as a written representation of special aspects of a culture that are not completely neutral. With neutral, Van Maanen explains the writer’s influence of political agenda and different external influences. Madden (2010) describes that ethnography is employed in situation that involve cultural context and the desire to understand the relationships between humans in different settings. The ethnography is concerned with understanding the socio-cultural problems with ethics.

Bryman & Bell (2011) talks furtherer about ethnography as an implementation in organizational studies. They mean a lot have been focused on participant observation but lately has shifted focus to corporate culture. They define ethnography as graphy, the study of writing and ethno, as the study of people.
3.4.1.2 Ontological and epistemological assumptions
The ontological and epistemological assumption when working with ethnographical research is that the ethnography is inter-subjective and the meanings shared amongst the people studied. The realities can differ in where the study is conducted, which implies that the reality is not fixed and not portrayed as a mirror of the reality. Prasad (2005) talks about this reality in cultures and the webs of significance as the values are layered. The researcher can try to find the hidden layers of reality and write them down, but in the end is the reader who judges the credibility of the texts made.

3.4.1.3 Central concepts of ethnography
Some of the central concepts in ethnography are the webs of significance in where layer upon layer of meaning are interwoven into symbolic interpretations. Prasad (2005) means that these webs of significance are made by all human action and that the researcher has to be a part of the local interpretation if going to understand the meanings.

The cultural context is the everyday experience we take for granted that can be studied. The ethnography is omitted to understand the context upon these everyday occurrences. This is easier studied and seen if studying from the outside but the disadvantage is that the understanding of context is lacking because the researcher cannot understand the connection between the artifacts.

Thick Description is required in the ethnography study as it aims to describe the data in detail where the symbolic intertextuality presents the social situations. Researchers must resist describing the ethnography study simplistic as it could miss important features for the study and the interpretation.

Deep cultural familiarity requires the researcher to gain a detailed familiarity with the culture he or she is studying and understand the language in where the interactions are made. The experience and the competence of the researcher give the research authentic value.

The narrative description is as much about writing as it is about collecting the data. Geertz (1973) imply that the narrative description should contribute the research to be convincing and readable.

These concepts are founded in the deep cultural investigation and the complex and hidden structures that can occur in an organization. (Prasad, 2005) These central concepts are something that needs reasoning when studying the club environment. After doing the
ethnographical research, keywords will later be extracted and analyzed according to patterns in order to comprehend the large amount of abstract information that has been collected. This patter finding will be done according to the guidelines from Philipson (2012b).

Bryman & Bell (2011:436-437) list some roles ethnographers can take during the research. The roles display different kind of working and data gathering as the different roles aim to gather different data.

Lists roles for ethnographers:
- Complete participant - Fully functioning member of the social setting. His true identity is not known.
- Participant as observer - Same as complete participant but members aware of the researcher.
- Observer as participant - Researcher is mainly an interviewer. Some observation but little involves participation.
- Complete observer - The researcher does not interact with people.

This study will be built upon the view of the researcher as a participant as both participant and observer as where the researcher of this paper will interview and observe the surrounding areas in the club. The place in where the research is done will be written down as a story in where the sensory cues will be extracted from the cultural context in the environment.

Bryman and Bell (2011) also means that the researcher can be active or passive to different degrees and that the activity is connected to the different roles the researcher is taking. The researchers active role in the clubs was reasonable as a participated in the nightclub evenings but in a moderate fashion.

Van Maanen (1988) clarifies that there are different ways of telling ethnographical stories and the contracts that govern them. The first realist tales involves the complete absence of author from the texts; the situation is described exactly as they are. Everyday taken for granted details are provided about the phenomena.
In confessional storytelling the researcher is in centrum of the story: what is told is the story of the research itself. The struggles can be described that the researcher can be subject to when conducting a study.

Finally, there is the impressionist storytelling in where the author can describe the situation abstract to emphasize some problems. Metaphors can be used and different kind of poetic texts. The “real” world can be hard to describe and the researcher can use subjective kind of description of different perspectives to emphasize some matters.

The stories told in this research will be done through confessional storytelling in where the observer will document and describe the situation from his/her perspective. As the study aim to find out, what sensory cues are significant in order to affect the consumer experience in a nightclub environment, the researcher of this paper need to subjectively describe the actual situation and the impression the environment gives the observer. The choice of storytelling is open for debate but as my arguments guide the research to confessional storytelling, I must choose and stand my ground.

3.4.1.4 Ethnography in nightclubs
Prior research done within ethnography, sensual marketing and nightclubs is very rare and very hard to come by. A study that is done that within this kind of research is often cultural context and subgenres of a music culture.

The first things that concern the ethnographical study in nightclubs are the area or place it locates. (Dspace.mit.edu, 2013-01-10) The location is an important factor for business as it established competiveness and the flow of customers. The location is also the area where people are gathered, and where interactions are made. This is a business in where service is made through offering music, beverage and a place for people to meet. If seeing this through ethnography, Madden (2010) calls this an ethnographical field. Madden means that the relationships between humans are complex and multilayered and that humans tend to make places of spaces. He explains that humans connect themselves to places through territory, legal, economical, spiritual, emotional connections and that places creates different associations depending on the humans involved. This involvement can create histories and be applied to different cultures. Madden (2010) also explains that an ethnographical field
turns someone’s everyday place into the field. This field is build of both the geographical area and the social construct of the humans involved.

This field can be applied to the nightclub and the hidden activities that occur during a brief period. This is something that has to be studied, during the actual happening of interactions in the nightclub. The participatory by me as researcher will be present during this time of interaction and creation of meaning. Sensory cues are experienced almost immediately and the researcher needs to be present at the actual moment to see, hear, touch, smell and taste the environment. Some can argue that this can be observed through videos and external objects that can be observed from distance. The researcher of this paper doesn’t agree and argues that the presence in the environment gives the individual and combination of cues that can create emotions that wouldn’t otherwise be possible.

I’m interested the sensual cues, obvious and hidden cues as a phenomena which signify that this study can very well be influenced by different factors such as geographical placement, type of music, target group and lots of different aspects.

The research conducted here is meant as preliminary pre-study for future studies. This means that the result will be generalized amongst different factors as age, gender and geographical position. Separating and niching the study more would not been possible because of the timeframe within this study. As mentioned before this is designated as a new perspective on clubs and how sensual cues influence the hidden variables. The research can be seen as true until something or someone else is disproving it.

3.4.2 Operationalization - Qualitative

Walker (1999) means that operationalization aim is to processes the abstract and immeasurable concepts into concrete and measurable. (ibid) emphasizes that there needs to be a link between the abstract definition and the measurable variable. The deconstruction of the abstract definition can be covered by multiple variables in order to define the concept.

In order to fully explain the reasoning behind the investigations that has been made, the operationalization needs to be separated in different subchapters. The first subchapter is the relationship between sensory cues and experience, next the relationships between trust and
experience and finally how trust can inflict trust. One thing to note is that the different sensory headline doesn’t always-necessary represent the actual use of the sensory organ but the context of how the sensory cue is used.

To be able to observe the nightclubs within the timeframe the researcher of this paper have prioritized some of the classifications in the operationalization. The prioritized classifications are color, voice, music, sensory cues over time, and fear. These are variables that the researcher of this paper needs to prioritize in order to give this research good validity.

3.4.2.1 Sensory cues – Experience

To clarify the relationship between the how nightclubs sensory cues affect the customer experience the author has used observations in where the theory chapter has been used with the purpose of to create an observation guide. The guideline aims to support the researcher in the environment of research when observing different factors. The operationalization will be presented in what to look for and why? The observation will be told as a confessional story that involves the ethnographic subjective storytelling in where which keywords will be extracted and analyzed. Some parts of the observation cannot use objective measurement as sensory marketing as a field of research is constantly connected to feelings and experiences, in where the individual are contextualizing the cues and making the final judgment of the experience given.

- **See**
  - Design, Shape & Interior

  The purpose of observing design, shape and interior is find out the can reveal aesthetics and connecting it to culture, values and functional properties. Design also can trigger emotional and sensual experiences. (Hultén, Broweus & Van Dijk, 2009) The observation also can be connected to the processes and other aspects of experiences. (de Mozota, 2003) The definition of design in this matter is the shallow definition of what de Mozota, (2003) defines as aesthetics and the physical attributes that can alter emotions. This observation will be applied when looking at the locale, the bar, dance floor and the overall feeling the individual gets when looking at the environment. This observation will try to investigate how the interior of the nightclubs is organized. According to Hultén, Broweus & Van Dijl
the layout and positioning of items clearly affect the customer behavior and decision-making. This is something that can in the end affect experiences, for example, the accessibility to move in the place depending on the layout of the locale. (Schmitt et al. 2009)

The scale in how to observe design could be done through the following elements in the appendix (IV). It is hard according to Mrazeke et al (2011) to measure design properly and because of this the researcher of this paper based on literature review, have listed some basic elements to look out for when describing the design.

- **Color - Priority**

If observing color in nightclubs there can be a pattern worth noticing. Color can according to several authors be connected to different emotional feelings. (Hultén, Broweus & Van Dijk, 2009; Valdez & Mehrabian, 1994) The connection between sensory cues and experience can also be seen and observed from the decision-making process in where color can change the outcome of customer behavior. (Bellizzi & Hites, 1992) To be able to scale and define colors properly the researcher have used a basic color scale found in appendix (IV)

- **Light**

Observing light can make customers attention to different things and can affect the perception of the size of the illuminated service landscape. The observation aims also to find out if light in combination with color can create emotional sensations. (Hultén, Broweus & Van Dijk, 2009) Because light is synchronized often to the music in nightclub there is possibility to research the sensational experience the customers get from light in combination to other cues. What feelings are given in combination with the lighting in the locale? These feelings are the basic feelings stated by Robinson, D. L. (2009) and can been seen in the appendix (IV).

- **Theme**

The purpose with observing the theme of the nightclub is to how the visual cues are synchronized to each other to create an experience. (Hultén, Broweus & Van Dijk, 2009) What common patterns are there in the nightclub? Can the observer distinguish a common theme?
- **Hear**
  - Voice
  Voice can be hard to observe in a high decibel environment as nightclubs but are yet worthy to notice as individuals are trying to communicate amongst each other. The observation aims to find out if the experience is affected. The observation can also explore the interaction and communication with the bar-personnel, which can affect the experience positively or negatively. (Otnes, Ilhan & Kulkarni, 2012) Do the observer find it easy or not to speak in the nightclub environment? This can vary depending what part of the locale the researcher is. So this means the researcher needs to be present at different sections of the nightclub in order to confirm if it is easy or not to talk in nightclubs.

  - Music
  The purpose of music is to observe the tempo of music, loudness and genre. (Merriam & Merriam 1964; Radocy & Boyle 1988) This is clearly a big part of people’s preferences in why they are going or not to some places. Some research worth observing in this paper, suggests that memories and pleasure are affected by music that can help to establish the connection between sensory cues and experiences. (MacInnis & Park 1991) This observation will study the tempo of the music through measuring bpm (beats per minute) through five different times in order to create a mean value for the total bpm during a night.

  - Technology and Acoustics
  How is the audio-technology and acoustics in the locale? Is the sound pleasant? Can people communicate with each other? This observation is trying to find connection between the type of sound and the experience an individual get when present in the locale. This observation will not issue the technical aspects of acoustics but rather the subjective acknowledgement of if the quality of the sound that is coming from the speakers. Does the observer find the sound, distorted or clean and good to listen on?

- **Touch**
  - Temperature
  This observation is highly subjective and will find out if the temperature is pleasant. Is it too hot, too cold or perfect? The scale will not be used, as the skin will, as a sensory organ will be used in combination to other people. The interviewer will also ask 5 random customers to
confirm or disconfirm his/her own thoughts. Note that the observer will not have more on the body than a common t-shirt and jeans and will not dance so much.

- **Crowd**

Crowdness observation aim to find out if is crowded or not and if it makes the customer feel trapped. This can according to Macintyre & Homel (1997) make the individual to act aggressively. This observation does not measure the number of individuals on a specified area but rather the subjective feeling of being pushed and feeling trapped. For being able to measure, the researcher of this paper will observe if there is occasional pushing amongst the crowd.

- **Taste**

- **Presentation & Setting**

Observing presentation of drinks in the bar is something that can alter the perception of taste that in the end affects the experience the customer gets. (Wansink, Ittersum, & Painter, 2005). This observation will use completely subjective approach when describing the presentation and setting of the beverage. There needs to be a story told and a description what was appealing with the presentation and what was less appealing. Keywords will later be highlighted.

- **Smell**

- **Congruency & Intensity**

Observing congruency aim is to investigate what the individual associate the smell of the nightclub with. Can these associations be connected to something pleasant or negative? Gobe (2001) have showed that it clearly is significant. What and how intense is the smell? This observation aims to find out what Hultén, Broweus & Van Dijk, (2009) explains about the smell sense and the experience effects it gives.

