Enticing consumers to enter fashion stores – a sensory marketing perspective

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Title
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Abstract
During the past years, there has been a re-emergence of sensory marketing in the paradigm of marketing. However, there is a lack of empirical studies done on the subject. Furthermore, the previous literature has focused on whether senses affect, rather than how they affect. Therefore, the purpose of this thesis is to study how sensory stimuli affects the consumers’ choice of entering physical fashion stores.

This thesis is based on sensory marketing, consumer behaviour, and retail marketing theory. The theoretical framework in this thesis consists of an adapted sensory-stimuli-response model with the five main senses of sensory marketing as stimuli, emotional response of arousal and pleasure as organism, and entering or not entering as response. A qualitative research strategy was used to study the phenomenon.

The empirical findings and the analysis showed that touch, sight, and sound were effective in enticing the consumer to enter by affecting their arousal. Furthermore, scent was on the opposite side as it was only affective in creating disinterest when bad. Lastly, taste displayed potential which warrants further research.

This thesis might be of value for companies looking to implement sensory marketing as part of their marketing plan.

Keywords
Sensory marketing, Retail, Emotions, Scent, Sight, Sound, Touch, Taste
Acknowledgement

All praise is due to God the most beneficent, the most merciful, who has given blessings, strength, and knowledge throughout this stressful period.

We would also like to express our sincere gratitude towards our tutor Lisa Källström who has been to great counsel and had an admirable way of guiding us.

Thank you

Jane Mattisson and Annika Fjelkner for helping us with the linguistics,

Respondents who gave us the valuable data this thesis is based upon,

Last, but absolutely not least, we would like to thank our families.

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1. Introduction

The purpose of this chapter is to provide a brief overview of this dissertation. Therefore this chapter will contribute with: background, problematization, research purpose, research question and the limitations of this study. Additionally the outline of this dissertation will be presented.

Everyday individuals communicate, traditionally communication is through verbal or written form. However, communication is also available through experiences and senses. Conversely, communication does not have to be between two individuals, it can also be between an individual and a company. Communication between a company and its consumers is an essential aspect of running a company. The general use of this communication is to deliver information which affect the consumers, this type of communication is known as marketing (Fahy & Jobber, 2012). Within marketing, the buying and decision making process is essential. The elemental concepts connected with the buying and decision making process are classically divided into core concepts. Common core concepts are value, satisfaction and utility. However, in recent years the concept of consumer experiences related to human senses has re-emerged, thus adding a new core concept connected to marketing (Achrol & Kotler, 2012). Since marketing is decisive for the consumers’ buying and decision making process, gaining a greater understanding of consumer experiences becomes vital both within academia and outside of academia for practitioners of the field (Fahy & Jobber, 2012; Achrol & Kotler, 2012).

Immediately when a consumer comes in contact with a company or product, they will analyse it through one or more of their senses; scent, sight, touch, taste and sound. Therefore senses and sensory stimulation influence the consumers’ experiences and perceived value (Hultén, 2011; Krishna, 2011). This is the foundation which the concept of sensory marketing developed from (Achrol & Kotler, 2012). Sensory marketing is defined as marketing which immerses the senses of consumers’, and thus affects their perception, judgment, and behaviour in a desired manner (Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). Since the consumers’ first reaction when coming in contact with a product or service is to analyse it through their senses, the use of sensory marketing is vital in facilitating the desired consumer experiences and response from a company perspective (Hultén, 2011; Krishna, 2011).
1.1 Background

As a result of the increasing growth within the Swedish fashion industry and e-commerce, sensory marketing has emerged as a strategic tool for physical clothing stores to gain a competitive advantage over both online shopping and other physical competitors (Ho, Kauffman, & Liang, 2007; Godson, 2009; Sternö & Nielsén, 2015). Thus, utilizing the increased availability of senses because of the store's physical aspect, and turning it into a competitive advantage they can use against online-stores. Utilizing the availability of more senses like touch, scent, sound, and different forms of visual sensors, companies can affect the consumer not only within the store, but also outside of it. Therefore, also attracting the consumer into the store (Hultén, 2011; Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011).

The concept of sensory marketing from a company perspective is to facilitate sensory experience creation for consumers'. In this context, experiences is viewed as indicators consumers’ can associate and align with emotions such as arousal and pleasure (Vieira, 2013). However, the experiences can only be perceived by the consumer, thus the company become the facilitator of sensory experiences. Consequently the consumer becomes the creator of value (Hultén, 2011; Achrol & Kotler, 2012). As a result of this limitation, companies are not able to fully understand the consumers’ perceived value, and will work towards it by studying the consumers’ perceived experiences of stores and products (Hultén, 2011; Fahy & Jobber, 2012). Therefore, the process of creating consumer experiences from a company perspective, becomes to facilitate and create an atmosphere were experiences can be felt. Thus, making the store and products more marketable (Hultén, 2011; Fahy & Jobber, 2012).

Combining the experience creation of sensory marketing, with the accessibility of more senses because of the stores physical aspect; the physical store gains a greater opportunity to utilize sensory marketing within their marketing strategy. This results in a competitive advantage for physical stores over online stores (Godson, 2009; Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). Moreover, the physical store can use this increased opportunity to not only focus on product and in store facilitation of sensory experiences, but also using sensory marketing as an approach to attract and entice consumers to enter a physical store. Consequently
once the consumers’ enter the store, they can become further involved in the experience creation 
process through sensory marketing (Hultén, 2011; Krishna, 2011).

1.2 Problematisation
As a result of sensory marketing being one of the lesser explored fields within marketing, and 
the lack of empirical studies within the published literature and articles of the field, there is a 
need for further empirical research (Krishna, 2011; Krishna & Schwarz, 2014). Instead, there 
are more articles discussing sensory marketing as a general concept (Hultén, 2011; Krishna, 
2011; Krishna & Schwarz, 2014). Furthermore, looking at these articles one notices the high 
absence of any differentiation between sectors for sensory marketing, and the research rarely 
include whether there is any difference between sectors. Despite the lack research 
differentiating between sectors, sensory marketing is used differently within different sectors 
(Kumar, 2014). What these articles discuss is the concept of sensory marketing, and how 
different senses can be affected and stimulated to facilitate certain sensory experiences and 
emotions from a general perspective (Bakker, van de Vordt, Vink, & de Boon, 2014; Hultén, 
Broweus, & Van Dijk, 2008; Krishna, 2011). However, what is lacking is empirical research 
looking at how sensory marketing creates sensory experiences in specific markets such as 
fashion.

Despite the general focus on the concept of sensory marketing, some researchers try to study 
sensory marketing in certain specific contexts. One common example is studying how senses 
trigger purchasing behaviour (Swahn, Mossberg, Öström, & Gustafsson, 2012; Booth, 2014). 
However, one context which has not been looked at as thoroughly, is how sensory stimuli affect 
the consumer’s choice of entering a store.

There are three main marketing strategies which can be used individually, or combined together 
when creating a marketing strategy. These are transaction marketing, relationship marketing 
and sensory marketing. All three strategies are strongly built upon the assumption of consumers 
being in contact with either a product, employee or store (Achrol & Kotler, 2012; Hultén, 2011). 
Thus, a vital component is having the consumers’ within or close to the store. In the context of 
fashion stores, the inability to entice consumers’ to enter stores, result in low effect for
transaction and relationship marketing. Transaction marketing is product focused, product attributes and values are in focus. The product benefits and values are only perceived when a consumer comes in contact with the product, thus having consumers in the store becomes a vital aspect of transaction marketing (Fahy & Jobber, 2012; Hultén, 2011). On the other hand, relationship marketing is built on relationships, and in the context of fashion good service. A lack of consumers’ within the store minimizes the impact of the service, since fewer will be in contact with it. Thus, an important aspect of a marketing plan becomes highly suboptimal. Therefore, consumer contact becomes a vital aspect of relationship marketing (Godson, 2009; Hultén, 2011). However, sensory marketing becomes a tool which is not reliant on having consumer’s within the store. But instead within the vicinity of a store to produce impact (Krishna, 2011; Krishna & Schwarz, 2014)

As a result, consumers entering stores being an important part in the buying process for retail, this paper will only focus on physical clothing stores. Additionally, as a result of the physical aspect, physical stores have a greater opportunity compared to online stores in using sensory marketing (Hultén, 2011). This thesis will increase the field of sensory marketing, by adding empirical data studying sensory marketing in relation to physical fashion stores. This will be done both to increase the knowledge within the field, as well as offering guidance for businesses looking to apply the concept of sensory marketing as part of their marketing strategy.

1.3 Research Question

The research question for this thesis is: “How does sensory marketing affect consumers’ choice of entering physical fashion stores?”

1.4 Purpose

The purpose of this paper is to contribute to an increased understanding of sensory marketing, and more specifically to increase the knowledge within the field of how sensory marketing affect consumers’ choice to enter or not enter a physical fashion store. Furthermore, sensory marketing is an emerging field of marketing which is largely unexplored and scarce in empirical studies. Therefore, our objective is to add to the field.
1.5 Limitations

The limitations of this study are the stores which the interviews were conducted. Both Hollister and SamS use a multisensory approach, and as a result it becomes difficult to isolate a sense as they are interconnected and affect each other. Furthermore, there were a higher number of female respondents at Hollister as a result of it being unisex as compared to SamS which only sells male clothes; which might have an impact on the findings.

The theoretical limitations are connected to the S-O-R model within consumer behaviour. As a result of time limits we were only able to use the original S-O-R model, and not delve deeper within the multitude of different adaptations made. Furthermore, there are more theories within consumer behavior which were excluded as a result of suitable fit of the S-O-R model.

1.6 Outline

This thesis will consist of six chapters. The first chapter is a brief overview on sensory marketing. This overview is written in the introduction and the background. Thereafter a more specific definition on what the thesis will bring forth is presented in the problematisation, research question and purpose. Later on the limitations will be shown and then chapter one will be summed up with this outline. The second chapter consists of the research method where different scientific approaches are presented and then narrowed down to which one suits us. Chapter three is the literature review. This chapter will give the reader a greater knowledge in sensory marketing and theories which are going to be used in the analysis. The fourth chapter includes the empirical method, here we will present and motivate our choice of methodology, operationalization, research design, time horizon, and discuss generalizability, validity and reliability. The fifth chapter includes the empirical findings, analysis, and discussion. This will be discussed based on each sense excluding the general question, while the general questions will be discussed by themselves. However, in the discussion each sense will be analysed together, and compared to the literature. The sixth chapter includes a summary of the thesis, a conclusion, critical review, theoretical implications, practical implications, and suggestions for future research.
2. Research method

In this chapter the choice of methodology will be presented. Furthermore, the research philosophy, research approach, and choice of theory will also be presented.