- **Disturbance**

Disturbances aim to find out what the customer find unpleasant. This can be everything regarding sensory inputs that the individual thinks is either to low or to high. The sensory inputs could be for example, taste, vision, hearing and crowds. This can help to investigate the sensory overload that Baker (1984) and Ludwig (1972) means can cause stress-relating...
symptoms. These symptoms could in the end affect the end experience the customer is getting.

- **Feelings –Experience**
  - Overall experience
Observing overall experience contributes to the experiences one individual get from the nightclub. It aims to find out what Meyer and Schwager (2007) is discussing about the overall aim with an experience, is to be positive for the customer. **Is the overall experience positive or negative** and can it be connected what the theory states about the benefits with an experience? (Pine & Gilmore, 1999; Havlena & Holbrook, 1986) This theory gives the customer end value that determines in the end what firm will get the competitive advantage amongst consumers. The observation will also investigate **the reason to choose this nightclub** over other nightclubs and **memories**. (Poulsson & Kale, 2004)

  - Expectation vs. results
Arnould & Price (1993) and Schmitt et al. (2009) believe that there is a process in how the person creates expectations and in the end creates experiences worth remembering. It is believed that the expectation the researcher has before the entrance is also influencing the end result of the experience. In order to analyze this, the observer needs to describe what expectations he/she has and later describe the end result. The thing to observe here is if the end result is **better** or **worse** than the expectation?

- **Experience over time**
  - Differences in environment and cues over time
This observation will study how the researcher perceives sensory cues changing during the visit. Can the researcher distinguish some elements, sensory cues and experiences that stand out from the others and that seems to be created on purpose by the organization? This is something that can reveal the intention of scripting in the organization. Because this observation can only scratch the surface of the intentions made by the owners, complementary questions will be used to establish the scripting that Philipson (2012) talks about. It is believed that this can generate an enhanced experience if used wisely.

To **complement** the observation there have been made semi-structured interviews with the owners of the firms. This will give the observation complementary data that couldn't
otherwise be fully collected. This also gives the perspective from the owners, their reasoning behind the organizational environment, what experiences are constructed and what are not controllable?

**Semi-structured-interviews:**

Q – 1. What is your view on the human five senses and the potential use of them in nightclubs?

This question aims to investigate and complement the observation and find out the use of sensory marketing in nightclubs. This is something that can be done through looking at what Hultén, Broweus & Van Dijk (2009) and Krishna (2009) defines as sensory marketing and see the connection to what the owners describe as the potential use of sensory cues to contribute to the offering. The connection can also investigate to what Philipson (2013) talks about the experience timeline and how a cue can be used to enhance the whole experience. Moreover there is application to investigate the answers to see the perspective from the owners in how the five senses or sensory cues is used to enhance the experience and the link between them. (Kim et al, 2009; Schmitt, 2012)

Q – 2. What is your reasoning when thinking about?

- Lights
- Audio
- Beverage
- Smell
- Touch/Interior/Design

These questions are reformulated to fit the nightclub environment and they represent the five senses in how nightclubs can use the sensory cues to affect the experience. This will mainly be used as complementary data and used in combination to the observations.

Lights will try to find out the potential emotional sensations that Hultén, Broweus & Van Dijk (2009) and Valdez & Mehrabian (1994) mean lights can create. Audio aims to see the perspective from the owner and the reasoning that lies behind the choice of music, loudness and other aspects that the theory imply can create competitive advantage. (Merriam & Merriam 1964; Radocy & Boyle 1988) Beverage is connected to the taste as a sense and
aims to find out if the owners of the firms believe this can affect the experience or is it a necessity. This also applies to the observation, presentation and setting in where Wansink, Ittersum, & Painter, (2005) means can alter the taste and the end experience. Smell examines what the theory and the observations means that the customer can get a positive or negative experience from the scents. (Gobe, 2001) Touch, interior and design are giving the owners perspective on how these factors can strengthen what the observations finds out and if the owners perspective is the same as the observation.

Q – 3. What values are you trying to give to your customers?
This question aims to investigate specific keywords that could be confirming the relationship between sensory cues and experiences. Lot of experience theory mention the word value and with this question there is possibility to see if the owner perspective thinks about the values, which seems to be important according the theory. (Schwager, 2007; Pine and Gilmore, 1999)

Q – 4. What is the goal with an open evening? Q – 5 What is the core concept of your company?
These questions aim to confirm or disconfirm what Schwager (2007) states in the theory that the goal is for the end user to get a positive experience and it includes every aspect of the organization. If the answers are confirming the theory there is an indication that the nightclub industry is an experience industry (Pine & Gilmore, 1999) and strengthens the link between sensory cues and experiences.

Q – 6. What is your typical plan during a night? What events do occur during the night?
This question purpose is to investigate if nightclubs are intentionally using planned scripting that Philipson (2012) mentions is needed in the complex realm of experiences. The question can also reveal possible intentional offerings and creation of consumption experiences that the theory is mentioning. (Sundbo et al, 2007; Havlena & Holbrook, 1986)

3.4.2.2 Trust – Experience

- Fear
This observation aims to find out if customers feel fear in the nightclub-environment. Even though Lanyon & Manosevitz (1966) have shown that it can be valid to self-report fear, it is
very hard to ask people if they feel fear, because they can either lie or change their thoughts when asked questions. The probability of someone coming without influences and report that they feel fear is very unlikely and there is need of other means to observe the customers. As many articles are describing the effects of fear none yet have validated the art of how to observe fear. There is possibility maybe observe stress symptoms and draw an conclusions of how many percent could feel fear but as it also could mislead the actual feeling of fear, there is one possibility to observe the eyes of the customers and the subtle facial response we as humans can sense in each other.

In order to present inflicts of trust, interviews and surveys are needed as they give two perspectives on the matter. The interviews will give the owners perspective and his/her intentions to make the organization trustworthy. The other perspective will investigate the customer’s view of trust in nightclubs and will be done quantitative through surveys.

**Semi-structured interviews**

Q – 7 What do you think about customer trust in your organization?
Q- 8 How do you manage trust in your organization?
Q – 9 How do you manage risks in your organization?
Q – 10 How important do you perceive safety in nightclubs? Thoughts?

These four questions aims to find out the relationship between trust and experiences. The first of these questions investigates the importance of consumer trust and the amount of knowledge the managers have about the matter. This will also confirm or disconfirm what the theory mentions are customers trust. (Deutsch, 1958; Larzelere & Huston, 1980) The following three questions is about the management of trust, risks and how they handle risky situations and the perceived importance of customer safety. This can be applied to what Conchie, Donald & Taylor (2006) means the importance of having trust in high-risk context and that this can create safety. These questions will also evaluate the level of incorporation in the organization. If the level is high there is an indication that trust is indeed affecting the customer experience. (Deutsch, 1958; Larzelere & Huston, 1980).
3.4.3 Access, Data gathering and Analysis - Qualitative

3.4.3.1 Access
Bryman & Bell (2011:428) writes about that one of the most difficult parts to come by within ethnography is access to the environment in where the research is done. This means the researcher has to access often closed environments as offices, factories etc. The researcher must have permission to access the data, the people and the information in the closed environment. To get that trust is hard sometimes, as the ethnographer cannot promise excellent desired material as the researcher he doesn’t know what the output will be. This tradeoff between the researcher and the studied must be negotiated. This is something that Johansson-Lindfors (1993) agrees with and that the choice of choosing a company must be mutual benefits, which means that the researcher must motivate why the companies or persons must join the research.

The interviews was mainly done through contacting the clubs via email and telephone in where the researcher of this paper described the desired study and what this could contribute to the owners of business. The research was motivated as something that they can be part of and that the results can grant them “maybe” future profits. The observation was easier to do during its open hours that did not need the presence of authorization.

Bryman & Bell (2011) recommend different approaches to get access to the environments. The authors recommend the researcher to use its contacts to reach desired environment, access the top authority, offer something in return, be prepared to negotiate and finally be honest about the work the researcher is doing.

3.4.3.2 Data gathering
To get access to the desired environment in the nightclubs the researcher have been present at the opening hours, and for the interviews, have contacted the top management and asked for permission to do interviews. The clubs I’ve contacted and got access to can be seen in appendix (V)

Data gathering was done through collecting the qualitative data in form of observation and interviews with the participants. If following Bryman & Bell’s (2011) examples of roles, the
researcher would be participant as observer, which means that the examiner is mainly observing. This is mainly done as the study limitations, for example time, and hinder the researcher from do very lengthy studies as a participant. The interview helps keeping the timeframe within reasonable limits.

This gathering of data when done through ethnography is done in negotiations, conversations and interviews. (Madden, 2010) One thing that has to be taken to account is the language or the communication between the subjects. This language can have different meaning depending of different cultures or subcultures. The author highlights that sometimes the researcher need to learn the language in the field before starting gathering and analyzing data. This have been addressed by the researcher of this paper who have talked with people that frequently visits nightclubs and through discussion concluded the proper understanding of the language in nightclubs.

Madden (2010) explains that interviews can be made within an ethnographical study. He also describes that more structured interviews are allowed. Madden imply that open interviews gives the author possibility to steer a little bit but at the same time risk to get lost into other subjects. Bryman & Bell (2011) emphasizes that conducting a semi-structured interview is often done in qualitative methods. The semi structured interviews uses an interview-guide in where general topics are covered and at the same time gives the free room to dig deeper. There is no need for a specific order of questions when conducting the semi-structured interview, which gives the researcher opportunity to reframe the order to fit the current discussion, held with the subject.

I’ve decided to do semi-structured interviews in combination with observations. These semi-structured interviews are partly open but at the same time structured by the theoretical chapter. This is done as the researcher of this paper cannot do to lengthy interviews as the person that is getting interviewed is hindered by time and other factors when being in nightclub environments.

Of the 14 nightclubs that have been observed, seven of them have been interviewed and contacted through telephone or Skype and then met them personally.
3.4.3.3 Analysis

The analysis was conducted by me, following the guidelines from Van Maanen (1988), Madden (2010) and Philipson (2012b).

Van Maanen (1988) means that the writing is a communicative act between writer and reader. This acts and decisions are influenced to whom the research is written to. The studies are written with special target groups or audiences and the research often reflects the attitudes, expectations and backgrounds of the audience. This must be thought upon when writing and reflecting upon the research made.

Madden (2010) highlights that ethnographic should aspire to conveying an interesting accessible and believable portrait of the culture in the field. The description should be a balance between a subject storytelling and the reality in what happened. Style is also important when interpretation and writing through realist and confessional genres.

In order to make sense of the authors above Philipson (2012b) explains that patterns have already been made unconsciously by the researcher and to make the presentation more clear, a demonstration of the steps the researcher makes are needed to strengthen the validity. Tables will be used with keywords in order to make tacit abstract knowledge into explicit and more manageable knowledge. These tables will show patterns and connections between arguments and keywords that can later be applicable to the theoretical framework.

3.4.4 Population and Sampling - Qualitative

In this paper population and sampling of the nightclubs, are made in order to define the chosen firm as representative for an industry. (Saunders et al, 2009).

(Ibid) means that it can be impractical for the researcher to sample an entire population and that there can be time and budget constraints that can inflict the research. In order to represent a population or industry, there is different samplings design to use.

According to Bryman & Bell (2007) a good research practice is to use probability sampling but as both Bryman & Bell (2007) and Saunders et al, (2009) implies that securing a probability sample is time and resource consuming and nonprobability is often used instead.
This research will use non-probability, convenience sample that Bryman & Bell, (2007) means, “A convenience sample is one that is simply available to the researcher by virtue of its accessibility” (Bryman & Bell, 2007:197). In order to both interview and observe companies, the researcher used available means, as time, money and accessibility to contact and observe the chosen companies within the timeframe of this research. In order to complete the research, control variables has been used to strengthen the scientific criteria. The variables are; Sweden, Nightclub and Dance floor. The control-variable, Sweden are cutting out Swedish restaurant companies to 29143. Of these numbers, the second variable, nightclubs, limits them to 460. After researching more for the last variable 127 companies have been found. Of these 127, 14 have been observed. For more information, look at the company list in the appendix (V).

A second population has been created from the first one as the interviews were used as complementary data for the trust and the relation to experiences. Complementary questions have been asked for reveal the purpose of some observations made. From the 127 numbers of companies that has been established, only 14 of them have been observed and 7 interviewed. Information about the interview subjects and the geographical placement, can be seen at appendix (V)

3.4.5 Research quality - Qualitative
In some qualitative studies reliability and validity can fuse with the same meaning but less emphasis on matter relating to measuring (Bryman & Bell, 2011).

Bryman & Bell (2011) argues that the validity indicates that the researcher actually measures what it intends to measure. They define validity as "measurement validity". For it to be a good validity Patel & Davidsson (2003) believes that the author must report the process and not the interpretations made by the author. The idea is that the reader should be able to form his/her own interpretation of the material. Van Maanen (1988:25) writes about that the researcher have inside back of his/her head a target audience and that the research are angled towards the audience. This is something that has been taken account to as the researcher is conscious about this and that the study can be tainted by the restrictions of the guided rules of this paper.
To strengthen the qualitative study within the ethnographical method, Madden (2010:23-24) have given four advices that an ethnographer should strive for. These are:

• Validity and reliability through the construction of convenient methods
• A systematic gathering of data
• A systematic analysis of these data
• And a carefully prepared presentation of the material.

My research has been done with these things in mind. The construction of convenient methods has been done when choosing the methods most fit for the study. In this case its participial observation is where the variables are the main goal to find. The systematic gathering of data is built upon regular visits of the areas the researcher aims to study. The systematic analysis of the data is done according to a planned timeframe. The presentation of the data is done according to ethnographical writing methods.

As said before, Madden (2010) talks about the language and the understanding of the communications in the field of study. The researcher of this paper believes that the previous experience of nightclubs and the language used in the context of nightclubs has to be able to analyze the data correctly. The choice of storytelling will also be done from a subjective perspective, which gives the reader more personal closeness to the observation.

Madden (2010) also talks about the need for the bodily presence at the field as it gives the researcher more insight and cues about the people involved. He recommends the researcher to be present and close to the people involved by not too close as it can blind the researcher, something he call, “Step-in-step-out” basis. The researcher as an observer has taken to account to not get too involved, as it could distract the observation. The researcher needs to get inside people minds and the clues that can expose the unexposed. This also suggests that the researcher will be present at the nightclubs.

Validity regarding semi-structured interviews can according to Bryman & Bell (2011) be done through letting an expert judge the interview material before interviewing the subjects. The validity can even be assured through presenting the interviews for the subjects in order to assure that the material is not misjudged and misunderstood. In order to strengthen the
validity of this research the investigator has repeated what has been said during the interview in order to present the things that have been understood.

Bryman & Bell (2011) also means that the quality of research can be done through presenting a sequenced approach in where the qualitative and quantitative don't overlap but rather give pure data with no need to triangulate. (ibid) argues that the reliability of semi structured is possible due the structured format of the interview and can partly be reanimated. This replication can be made through saving the data collection process and the material in form of original, transcribed and recorded data.

3.5 Quantitative

3.5.1 Research Design – Quantitative

Survey

The quantitative research design is built upon surveys in where quantitative data are collected through quantitative measures. This can be used to create statistical data that can be used to generalize. (Bryman & Bell, 2011) Saunders et al. (2009) agrees and also imply that survey enables researchers to examine and explain relationships between the objects that are desired to study. The deductive nature of confirming and constructing hypothesis with help of surveys gives this research an opportunity to confirm or disprove relationships that this framework has presented. Patel & Davidsson (2003) emphasizes the aim the benefits with the survey is also that the researcher doesn’t distract the respondents while they answer and that this can give an overview of how something really is.

The aim of this survey is to confirm, add or disprove the relationships and the variables that have been found through the qualitative research. (see figure 10)

3.5.2 Operationalization - Quantitative

This operationalization had been made according the sequenced approach standard. The classifications of questions are built up from the qualitative data and analysis that have been collected during a period of 2 months.

The quantitative study aims to present the trusts inflict to the experiences and how customers as consumers perceive trust and the connection it has to the experiences.
3.5.2.1 Trust – Experience

S1 – Have you been in a nightclub for the past 6 months?
This question aims to find out the validity in the answers. Even though it is not completely needed to have the question there is strength to know that the majority of the answers have been experiencing nightclubs in Sweden. It can be seen as a control question.

S2 – How much do you trust the nightclubs in Sweden to be safe?
S7 – How much do you trust the nightclub bouncers to keep you safe in nightclubs?

These two questions evaluates to which extent customers trust the nightclubs as organizations. This question explores the safety aspects of trust in what the theory is meaning about trust within organizations and the safety aspects of trust. (Geyskens, Steenkamp & Kumar, 1998; Conchie, Donald & Taylor, 2006)

S6 – Have your trust for a nightclub been lowered because of violence occurrence?
This question investigates the pattern of trust and future evaluation of safety measures when being present at a nightclub. (Doney & Gannon, 1997) This also confirms to which extent lack of safety affects the trust negative.

S3 – How often do you witness violence behavior in nightclubs?
S4 – How often have you felt fear in a nightclub in Sweden?

These two questions investigate the most common safety aspect in a nightclub. If there is a high statistic of violence and fear correlating to the amount of negative experiences and fun they had (seen at question S8 & S9), there must be a connection between trust and experiences in nightclubs.

S5 – Have you ever been thinking about to skip going out in a nightclub because fear of violence?
This investigates the past experiences a customer gets from a nightclub and if it loops back into new trust that affect the decision making process. This is something the theory is talking about the five distinct processes in trust. (Doney & Gannon, 1997)

S 8 – What experience in general do you have of nightclubs in Sweden?  
S 9 – Do you have fun when going out in Swedish nightclubs?

These two questions will investigate the general type of positive experience a customer has from the nightclub industry in Sweden. Theoretical part that are connected to the questions are the experiences in consumption. (Holbrook & Hirschman, 1982a; Meyer and Schwager, 2007)

3.5.3 Access, Data gathering and Analysis – Quantitative

The survey has been constructed through a questionnaire that has been manually designed and placed online. The questions have been constructed in that it can be answered through a scale that is 1-5, representing different questions that can be found in appendix (VII) and the operationalization. The questionnaire consisted of 9 questions aimed to find out the relationship between the customer trust and the experience customers get in a nightclub. According to Bryman & Bell (2011) it is important not to have open questions for the customers not to lose the interests in answering the questions. Patel & Davidsson (2003) defines also that it is important to structure and standardize the questionnaire. The standardization is in how the researcher is responsible for the layout and the order of questions in the survey. The structuring of questions means the course of freedom to interpret the questions asked. According to this survey, both the standardization and structuring is issued with in sense that there is little room to interpret the questions and the ordering and layout of the questionnaire are sorted after relevance.

The scale of the questionnaire is meant to either make the customer to agree, disagree, display the level of trust, and other questions that can be converted into an five degree scale. These questions can be more explained and deconstructed in the operationalization (chapter 3.5.2). The reason for using a scale is because of the sequenced approach, variables and new data have been established in order to either confirm or disconfirm the data. The scale gives no room for the customer to change the indented question asked. The scale also can
according to Treiblmaier & Filzmoser (2009) reduce the noise in Internet surveys. They mean that the scale in where individuals are limited to a number of alternatives, are more likely to preserve valuable information and reduce the subjective noise rather to mixed, partly open questions.

The survey was created with Google Docs and then used the hyperlink to send out the form via mail, social media and other Internet channels in where the customers go into the page and answer the questions. The sampling of people can be seen in the next section.

The analysis where done with guidelines from Philipson (2012b) and with help from the statistical program SPSS.

### 3.5.4 Population and Sampling – Quantitative

The population and sampling of the quantitative study is done through convenience samples that been explained in the qualitative part of the method. Because of the anonymous nature of this questionnaire it is rather hard to establish controlling variables that influence the people that answer, but can be made through excluding answers that show the nonexistent experience of nightclubs. This question is the first question and asks if the person have been in a nightclub, for the past six months. The researcher of this paper can also control target groups to whom the links are sent to and in that way heighten the probability of the people who answers have the desired information. This convenience sample has the following control variables; Been at a nightclub and Access to internet. There is no clear target group in where to establish the desired control variable. The important thing is that the customer has been in a nightclub and can answer related questions. This paper is not focused on gender nor age and other economic factors. Because of this, it is easy to send out the questionnaire to lots of people. The response rate is hard to establish as everyone can answer the questionnaire. Because of time related issues, there has not been any time to send individual questionnaires. The number of answers this survey has gotten is 102. Se more information in appendix (VII)
3.5.5 Research quality – Surveys - Quantitative

The research quality of quantitative survey data can be seen according to Bryman & Bell (2011) considered when creating validity and reliability. Validity in surveys is the measurement of what the researcher intended to research. Bryman and Bell (2011) also mentions internal and external validity in where internal validity in surveys is represented through the logic of connections between dependent and independent variables. This survey has through the theoretical framework shown the connections between the variables and through operationalization shown the deconstruction and connection to the theory. This presents a strong internal validity according to the researcher of this paper. External validity according to (Ibid) is the degree of generalization in the study. This is where it is important to prove that the choosing of people or organizations that answer the survey is relevant for the study. As mentioned in the population and sampling part, is that because the lack of time and resources the researcher of this paper had to collect data that is not directly personal and statistical calculated but rather have been sorted through exclusion methods, depending how they answered some questions. The external validity of this paper is not completely high but done good enough to be generalized.

Reliability is on the other hand the results that have been measured, can be recreated by others. In this study reliability is partly high as the survey is scale based and gives the opportunity to recreate the study easily. The replication of this study is highly depending on the experience of the individual customers and can change during time. The questions are still asked to a large amount of people. If done in a large scale the same results should be similar. The replication is also possible through studying the process of this study that can be seen in chapter (4).
3.6 Method and process overview in this research

- Idea - Problem
- State of the art
- Trust
- Experience
- Operationalization
- Mixed methods - Sequenced
- Qualitative
  - Empirical - Observations
  - Empirical - Interviews
- Quantitative
  - Empirical - Survey
- Analysis
- Conclusion

Abduction
4. Empirical data

In this chapter the empirical data will be presented that has been collected through observations, interviews and surveys. The information will be presented with patterns and descriptions in order to give the reader a better overview of the data.

In order to make the reader get better understanding of the data, presentations will be done through displaying the main topics that have been illustrated in the theoretical and methodological chapter. These main topics are Sensory Marketing, Experience and Trust that will be presented under each of the data gathering methods as observations, interviews and surveys. Before presenting each theoretical topic, global patterns will be separately pattern-analyzed and presented. Each one of these will be presented in the observations and in the interviews. The assortment of the separation between global patterns and the theoretical/local patterns is to give more ways of interpreting the data found in the data collection. This can either add or subtract data to the analysis depending on the patterns findings. The difference between the global and local patterns is that global is used in the mathematical sense, meaning 'encompassing the whole data set', as opposed to local, meaning patterns for only a part of the data set.

4.1 Observations

The observations in this thesis have been made through observing 14 nightclubs in where sensory cues, experiences and trust have been observed during a period of two months. The 50 pages of empirical data gathered, have been summarized and presented with visual identifiers and patterns. For more detailed look on the keywords, used in the patterns, can be found at appendix (VI). Note that some of the patterns will have the letter G in front of the number. The G acts as an identifier for a global pattern. In this way it will be easier to distinguish ordinary pattern and global patterns in the analysis. The methodology of finding these patterns can be found in Philipson (2012b) in where the researcher has sorted the empirical collection of data into tables, than used relevant keywords, sorted and organized the rows under common headlines and lastly moved the columns in where the industry groups to overall similar answers. From this organization, visual identifiers have been established and patterns found.
4.1.1 Global patterns - Observations

The global patterns have been separately found through observing possible global similarities and dissimilarities in the observations. These patterns can be found in table 1. Different sub-organizations and structure was achieved through sorting similar overall answers to each other until giving appearance to observable patterns. These two rings define the industry into two groupings of companies that can be extracted from the data. The method of determining the global patterns was done in studying the data in step 3 in the pattern seeking method which means that the researcher was closely reading and comparing answers and seeking similarity and dissimilarity in order to organize the rows and columns. For more information about the method, see Philipson (2012b) article. This resulted in two global patterns.

These are pattern G1 and pattern G2. Pattern G1, seen in table 1 reveals the separation from the rest industry in the lack of feelings and accessibility. The separation in the industry also splits it in two categorizes in where pattern G1 represents the lack of synchronization in sensory cues. Furthermore G1 tend to have lack of negative associations in scents and less audio disturbance.

G2 did not have as many feelings associated to the audio in the industry and had more theme associations.

For more detailed view of the global patterns look at appendix (IX) and keywords in appendix (VI).
Pattern G1 and G2 differ mostly in associated feelings, accessibility, synchronization in sensory cues, association with negative smells, audio disturbance and themes. These are the factors that separate the two patterns from each other.
4.1.2 Sensory cues

Seen at table 2, there are patterns showing differences and similarities amongst the fourteen companies that have been observed. The sensory cues reveal seven patterns showing and revealing groupings of information that will be further analyzed in the analysis chapter. This table is presenting the sensory cues in the fourteen separate observations.

![Table 2 – Observation. Sensory cues](image)
If looking at table 2, pattern 1 shows a lot of the companies observed are presenting feelings in form of the visual spectra. There are a lot of feelings associated with the lighting and the colors. If looking at the patterns and the visual identifiers there is a large portion revealing the feelings of calm associated with colors in nightclubs.

In contrast to Pattern1, Pattern 2 is revealing that themes inside nightclubs are clearly grouping them together in the pattern analysis. The otherwise lack of themes in nightclubs is not showing that there are more negative experiences in the nightclubs but rather grouping the industry into different kinds and types of nightclubs. This is also confirmed by the global patterns G1 and G2.