2.1 Research philosophy

When assessing research design for a thesis, one should recognize the crucial role research philosophy, research approach, choice of theory and methodology play. Research philosophy is used by the researcher to disclose the context of a study and how it is viewed (Bryman & Bell, 2011). There are two main branches of research philosophies, Positivism and Hermeneutics with existing sub-branches of philosophies.

Positivism is built upon a thirst for quantitative knowledge, where research is done to achieve set results. Furthermore, the pursuit of knowledge within Positivism is to increase ability, and as a result positivistic research usually builds itself upon how questions. Additionally, positivistic research focuses on objective facts that are measurable such as the speed of light, which traditionally is studied through statistical hypothesis testing (Hansson, 2012; Lind, 2014).

Conversely, Hermeneutics is built upon a thirst for qualitative knowledge. The pursuit of knowledge within Hermeneutics is to increase understanding, where research is done in an explorative context to explain and increase understanding. This is usually done through why questions, where research is interoperated due to the qualitative aspect of it (Denscombe, 2012). Furthermore, hermeneutic research focuses on qualitative research, and thus delves deeper within a phenomenon. As a result, hermeneutic research studies subjective facts and phenomenon such as how sensory marketing entices consumer behaviour (Hansson, 2012; Lind, 2014). As a result of the thesis explanatory nature, the main research philosophy used will be hermeneutic.

To augment the research philosophy used, one needs to delve deeper within the sub branches of Hermeneutics and find a sub-philosophy. The sub-philosophy which will be used is
Phenomenology. A Phenomenological research philosophy seeks to immerse itself within the underlying process of a phenomenon within social reality, and study the nuances of human behaviour. Furthermore, Phenomenological research is built upon human experiences and perceptions (Denscombe, 2012). Therefore, this thesis will use a Phenomenological research philosophy to augment the Hermeneutic research philosophy. As a result, the combination intertwines the explorative aspects of the thesis with the social reality phenomenon of consumers entering fashion stores.

2.2 Research approach

Research approach is the interaction between empirical data and theory within a study. There are three different research approaches inductive and deductive approach which are two opposites, and abductive approach which is a combination of both (Alvehus, 2013; Lind, 2014).

An inductive research approach is when the study starts within the empirical data, without any theoretical predisposition. The researchers will try to create a theory from the new empirical data. Conversely, a deductive research approach starts within theories. Based on theories the researchers will formulate hypothesis, which will be tested against the empirical data. An abductive research approach is a combination of an inductive and a deductive. As a result, the researcher will go back and forth between empirical data and theory. Additionally, an abductive research strategy also brings the option of going back in theories and modify them after testing the empirical data through the initial theoretical framework (Alvehus, 2013; Lind, 2014).

This thesis will use an abductive research approach. This is due to the advantage of avoiding the potential risk of confirming an already existing theory, thus excluding a deductive approach. By using an abductive approach for qualitative research, over using a deductive research approach that mistake is eliminated. However, using an inductive approach for qualitative research is associated with the potential disadvantage of interpretations being based on earlier theories (Alvehus, 2013). Thus, the choice of an abductive research strategy for the thesis because it offers the possibility of alterations within the A-S-O-R model.
2.3 Choice of theory

There are multiple theories within the field of marketing and consumer behaviour. However, this thesis will focus on sensory marketing theory, consumer behaviour through the S-O-R model. This is the result of the relevance of the models and theories used. The S-O-R model will be adapted to become the framework for which the phenomenon of consumers entering fashion stores will be studied. This will be done by using sensory marketing as sensory stimuli, and the emotional responses to sensory marketing as the organism.

2.4 Choice of methodology

The purpose of this paper is to contribute to an increased understanding of sensory marketing, and more specifically to increase the knowledge within the field of how sensory marketing affect consumers’ choice to enter or not enter a physical fashion store. Due to the lack of empirical studies within the field of sensory marketing, and due to the importance of having consumers’ enter stores this thesis will increase the understanding of the phenomenon. Therefore, this thesis will not test hypotheses. However, the thesis will use semi-structured interviews with consumers’ after they have entered a physical fashion store; to study their reasoning for entering. Additionally, observations will be used to augment the empirical data collected through semi-structured interviews, to increase both validity and reliability of the study (Denscombe, 2012). The observations will be done by observing the number of consumers entering two different stores which differentiate in how they use sensory marketing as part of their marketing strategy.
3. Literature review

In this chapter the literature review will be presented. We will present previous research and theories regarding sensory marketing, retail marketing and consumer behaviour. At the end of this chapter, the theoretical framework will be presented. The purpose with this chapter is to get a greater understanding of the phenomenon and later use the theories presented in the analysis and conclusion.

3.1 Sensory marketing

The concept “Sensory marketing” (SM) can be traced back some 61 years ago where Abbott (1955) states that consumers desire are not products. However the satisfying experiences are desirable. He goes on stating that people only want products because of the search for experience (Abbott, 1955). Abbott (1995) did not state that this was sensory marketing in plain language. However, In order to gain this experience Abbott (1955) writes about it is impossible for this to not be filtered through our senses (Achrol S. K., 2011).

Sensory marketing within the retail environment can also be traced back many years. Kotler (1973) uses the term atmospheric and hypothesizes a connection between the qualities of service or retail environment and the consumer’s buying behaviour (Kotler, Atmospherics as a marketing tool, 1973). Since that day, there has been a remarkable change within the retail industry regarding sensory marketing. Sensory marketing has moved from being pinned in the academic world into the present business world and popular culture. Competition is ever-growing and business are ravenous for more awareness that is considered to give them an improved retail experience, thus a competitive advantage (Lund, 2015).

Interest in the humans’ five senses has grown rapidly, therefore, sensory marketing has likewise grown (Schmitt B.H, 1999). The remerge of sensory marketing means that a time where senses are in centre has begun. An example is the Volvo commercial, where they try to create the perception of the Volvo car being “the sixth sense” (Hultén, Broweus, & Van Dijk, 2008).
Transaction marketing (TM) is a criticised marketing concept which is according to some outdated (Godson, 2009). It is known to be annoying for the customers thus it concentrates on selling without having the consumer in mind. The concept is to sell, have one way communication and have the product in the centre. However TM is still used today and in some industries it is successful. One example is the Swedish furniture store IKEA. The IKEA catalogue is a typical TM tool nevertheless, still used (IKEA, 2016a). Another concept which is more recent and less criticized is relationship marketing (RM). RM’s primary concern is to build relationships between the company and the customers. Unlike TM, Two-way communication is used in RM (Godson, 2009) However SM has the senses in centre. A multidimensional communication is primary in SM. This means being able to communicate through one or more of the five senses. Furthermore SM involves the customer into dialogs, interactivity; customer treatment is also something put in centre (Hultén, Broweus, & Van Dijk, 2008). In addition one should know that a marketing concept does not rule out another. Many concepts can be used as complements for each other. IKEA is once again a great example. As mentioned above IKEA has the typical TM tool. However they also make use of a typical RM tool which is their “IKEA family card” (IKEA, 2016b)

The concept of sensory marketing is marketing which immerses the senses of consumers’, and thus effects their perception, judgment, and behaviour in a desired manner (Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). Since to core concept of sensory marketing is to affect the consumers’ senses, the first step is to understand which senses are driving in the experience creation process. There are five senses which influence consumer perception of experiences; scent, sound, sight, touch and taste. The reason for using the five senses are they are vital in shaping perceptions. As a result, all five senses are appropriate in facilitating experiences as well as affecting consumption and buying processes (Hultén, 2011; Krishna, 2011).

3.1.1 Scent
The use of scent in sensory marketing is commonly used for two purposes. Firstly the purpose is to allow a scent to become a component of a brands image and identity. Here, scent is used because it contributes in creating lasting memories, a positive environment, and increasing wellbeing for both consumers and employees. This is commonly done by having brand scents,
or signature scents. Furthermore scent can create a connection to products due to their congruency with a scent (Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). Thus it becomes an important part in facilitating individual value for the consumer. The second purpose is to use scent to impact consumers’ mood and state. Thus trying to affect the consumers’ perception of the store, and their shopping process, which focuses on the facilitating of experience (Achrol & Kotler, 2012; Hultén, 2011).

There is a rise in the usage of scent marketing in various companies. This because there has been a realization on how important it is to use scent-marketing as a primary variable in the marketing plan. Presently it is more common to be used by retailers to generate an aroma in a specific environment or situation. In some cases it has also shown that these aromas has led to a result of 40 percent increase in profit (Gobé, 2001). The products used for generating aroma are more known as “air care”-products. Scented candle, tea and coffee bags, oils, pot pourri and perfumed resin are commonly used as air care. Air cleaner, liquid and sprays some of many new alternatives in the market (Jeffries, 2007).

To emphasize the effect of air care products there has been an experiment where two pair Nike shoes, exactly the same were placed in two different, but identical rooms. The only thing differentiating the rooms was a weak, barely recognizable aroma of flowers. The experiment showed that 84 percent of the participants chose to buy the shoes in the room with aroma. Even to a higher price than the other shoes, this because the perception of the shoes in the room with the aroma were perceived as more expensive (Hultén, Broweus, & Van Dijk, 2008).

3.1.2 Sound

Sound is used to emphasize brand image and brand identity. This is because sound creates meaning and inspires people. Sound influences the experience of a brand, for example associating HTC with the sound their phones make when turned on. Furthermore in regards to physical fashion stores, sound plays an important part in creating and expressing atmosphere and theme. Which as a result also affects attentiveness for a store (Hultén, 2011; Krishna, 2011).
Initially, loud sounds are most noticeable, however there are sounds that affects us without recognizing it. Most common are the low-frequent, continuous sounds such as ticking watches or the buzzing sound from a fridge. One can perceive strong feelings towards a specific sound even though one has not listen carefully to the sound or even yet not heard the sound for years (Hultén, Broweus, & Van Dijk, 2008).

Another way to utilize sound is voices. Having a well-known person’s voice to a specific product or campaign has been showed to strengthen the identity of the companies’ brand. However, a well-known person is not the primary focus one should have. Having a voice that sounds personal, emotional and kind could create a positive perception of the brand image. Using a voice could also be used for specific moments, like campaigns. For example “Hästen”, during a period of 14 days there were voices in the stores giving customers information about different products and contributing to a positive sense marketing. The results of this campaign showed that the products testing rose with 48 percent and sales increased with 53% (Hultén, Broweus, & Van Dijk, 2008).

Music has also been used as means of capturing the customers’ interest. An example is the clothing store “Lindex” where speakers were placed in the display window and depending on the amount of people passing outside the store the music was adjusted with the prospect of making the store visible in an auditory way. (Broweus & van Dijk, 2006)

3.1.3 Sight
As a result of a consumers first interaction with a product or service is through vision, sight becomes one of the most important senses to focus on from a sensory marketing perspective. Colours are used to make stores distinct. Furthermore there is a focus on colour, theme, interior design, and exterior design as a facilitator for sensory expression and experience for the consumer (Krishna, 2011; Krishna & Schwarz, 2014; Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011).