Pattern 3 shows that having not loud music in nightclubs affects the experience positively. This is also seen in other parts of the empirical data in where disturbances seems to affect the general experience. This also groups the clubs to each other when looking at table 2.

Pattern 4 shows that the industry is giving the consumer similar experiences from the type of music, bpm and the feelings associated from the visit which is provident through the voice, music and technology in the nightclub. The similarities could indicate a connection between these factors, which will be more discussed in the analysis.

Pattern 5 shows similarity amongst the experiences you get from the audio and the differences in the experience of audio and acoustics. The experiences are different in that sense, the technology seems positive and acoustics are negative. These two experiences seem to cancel each other out when looking at the data and keywords found in appendix (VI) Pattern 6 on the other hand is reveling the dissimilarities in the presentation. This dissimilarity could indicate, the futile importance the presentation of beverages has in nightclubs.

Pattern 7 displays a lack of positive associations with the smells in nightclubs. There is a rare occasion in where positive scents have been observed. Otherwise the pattern is clearly indicating the need for good scents in the industry. This is also seen in the global pattern G1.

In order to better understand and analyze the empirical data, additional information is needed. This will also give the reader more information than stated only in the patterns.

The most common sensory cue observations:

Vision – The visual cues was that the lighting was mostly black, white and red. The tempo of the change in lights was pleasant and the overall stimulant in the lighting was attractive. The visual cues regarding the design and interior was very mixed and separate.
from each other. Some of the locales had easier layout to move in. The accessibility was highly depending on the sensory touches that will be mentioned later on.

Sound – The hearing data was collected through observing, as can be seen in the operationalization, the music, and the voice and the technology behind the sound. The observations were also mixed, but the majority of the observations did recognize the sound to be too loud and the tempo to shift between 120 to 140 beats per minute. The communication and the possibility to speak with a customer did also vary depending on the nightclub. The variations in observation were highly depending on the possibility to escape the loud music in order to communicate with a colleague. The genre of music did create associations and feelings but the feelings varied amongst the nightclubs.

Taste – The taste aspect did study mostly the presentation and setting of the beverage that was being observed during an open night. The presentations were mixed and the urge to buy also shifted with the aesthetics of the presentation. There was no actual tasting of the beverage, but the researcher of this paper is still considering this to be an aspect that will affect the taste.

Touch – The touch was observed through the crowd and the temperature. The temperature was mostly pleasant in all of the nightclubs. There were some occasions in where it got sweaty but it depended on other influences. Other property is the crowd. The crowd was highly depending on other parts. One of these parts was the layout of the locale. The layout gave lot of opportunity to bump, dissolve and the flow of moving customers. As can be seen in the keywords in appendix (VI) there is lot of associated feelings with tight and crowded spaces.

Smell – The smell observed the strength, type and associations. Most of the observations have highlighted the lack of pleasant smells. Many of the times observing, there were the smell of beer and other odors. The positive entity is that the strength was low and that other hair products did hide the smell of alcohol. There were no positive associations made. This is an indication that there is more room for scent implementation in nightclubs that will be more closely discussed in the analysis chapter.
4.1.3 Experiences
Observation shows more visual symmetry patterns than in table 2

Table 3 – Observation, experiences

Table 3 is showing the observed experiences in the nightclubs. The patterns here are more symmetrical than in sensory cues in table 2. The grouping of the companies seems to have more impact on the experiences than on sensory cues. The similarities in the observations (patterns) seem very highly depending on the experiences (patterns).

Pattern 8 shows that the lack of sensory disturbances has arranged the companies in groups. The indication of other sensory disturbances shows that the majority of disturbances is the touch aspect, which in this study could be people pushing each other or invading your private space. The lack of the touch aspect (Pattern 8, to the right) seems to matter, and influence the overall experience positively.

Pattern 9 reveals that the negative experience seems to be similar in lot of ways throughout the industry. The clump of negative or mixed experience seems as seen in pattern 8 be affected by the touch aspect.

Pattern 10 shows that the lack of communication and the lack of change in sensory cues do not affect the overall experience in some of the companies that have been observed.
Patterns 11, which show the industry’s lack of sensory cues that change over time, are spread across almost all the observed companies. There is outliers but as the majority of the companies does not have clear distinct changes in sensory cues.

As mentioned before in table 2, there is a need to further highlight experience observations for being able to analyze better. As it can be seen in the patterns that a lot of the experience observed subjectively have been affected by sensory disturbances. Lot of the time the sound was too loud or too crowded. The overall experience was very mixed. 9 of 14 the nightclubs gave a positive outcome. The rest of the less positive experience depended on the disturbances in the sensory cues. There were also common to not notice cues that changed during the night. The most common change was the louder music, otherwise there were a clear lack of sensory change. There was an exception in where the sensory change varied very much and the total experience was also better because of this.

4.1.4 Trust

<table>
<thead>
<tr>
<th>Pattern 12</th>
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Table 4 – Observations, Trust

Pattern 12 is showing the fourteen occasions in where only one of them showed fear. The one time when fear was observed was not serious. But still the vast majority did not have any violence and fear.

The observations did not show any serious violence or aggression. This could indicate lot of things and will be discussed in the analysis chapter.

4.2 Interviews

The interviews were held with seven managers in Sweden. For more information about which companies was interviewed, see appendix (V). The answers varied amongst the nightclubs, which have through pattern finding steps, been sorted the similar answers next to each other.
4.2.1 Global patterns - Interviews

As written before in chapter (4.1.1), the global patterns have been found through observing possible global similarities and dissimilarities in the qualitative data. The interviews gave arise to two main patterns separating the industry in two sections. Pattern G3 Shows the lack of reasoning in safety issues and managing risks. G3 is trying to give the customers fun while G4 wants the customers to have a good experience. G3 seems to have lack of reasoning when talking about sensory cues that change over time, which is not the case in Pattern G4. Pattern G4 seemed more to discuss the lighting aspect of sensory cues. The difference between G3 and G4 are reasoning in safety issues, managing risks, fun, coming back, change in sensory cues and light cues.
4.2.2 Sensory cues

Table 6 – Interviews – Sensory cues

<table>
<thead>
<tr>
<th>Q.5.1 Lights</th>
<th>Q.5.2 Audio</th>
<th>Q.5.3 Beverage</th>
<th>Q.5.4 Smell</th>
<th>Q.5.5 Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal</td>
<td>Responsibility</td>
<td>Focus &amp; Priority</td>
<td>Reasoning and</td>
<td>Crowd</td>
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<td>Decision</td>
<td>Acoustics</td>
<td>Reasoning and</td>
<td>knowledge about</td>
<td>Material</td>
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<tr>
<td>Customer reaction</td>
<td>Music</td>
<td>implementation of</td>
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<td>Tempo &amp;</td>
<td>scents in the</td>
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<td></td>
<td>Loudness</td>
<td>organization</td>
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<td>and feelings</td>
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</tbody>
</table>

Table 6 presents the interviews and the sensory cues that have been discussed with the respondents. Light, beverage, audio and touch are themes that have been discussed and sorted under headlines. From this assortment, patterns have been found.

Pattern 13, which consist of two sections seems to show that the companies that think about at least one sensory cue within the organization, tend to have more answers for all the of the five senses.

Pattern 14 shows that even though the companies have been answering overall similar, the answers tend do differ amongst a large group of the respondents.

Pattern 15 on the other hand reveals a big proportion of the companies that have been interviewed to lack the discussion about the smell and the touch aspect in the organization. There have been some discussions but no clear and defined theoretical applications.

The interview subjects did additionally talk about the sensory cues within the nightclub environment. The answers were sorted under the different senses.

Lot of the owners talked about moving the responsibility of the audio to the audio technician or the DJ. The control the managers have is usually choosing the DJ that in their turn affects the final sound customers hear during an open night. Beverage is something that according
the managers is thought of, depending on what target group the companies has. There were not so much reasoning about the smell except one of the nightclubs that had systems installed in their ventilation. The touch aspect is usually discussed through design elements and the furniture. A common theme that lot of the respondents answered was that the furniture has to be strong and easily cleaned. The visual discussions were mostly about how to create a good atmosphere with the help of lighting. Lot of the respondent did talk about the goal of a warm feeling, as they later described all differently but some of the keywords are, orange, organic and calm.

4.2.3 Experiences

Table 7 – Interviews, Experiences

Table 7 shows the seven interviews and the discussion about one of the main subjects in this thesis, experiences.

Pattern 16 reveals a big proportion does not think about the customer perspective when reasoning about the core concept of the company and the experiences they are delivering. Pattern 17 shows that the goal of the owner is to give a positive experience to the customer. The discussion with the companies have all clearly stated that there are several goals with the organizations but one that are common for all companies, are the positive experiences
that the nightclubs want the customers to remember. They also all imply that one goal is that the customers should want to come back and revive the experience. Pattern 18 shows that the conscious reasoning behind sensory change lies in starting at a low volume to give a sense of calmness and then increasing the tempo and loudness of music to enhance excitement among the crowd. Majority of the respondents answered that the DJ is responsible for the change of sensory cues.

The additional information got from the interviews was that the respondents said that experiences should be given to the customer and that it should be positive. Other similar words that was constantly repeating was fun and happy. Other common answers were that the nightclubs want to make the customers come back. The answer in how to make them come back did vary amongst the companies.

The managerial conscious change in sensory cues was mostly the change in the tempo in music. This was done either from organized playlists or moving the responsibility to the DJ.

4.2.4 Trust

<table>
<thead>
<tr>
<th>Pattern 19</th>
<th>Pattern 20</th>
<th>Pattern 21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Importance of trust</td>
<td>Regulation</td>
<td>Importance</td>
</tr>
<tr>
<td>Noticeable increase on frequency of music</td>
<td>Noticeable increase on frequency of music</td>
<td>Noticeable increase on frequency of music</td>
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</table>

Table 8 – Interviews, Trust
Table 8 discourses the trust aspect and the managers view on trust. One thing to note is that the owners themselves got do describe how they defined trust. Many of them described trust as the fulfillment of a promise. Other common answers were safety and honesty.

The first pattern, 19 shows the lack of highlighting the importance of trust in the organization. It could be an effect from the mixed definition of what trust really is. Pattern 20 shows a big proportion of companies that manage trust and risks in the organization through different methods. Many of the companies used both internal and external measures to strengthen the safety and lower the risks. Pattern 21 implies that the owners seems aware about the safety in nightclubs but are lacking the discussion about the importance of safety as the government regulations seems to be enough for establishing the safety in Sweden.

Additional information regarding trust in nightclubs is based on what the managers have told during the interviews. The nightclub managers define trust differently but the common discussion about the safety did bring up the bouncers and the education of the employers in how to handle different risks. Other aspects the managers mention can alter the risks and the learning of the organization are learning from past happenings, thinking one step ahead and establishing routines. Managers told also that they handle risk situations through being present and fast communication between bouncers and bartenders. The trust that has the customer perspective is lot about keeping a promise in where customers believe the nightclub to be safe. A lot of discussion has also been about the already established regulations in the Swedish government. The government is tough when it comes to making the nightclubs and restaurant follow the rules. This is all done to heighten the safety of the citizens. The managers are pleased with the current rules.

4.3 Surveys

The survey in this research paper is presented with descriptions and graphs. For more statistical details of the survey, look at appendix (VIII). The data is summarized and presented according to give the reader a better overview of the raw data that has been collected. The questions headline will include a description of what the numbers mean for each question.
S 1 – Have you been in a nightclub for the past 6 months? Yes – No

If looking at the results from the statistical data 92% said that they have been at a nightclub for the past 6 months. This data show that a big majority has the knowledge validity to answer this survey.

Figure 16. S1 – Presence in a nightclub for the past 6 months.

S 2 – How much do you trust the nightclubs in Sweden to be safe? 1 = None, 5 = Very much

Figure 17 shows that a vast majority, 42% trust the nightclubs, with a mean value of 3.72. If trust and, trust very much, adds together the results get 63%, do trust the nightclubs in Sweden top be safe. This is difference to the 11% that mistrust the safety of the nightclubs.

Figure 17. S2 – Trust for nightclubs

S 3 – How often do you witness violence behavior in nightclubs? 1 = Never, 5 = Very often

49% answered that they do no witness violence often in Sweden. The mean value for this question is 2.6.

Figure 18. S3 – Witnessed violence.
S 4 – How often have you felt fear in a nightclub in Sweden? 1 = Never, not often, 5 = Very often

Mean value is 1.92 and shows that a majority of the answers, feeling fear is something that is not occurring often in nightclubs. The worrying fact is that there are 10% of the answers that answers that they feel some kind of fear often in nightclubs.

Figure 19. S4 - Felt fear in a nightclub.

S 5 – Have you ever been thinking about to skip going out in a nightclub because fear of violence? 1 = Never, 5 = Very often

Majority, 56% of the answers have never skipped to go to a nightclub because of violence. 28% have sometime skipped to go out because fear of violence. Around 15% have is skipping to go out because of violence on different occasions. Mean value is 1.74.

Figure 20. S5 – Skipping going out because risks.

S 6 – Have your trust for a nightclub been lowered because of violence occurrence? 1 = Same as before, 5 = Very much

Mean value for lowered trust because violence is 2.3. When looking at the graph there seems to be a correlation to the amount of trust that lowers because of violence amongst the people.

Figure 21. S6 - Lowered trust because violence.
S 7 – How much do you trust the nightclub bouncers to keep you safe in nightclubs? 1 = Do not trust them, 5 = I trust them very much

Mean value for figure 22 is 3.12. The trust for bouncers does vary amongst the answers. The two most common answers were that they, neither trust nor mistrust them, and that some trust them.

Figure 22. S7 – Trusting the bouncers.

S 8 – What experience in general do you have of nightclubs in Sweden? 1 = Very negative, 5 = Very positive

Majority of the answers believes that the experience in Swedish nightclubs is positive. The mean value is 3.60.

Figure 23. S8 - Experience of nightclubs in Sweden.

S 9 – Do you have fun when going out in Swedish nightclubs? 1 = No fun, 5 = Very fun

The mean value for figure 24 is 3.69. If looking at figure 23 and 24 there are strong similarities between the two graphs.

Figure 24. S9 – Having fun in nightclubs.
5. Analysis

In this chapter the collected material from the observations, interviews and survey will be analyzed. The empirical data will be combined with the theory and discussed in order to create an understanding for the subjects. The aim with this analysis is to help answer the purpose and the research questions.

The theoretical framework presents two main relationships that have been studied in the methodology chapter. These connections can be seen at figure 10. The analysis chapter will be divided in these relationships seen in the model.

![Figure 10. Theoretical model of this paper 1, own](image)

### 5.1 Sensory cues → Experience relationship

To better understand the relationship and how sensory cues affect experiences, the author of this paper will present the main subjects separately in order to understand the context of the relationship. The link between them will be presented at the end.

#### 5.1.1 Sensory cues

**Vision**

The sensory cues as a subject has been discussed and observed through the empirical data. For understanding the influences of the sensory cues inside the nightclub business, this section will start with describing the patterns observed and interviewed.

Pattern 1 is highlighting the feelings the customer gets from the lighting. This is also seen in the global pattern G4. The visual identifiers reveal a large portion in the industry associating calm with the colors in nightclubs. If looking at what Hultén, Broweus & Van Dijk (2009)
and Valdez & Mehrabian (1994) explains that lighting and color can be connected to different emotional feelings. The combination of light and color can according to Hultén, Broweus & Van Dijk (2009) create emotional sensation. This is something that can be seen in pattern 1 and the observations of calm when subjected to lighting. This calmness is something a large proportion of the managers also talks about when describing lighting as a source for sending cues. The observation does indeed comply within theory of the business in nightclubs. The usual reason for the managers to state that there should be calm is to relax the customer and inevitably create comfort and pleasure. It is hard for them to clearly state why it is important with calm lighting. Nightclubs are a place in where you as a customer get subjected to a lot of sensory cues and disturbances. This could indicate what Baker (1984) states about sensory overload and stress related symptoms that occur when subjects are exposed to sensory overload. This overload could probably be kept in check with calm cues.

**Sound**

Pattern 4 shows that the industry is giving the consumer similar experiences from the type of music, bpm and the feelings associated from the visit which is sighted through the voice, music and technology in the nightclub. The similarities could indicate a connection between these factors. This can be connected to what Otnes, Ilhan & Kulkarni (2012) imply that the language affects the experience and what (Merriam & Merriam 1964; Radocy & Boyle 1988) highlights that the tempo and music affects the emotions and peoples preferences in choosing the product. The pattern does show a connection between the theory and the empirical data. The connection between the genre and bets per minute is of course plain obvious as the tempo of a specific genre is usually the same. Pattern 4 shows that there could be connections between these factors, but there is no strong reliability and validity behind the accusation.

Pattern 5 on the other hand do not connect the theory to the data but rather shows that there is no clear connection behind good acoustics and good technology.

Something the empirical data showed was that lot of the owner’s moves the responsibility to other external actors that sometimes maybe don't have the exact intentions as the company has, in what sensory cues it wants to send. This can create problems as MacInnis & Park (1991) states that fit and indexitality needs to be close to each other in order to create pleasure. This is something that the industry could apply more in order to strengthen the
experience and pleasure with the customers. This would mean a closer relationship between DJ, sound technician and manager.

**Touch**

The crowd was highly depending on other parts. One of these parts was the layout of the locale. The layout gave lot of opportunity to bump, dissolve and the moving the flow of customers. As can be seen in the keywords in appendix (VI) there is lot of associated feelings with tight crowded spaces. Some of those feelings are confirming what Macintyre & Homel (1997) have shown that the touching and feeling of crowded place can create aggressive feelings. The discussion can be extended to the layout of the locale and the possibility to reason in how to design the interior of a nightclub. These aspects have been discussed by some of the respondents in where the touch aspect is usually discussed through design elements and the furniture. This can be confirmed through Pattern that 8 show that the lack of sensory disturbances has sorted the companies together. The indication of other sensory disturbances shows that the majority of disturbances are done through the touch cues, this is something that inflicts the overall experience that will be discussed later. Some aspects can be connected to what Hultén, Broweus & Van Dijk (2009) suggest that the layout and positioning of items clearly affect the customer behavior and decision-making. The sensory touch is in this case also affected by the design of the locale. It can be hard for the managers to change major design of the locale, as there are building limitations. This is something that could be good, before opening a nightclub for ensuring the best experience for the customers as possible.

**Scent**

The lack of positive associations with smells in nightclubs can be seen in pattern 7. The lack of positive scents can also be seen in the global pattern G2. The intensity that Gobe (2001) talks about does not come forth positive. The negative smells that can be seen in the empirical chapter do not higher the experience nor lower it for what this study shows. One of the clubs that got interviewed had implemented the conscious distributing of scents in the locale via a machine in the ventilation system. The interviews did also show that managers have knowledge about the power of using scents as a marketing tool. The problem is that many of them have not implemented it for some reasons. Pattern 15 strengthens the claim of patter 7. Pattern 15 reveals a big proportion of the companies that have been interviewed to lack the discussion about the smell aspect in the organization.
Pattern 7 and 15, which are observations and interviews, show that there is a huge possibility for the industry to fill this sensory gap in where the total experience could be higher. The researcher of this paper is convinced that the overall experience would be higher but the question remain is if it would be distinct in this type of business?

Taste
The taste aspect was tested mainly through the presentation and setting in where the looks of placement and the decorating of the beverages did cause the urge or no urge to buy. This is something that Wansink, Ittersum, & Painter (2005) believes that the presentation and setting can alter the sales and even alter the perceived taste. Pattern 6 is revealing the dissimilarities in the presentation, which means that presentation and setting have less impact on the overall observations being made. The observations were too mixed in order to draw conclusions from the data.
The interviews did also show that the planning and use of beverages were based on different aspects than the visual that have been studied and observed.

Overall discussion
Other patterns that were pattern 2, which is the themes of the nightclub, did indeed play a big role in how the industry is organized. This is also confirmed by the global pattern G2. As the pattern analysis were based on more factors than “theme” the industry seemed still show a clear pattern organizing the similar companies to each other. The themes were different from nightclub to nightclub but as the pattern shows distinct artifacts that represent a theme, it could indicate that nightclubs are becoming more distinct and memorable when using some kind of a theme. This can very well be connected to what Schmitt, Tavassoli & Millard (1993) clarifies that the individual not only react to what he/she sees but in what context the thing is seen and that the context also influence memory and recalling the visual presentation.
Pattern 3 did clearly show that too loud music, which is common in nightclubs according the observations, did influence the experience negatively. This is something that will be more discussed under the headline experience (5.1.2).
Other interesting findings were pattern 13 which revealed that the managers that talked a lot of one sensory cue did have lot information on all the other senses. This could indicate that there is a reign of sensory reasoning amongst some managers.
Pattern 14 on the other hand shows the actual difference amongst the companies even though they had similar categorized answers.

5.1.2 Experiences
Something worth observing in the patterns of experience is that they are more symmetrical which shows that the experience of the customer do influence the organization of companies in the analysis.

Pattern 8 shows the perceived experience that contributes to the symmetrical pattern in table 3. This pattern reveals that the majority of disturbances is the touch aspects, which in this study could be people pushing each other or invading your private space. The lack of the touch aspect did heighten the overall experience. The overall experience must been lowered because the feelings the observer got. This is something that the theory brings up in form of sensory disturbance in where sensory overload causes the customers to act aggressive. (Macintyre & Homel, 1997)

Pattern 9 seems to confirm the symmetry of the observations and the groupings of the companies. If looking at the keywords at the appendix (VI), there overall experience is affected by the disturbances. The sensory overload seems to be rather more common than sensory deprivation in where the sound is either too loud or too crowded.

The lack of communication on the other hand do not seem to matter according to pattern 10 which in this industry is not important as there seems to be an acceptance of that it is hard sometimes to communicate in the nightclubs. If looking at the theory in what some authors (Otnes, Ilhan & Kulkarni, 2012; Holbrook & Hirschman, 1982) points out that communication do affect the experience, which is not the matter in nightclubs, as the overall experience seems to be mixed. This is not proved nor disproved in this study, as there is a need of more empirical data.

Pattern 11 and the global pattern G1, shows the industry’s lack of sensory change during an open night. This lack of sensory change could be a result of not having the cue perspective in where Krishna (2011) illustrates that the sensory cues, field of research is the understanding of sensation and perception to the field of sensory cues in offering experiences. She and Hultén, Broweus & Van Dijk (2009) argues the need of intertwining the sensory perspective into the business. During the interviews some respondents have answered that they use a calm start and then raising the tempo of the music in order to give energy to the customers. This statement is something that can be connected to Yalch &
Spangenberg (1990) research of how time and comfort is perceived and affected by tempo of music. This is also stated by the pattern 18 in where most of the respondents did answer that they use faster tempo during the night. They also stated that the responsibility were moved to external actors. Observation did show something else to what the interviews revealed. Majority of the observation did not notice any sensory change during a period of time even though there were two exceptions. This is strange, as the majority of the nightclubs are not intentionally using planned scripting that Philipson (2012) mentions is needed in the complex realm of experiences. This could be maybe revealed in pattern 16 in where the companies had lacking customer perspective. The researcher of this paper sees a potential to change the perspective from the organization to the customer and change the traditional or old view of experiences to the perspective of Philipson (2013) article in where product or service is and should not only be tied to the buying decision process of the service and product but rather be an part of a holistic experience that should give rise to an loyal customer. The nightclubs can see the sensory cues as an input to a more rich experience and to have knowledge about how these cues affect the sensory organs and in the end, the experience.

This experience should go further than then customers leaving the nightclub for going home. The experience should follow them home and maybe even further than that. (Holbrook & Hirschman, 1982b; Philipson, 2013)

The discussion in how the industry could achieve this prolonged and more complex view of experiences, could be achieved through what Sundbo (2009) hint at technology and innovation. Technology and innovation should be seen as a helping measure for giving the consumer a good experience and new ways of exceeding the experience. Philipson (2013) states that this view of prolonged experience even after consumption creates loyalty with the customer. Many of the respondents as stated in the empirical chapter said that they wanted the customer to come back. This could be done through creating loyalty.

What Meyer & Schwager (2007) states about that the goal for companies is to give the customer a positive experience is linked to pattern 17 that state the same thing. This confirmation of both empirical data and theory do furthermore categorize the nightclub industry in what Pine & Gilmore (1999) explains is the experience industry. Not only the pattern showed the connection to the positive feelings but the hard data and keywords indicate what Meyer & Schwager (2007) illustrates about the positive experience.
As stated in the empirical chapter many managers said that they wanted the customers to have fun and enjoy themselves. This could be connected to what Holbrook & Hirschman (1982a) means when a person is consuming experiences, associations as fantasies, feelings and fun activates and gives the consumer an emotional reward.

The keywords found in appendix (VI) reveal the benefits and why you as a customer may want to return to the company. The reasons for coming back did vary too much for drawing any discussions or conclusions. Otherwise it can be easily connected to what (Poulsson & Kale, 2004) suggest about wanting to return and the memories you as a customer get from an experience.

Results versus the expectation did vary too much and was not disposed visually to any patterns in the empirical data. The afterwards thoughts was more affected from the marketing and knowledge the observer was subjected to, than being able to come in into a club and having a clear mind like a blank sheet of paper. The expectations were also affected by the previous clubs you as a researcher visited, which built a base of knowledge and altered the unconscious expectation. This is also connects to what Arnould & Price (1993) and Schmitt et al. (2009) says expectation the researcher has before the entrance is also influencing the end result of the experience.

5.1.3 The link between sensory cues and experiences

After analyzing sensory cues and experiences separately there is connections and links between the subjects. The relations between sensory cues and experiences are discussed with reflection to what has been written.