Lights, shapes, and colours is some of many visual attractions the eye can notice. Lights could be used to gain store awareness in a shopping mall or increasing the lights on a specific product
could also lead to a boost in sales. Distinguishing the product from others could be done through shapes. Colour is an important variable which must be taken in consideration. A specific colour can make the customer feel in a certain way. For example, the colour green is the colour of balance and harmony, it makes consumers feel calm. While the colour red is associated with rage, danger and strength or passion, desire and love depending on culture. (Hultén, Broweus, & Van Dijk, 2008).

3.1.4 Touch
Touch relates to being in a physical store and being able to touch, feel, and try products. This creates accessibility which affects the consumers’ perception of products. Furthermore the process of touching, even without any previous information creates an increase in perceived ownership (Krishna, 2011; Krishna & Schwarz, 2014).

The transfer of information or feeling when touched is also known as tactile marketing. This is built on increasing the physical and physiological interaction between the consumer and company. An example is IKEA that offered their customers to stay over the night and create a sensual feeling towards the beds. This to also implement a tactile marketing and get to know the customer on a personal level (Hultén, Broweus, & Van Dijk, 2008). Additionally, it increases the chances for impulsive buying (Peck & Wiggins, 2006). Being able to touch the products is also a way to use the advantage of having a physical store and differentiate oneself from e-stores.

3.1.5 Taste
Although taste is an independent sense, it is rarely independent in practice. When working with taste there are by-products in other senses which influence the perception of taste. Notable examples are vision and scent, the looks and smell of a product affect the perceived taste of it which both are related to brand image. (Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). In order to stimulate the taste senses it is not needed to be a products that can be tasted. For instance, a fragrance with a package of their smell could appeal the taste. Using the sight to see what flavour it is could be enough to stimulate a taste. A close-up photo with detailed explanation of a chocolate could also be enough to trigger the taste sense (Lund, 2015).
Moreover, taste is used as means to interplay the taste of an item, or the general availability of an item to create a preferred atmosphere such as home-like or high-class (Hultén, 2011).

3.2 Retail marketing

The act of selling products to consumers for the purpose of profit is called retail, common retail products are clothes, technology and other forms of consumables (Fahy & Jobber, 2012). One of the oldest concepts and very prevalent concept is the marketing mix. The marketing mix was originally put forth by Borden (1964) and contained twelve components which could be used to increase profits. However, in the same year McCarthy (1964) revisited the concept and put forth what is known today as the traditional marketing mix with the four p’s; place, product, promotion, and price. (Borden, 1964; Constantinides, 2006; McCarthy, 1964).

McCarthy’s marketing mix was previously common within retail, and as such its core elements of price, product, promotion and place. Firstly, price refers to a products pricing. When setting a price, companies try to match the price with the consumer’s perception of the product. To optimize this process companies focus on aspects which affect the consumers perception such as exclusivity, and quality. Furthermore, pricing is also affected by competitors and their pricings. (Constantinides, 2006; Fahy & Jobber, 2012). Secondly, there is product which refers to the range of products sold by a company. The products are judged by their attributes such as quality, and performance (Constantinides, 2006; Fahy & Jobber, 2012). Thirdly, promotion is the traditional means of marketing, a means of communication between the retailer and the consumer. Promotion within McCarthy’s marketing mix is the use of optimal marketing based on a store or products other aspects such as brand, exclusivity, quality, and other factors. The factors become the basis for the choice of marketing channels, and how to market (Constantinides, 2006; Fahy & Jobber, 2012). Lastly, there is place which is the distribution channel used by the company. This includes franchising, e-stores, and other forms of distribution. However, it also includes futures related to a store such as location, interior design, and exterior design (Constantinides, 2006; Fahy & Jobber, 2012).

All four elements are used in combination to assess a company, and improve it. However, the marketing mix has received critic within retail as it only focuses on tangibles, and ignores
intangibles such as shopping experience, and atmosphere. This critic led to the current paradigm of retail marketing where there is a focus on shopping experience and atmosphere, which is used by companies to improve their marketing plan (Constantinides, 2006; Kotler, 2003).

Within the current paradigm of retail marketing, there is a hedonistic frame of thought which permeates it. This has not always been the case, the hedonistic approach of creating pleasure and experiences for the consumer was brought to popularity by Kotler (1973). The concept of creating pleasure and positive experiences for the consumer is tied to companies trying to affect the consumers’ behaviour. To facilitate this experience for consumers, companies utilize sensory marketing and sensory stimuli to affect the consumer choice of entering stores. This new way of thinking is tied to the evolution of retail marketing moving from the traditional marketing mix and transaction marketing. Subsequently, going from focusing on the product and its attributes, towards creating a buying process which in itself is a sought after experience as a complement (Lund, 2015; Deutsch, 2010; Krishna, 2011).

To achieve this, companies try using sensory marketing to create sought after store atmospheres, and to facilitate emotional responses from the consumers’. Furthermore, through targeting store attributes as scent, visual aspects such as mannequin and lighting, music, and customer service, a company is able to create a hedonistic atmosphere were the consumers’ feel enjoyment and pleasure (Chang, Cho, Turner, Gupta, & Watchravesringkan, 2015; Chang, Eckman, & Yan, 2011; Rimkute, Moraes, & Ferreira, 2016). The atmosphere, and subsequently the connected feelings affect the consumers’ perception of the store and product quality (Goi, Vigneswari, & Muhammad, 2014; Krishna & Schwarz, 2014). Additionally it both increases the rate of word-of-mouth, and improves it (Chang, Cho, Turner, Gupta, & Watchravesringkan, 2015). As the result of personal pleasure and enjoyment being an important factor in the buying and decision making process, retailers need to be able to tap into the needs of the consumers’. This will optimize the companies’ attempts to facilitate (Lund, 2015; Deutsch, 2010).

3.3 Crossover between sensory and retail
Since the traditional paradigm of retail marketing was criticised because of its lack of abstracts, the new paradigm has started to incorporate sensory marketing to augment their marketing plan.
A commonly phenomenon which has been empirically studied, is the impact and effect of storefronts in the fashion sector on consumer behaviour. Previous studies done have shown that the clothes displayed in the storefront window had a larger effect on the choice of consumers choice of entering and buying within a store (Oh & Petrie, 2012; Sen, Block, & Chandran, 2002). These studies showed the storefronts communicated different information, and based on the information communicated the consumer’s choice of entering or buying was made. The different information communicated was divided into two segments; artistic and informative, with each having sub segments. The artistic communication was used to display the atmosphere and store image, and create excitement. While the informative communication was used to display the products and promotions, with the purpose to create interest for them (Oh & Petrie, 2012; Sen, Block, & Chandran, 2002).

Furthermore, the studies also showed the difference between purchasing behaviour and entering behaviour, based on the storefronts use of either informative or artistic communication. Artistic communication displayed an increase in consumer’s entering the store. While informative communication displayed the opposite with a decrease in consumer’s entering. However, when it came to purchasing behaviour the consumer’s which entered based on the artistic communication displayed a lower likelihood of purchasing products. On the contrary, the consumers which entered based on the informative communication displayed a higher likelihood of purchasing products (Sen, Block, & Chandran, 2002). This was the result of the artistic approach facilitated excitement and interest for entering the store and browse (Oh & Petrie, 2012; Sen, Block, & Chandran, 2002). On the other hand, the informative approach facilitated information which the interested consumers’ perceived, and was the foundation for the purchasing behaviour (Sen, Block, & Chandran, 2002).

Another phenomenon which has been widely studied is the effect of scent. Although scent has been widely studied, it has mainly been studied in the context of psychology and neuroscience as compared to marketing and consumer behaviour (Rinkute, Moraes, & Ferreira, 2016). In the context of sensory marketing, scent is used to convey brand identity through pleasure. Furthermore, it is also used in the purpose of creating a memory, and associating a store to a characteristic scent (Hultén, Broweus, & Van Dijk, 2008; Hultén, 2011). In empirical studies conducted on scent, it is usually viewed as a positive factor which increases the likelihood of a
purchase. Furthermore, scent had a positive effect on the consumer’s perception of the environment, and strengthen the consumer’s memory of a store (Rimkute, Moraes, & Ferreira, 2016; Booth, 2014; Lund, 2015). However, the studies also show the difference in preferred scents and effect of different scents based on gender. Thus, scent has different affect based on the difference in cognition between men and women (Rimkute, Moraes, & Ferreira, 2016).

3.4 Consumer behaviour

Research within traditional marketing frequently discusses the phenomenon of consumer behaviour, and why behaviour is initiated (Achrol & Kotler, 2012). Furthermore, there are multiple theories and models describing the connection between physical stores and consumers buying process. This thesis will review factors deciding consumer behaviour, and interconnect this knowledge with sensory marketing to better study how senses affect consumers entering physical fashion stores.

A prevalent model within consumer behaviour it the Stimulus-Organism-Response – S-O-R model. The S-O-R model seeks to describe an entire process of how observed attributed related to a product or store can facilitate a consumer end state such as entering stores. (Chang, Eckman, & Yan, 2011; Mehrabian & Russell, 1974). In this thesis, the S-O-R model will be described, and later adapted in a framework to study how sensory marketing affect consumers’ choice of entering stores.

3.4.1 S-O-R model

There are multiple theories and models describing the connection between physical stores and consumers’. Observing from a consumer behaviour perspective there is the Stimulus-Organism-response model – S-O-R model, which describes the process of consumer behaviour, from an environmental context through three parts (Mehrabian & Russell, 1974). The S-O-R model is based on the assumption of stimuli (S) consisting within an environment, which affect consumers’ organismic state (O), and results in a response (R) from the consumer. Subsequently, the three parts are stimulus as an independent variable, organism as a mediator, and response as the dependant variable (Chang, Cho, Turner, Gupta, & Watchravesringkan,
Furthermore, the S-O-R model is an adaptable model. Because of the models basic nature it can easily be adapted to study other phenomenon, and as a result the S-O-R model has seen varied use within past literature, where each part has contained different variables (Goi, Vigneswari, & Muhammad, 2014; Vieira, 2013).

3.4.1.1 Stimuli
Stimuli is certain attributes within an environment, which influences consumer behaviour in a certain way. Thus, affecting the consumer on a perceptive level (Vieira, 2013). Furthermore, the model explains stimulus as an external entity to the consumer, and the influence is subjective to the consumer. Additionally, Stimuli can consist of multiple environmental variables such as sensory marketing (Chang, Eckman, & Yan, 2011; Vieira, 2013).