Lot of the theory is talking about the feelings connected to an experience. (Meyer and Schwager, 2007; Pine & Gilmore, 1999; Havlena & Holbrook, 1986) This is something that can be seen in pattern 1, pattern 4 and pattern 8. This is something that should indicate the relationship between the influences of sensory cues on experience of a customer. Other aspects that contributed to show the relationship between sensory cues and experiences are not only the positive feelings but also the negative, seen from the disturbances in the touch aspects. The negative feelings are caused by sensory overload. The case for the industry is that the sound is too loud and the customer can’t escape the loud sound. Crowd is one other sensory disturbance caused by poor layout of the locale. The importance of layout and locale is connected to what Hultén, Broweus & Van Dijk (2009) means can alter the experience.
One link that is broken is the influence of scent in the nightclubs. The scent is lacking any positive association that leaves room for the nightclubs to alter in order to heighten the customer experience. This relationship is seen in pattern 7 and 15, and between G1 and G2. The positive aspects of the sensory cues are that both observations and interviews showed the use of lighting to alter the experience of the customer. The effect was significant according to the managers of industry and the observational research.

Much of the things discussed in the analysis do point to the strong influence of sensory cues to the experience of the customer. One important aspect is to divide the influence to what the customer actually perceives and what the managers want the customers to experience. The thing showed in the analysis and the empirical data is the lack from the customer perspective.

The missing relationship in this study is the lack of taste and the experiences got from it. As said before the presentation and setting have been studied but as pattern 6 show no similarities behind the urge to buy and the presentation and setting.

One other lacking relationship is pattern 11, the change in sensory cues, which have the potential to heighten the experience. The majority of the industry in G1 and pattern 11 does not use this view completely shared by Philipson (2012) and Holbrook & Hirschman, (1982b).

To summarize to what has been written the sensory cues effect on experience in the nightclub industry:

- Visual cues affect the experience mostly positive.
- Audio cues affect the experience both positive and negative (depending on other aspects as the possibility to escape the loud sound)
- Touch cues affect the experience mostly negative, as people tend to push each other, which cause aggressive behavior. (Possibility to alter the negative experience through interior and design)
- Smell cues are not affecting the industry as for the moment. (There is a big gap to fill in here for the industry)
- Taste cues seem not to matter as much as the other cues.
- There is lack in synchronizing the cues together in order to create a unique experience. The synchronization lies mostly between visual lighting and tempo of the music.
5.2 Trust → Experience relationship

5.2.1 Trust
In order to present trust and analyze the relationships there must be a separation between managerial views on trust and the customer’s perspective. This is done to present the both perspectives. Because experience as a subject has been already analyzed, it will not be repeated but interwoven in the end of the chapter.

Trust within observation has only been measured through looking for fear in other customer’s eyes. Of fourteen occasions, only one such occurrence did happened. Pattern 12 shows this lack of fear in the Swedish industry.

The interviews did reveal the first pattern, 19 which show the lack of managers that highlight the importance of trust in the organization. This is something that could either indicate the no importance in the industry or that trust and safety are already very incorporated in the organization in order to not care so much. This is something that is shown in pattern 20 which companies used both internal and external measures to strengthen the safety and lower the risks. This is also seen in the global pattern G4, which is something that is closely connected to what Conchie, Donald & Taylor (2006) suggests that trust must be incorporated into the organizations. Some of the companies highlighted the importance of educating different positions in the hierarchy. Many of frontline employers have got the education to handle risk situations in where alcohol is involved. Violence is one other risk knowledge that is well spread in the organizations of the nightclubs. Seen in the empirical data and the keywords (appendix, VI) other aspects the managers mention can alter the risks and the learning of the organization, are learning from past happenings, thinking one step ahead and establishing routines. These are managerial actions that try to prevent the risk situations and can be connected to what Bicchieri, Duffy & Tolle (2004) imply about the necessity to being subjected to a risky situation in order to evaluate and alter the trust. This learning and new knowledge implement itself into the new routines in the organization in order to handle safety and trust. Doney & Gannon (1997) five processes relate to what has been said about the learning about risky situations. Calculative processes, and forecast behavior and patterns of trust are what the nightclubs use in order to enhance trust and safety in the organizations.
Pattern 21 is also confirming the previous statement in where the managers are meaning that the regulations in Sweden are tightly interwoven into the business. There are ton of rules to follow in order to confirm the safety of the citizens.

If looking at what Madhok (1995) imply that trust also includes a set of expectations and fulfillment of its perceived obligations, is stated by some of the managers in where many of them described trust as the fulfillment of a promise. This is something that confirms the managerial view of trust and the theory. Safety and honesty were also words that connects to what (Deutsch, 1958; Larzelere & Huston, 1980) stresses is one of the elements of trust. This agreement of empirical data and theory shows the validity of the discussion in the interviews.

Geyskens, Steenkamp & Kumar (1998) discusses the trust aspect and the importance of process of flow of information need to be implemented into the organization. This is something that can be connected to what some of the respondents say is important to handle risk-situations through being present and fast communication between bouncers and bartenders.

According Frewer (1999) the theoretical concepts risk and trust are correlated. This could also be seen in the overall discussion between managers and the researcher of this paper. Bicchieri, Duffy & Tolle (2004) on the other hand states that the lag between promise and delivery between exchange partners can either create trust or mistrust. This lag could be connected in the nightclub industry, the reaction time the bouncers arrive to a violent person and removing the possibility to harm anyone.

**Customer perspective**

After analyzing and studying the empirical data there have not been significant correlations between the answers except the question about fun (s8) and experiences (s9), which have a Pearson correlation of 0.61. This was the strongest correlation amongst the questions. The correlation indicates that the persons that had more positive experience had more fun. This is something that Holbrook & Hirschman (1982a) discusses when a person is consuming experiences, associations as fantasies, feelings and fun activates.

If looking at what customers think about trust and evaluates to which extent they trust the nightclubs as organizations, there is figure 17 (s2) and figure 21(s7) which show that customers do trust the nightclubs to be safe with a mean value of 3.72 and the majority, 63%
to agree with the statement. Means 3.12 is a value of bouncers and the job they are doing. People neither trust nor mistrust them if looking at what the majority is saying. Geyskens, Steenkamp & Kumar (1998) states that trust needs to be incorporated in the organization. As for the customer, the majority of them trust the organizations. The worrying part is that there is still a group of people that doesn’t trust the clubs to be safe. This is something that can be seen at Figure 17 – 20. These people do indeed feel fear and witness violence. This is something that the nightclubs can work better on in order to create more trust amongst the people.

A mean of 2.3 means very little in Figure 21 (S6). The amount of trust that lowers when violence occurs in nightclubs is very little. This means that people that experience or witness violence in nightclubs do not change their view of the nightclub very much. This does not clearly link to what Frewer (1999) considers that risk and trust are correlated. The thing that is similar is maybe what Doney & Gannon (1997) writes about the calculative process and that if a person does expect something, the trust will change on that expectation. If a person knows that alcohol do cause violence and if seen at a nightclub, the trust is not lowered because of the expectation of the possibility of violence. Figure 20 (S5) has a mean value of 1.74. This means not many people have skipped to go out because the risk of violence in nightclubs. The figure 20 does strengthen the previous arguments about what Doney & Gannon (1997) argues.

This previous statement can also be interpreted that people do not trust less due to violence because of the loyalty, if looking at what Philipson (2013) implies is that trust is the prerequisite for loyalty. This means that in this case the loyalty turns back and affects trust. Those customers have enough with loyalty in order to not lower trust because of inflicting factors, such as violence. The question remains, what caused the loyalty from the beginning? Maybe the previous fulfillments of promises, or sensory cues did cause this? If that was the case, there should be a connection from sensory cues that goes from experience to trust and then loyalty. Fulfillment of a promise is what some of the managers said when defining trust, which can be connected to the view of Philipson (2013). This is something that is not fully researched in this study.

Mean value of 2.6 and 1.9 in Figure 18 (S3) & Figure 19 (S4) do indicate that violence and fear are not common in Swedish nightclubs. Can this be the result to Figure 17 (S2) in where many have trust to Swedish nightclubs? In that case it would confirm what Frewer (1999)
means about risk and trust. To the combination of the low violence and fear there seems to be a weak correlation of 0,553, to the amount of positive experience, Figure 23 (S8) the consumer has of the nightclub industry.

A reason for the lack of correlations might be the limited data. The researcher of this paper did indeed spent time in the nightclub environment and has gathered a valuable insight in the industry and the experience of a customer. These insights have given the researcher some thoughts on why answers could differ from each other. One explanation for the lacking correlations could be that this research did focus on a broad target group, have been stated in the delimitation chapter. If the survey had been more delimited it might have given more differentiated answers. The researcher of this paper believes that if the study had been more delimited, the correlations would have been stronger. The survey did on the other hand point out interesting individual statements and answers to each of the individual questions that have been discussed in the analysis chapter.

5.2.2 The link to experiences
Even though many managers and observation convey that safety is enough in Sweden, the customers somewhat agree. There is a group in the survey that doesn’t correspond to the majority. This small group feels fear and witness violence, a small group for certain, but which indicates that the regulations are clearly not enough. The almost same amount has negative experience and do not think its fun in Swedish nightclubs.

There seems to be a weak correlation of 0,553 between trust and the positive experience customer has in Swedish nightclubs. The correlation points are that trust is affected to the amount of positive experience customers have of a nightclub.

As discussed before managers did define trust as a fulfillment of a promise. This is something that is connected to what Arnould & Price (1993) and Schmitt et al. (2009) means is the evaluation of a consumption experience. This connection between data and theory do connect additional theory about Madhok (1995) and Bicchieri, Duffy & Tolle (2004) that are talking about the expectation of actions and that this experience can affect the level of trust an individual get. The empirical data, experience theory and trust theory do connect to each other.
To summarize everything that has been written about the connections between trust and experiences in nightclubs:

- Trust is inflicting experience through expectation and fulfillment of promise.
- There is a weak (or enough) correlation of trust and positive experience in nightclubs.
- Violence does not affect trust considerably that it alters experiences of a nightclub.
6. Conclusion

In this chapter the analysis will be used to reach a conclusion from the purpose of this paper. The research questions will be shortly answered and discussed. Furthermore, the suggestions for future research will be highlighted.

6.1 Answering the research questions

- What sensory cues are significant in order to affect the consumer experience in a nightclub environment?

The first research question refers to the link between sensory cues and the experiences in figure 10. The total influence sensory cues have in experiences differ depends on the sensory outputs the nightclub is sending to the customer. Sensory cues that are significant for the experience, either positive or negative, will be presented and extracted from the main discussion, which can be found in the analysis (chapter 5).

Taken from the summary of the analysis the sensory cues that affect the consumers could bee seen from the five senses in where the visual cues are mostly connected to positive experiences. The visual cues are most clear seen in color and lighting of nightclubs. These positive experiences are connected to positive feeling the consumer are having from the visual cues.

Audio do affect experiences both positive and negative depending on the possibility to escape the auditory disturbances as, the loud sound. This possibility of escape is highly depending on the layout and the design of the locale. The sound is too loud which also affect other sensory inputs/outputs as communications, which is affected negatively because of this. Otherwise the audio cues are positive as long the consumer is presented choices of escape.

The touch sense does affect the experience mostly negative, as people tend to push each other, which causes aggressive behavior amongst the customers. This aggressive behavior does alter the experience and the feelings of the customer.

Scents does not affect the industry as for the moment. This is neither positive nor negative as the scent intensity is low and do not inflict significantly the overall experience. There is a
huge possibility to heighten the overall experience, if using the smell sense in the nightclub industry. There is a gap to fill in the industry in order to strengthen the experience of the consumer.

The industry is lacking synchronizing the cues together in order to create a unique experience. The synchronization and scripting that exists lies mostly between visual lighting and tempo of the music, which is not enough to affect the overall experience significantly. The synchronization and scripting of cues is also a tool that the industry can use better in order to enhance the experience of the customer.

- To which extent does trust influence the customer’s experience?

The second research question refers to the link between trust and the experiences in figure 10. The first part of answering this question is that trust is inflicting the experience through expectation and fulfillment of the promise. This implies that the nightclubs are marketing and creating trust through either giving one good experience to the customer in where it can evaluate if it wants to come back or creating expectations in where it must be fulfilled.

This type of trust in the Swedish nightclub industry does not involve risks of safety, as it seems not to be an important aspect amongst the customers. Many managers mean that the regulations are enough that exists in the Swedish society in order to enhance the safety of customers. Violence does not affect trust as much to be significant in Sweden. This indicates that persons, who are subjected or witnessing violence in nightclubs, are not mistrusting the nightclub in particular much more than if not witnessed or being subjected to violence.

Lastly there is a correlation in the industry in where the trust the customer has of the nightclubs and the positive experiences customers have of nightclubs. Trust is inflicting the experience and the experience are inflicting trust which is similar to the model stated in the theoretical framework, seen in chapter 2, figure 10.