3.4.1.2 Organism
Organism is the soft aspects which are influenced by the stimuli. These soft aspects are tied to values and emotional states, and essentially mediates the response between stimuli and the consumers response (Chang, Cho, Turner, Gupta, & Watchravesringkan, 2015; Vieira, 2013). Furthermore, the reliance on emotions and emotional states is used to create stimuli with a target purpose of affecting the organism aspect through emotional responses (Vieira, 2013).

3.4.1.3 Response
Response is dependent on if the consumer is enticed and influenced by the organism, which in turn is dependent on whether the stimuli has been of affect in creating and shaping influence. Subsequently response becomes the process of whether the consumer will achieve the supposed outcome or not (Chang, Eckman, & Yan, 2011; Vieira, 2013). The supposed outcome is measured through the consumers’ willingness to approach or avoid the response in question (Vieira, 2013).

3.4.2 Organism – Emotional response
In the S-O-R model emotional response is the emotional reactions the consumer receive once they come in contact with stimuli. Moreover, the sensory stimuli is vital in affecting the extent
consumers feel emotions such as pleasure. Emotional response can be broken down into categories such as arousal, pleasure, and dominance (Goi, Vigneswari, & Muhammad, 2014; Vieira, 2013). However, each variable has one thing in common, and that is the two distinctions within the emotional response; positive and negative emotional response. In other words, emotional responses such as pleasure can also include displeasure which deters the consumer from the response in question (Mehrabian & Russell, 1974). In the original S-O-R model put forth by Mehrabian and Russell (1974) organism was divided into three categories pleasure, arousal and dominance. As research continued, other studies argue against the use of dominance when studying affect. Since dominance is based on the consumers’ cognitive understanding, it is not applicable in the context of affective response (Donovan & Rossiter, 1982; Vieira, 2013).

Previous studies of the S-O-R model has put forth the notion of emotional response such as pleasure and arousal being an important component in the organism part of the model (Chang, Eckman, & Yan, 2011; Vieira, 2013). Arousal and pleasure are two concepts which are intertwined with each other. Arousal is the excitement consumers get when observing a store, and it can range from nothing to high. Arousal is directly tied to how well the stimuli affects and entice consumers towards a specific response. Moreover, arousal is often tied to the actual environment and not the abstracts which are connected to environment, and as a result it is often measured in relation to stimuli which is not affected by personal values such as scent as compared to sound. On the other hand, pleasure is directly tied to enjoyment, and can range from displeasure to pleasure. Furthermore, pleasure is often tied to the abstracts within an environment, such as alignment with lifestyle choices. As a result, pleasure is often measured with the feelings of happiness, relaxation and satisfaction (Mehrabian & Russell, 1974; Vieira, 2013). Moreover, the literature states that high degree of pleasure and arousal will increase the response in question. Likewise, the opposite with low degree of pleasure and arousal will decrease the response in question. Previous studies have found that the emotional responses for arousal and pleasure are tied together in the sense that arousal increases pleasure in the shopping environment (Chang, Eckman, & Yan, 2011; Goi, Vigneswari, & Muhammad, 2014; Vieira, 2013).
3.5 Theoretical Framework

The purpose of this thesis is to study how sensory marketing affects consumers’ choice of entering physical fashion stores. This will be done, through the framework of an adapted S-O-R model with basis in both sensory marketing and consumer behaviour theory. Since sensory marketing is used for the specific purpose of enticing certain consumer behaviour, and due to the lack of research within the field and the relevance; stimuli will focus on sensory marketing. Regarding the organismic perception, the relevant connection is with arousal and pleasure as emotional response, which dictates consumer behaviour. Therefore, studying how different sensory stimuli affect the consumer behaviour of entering stores, based on the emotional response will identify and discern the process. Subsequently, this thesis will study how sensory marketing affect entering physical clothing stores through this adapted S-O-R model – A-S-O-R model.

Figure 3.1: Adapted S-O-R – A-S-O-R model

![Adapted S-O-R – A-S-O-R model](image)

3.5.1 Adapted S-O-R – A-S-O-R model

The adapted S-O-R model (Figure 2.1) illustrates the process of enticing consumers’ to enter a physical store from a sensory marketing context. As with the original S-O-R model, the A-S-O-R models first step is stimuli. Since the context of the research question is sensory marketing, the stimuli step includes stimulation from the five main senses within sensory marketing; scent, sound, sight, touch and taste (Krishna, 2011; Krishna & Schwarz, 2014; Hultén, 2011). The
choice of these five senses is the result of their importance within sensory marketing. The concept of sensory marketing, and as a result all these senses is marketing which immerses the senses of consumers’, and thus effects their perception, judgment, and behaviour in a desired manner (Hultén, 2011; Krishna, 2011; Krishna & Schwarz, 2014). Which equates it to what traditionally fall under stimuli in the original S-O-R model (Mehrabian & Russell, 1974; Vieira, 2013).

The second part of the A-S-O-R model is the organism part. Like the original model the A-S-O-R model also focuses on soft aspect. Specifically, the soft aspect of choice is emotional response, and specifically arousal and pleasure. Additionally, the reasoning for this choice is the emphasis that is put on it within consumer behaviour and the S-O-R model, where emotional responses tied to pleasure and arousal are vital aspects deciding affective consumer behaviour (Bakker, van der Vordt, Vink, & de Boon, 2014; Mehrabian & Russell, 1974; Vieira, 2013).

The last part of the A-S-O-R model is the response part. As a result of the phenomenon which is going to be studied, the only logical response is the consumers’ choice of entering a store or not entering a store.
4. Empirical Method

This chapter presents the empirical method it describes the research design, and strategy, time horizon, analysis method and site and participant selection. Moreover data collection is presented and brings forth a general explanation of the different collecting methods. Furthermore the interview guide, observation guide and operationalization in this chapter will contribute to a deeper understanding on why and how we tend to collect data for this dissertation. Reliability, validity and generalizability of this dissertation will also be discussed.

4.1 Research strategy and time horizon

Research strategies are used to gain a greater understanding in the specific research. There are two research strategies one can choose from; qualitative or quantitative research strategy (Denscombe, 2012). When using a qualitative study a researcher’s purpose should be to gain a deeper understanding in the specific phenomenon (Alvehus, 2013). Furthermore Denscombe (2012) describes that qualitative data distinguishes itself from quantitative by using words or visual pictures. Such methods as; interviews, observations, focus groups and ethnography are used. Data that produces numeric data is usually quantitative data. The data collection method associated with quantitative research is; surveys, experiments and observations. The purpose of this dissertation is to understand what initiates consumers’ to physically enter a fashion store from a sensory marketing perspective by using the A-S-O-R model. A qualitative research is thus used, more specifically, semi-structured interviews and observations. The essence of semi-structured interviews is to use the important topics of the research and tailor questions around the topic. Furthermore, the questions can deviate to get more knowledge from the respondents (Alvehus, 2013; Bryman & Bell, 2011; Denscombe, 2012). Observations are used to study “natural existent” situations, as a result, we chose to combine semi-structured interviews together with observations.

Longitudinal and cross-sectional are the two types of time frames one can chose from when executing a research study. The table below is based on Saunders et al (2009) explanation regarding time horizon.
As seen above, a cross-sectional time horizon is used to get a snapshot of a phenomenon and the advantage with this is that it is less time consuming. By reason of time constraints we chose to use a cross-sectional time horizon. Furthermore, Saunders et al., (2009) clarify that a cross-sectional time horizon is reasonable when using interviews during a short time. In addition, change over time is not a variable that we need to study.

4.2 Research design

The next step after a researcher has selected a research question and purpose, is the research design. The research design determines how to conduct research. Since a study design is based on the phenomenon to be studied, the research design is directly tied to the research question and purpose (Denscombe, 2012; Saunders, Lewis, & Thornhill, 2009).

There are three prevalent methods for research design; descriptive, explanatory and exploratory research design. The purpose of a descriptive research design is to describe a phenomenon in detail. Thus, it may be described as appropriate when it can describe a phenomenon accurately. An explanatory research design aims to study links between variables and a phenomenon. Thus, the explanatory research design is appropriate when the purpose of the research is to study causality. An explorative research design aims to explore specifics within a phenomenon. As a result of this, the explorative research design is appropriate when the research purpose is to study a new or limited studied phenomenon (Saunders, Lewis, & Thornhill, 2009). Since the purpose of this thesis is to study how sensory marketing affects consumers’ decision as to whether or not to enter a fashion store, an exploratory research design is chosen for the thesis. Furthermore, as a result of the limited studies on the phenomenon, and this thesis aim to increase the understanding of the phenomenon an exploratory research design is chosen.
4.3 Data collection

When collecting data one can choose from primary data or secondary data. Primary data is empirical data that has been generated for the research project in question. Secondary data, on the other hand, is data which has been generated for another project (Alvehus, 2013).

As already established we have used a qualitative method, incorporating, semi-structured interviews and observations. In other words, our data collection will first and foremost be primary data. This has been selected because it is appropriate when one is trying to understand on how or why a phenomenon appears (Denscombe, 2012). In addition, there is no secondary data available to collect in our specific field. Furthermore, interviews help the researcher to gain a proper understanding of feelings, views, and thoughts (Alvehus, 2013). Since sensory marketing is about the human senses. Feelings, views and thoughts are variables that will be collected through our data collection.

4.3.1 Semi-structured interview

Semi-structured interviews enable the interviewer to follow a formula using open questions (Alvehus, 2013). It is also possible to ask follow-up questions and the respondents can elaborate on their answers (Alvehus, 2013). Moreover, the interviews have been conducted outside a fashion store, taking the form of face-to-face interviews.

The exact words used by a respondent can be recorded. However according to Alvehus (2013) recording an interview can also distract the respondent and influence his/her willingness to express opinions. Due to the fact that the respondents are chosen from a general public place, we find that interviews should be done without the risk of confusion. We thus decided against recording our interviews. Nonetheless Alvehus (2013) claims that transcribing can be done when taking notes and then immediately after the interview transcribing the notes. The risk here is that when transcribing notes, words can be lost on the way. To minimize this risk we have one interviewer and one note-taker.
4.3.2 Observation
Silverman (2010) claims that researchers should dedicate more time to “natural existing data” as opposed to fabricated data. By fabricated data Silverman (2010) means data collections compiled by researchers on demand. Natural existing data exist independent of one’s research. We thus chose to combine fabricated data (interviews) with natural existing data (observations). In our research the phenomenon observed would have happened regardless if we are there or not. As a result of this, our observations are performed through a natural existing data. Furthermore, we chose to use the closed observation method, i.e. we did not tell the consumers being observed that they were being observed until they actually stopped and invited to take part in an interview.

Ethical issues have been taken into account. According to Alvehus (2013), however, performing closed observation in public is less problematic than observing people in private surroundings. As a result, we do not regard closed observation in public as an ethical problem.

4.4 Site and participation selection
The site chosen to conduct the interviews and observations is outside two stores, Hollister and Sam’s in the shopping center Emporia in Malmö. Hollister is the first choice because of their characteristic use of scent in their marketing strategy. If you within close proximity of Hollister it is almost impossible not to notice their characteristic scent. Furthermore, Hollister does not limit itself to using only scent, they also make use of sound, sight and, to a lesser degree touch. The entrance to the store is elevated, there are two sofas next to the entrance, the music is heard by passersby, there are mannequins displaying clothes which can be touched, and there is a blue neon sign with the text “jeans lounge now open” with an arrow pointing towards the entrance (Appendix B). Regarding the choice of SamS, the decisive factors were their use of touch, sound and sight in marketing. Looking from the outside in on SamS, one immediately notices the mannequin by the entrance and the clothes hanging outside (Appendix C). Additionally, the interior design of Sam’s is filled with wooden panels and other wooden features such as a wooden desk, and there are multiple older pictures framed on the wall. Furthermore, if you were to pass without noticing the visual and tangible features there is always sound in the form of the high-volume music they play. Another reason for the choice of Hollister and SamS is their close positioning regarding price.
The figure below shows which senses the companies we use for this dissertation reaches out to.

**Table 4.2 overview on the senses used by the companies**

<table>
<thead>
<tr>
<th>Company</th>
<th>Scent</th>
<th>Sound</th>
<th>Sight</th>
<th>Touch</th>
<th>Taste</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollister</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sams</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

Regarding the number of participants, the aim of the empirical data collection is to obtain data from 28 interviews. The aim is to distribute the 28 interviews, and interview 7 individuals who passed by and 7 individuals which enters the store for each store. The common way of ensuring validity in the empirical data for qualitative studies is when the data is starting to replicate itself (Denscombe, 2012). Thus, we set the number of 28 as good start with the possibility in mind of doing another set of interviews would the original not be enough.

**Table 4.3 Site and participation selection**

<table>
<thead>
<tr>
<th>Company</th>
<th>Weekday</th>
<th>Time start</th>
<th>Time stop</th>
<th>Location</th>
<th>Number of respondents</th>
<th>Number of turndowns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollister</td>
<td>14/5</td>
<td>12:00</td>
<td>14:30</td>
<td>Emporia</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Sams</td>
<td>14/5</td>
<td>15:30</td>
<td>17:00</td>
<td>Emporia</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>Sum</td>
<td>1 day</td>
<td>4 hours</td>
<td></td>
<td></td>
<td>28</td>
<td>25</td>
</tr>
</tbody>
</table>

The selection of the participants were chosen from the general public. Meaning that the participations were not chosen in advance but randomly picked with the help of the criteria’s that are shown below.

When selecting participants our criteria were as follows:

- No seniors (their senses are not as keen (Boyce & Shone, 2006))
- People entering Hollisters or Sams
- People walking by, but looking inside
- Typical behavior based on responses to the different senses; dancing on the way in or passing by, head nodding to the music, expressions like “it smells good” “the music is loud” or similar. Those referring to the five senses were selected.

### 4.5 Analysis Method

For analysing empirical data, researchers need to choose a data analysis method. The data analysis method is applied condense, examine, and interpret the empirical data. When working with qualitative data from small semi structured interviews, the analysis method of coding, categorization and themes is suitable. Due to the restricted nature of the interview, there is no need for meaning condensation (Bryman & Bell, 2011; Denscombe, 2012). There are three processes mentioned, but there is also a fourth step which has to be done before starting the analysis method. This step is for the researchers to read their data multiple times before starting the analysis process, since a great understanding of the empirical data is needed to analyse it. To increase validity and to avoid influencing each other’s view of the data, this process is done individually after all data had been transcribed (Denscombe, 2012).

When the process of interpreting the data is completed, the coding, categorization and themes starts. During the coding process, words which are of interest for the research such as sound are coded for each instance in the empirical data. During the categorization process, the empirical data is divided into different categories based on the content. The empirical data is divided into themes based on the holistic content. Moreover, during this analysis process the empirical data is also studied looking for interpretations and underlying messages in what is said by the respondents (Bryman & Bell, 2011; Denscombe, 2012). Furthermore, the framework used throughout the data analysis process is the A-S-O-R model.

### 4.6 Observation guide

By observing consumers in public we can procure natural existing data. According to Silverman (2010) observing the public is considered as a perfect choice for research because the observed will act just as they would have if the researchers had not been there. Our observation guide is because we complement the observations with interviews.
We were specifically observing people entering stores, walking past but looking in or exhibiting a typical sense behavior, i.e.; something they do or say is connected to the human senses. Typical sense behavior can be both positive and negative. As we are using closed observations, one of us will be standing further away from the fashion store identifying sense behavior and the other will be standing close to the store listening to anything said relating to human senses. An example is, “it smells good here”.

This is how the observations (Appendix D) will be conducted:

1. **Observe behavior**

First and foremost the general public’s behavior outside the specific fashion store is observed. We will not approach anybody until at least one of the objectives previously mentioned is met. We will stand in strategic places in order to observe natural behavior.

2. **Approach**

Once one or more of the objectives are met one of us approach the person in question and starts with introducing ourselves and then tell the person that they have been observed for a short period of time. After this we ask if they want to answer some questions. Once we get a yes we start with the interview.

### 4.7 Interview guide

Once the observation is complete it is time to combine these with the semi-structured interviews. The intention behind interviewing the general public is to gain knowledge about consumer behavior in the context of sensory marketing (See Appendix A) regarding their senses. Semi-structured interviews has been chosen for the respondent to be able to elaborate and for us to ask follow-up questions. Therefore the interview guide is divided into three themes; an introduction; emotional response and senses, specifically related to Hollister and Sam’s senses; overall view on emotional response and senses related to fashion stores in general.

The first category consists of easy introduction questions with the desire to ease into a conversation and making the respondent feel equivalent as talking to a friend. Therefore
questions regarding the person’s name, age and hobbies are asked (Appendix A). Additionally it gives us a greater understanding regarding the selection of the respondents.

The second section consists of questions aimed to gain understanding specifically in the four senses, arousal, pleasure (emotional response) and response restricted to Hollister and SamS. The questions are linked to sensory marketing and sensory stimuli in the context of the A-S-O-R model limited to the two fashion stores. If a store does not use a sense such as scent, questions regarding scent such as “did you notice a smell at the entrance of Hollister?” (Appendix A) were omitted because a lack of relevance.

The third section consisted of questions aimed to gain a deeper understanding in four of the five senses; sound, scent, sight, touch and taste and emotional response. Unlike the second section, these questions were leading and targeted on fashion stores in general and not only Hollister and SamS. Moreover the sense “taste” has been used in this section.

4.8 Operationalization

Operationalization is designed to create indicators for concepts within the theoretical framework, and thus quantifying them. In the context of qualitative research, an operationalization is made to display how qualitative variables and concepts will be studied (Saunders, Lewis, & Thornhill, 2009). The purpose of this thesis is to study how sensory marketing affects consumers’ choice of entering physical fashion stores, and to achieve this purpose we proposed to use the theoretical framework and A-S-O-R model. The A-S-O-R model incorporates three steps; stimuli where the consumer notices any sensory stimuli presented by a fashion store; organism, at this step the stores sensory stimuli has facilitated an emotional response by the consumer; and response, where the emotional response of the stores sensory stimuli affects whether the consumer enter the store or not. These steps will be studied by semi-structured interviews, and observations will be used to augment. To better study the three steps of the A-S-O-R framework, they will be operationalized below.

4.8.1 Stimuli

For the semi-structured interviews is to ask the respondents whether they noticed the sensory stimuli connected to the fashion stores. This is divided into a subcategory for each sense with
four questions each (Appendix A), and dependant on which sensory stimuli connected to each store question will only be asked about that stimuli. Thus, there will be no questions regarding touch for Hollister since they are not using it. As a result the first question under each sense (questions 1, 6, 11, 17) is of the character or similar to “did you notice the [sensory stimuli]”. Likewise, regarding the observations stimuli is observed as whether the consumer acknowledged the stimuli through verbal or non-verbal behaviour (Appendix D). Examples could be a consumer nodding their head with the music, touching a product which is outside the store, or verbally acknowledging the sensory stimuli (Hultén, Broweus, & Van Dijk, 2008). The purpose under stimuli is only to study whether the consumers notice the sensory stimuli, their perception and reaction to the different stimuli is to be studied under the organism part by studying pleasure and arousal in the context of each sense (Appendix A).

4.8.2 Organism

To study the organism only the semi-structured is used since arousal and pleasure would be difficult to observe. Since the purpose of this thesis differs from previous research done as this thesis tries to study how sensory stimuli affects rather than causality and if it affects (Goi, Vigneswari, & Muhammad, 2014; Mehrabian & Russell, 1974; Vieira, 2013). The purpose is to ask open-ended questions where the respondents are able to give a better and more valid question in the context of this thesis purpose to understand how sensory stimuli affects the consumers choice of entering or not entering a fashion store. In the interviews three out of the four question per sense dealt with the emotional response. Questions such as “what did you think about the stimuli”, “how did you react to the stimuli”, and “did the stimuli affect your choice of entering or passing the store” were asked to collect data on the consumers perceptions and their emotions regarding the stimuli (Appendix A).

The questions were chosen to see which of the relevant adjectives the consumers associated with each sensory stimuli. Adjectives which are related to pleasure and arousal were only of interest; thus, adjectives such as interesting, positive, happy, good, excitement, and their opposites were of interest. The choice of these adjectives were based on their use and relevance in previous operationalization of previous research within the field (Bakker, van der Vordt, Vink, & de Boon, 2014; Chang, Eckman, & Yan, Application of the Stimulus-Organism-Response model to the retail environment: the role of hedonic motivation in impulse buying
behavior, 2011; Mehrabian & Russell, 1974; Vieira, 2013). However, questions linked to pleasure and arousal is directly asked as well such as; “How did the scent make you feel” or “Can a scent make you feel pleasure or happiness”. Some of the questions directly linked with pleasure and arousal can be found in questions; 3, 7, 11, 12, 16 (Appendix A). Given the open-ended aspects of the questions in the questionnaire (Appendix A), there were concerns regarding the validity of the answers. To avoid respondents going on a tangent and off topic, we always tried to steer to respondents back on topic by changing to the original topic. Moreover, we always tried to keep the validity of the answers in mind when conducting interviews.

The empirical data collected through the interviews is categorized and themed for each sense, and put in the context of arousal and pleasure as emotional response. To put the data within the context of arousal and pleasure, certain factors were chosen based on previous research. Regarding arousal the factors such as environmental enjoyment and affects were chosen based on their relevance within previous research. Regarding pleasure, adjectives such as happiness, interest, excitement were used because of their ties to social, hedonistic and affiliate pleasure were chosen to better understand how the choice of entering or not entering a fashion store is aligned with individual pleasure (Chang, Eckman, & Yan, Application of the Stimulus-Organism-Response model to the retail environment: the role of hedonic motivation in impulse buying behavior, 2011; Goi, Vigneswari, & Muhammad, 2014; Mehrabian & Russell, 1974; Vieira, 2013). Although the purpose of this study differs from previous studies, the choice of using previous studies as the foundation for the empirical analysis is to remain within the context of sensory stimuli, as well as increasing the external validity and generalizability of the thesis.