6.2 Suggestions for future research and reflection

This research has been focused on a broad target group, which is not so strange when exploring new industry territory. The researcher of this paper would niche this study more in of the perspectives of men and female. Does the sensory cues affect the genders the same or is there differences in how the genders react to the cues? How to tailor-make cues in order to affect the experience in the service-scape could be one other issue to study? The researcher
of this paper would also want to strengthen the reliability of this study in having more quantitative data. This is solely build on timeframes and budget allowing more or less quality in the research. The theory about trust and the connection to the experience could be different, depending on the regional, geographical and cultural factors. It could be interesting to see the global industry and comparing the results to each other. This can be made to tailor make experiences, varying on the placement of the nightclubs.

Lastly there is a possibility to see how these relationships between sensory cues, trust and experiences could be applied to other industries and the comparison between them.

To understand the results of positive experiences and the connection in how to apply sensory cues correctly, which can give various industries power to tailor-make cues and offerings to create a superior experience and in that way strengthen the competitive advantage. The organizational secrets could be held in the process of creating these cues and the delivery of these to the customer. With technology and knowledge, this is something the author of this paper believes could be standard in the near future.
7. References

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Miralem Hasanovic


How do sensory cues and trust affect the customer experience?


**Internet sources**

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• Livescience (2013-02-28), Available at: (http://www.livescience.com/14496-smell-

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Appendix I - Interview Guide

Q – 1 What do you think about customer trust in your organization?
Q- 2 How do you manage trust in your organization?
Q – 3 How do you manage risks in your organization?
Q – 4 How important do you perceive safety in nightclubs? Thoughts?
Q – 5 What is your reasoning when thinking about:
   • Lights
   • Audio
   • Beverage
   • Smell
   • Touch
Q – 6 What values are you trying to give to your customers?
Q – 7 What is the core concept of your company?
Q – 8 What is the goal with an open evening?
Q –9 What is your typical plan during a night? What events do occur during the night? Change in sensory cues that you are sending?
Appendix II - Observation guide

- See
  - Design, Shape & Interior
  - Color
  - Light
  - Theme

- Hear
  - Voice
  - Music
  - Technology and Acoustics

- Touch
  - Temperature
  - Crowd

- Taste
  - Presentation & Setting

- Smell
  - Congruency & Intensity

- Disturbance

- Feelings – Experience
  - Overall experience
  - Expectation vs. results

- Experience over time
  - Differences in environment and cues over time
Appendix III - The Industry statistics

<table>
<thead>
<tr>
<th></th>
<th>Revenue mkr, incl tax</th>
<th>Change 2012 -2013 in %</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>January</strong></td>
<td><strong>2012</strong></td>
<td><strong>2013</strong></td>
<td><strong>Worth</strong></td>
</tr>
<tr>
<td>The total sales of restaurants</td>
<td>6 562</td>
<td>6 967</td>
<td>6,2</td>
</tr>
<tr>
<td>The hotels restaurant sales</td>
<td>914</td>
<td>983</td>
<td>7,5</td>
</tr>
<tr>
<td>Cafes / Pastry Shops</td>
<td>357</td>
<td>385</td>
<td>8,0</td>
</tr>
<tr>
<td>Fast Food Restaurants</td>
<td>914</td>
<td>950</td>
<td>3,9</td>
</tr>
<tr>
<td>Lunch and evening restaurants</td>
<td>2 714</td>
<td>2 956</td>
<td>8,9</td>
</tr>
<tr>
<td>Traffic Restaurants</td>
<td>468</td>
<td>508</td>
<td>8,6</td>
</tr>
<tr>
<td>Entertainment restaurants, pubs, bars</td>
<td>794</td>
<td>784</td>
<td>-1,2</td>
</tr>
<tr>
<td>Staff/Employee Restaurants</td>
<td>399</td>
<td>400</td>
<td>0,1</td>
</tr>
</tbody>
</table>

The amount of volume is based on the change in sales after adjusting for price effects. Same price effect is used for the individual categories. The total restaurant sales summed 2012 to approximately 100.4 billion SEK including VAT. In the chart below we can see the distribution of sales by product category in 2013. Lunch and evening restaurants have a sales share of 42.4 percent of total sales. Cafes is the category with the lowest proportion of sales in the restaurant sector, 5.5 percent.

Sales shares breakdown for the restaurant industry in 2013 (Nightclubs belong to Lunch and evening restaurants which is the 42.4% of the total hotel and restaurant industry)
Appendix IV - Operationalization – Scales & Definitions

- **Design**

Pretty, ugly, new, modern, old, curvy, sharp, cheap, premium, simple, complex

- **Color**

![Colorwheel](image)

- **Light**

Individual preferences in shutter speed. About 200 flashes /min = Fast, 120f /min = medium, 80f/min = slow.

- **Basic feelings according to Robinson, D. L. (2009)**

<table>
<thead>
<tr>
<th>Kind of emotion</th>
<th>Positive emotions</th>
<th>Negative emotions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Related to object properties</td>
<td><em>Interest</em>, curiosity</td>
<td><em>Alarm</em>, panic</td>
</tr>
<tr>
<td></td>
<td><em>Attraction</em>, desire, admiration</td>
<td><em>Aversion</em>, disgust, revulsion</td>
</tr>
<tr>
<td></td>
<td><em>Surprise</em>, amusement</td>
<td><em>Indifference</em>, familiarity, habituation</td>
</tr>
<tr>
<td>Future appraisal</td>
<td><em>Hope</em></td>
<td><em>Fear</em></td>
</tr>
<tr>
<td>Event related</td>
<td><em>Gratitude</em>, thankfulness</td>
<td><em>Anger</em>, rage</td>
</tr>
<tr>
<td></td>
<td><em>Joy</em>, elation, triumph, jubilation</td>
<td><em>Sorrow</em>, grief</td>
</tr>
<tr>
<td></td>
<td><em>Relief</em></td>
<td><em>Frustration</em>, disappointment</td>
</tr>
<tr>
<td>Self-appraisal</td>
<td><em>Pride</em> in achievement, self-confidence, sociability</td>
<td><em>Embarrassment</em>, shame, guilt, remorse</td>
</tr>
<tr>
<td>Social</td>
<td><em>Generosity</em></td>
<td><em>Avarice</em>, greed, miserliness, envy, jealousy</td>
</tr>
<tr>
<td></td>
<td><em>Sympathy</em></td>
<td><em>Cruelty</em></td>
</tr>
<tr>
<td>Cathected</td>
<td><em>Love</em></td>
<td><em>Hate</em></td>
</tr>
</tbody>
</table>
Appendix V – Company list

Observations
Stallarna – Växjö
Terrasen - Växjö
Grace - Växjö
Sivans – Växjö
Sports - Växjö
PM – Växjö
Harrys - Växjö
Puls - Ronneby
Harrys- Sliver – Karlskrona
Palace - Kalmar
Babel – Malmö
Yaki Da - Göteborg
Karlssons salonger - Jönköping
Gisleparken – Gislaved

Interviews
Deluxe – Växjö – Nils Hector - Manager
Harrys – Växjö – Cathrin Lindgård - Manager
Heaven up here – Stockholm – Mattias Rudén - Manager, Booker
PM – Växjö – Martin Rognefall - Manager
Sivans – Växjö – Jesper Gunnarsson - Chairman
Stallarna – Växjö – Stefan Brehmer – ex Chief manager
Yaki Da – Göteborg - Mattias Hjortsberg - Manager
### Appendix VI – Empirical data keywords

#### Interview – Sensory cues – part 1

<table>
<thead>
<tr>
<th>Company 1</th>
<th>Company 2</th>
<th>Company 3</th>
<th>Company 4</th>
<th>Company 5</th>
<th>Company 6</th>
<th>Company 7</th>
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</thead>
<tbody>
<tr>
<td><strong>Decision</strong></td>
<td></td>
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<tr>
<td>Final judgments are from the trends in the society.</td>
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<tr>
<td>The colors have been settled without any planning or reason, mostly an gut feeling.</td>
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<tr>
<td>The choice of colors is done mainly through a gut feeling.</td>
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<tr>
<td>hired an external partner for decorating and installing the lights</td>
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<tr>
<td>colors of lights are built on trial and error and constructed on customer preferences. She speaks of warm colors and cold colors.</td>
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<tr>
<td>gut feeling when designing and creating the light.</td>
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<tr>
<td><strong>Customer reaction that the atmosphere is right</strong></td>
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<tr>
<td>People must think that the atmosphere is right</td>
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<tr>
<td>Light is very important in the whole locale, not only in the dance floor as many other think</td>
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<tr>
<td>Members have a lot of different opinions</td>
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<tr>
<td>Possibility to change the colors and the illumination</td>
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<tr>
<td>Lighting should feel as home</td>
<td></td>
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<tr>
<td>is that it should feel as a home party.</td>
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<tr>
<td>Lighting should follow the music and give the consumers a calming feeling</td>
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<tr>
<td>It creates atmosphere and is contributing to a holistic experience.</td>
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<tr>
<td>Creates a cozy feeling with the help of light</td>
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<tr>
<td>Light is to make it feel warm</td>
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<tr>
<td><strong>Responsibility</strong></td>
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<tr>
<td>Have some control of the kind of music will play as he chooses the DJ</td>
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<tr>
<td>The choice of DJ is according to a large number of people want</td>
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<tr>
<td>Moving the responsibility to the DJ.</td>
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<tr>
<td>The audio responsibility lies on the sound technician.</td>
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<tr>
<td>DJ has a big responsibility</td>
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<tr>
<td>do not prioritize fully</td>
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<tr>
<td><strong>Acoustics</strong></td>
<td></td>
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<tr>
<td>It needs to be distributed logically amongst the locals.</td>
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<tr>
<td>Important to isolate the sound to different parts of the locale, The direction</td>
<td></td>
<td></td>
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<tr>
<td>Other materials have also been implemented and installed in order to create a good acoustics.</td>
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<tr>
<td>Acoustics is thought and handled by having lot of curtains and furniture</td>
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<td>It has to be clear and no distortion.</td>
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<tr>
<td>Acoustics is the key in the hotel and there is lot of furniture and curtains that absorb the sound</td>
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<tr>
<td><strong>Music</strong></td>
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<tr>
<td>Music on the other hand is also controlled by the trends in the society</td>
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<tr>
<td>They have calm music that aims to create a calm feeling.</td>
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<tr>
<td>The music is usually calm and easy</td>
<td></td>
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<tr>
<td>The company has their central radio</td>
<td></td>
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<tr>
<td>The music is made to represent the different times on the day</td>
<td></td>
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<tr>
<td><strong>Tempo &amp; Loudness</strong></td>
<td></td>
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<tr>
<td>Sound is not so loud, and loud at other places.</td>
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<tr>
<td>would not put the dance floor next to the dining area and to on.</td>
<td></td>
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<tr>
<td>People are more active if the sound is louder.</td>
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<tr>
<td>There is where it is dance floor is the loudest sound</td>
<td></td>
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<tr>
<td>Tempo when reaching the opening nights hours.</td>
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### Interview – Sensory cues – part 2

<table>
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<tr>
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<tbody>
<tr>
<td><strong>Focus &amp; Priorities</strong></td>
<td></td>
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<tr>
<td>is a lot focus on what kind of beverages</td>
<td></td>
<td></td>
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<tr>
<td>is no priority</td>
<td></td>
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<td>is thought of</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>the beverage are done against the target group</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>The taste is compromised for a good price</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>choice of food is the cook's responsibility, trial and error</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>customers should get a taste sensation and wanting to come back, offer food and beverage they themselves like and want to eat</td>
<td></td>
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</tr>
</tbody>
</table>

| **Implementation of scents in the company** |
| is not implemented in the organization yet |
| Harrys as an organization use different scent regulating apparas inside the ventilation |
| There have not been so much reasoning |
| could also be vague smell of cooking food |
| tried to have different scents as scent-candles |

| **Crowd** |
| in order to make more space |
| flow of people and how they move through the locale |
| it is very crowded in the locale but that |

| **Material furniture qualities** |
| easy cleaning, be strong |
| furniture to be able to look nice both on night and daytime, budget that limits the choice |
| discussion in the reasoning behind how the locale is done |
| of crowd does not affect the experience because the atmosphere is good |

| **Experience and Feelings** |
| returning back to the organisation |
| values they want to give the customer are a good experience, trying to deliver to the customer are experience, warmth, safety, good treatment and service |
| good experience and values they want to give the customer are a good experience, trying to deliver to the customer are experience, warmth, safety, good treatment and service |
| have a pleasant stay in an environment friendly place, create well being |

| **What values are you trying to give to your customers?** |
| most have a feeling of fun, when they are leaving the nightclub |
| customer should feel that they had a successful, fun night |
| are culture political see the benefits of nurturing the valutre |
| have a pleasant stay in an environment friendly place, create well being |

| **Define an experience** |
| met with respect and good service |
| giving something back to the customer |

| **O.6 Type of benefits and feelings the experience are giving** |
| looking back at the customer |

---

Miralem Hasanovic

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## Interview – Sensory cues – part 3

<table>
<thead>
<tr>
<th>Company 1</th>
<th>Company 2</th>
<th>Company 3</th>
<th>Company 4</th>
<th>Company 5</th>
<th>Company 6</th>
<th>Company 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Customer perspective</strong></td>
<td>core concept the owners want from make the customer perceive as dance, alcohol, and a place in which they have fun together.</td>
<td>goes back to the customer in form of an experience.</td>
<td>customer feel positive when they leave home.</td>
<td>supporting the artist and giving energy to the subcultural life.</td>
<td>environment friendly.</td>
<td>deliver something new.</td>
</tr>
<tr>
<td><strong>Other perspectives</strong></td>
<td></td>
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<td><strong>What is the core concept of your company?</strong></td>
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<td><strong>Other aspects</strong></td>
<td>combination of things</td>
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<tr>
<td><strong>positive experience</strong></td>
<td>give the customer a feeling that customers should feel like having fun</td>
<td>positive experience</td>
<td>customer feel positive when they leave home.</td>
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<td>deliver something new.</td>
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<tr>
<td><strong>What is the goal with an open evening?</strong></td>
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<td><strong>Responsible for the sensory change</strong></td>
<td>responsibility lies with the DJ</td>
<td>that the DJ has a big role in defining and planning the light and music</td>
<td>playlists that represent different aspects of the day.</td>
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<tr>
<td><strong>Starting calm and lighter the tempo</strong></td>
<td>begins slowly with lounge music and evolves into faster tempos.</td>
<td>Starts calm and brightens through the end of the night.</td>
<td>Pretty calm in the beginning of the night and then during the last hours letting more tempo music</td>
<td>low music at the beginning which gets higher and higher tempos</td>
<td>begin with soft and calm music and more energetic when arriving at the end of the day</td>
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</tbody>
</table>
### How do sensory cues and trust affect the customer experience?