4.8.3 Response
Since the response of the A-S-O-R model is the choice of entering or not entering a store, which is quantifiable and directly observable. As a result the last question for each sense is if the respondents choice of either passing the store or entering the store is based on the stimuli connected to the scent in question (Appendix A).
4.9 Reliability, validity, and generalizability

Reliability, validity and generalizability are different means of measuring the trustworthiness of the methods, transparency, accuracy in the empirical data, and the extent to which findings can be applied. Moreover, these measurements are used together when assessing studies authenticity (Bryman & Bell, 2011; Denscombe, 2012). However, as a result of the difference in empirical data between qualitative and quantitative research; reliability, validity and generalizability is applied and measured differently based on the research approach of a study. Furthermore this difference is based on the whether the empirical data is of qualitative or quantitative nature (Denscombe, 2012; Lind, 2014).

4.9.1 Reliability

Reliability measures the transferability of a study. Specifically, reliability measures whether other researchers would produce the same result as this thesis if they were to fully replicate and repeat it. When working with qualitative data reliability is difficult to achieve since the data is difficult to quantify, as compared to quantitative data (Alvehus, 2013). Furthermore, reliability can be divided into two components, internal and external reliability. External validity is related to transferability, to what degree external factors of a study are replicable. When conducting qualitative research, external factors as social settings and social roles of the researchers are variables which play a large role in the empirical data collected; all of which are difficult to replicate, and which will affect the understanding of the empirical data. As a result, external validity becomes difficult to achieve for qualitative research (Bryman & Bell, 2011). Internal reliability is related to what degree internal factors of a study is replicable. Internal reliability in this thesis examines whether the interview questions are repeatable in creating the same perception for the respondents. Moreover, researchers must also examine whether they can agree on what is going to be observed (Bryman & Bell, 2011).

The chosen method of semi-structured interviews, may reduce reliability. Since the follow-up questions that will be asked are a result of the answers given, each interview will be characterized with a form of uniqueness. Likewise, there may be differences in empirical results based on the uniqueness of the respondents, and the answers they give. As a result, it will be a difficult task to repeat this study and receiving identical results.
4.9.2 Validity

Validity measures the accuracy of the empirical data. In other words, validity measures whether the empirical data collected is relevant for the phenomenon which will be studied, and if a study manages to study the phenomenon in question (Alvehus, 2013; Denscombe, 2012). Like reliability, validity can also be divided into two components; internal and external. Internal validity refers to the link between the empirical data and the theory used in a study, and as a result the studies credibility (Gunnarsson, 2002; Kvale, 2008).

Internal validity in qualitative research, can be divided into three components; communicative validity, respondent validity, and triangulation. Communicative validity is based on how well the researcher describes personal pre-understandings of the subject, and thus informing the readers of potential biases which may arise. Furthermore, communicative validity is also based on how well the researcher describes the selection process, analysis process and data collection process. This process gives the reader a greater understanding of how the study has been conducted, and its authenticity (Denscombe, 2012; Gunnarsson, 2002). Respondent validity is measured by whether respondents have the ability to inspect the empirical data they have given and correct misinterpretation and misunderstandings. As a result, the empirical data becomes more valid. Triangulation refers to whether or not the phenomenon has been approached from different angles. A common occurrence when using triangulation is to use a methodological triangulation, which is to gather empirical data from more than one method or selection (Denscombe, 2012; Gunnarsson, 2002).

In addition to internal validity, Kvale (2008) discusses the notion of systematic work with the empirical data and its analysis will increase the validity of qualitative research. This systematic approach tries to minimize the influence of the perception and initial bias towards the empirical data. Since generalizability is a large component of external validity (Bryman & Bell, 2011), both external validity and generalizability will be presented in their own separate sections. To ensure a high level of validity, the stages of the study and the choices made have been explained in an unbiased and systematic way. Furthermore, triangulations were used for the selection of sources to collect the data. Observations were used as a secondary source of data collection to augment the data collected from interviews, therefore, increasing validity through triangulation.
4.9.3 Generalizability

Generalizability aims to measure the extent of which findings of a study is applicable in fields other than the original study, and it is the main component of external validity (Bryman & Bell, 2011; Gunnarsson, 2002). It is commonly discussed within the context of quantitative research as opposed to qualitative research. Because qualitative research often uses small sample sizes, and prefer to delve deeper within a phenomenon, the results are harder to generalize (Bryman & Bell, 2011). However, there is a counterargument that qualitative data should not evaluate its generalization on the same basis as quantitative data. Instead generalization for qualitative data should be judged on whether it can be applied with the context of the original study in mind (Kvale, 2008).

This thesis has a low generalizability because of the low sample size, specific context, and abductive research approach. As a result, the findings would only be transferable for studies on the same subject. However, if one were to adhere to Kvale's (2008) argument for generalization of qualitative data, this thesis offers transferability within the broader field of marketing.
5. Empiric findings, analysis and discussion

This chapter will present the empiric findings and analysis of the results. The analysis is divided into the four senses used by Hollister and SamS. Furthermore the general questions will also be analyzed. Two tables are shown in the beginning of the chapter with a summary of the data. This to give the reader an easier way of understanding the data. Finally a discussion section is presented where the empirical findings will be placed in the context of, and compared with previous literature on sensory marketing.

5.1 Empirical findings

The theoretical framework consisting of the A-S-O-R model is used to facilitate the empirical data, and the analysis of how Hollister and Sam’s use of scent, sound, sight, and touch affected the consumers’. Additionally, the framework is also used to analyze the consumers’ general attitude towards sensory marketing. The empirical data showed similarities with what previously is discussed in sensory marketing theory, the S-O-R model, and retail marketing theory. As a result, there is parallels between the empirical data and theories which will be demonstrated in the next chapter.

Table 5.1 presents the themes of senses built on the interview guide; firstly, there are the senses which were used by Hollister and Sam’s, sound, scent, sight, and touch. Moreover, the table presents the codes of arousal and pleasure through a range of interest and excitement for arousal, and a range of positive and good for pleasure. Moreover, the respondents’ choice of entering or passing the store will also be illustrated. This used to analyze the emotional response connected to each of the senses. Table 5.2 present the five main senses within sensory marketing; sound, sigh, scent, touch, and taste. Like table 5.1, table 5.2 uses the codes of arousal analyzed through the ranges of excitement and interest, while pleasure is analyzed through the ranges of positive and good. For clarification, the numbers in the brackets illustrate the number of respondents who had a specific emotional response to a sense.
Table 5.1: Summary of the respondents’ emotional responses to Hollister and Sam’s use of sensory marketing

<table>
<thead>
<tr>
<th>Stimuli</th>
<th>Arousal</th>
<th>Pleasure</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sound</strong> (Hollister and Sam’s)</td>
<td>Noticed the sound initially (28)</td>
<td>No interest/excitement created by the music (21)</td>
<td>Indifferent to the music (16)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Interest created by the music (6)</td>
<td>The music is good (10)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Excitement created by the music (1)</td>
<td>The music is bad (2)</td>
</tr>
<tr>
<td><strong>Scent</strong> (Hollister)</td>
<td>Initially noticed the scent (13)</td>
<td>No interest/excitement created by the scent (13)</td>
<td>The scent is positive/good (9)</td>
</tr>
<tr>
<td></td>
<td>Noticed the scent after a while (1)</td>
<td>Disinterest created by the scent (1)</td>
<td>Indifferent to the scent (4)</td>
</tr>
<tr>
<td><strong>Sight</strong> (Hollister and Sam’s)</td>
<td>Initially noticed the stores visual aspect (18)</td>
<td>No interest/excitement created by the stores visual aspects (22)</td>
<td>Indifferent to the stores visual aspects (17)</td>
</tr>
<tr>
<td></td>
<td>Noticed the stores visual aspects after a while (9)</td>
<td>Interest created by the stores visual aspects (5)</td>
<td>Positive to the stores visual aspects (11)</td>
</tr>
<tr>
<td></td>
<td>Did not notice the stores visual aspects (1)</td>
<td>Disinterest created by the stores visual aspects (1)</td>
<td></td>
</tr>
<tr>
<td><strong>Touch</strong> (Sam’s)</td>
<td>Initially noticed the clothes outside (14)</td>
<td>Interest created by the clothes outside (10)</td>
<td>Positive to the clothes outside (10)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No interest/excitement created by the clothes outside (4)</td>
<td>Indifferent to the clothes outside (4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 5.2: Summary of the respondents’ emotional responses to the general questions, and their response

<table>
<thead>
<tr>
<th></th>
<th><strong>Arousal</strong></th>
<th><strong>Pleasure</strong></th>
<th><strong>Response</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sound</strong></td>
<td>Music could create interest/excitement (19)</td>
<td>Music could be something good in a store (25)</td>
<td>Would partly enter because of the music (21)</td>
</tr>
<tr>
<td></td>
<td>Music could not create interest/excitement (7)</td>
<td>Indifferent to music in a store (1)</td>
<td>Would enter mainly enter because of music (6)</td>
</tr>
<tr>
<td></td>
<td>Music could create disinterest/dis-excitement (2)</td>
<td>Music could be something negative in a store (2)</td>
<td>Would not enter because of the music (1)</td>
</tr>
<tr>
<td><strong>Scent</strong></td>
<td>No interest/excitement could be created by good scent (21)</td>
<td>A good scent is positive/good (15)</td>
<td>Would not enter because of scent (13)</td>
</tr>
<tr>
<td></td>
<td>Negative interest/excitement could be created by bad scent (7)</td>
<td>Indifferent to no bad scent (8)</td>
<td>Would enter partly because of scent (8)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Indifferent to scent (1)</td>
<td>Would enter mainly because of scent (7)</td>
</tr>
<tr>
<td><strong>Sight</strong></td>
<td>A stores visual aspects could create interest/excitement (17)</td>
<td>Positive towards a stores good visual aspect (21)</td>
<td>Would not enter mainly because of a stores visual aspects (18)</td>
</tr>
<tr>
<td></td>
<td>No interest/excitement could be created by a stores visual aspects (11)</td>
<td>Indifferent to a stores a stores positive visual aspect (7)</td>
<td>Would enter partly because of a stores visual aspects (9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Would enter mainly because of a stores visual aspects (1)</td>
</tr>
<tr>
<td><strong>Touch</strong></td>
<td>The availability of clothes outside could create interest (24)</td>
<td>The availability of clothes outside is positive (22)</td>
<td>Would enter mainly because of the availability of clothes outside (22)</td>
</tr>
<tr>
<td></td>
<td>The availability of clothes outside could not create interest (4)</td>
<td>Indifferent to the availability of clothes outside (6)</td>
<td>Indifferent to the availability of clothes outside (6)</td>
</tr>
<tr>
<td><strong>Taste</strong></td>
<td>The availability of edibles could create interest/excitement (19)</td>
<td>The availability of edibles are positive (24)</td>
<td>The availability of edibles would be a main factor to enter (19)</td>
</tr>
<tr>
<td></td>
<td>The availability of edibles could not create interest/excitement (7)</td>
<td>Indifferent to the availability of edibles (4)</td>
<td>The availability of edibles would not be a factor to enter (7)</td>
</tr>
<tr>
<td></td>
<td>The availability of edibles could create displeasure/dis-excitement (2)</td>
<td></td>
<td>The availability to enter would be a side factor of the edibles (2)</td>
</tr>
</tbody>
</table>
5.2 Analysis of empirical findings
In this chapter we will put forth the analysis of the empirical data. The empirical data for Hollister and Sam’s will be divided into subcategories for each of the senses, and analyzed together. Moreover, the empirical data for the general questions will be discussed under a separate headline.

5.2.1 Analysis of sound
In the context of enticing consumers to enter stores, sound has been viewed as means of capturing consumers’ interest. This is done through two steps, the first step is a choice of appropriate music based on the stores image and target consumers. The second step is to play the music loud enough. This forces the consumer to notice it, and as a result captures the consumers’ attention (Broweus & van Dijk, 2006). When looking at the empirical data regarding sound, one notices all of the 28 respondents did initially notice the stores music when passing by it. Furthermore, 10 of the 28 respondents shares the opinion that the music made them notice the store. Although, some of the respondents reaction to the music was on a subconscious level. Out of the 10 respondent who felt that the music made them notice the store, 4 of them did not perceive it as clearly before the interviews. All of these 4 realized the music affected them during the interview. To quote one of the respondents:

“Yeah, now that you mention it, it probably affected” - Rebecca

This was a sentiment also shared by the other 3. As a result, the respondents’ reaction to the music was partially aligned with the concept of using sound as means to extend their visibility (Broweus & van Dijk, 2006; Hultén, Broweus, & Van Dijk, 2008).

When looking into the emotional response connected to the music, a total of 10 respondents felt pleasure by the music by stating the music was good. However, 9 out of these 10 respondents entered the stores. Furthermore, 7 of these 9 respondents felt the music was a partial factor affecting their choice of entering the store. These 7 were the same respondents who felt arousal by the music. 6 of them felt that the music created a form of interest for the store, while 1 of them felt excited by the music that was played. For the 6 who felt interest by the music, the sound became a way to notice the store. While for the 1 respondent who felt excitement it became part of the atmosphere:
“Hollister always have nice music, and it is my style through and through. When I come here [Emporia] I usually enter. Good music, good clothes there is no need for more.” - Eric

This is aligned with the current paradigm of retail, and sensory marketing where hedonistic and the experience of the buying process is in focus (Krishna, 2011; Lund, 2015).

When looking at the 2 respondents who disliked the music, one also notices they entered the store despite their dislike of the music. When asking them why the first respondent answered:

“Yeah, I don’t like the music, but I still need to buy clothes.” - Orhan

When asked the question if his dislike has any affect he said:

“Yes, but only that I don’t spend much time inside, I go in do my thing then out.” - Orhan

The second respondent shared the same sentiment:

“I go in to shop, not to listen to music.” - Allan

While asked whether his dislike had any effect on his behavior he answered:

“I’m probably not spending as much time in Hollister as in other stores.” - Allan

Their dislike, or lack of pleasure within the A-S-O-R model did not affect their choice of entering. Both respondents choice of entering was based on a utilitarian approach. But, it affected the time they spend in the store.

5.2.2 Analysis of scent

Within sensory marketing scent is used to aid in creating atmosphere, and characteristic scents associated with a store (Krishna, 2011; Krishna & Schwarz, 2014). When observing the data the first thing to notice is the choice of entering Hollister is not based on the scent. However, when observing the consumers not entering, one of the respondents’ choice to not enter was as a result of his dislike for the scent. Of the 14 respondents, 9 were positive towards the scent and felt it smelt good. The remaining were split in 4 who were neutral to the scent, and 1 who disliked it. When interviewing all the respondents, positive scents were not the main part of the answers. However, almost all discussion of scent were around the lack of bad scents. Good scents did not affect as much as in the opportunity cost of not having a bad scent, which was
negative by most of the respondents. Furthermore, 2 of the respondents associated Hollister’s scent with the store. One of the respondents said:

“I’ve been here before, so it [the scent] makes me think of Hollister.” - Sara

The answer to whether the scent had an effect on the respondents choice of entering the store, the answer was no. However, all but one felt positive pleasure by the scent. On the other hand, the answer to whether the scent had an effect on their choice of not entering the store there was only one respondent which agreed. Furthermore, 6 of the 7 respondents which did not enter the store felt the scent did not affect their choice, they were either indifferent or positive towards the scent. To bridge this together with other respondents, the focus on scent was not on good or bad, but rather not bad. Looking at the second respondent, which did not enter the store (Appendix D). One notices his strong dislike of the scent, to quote him:

“It is not as if I would die if I entered, but it smells shit and it’s cramped and dark in there.” - Abdi

For the respondents, scent was an easy tool to generate pleasure. But, the pleasure does not look easy to utilize as means for the consumer to enter the store. On the other hand, scent only created arousal for one respondent, and this was the result of the respondent dislike of the scent. This arousal affected his choice of not entering Hollister.

5.2.3 Analysis of sight

Sight as a sense is used to distinguish a product or store from another, and create interest. Subsequently, it is also used to create atmosphere, and facilitate certain emotional response based on interior design, exterior design, lights, and colors (Hultén, Broweus, & Van Dijk, 2008; Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011). Observing both Hollister and Sam’s one notices the large focus on exterior design and dark lights for Hollister, and the focus on interior design and bright lights for Sam’s (Appendix B, C). Looking at the empirical data on the stores visual aspects and design 17 of the 28 respondents felt indifferent. On the other hand, the other 11 of the respondents were positive towards the stores visual aspects and design. However, only 5 received positive arousal from the visual aspects. The emotional response of interest were, where 4 of those respondents were for Sam’s. Starting with the respondents which had an emotional response to the visual aspects of Sam’s, all mention the mannequin in front of the entrance. All 4 unanimously liked the uniqueness of it, and it created interest for the store.
Furthermore, 3 which felt interest because of the mannequin, also highlighted the lighting and interior design of the store. This created interest for them through the perceived laidback and “chill” atmosphere. Out of these respondents, the one who only focused on the mannequin entered the store just because of the mannequin, while for the rest they entered the store because of the general atmosphere and the visuals.

However, for Hollister interest was only created by 1 respondent through the exterior design of the store. He focused on the entrance of the store and highlighted the unique entrance and the sign by the entrance. To quote him he specifically said:

“Absolutely, the entrance was fully unique, and then add the sign and couch and the atmosphere inside. It is obvious that one wants to go inside and have a look.” - Daniel

This was aligned with the concepts tying sight together with the emotional response of interest (Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011). Observing the respondents which did not receive any form of arousal from the visual aspect, yet derived pleasure from it one notices that 6 of them only put their attention on it. There was no emotional response in the aspect of arousal to entice them to enter the store. However, the pleasure they received did not affect their choice of whether to enter or not enter the store.

5.2.4 Analysis of touch
Tactile marketing offers the consumer physical and physiological connection with a store. This was used to create interest for clothes, and present the consumer with a means to approach the clothes and interact with it (Hultén, Broweus, & Van Dijk, 2008) Because of the tangible nature of touch, it was easily observed in the observation guide. Like the interviews, the observations also showed a high rate of interaction with the tactile sense as 10 of the 14 respondents had positive typical sense behavior in the form of touching and browsing the clothes outside of Sam’s (Appendix D). Furthermore, the 10 respondents which interacted with the clothes outside of the store, attributed their choice of entering or not entering the store mainly to the interaction. The clothes outside created arousal in the form of interest for the respondents. The 10 respondents became interested once they saw the clothes and went on to touch them. The respondents which touched the clothes outside unanimously agreed that it was a good aspect of
According to the respondents the clothes outside offered them the possibility to view part of the stores range without going inside. One of the respondents said:

“It’s nice that there’s products outside of the store, it gives me the possibility to know if I like the stores clothes or not.” - Johan

This was a sentiment many of the respondents agreed with. Moreover, the consumers’ perception of the clothes outside of Sam’s is aligned with previous theories stating the availability of touch increases interest and interaction (Hultén, Broweus, & Van Dijk, 2008). Furthermore, based on this sample the respondents either chose to go in or not. In one case, the clothes outside enticed one of the respondents to make an impulse buy:

“[the clothes outside] made me notice this jacket (lifting up a bag and smiles), it turned into a small impulse buy.” – Mohammed

This is aligned with Peck and Wiggins (2008) statement of tactile marketing as means to drive impulse purchases.

5.2.5 Analysis of the general questions
The general questions were asked to get the respondents general views of sensory marketing and sensory stimuli in relation to sound, sight, scent, touch and taste. The answers for the general questions of scent were similar to the answers for Hollister. Once again focus was put on the lack of bad scents. This was often talked about in the terms of dislike and bad which are negative emotional response terms associated with pleasure (Bakker, van deer Vordt, Vink, & de Boon, 2014). One respondent said:

“... if it smells good, then it doesn’t smell bad, and if it doesn’t smell bad it’s good.” - Sara

This was a sentiment most of the respondents’ agreed with, which is aligned with the concept of scent as a sense important in creating atmosphere (Krishna, 2011; Krishna & Schwarz, 2014). Although in this context, it was to not create a bad atmosphere. Moreover, the respondents answer to whether a good scent can affect their choice of entering a store they were mostly indifferent. Subsequently, the effect of a bad scent could be seen in another respondents answers:

“Damn yes, last time I was in Myrorna at Dalaplan, about… [Pause] three years ago it smelt like shit. Ever since then I have not gone back, there you have a store that smells [laughter].” - Viveka
The bad scent at Myrorna has clearly created a strong feeling of displeasure which deters the respondent from going there again. Additionally, the respondent have associated that store with that smell which is aligned with the concept of a scent being characterized for a store (Krishna, 2011; Krishna & Schwarz, 2014).