#### Miralem Hasanovic

<table>
<thead>
<tr>
<th>Q1</th>
<th>What do you think about customer trust in your organization?</th>
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<tbody>
<tr>
<td><strong>Goals with trust</strong></td>
<td>confirm the customer safety.</td>
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<tr>
<td><strong>Importance of trust</strong></td>
<td>regulation is enough</td>
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<table>
<thead>
<tr>
<th>Q2</th>
<th>How do you manage trust in your organization?</th>
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<tbody>
<tr>
<td><strong>Internal</strong></td>
<td>inform the employees what rules to follow.</td>
</tr>
<tr>
<td><strong>External</strong></td>
<td>there are clear routines</td>
</tr>
<tr>
<td><strong>Management of trust</strong></td>
<td>through relations and through associating the organization with one person.</td>
</tr>
<tr>
<td><strong>Freedom within the organization</strong></td>
<td>customer should have pre-knowledge about how a night club should be like and that they deliver that promise.</td>
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<tr>
<td><strong>Hires enough bouncers</strong></td>
<td>customer trust in the nightclub is that the customers get what they order.</td>
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<tr>
<td><strong>external</strong></td>
<td>are trying to disregard these roles and be just &quot;themselves&quot;.</td>
</tr>
<tr>
<td><strong>Internal</strong></td>
<td>think a lot of trust in the organization</td>
</tr>
<tr>
<td><strong>Thinking of a lot of trust in the organization</strong></td>
<td>are close to the cause of the organization.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Q3</th>
<th>How do you manage risks in your organization?</th>
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<tbody>
<tr>
<td><strong>Action to lower or higher the risk</strong></td>
<td>learning from past happenings that can be a guideline for future planning.</td>
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<tr>
<td><strong>Security chief that handles safety and risk issues</strong></td>
<td>security chief that handles safety and risk issues.</td>
</tr>
<tr>
<td><strong>The core foundation lies in the law</strong></td>
<td>the routines and the training of employees to recognize violent behavior can also lower the risks.</td>
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<tr>
<td><strong>Managers and employees</strong></td>
<td>to manage risk in the organization they educate their employees three times per year in order to save the safety.</td>
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<tr>
<td><strong>The company will deliver what is promised to the customer.</strong></td>
<td>people feel as they are at home</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Q4</th>
<th>How important do you perceive safety in nightclubs? Thoughts?</th>
</tr>
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<tbody>
<tr>
<td><strong>Safety regulations are enough</strong></td>
<td>very important</td>
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<tr>
<td><strong>Rules to follow</strong></td>
<td>important</td>
</tr>
<tr>
<td><strong>Safety in Sweden is well thought of in Sweden</strong></td>
<td>very important</td>
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**Interview – Trust**

<table>
<thead>
<tr>
<th>Company 1</th>
<th>Company 2</th>
<th>Company 3</th>
<th>Company 4</th>
<th>Company 5</th>
<th>Company 6</th>
<th>Company 7</th>
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<tbody>
<tr>
<td>trust as people believing that Siver is a non profit organization</td>
<td>there are clear routines</td>
<td>through relations and through associating the organization with one person.</td>
<td>customer should have pre knowledge about how a night club should be like and that they deliver that promise.</td>
<td>customer trust in the nightclub is that the customers get what they order.</td>
<td>interact with the customer friends that gives the customer a feeling of comfort and trust.</td>
<td>are trying to disregard these roles and be just &quot;themselves&quot;.</td>
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<tr>
<td>trust important in an organization, especially in a small city</td>
<td>thinking a lot of trust in the organization</td>
<td>are close to the cause of the organization.</td>
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<tr>
<td>The atmosphere in the nightclub</td>
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## Interview – Experience

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<th>Company 6</th>
<th>Company 7</th>
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<tbody>
<tr>
<td>Q6: What values are you trying to give to your customers?</td>
<td>Returning back to the organisation</td>
<td>good experience and good experience and good experience and good experience and</td>
<td>should want to come back.</td>
<td>trying to deliver to the customer are a good experience.</td>
<td>give the customer an good experience.</td>
<td>give the customer an good experience.</td>
<td>give the customer an good experience.</td>
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<td></td>
<td>must have a feeling of fun, when they are leaving the nightclub.</td>
<td>customer should feel that they had a successful, fun night</td>
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<td>are culture political</td>
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<td></td>
<td>giving something back to the customer.</td>
<td>Fun</td>
<td>see the benefits of nurturing the subculture</td>
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<td>Q7: What is the core concept of your company?</td>
<td>Customer perspective</td>
<td>core concept the owners want to make the customer perceive is dance, alcohol, and a place its.</td>
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<td></td>
<td>goes back to the customer in form of an experience.</td>
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<td>luxurious nightclub</td>
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<td></td>
<td>Supporting the artist and giving energy to the subcultural life.</td>
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<td>Q8: What is the goal with an open evening?</td>
<td>Other perspectives</td>
<td>positive experience</td>
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<td>positive experience</td>
<td>customer feel positive when they leave home.</td>
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<td></td>
<td>Give the customer: Customers should feel having fun</td>
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<td>deliver something new</td>
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<td>without incidents.</td>
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<td>should be lot of people</td>
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<tr>
<td>Q9: What is your typical plan during a night? What events do occur during the night? Change in sensory cues that you are sending</td>
<td>Responsible for the sensory change</td>
<td>responsibility lies with the DJ</td>
<td>that the DJ has a big role in defining and planning the light and music</td>
<td>playlists that represent different aspects of the day.</td>
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<td>begins slowly with lounge music and evolve it to faster tempo</td>
<td>starts calm and brightens trough the end of the night.</td>
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<td>law music at the beginning which gets higher and higher tempo</td>
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<td>begin with soft and calm music and more energetic when arriving to the end of the day.</td>
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Observation – Sensory cues – Part 1

Mireljan Hasanovic
114
### Observation – Sensory cues – Part 2

<table>
<thead>
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<th>Company 1</th>
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<td><strong>Feelings associated with the music</strong></td>
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<td><strong>Type of music</strong></td>
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<td>the music in the nightclub was fast-paced and loud</td>
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<td><strong>Positive experience from the music</strong></td>
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<td><strong>Negative experience from the music</strong></td>
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<td><strong>Temperature – Moving</strong></td>
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# Observation – Sensory cues – Part 3

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<td><strong>Lighting and temperature</strong></td>
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**Sensory cues**

- **Taste**
- **Smell**
- **Touch**

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**Observation**

- **Lighting and temperature**
- **Sensory cues**
- **Conclusion**

---

**Miralem Hasanovic**

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## Observation – Experience

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<td>I thought the flight attendants were friendly and helpful</td>
<td>I was impressed by the prompt and efficient service</td>
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<td>I was pleased with the excellent service</td>
<td>I was pleased with the efficient service</td>
<td>I was impressed by the helpfulness</td>
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### Observation – Experience:

**Observation:**
- The overall experience was positive.
- The service was fast and friendly.

**Experience:**
- The service was excellent.
- The staff was helpful and accommodating.

**Overall:**
- The overall experience was very good.
- The customer would definitely recommend the service.

---

**Observation:**
- The overall experience was neutral.
- The service was average.

**Experience:**
- The service was satisfactory.
- The staff was friendly, but not outstanding.

**Overall:**
- The overall experience was neutral.
- The customer would consider using the service again.

---

**Observation:**
- The overall experience was negative.
- The service was slow and unhelpful.

**Experience:**
- The service was disappointing.
- The staff was unresponsive and unfriendly.

**Overall:**
- The overall experience was very poor.
- The customer would not recommend the service.

---

**Observation:**
- The overall experience was negative.
- The service was poor and unhelpful.

**Experience:**
- The service was unsatisfactory.
- The staff was unresponsive and unfriendly.

**Overall:**
- The overall experience was very poor.
- The customer would not recommend the service.

---

**Observation:**
- The overall experience was negative.
- The service was unsatisfactory.

**Experience:**
- The service was disappointing.
- The staff was unresponsive and unfriendly.

**Overall:**
- The overall experience was very poor.
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**Observation:**
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**Experience:**
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- The staff was helpful and accommodating.

**Overall:**
- The overall experience was very good.
- The customer would definitely recommend the service.
## Observation – Trust

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*Note: The table above illustrates the experiences of customers with sensory cues and trust in different companies.*

---

Miralem Hasanovic 118
# Appendix VII – Survey

## Nightclubs, trust and experiences in Sweden

I’m a master student at Linneuniversitetet and writing a master thesis about trust, sensory cues in offering experiences. This survey aims to help to establish the customer perspective on trust and experience. I would be very grateful if you could spend a minute and answer nine questions. Thank you for your support!

* Required

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<td>S 2 - How much do you trust the nightclubs in Sweden to be safe?</td>
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<td>None, Very Much</td>
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<td>S 3 – How often do you witness violence behavior in nightclubs?</td>
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<td>Never, Very often</td>
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<td>S 4 – How often have you felt fear in a nightclub in Sweden?</td>
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<td>Never or Not often, Very often</td>
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<td>S5 – Have you ever, or how often have you been thinking about to skip going out in a nightclub because fear of violence? *</td>
<td>1 2 3 4 5</td>
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<tr>
<td>S6 – How much trust for a nightclub have been lowered because of violence occurrence? *</td>
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<tr>
<td>S7 – How much do you trust the nightclub bouncers to keep you safe in nightclubs? *</td>
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<td>S8 – What experience in general do you have of nightclubs in Sweden? *</td>
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<tr>
<td>S9 – Do you have fun when going out in Swedish nightclubs? *</td>
<td>1 2 3 4 5</td>
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</table>

Never submit passwords through Google Forms.
Appendix VIII – SPSS

S2 – S9 Represent the different questions asked in the survey. The labeling of the questions can be seen:

S 2 – How much do you trust the nightclubs in Sweden to be safe?
S 3 – How often do you witness violence behavior in nightclubs?
S 4 – How often have you felt fear in a nightclub in Sweden?
S 5 – Have you ever been thinking about to skip going out in a nightclub because fear of violence?
S 6 – Have your trust for a nightclub been lowered because of violence occurrence?
S 7 – How much do you trust the nightclub bouncers to keep you safe in nightclubs?
S 8 – What experience in general do you have of nightclubs in Sweden?
S 9 – Do you have fun when going out in Swedish nightclubs?

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The correlation can be seen between S8 and S9.

S 8 – Experience question
S 9 – Question of Fun

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**. Correlation is significant at the 0.01 level (2-tailed).
*  Correlation is significant at the 0.05 level (2-tailed).
Appendix IX – Global patterns

Global pattern – Observation part 1

Global pattern – Observation part 2

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<th>2.0 Social</th>
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### Global pattern – Interviews

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<th>Company 3</th>
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<td>Management responsibility</td>
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Miralem Hasanovic
Linnaeus University – a firm focus on quality and competence

On 1 January 2010 Växjö University and the University of Kalmar merged to form Linnaeus University. This new university is the product of a will to improve the quality, enhance the appeal and boost the development potential of teaching and research, at the same time as it plays a prominent role in working closely together with local society. Linnaeus University offers an attractive knowledge environment characterised by high quality and a competitive portfolio of skills.

Linnaeus University is a modern, international university with the emphasis on the desire for knowledge, creative thinking and practical innovations. For us, the focus is on proximity to our students, but also on the world around us and the future ahead.