Regarding sight, the respondents shared the sentiment that certain aspects of a store could create interest and excitement which are emotional responses related to arousal (Bakker, van der Vordt, Vink, & de Boon, 2014). However, a common theme amongst the respondents was to mention that a stores visual aspect would rarely be the main selection for the choice of entering or passing. One respondent said:

“It requires more than interest for me to want to go in, it can be all form clothes to whatever is needed.” - Mariwan

Traditionally, sound and music have been used a means to capture consumer attention and interest (Broweus & van Dijk, 2006). Looking at the empirical data, the respondents agreed music could create interest and excitement, which is aligned with previous literature. However, music was largely viewed as a complement to the other senses, and as a result the respondents mainly felt music only partially affected their choice of entering. But, there were still a few which said music had a large effect on their choice of entering stores. Furthermore, when discussing music, adjectives such as exciting, good, bad, interesting were commonly used. These adjectives are tied to the emotional responses of pleasure and arousal (Bakker, van der Vordt, Vink, & de Boon, 2014).

Touch, or tactile marketing is a tool for the store to approach the consumer. Physical touch is used to increase interest and interaction (Hultén, Broweus, & Van Dijk, 2008). Observing the empirical data, 22 of the respondents would prefer to enter a store which has one part of their range outside. This preference was influenced by arousal, and interest was mainly put forth over excitement. When asked why, the respondents referred to the availability of clothes outside the store as good and positive, which are adjectives associated with pleasure (Bakker, van der Vordt, Vink, & de Boon, 2014). The respondents liked the concept of clothes outside for the same reason they liked it at Sam’s. One of the respondents said:
“The clothes outside creates interest, plus you know instantly if you like them or not.” - Ken

This was a sentiment which many of the other respondents agreed with.

Taste is rarely used as a standalone sense, it is often used with sight in practical implications as a result of taste being connected to sight as you also “eat with your eyes”. Furthermore, in the context of fashion stores taste is commonly used as a tool to create an atmosphere, by offering specific edible taste which helps create the desired atmosphere (Hultén, 2011; Krishna, 2011). Analyzing the data for whether the consumer would prefer if the store offered them “a coffee”, all but 4 of the 28 respondents where positive to the offer and preferred it. Additionally, the same 24 respondents said the offer could make them feel good and positive. However, when it came to if this coffee or tea could affect their choice of entering stores only 19 said it could affect them. None of the 19 said taste could be a main factor for their choice. For the respondents who felt negative towards the use of taste, the main concept from their point of view was the clash between coffee, tea, etc. and clothes. One respondent said:

“If I wanted to a coffee, I’d visit espresso house instead” - Susan

This draws semblance in the notion of taste as an aspect in atmosphere, since taste is very context defined and not as applicable as other senses such as sound.

5.3 Discussion

This study has brought forth the importance of further understanding in how sensory marketing affects’ the consumers choice of entering physical fashion stores. Observing this behavior through an adapted S-O-R model the affective response which had to be further studied were emotional responses of pleasure and arousal connected to sensory stimuli (Bakker, van deer Vordt, Vink, & de Boon, 2014; Vieira, 2013). The empirical findings revealed the affective value of sensory stimuli was not fully aligned with previous research.

Sound is generally used within marketing as a tool to capture the consumers’ attention and interest (Broweus & van Dijk, 2006). The empirical findings showed that the music of Hollister and Sam’s successfully captured the respondents’ attention, but also their interest. Additionally, sound as an individual sense partly affected half of the entering respondents’ choice of entering.
Furthermore, the general questions on sound showed the same alignment with the questions for Hollister and Sam’s. Moreover, the respondents’ way to approach sound was through the use of interest, excitement, and good, which are emotional responses tied to arousal and pleasure (Bakker, van der Vordt, Vink, & de Boon, 2014).

Sight and visual aspects of a store has traditionally been used to create an atmosphere (Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011). When observing the empirical findings on Hollister and Sam’s for sight, one notices the respondents felt positive pleasure by the stores design and its atmosphere. Atmosphere was a recurring topic in the answers, and the visual aspect referred as pleasurable were also referred to as part of the atmosphere by most of respondents. When comparing this data to the general data, the comparison becomes clear in how sight affect the choice of entering. Like in the answers for Hollister and Sam’s, the answers for the general questions also showed the respondents felt sight was not enough by itself. Thus, pointing out the importance of atmosphere.

Scent is mainly used to create an atmosphere, and partly to create characteristic scents for a store (Krishna, 2011; Krishna & Schwarz, 2014). When observing the answers received for Hollister, the focus was not on the positives with a good scent, but instead on the negatives of a bad scent. Thus, associating it with displeasure and negative emotional response through the use of coded words such as bad and negative (Bakker, van der Vordt, Vink, & de Boon, 2014). Although all but one liked the scent at Hollister, no one was affected by it to enter. On the other hand, the only person which disliked the taste, also did not enter. Likewise, the answers for the general questions regarding scent shared the same sentiment of not valuing a good scent as good, as they would value a bad scent bad. Subsequently, negative emotional response such as displeasure affects the consumers’ choice of not entering a store.

Touch is used to create interest and entice the consumer to enter a store and interact with the products (Hultén, Broweus, & Van Dijk, 2008). The empirical data for Sam’s showed the consumers’ had large interactions with the clothes outside the store (Appendix D). Furthermore, the clothes outside Sam’s created interest, as well as interaction for the consumers. Sam’s approach to touch was simple, some of the clothes were outside and if the consumer received
any emotional response as a result of seeing the clothes they could approach and have a better look and feel. The respondents who interacted with the clothes all felt pleasure from the clothes which led to excitement, interest or disinterest (Appendix E). The answers from the general questions were of the same character as the ones regarding the store. The majority preferred to enter a store with part of its range outside as it gave them the possibility to understand whether they liked the clothes, and thus were interested to go inside.

The last sense is taste. As previously mentioned, taste is a sense not used in isolation since all other senses interacts with it (Krishna, 2011). Taste is used to create an atmosphere which creates pleasure and arousal for the consumer (Hultén, 2011; Hultén, Broweus, & Van Dijk, 2008). The answers received showed taste easily could create pleasure. However, it is not as easy to create interest for taste, although its high rate of potential pleasure it also has a high drop in potential interest. Moreover, the respondents did not focus much on atmosphere while on the topic of taste which makes their perception of taste not fully aligned with Hultén (2011) and Hultén, et al. (2008).
6. Conclusion

In this chapter a summary, conclusion and a critical review of this thesis will be presented. Furthermore theoretical and practical implications will be demonstrated. Finally suggestions to future research are given.

6.1 Summary of the thesis

Although the concept of sensory marketing is old, there has been a reemergence of studies done within sensory marketing during the last decade. These studies have focused on the general concept of sensory marketing, and as a result there is a lack of empirical studies within the field (Krishna, 2011; Krishna & Schwarz, 2014). As a result, this thesis aims to improve the understanding of how sensory marketing affect consumers choice of entering physical fashion stores. The thesis was mainly based on sensory marketing theory, and the sensory stimuli response model within consumer behavior theory. As a result, both have been the basis for our theoretical framework, the adapted sensory stimuli response model. Our framework reflect three different aspects; sensory stimuli as five senses, organism as pleasure and arousal, and response in either entering or not entering the store. Subsequently, interviews were based on these aspects both within the context to Hollister and Sam’s, as well as within the general concept of fashion. In the empirical data we found that touch was a far more viable sense for fashion stores to create arousal through interest which had a great impact on consumers’ choice of entering stores. Furthermore, the empirical data showed sound and sight partly affected the consumers’ choice of entering a store based on its effectiveness in creating pleasure and interest. On the other hand, the empirical data also showed a good scent was not as affective in enticing consumers to enter as opposed to the other senses. However, it showed that bad scent was very affective in creating displeasure and disinterest which made the consumers’ not enter. Lastly, taste was viewed as sense which could potentially be utilized in creating arousal. In the analysis and discussion the empirical data was presented, and discussed in relation to the literature.

6.2 Conclusion

This study was conducted to answer the research question; how does sensory marketing affect consumers’ choice of entering physical fashion stores? To answer the question a qualitative research method of semi-structured interviews was chosen to collect empirical data, which is the basis for the empirical analysis. This study identified the consumer’s emotional response to different sensory stimuli, and subsequently each senses role and impact on the consumer’s
choice of entering a fashion store. In alignment with previous literature, scent, sight, sound, and touch were shown to have an impact on the consumer’s perception of arousal and pleasure, which affected their choice of entering Hollister and Sam’s.

Touch had the highest impact in creating interest for the stores clothes, through the clothes outside of the store. The availability of clothes outside of the store worked as a filter. When consumers were in physical contact with the clothes they judged whether they liked them, and as a result they decided whether to enter or not. This has resemblance in previous literature stating tactile interaction affects consumer perception of products (Krishna, 2011; Krishna & Schwarz, 2014). Moreover, the availability of touch was aligned with previous research in creating interactions, and impulse purchases (Sen, Block, & Chandran, 2002; Peck & Wiggins, 2006).

On the other hand, sound and sight had a lesser affect than touch. Since both sound and sight could only partially affect the consumer’s choice of entering a store. Sound as a sense had a large affect in creating pleasure which affected the atmosphere when the sound were positive. The impact of the stores atmosphere as a result of sound, had an effect in creating arousal through interest and excitement. These findings are aligned with previous literature emphasizing sound as a tool to create interest and an atmosphere (Hultén, 2011; Hultén, Broweus, & Van Dijk, 2008; Lund, 2015). On the other hand, when the sound was perceived negatively, it did not affect the consumer’s choice of entering the store. Instead, it affected the time spent inside of the store. As with sound, sight was also tied to atmosphere. However, the respondents tied sight mainly to arousal, and creating an interesting and exciting atmosphere. This is comparable to previous literature focusing on sight as a tool to increase awareness through atmosphere (Hultén, Broweus, & Van Dijk, 2008; Walsh, Shiu, Hassan, Michaelidou, & Beatty, 2011). As a result of sound and sight being tied to atmosphere, they were only partially affecting the consumer’s choice of entering a store. Lastly there is scent, scent was mainly tied to pleasure and partially arousal. Contrary to previous literature (Achrol & Kotler, 2012; Hultén, 2011), positive scents which were connected to pleasure were not affective in deciding the consumer’s choice of entering the store. However, negative scents connected to displeasure was affective in the consumer’s choice of not entering a store. As a result of the displeasure, the consumer felt a disinterest in the store which directly affected the choice of not entering it.
As there were no fashion stores which used taste as part of their marketing strategy, there was no empirical data for taste in the context of a store. However, in the questionnaire there were questions for taste in the general context of fashion stores. The data from these questions showed taste could highly affect pleasure. Furthermore, the data also showed the availability of taste could create arousal in interest and excitement. Nevertheless, the results for taste displayed the importance of context, which Hultén (2011) emphasizes as an important factor for optimal use. Furthermore, the overall result displayed an increasing focus on atmosphere, which was emphasized by the respondents’, which has become a main focus within retail marketing (Constantinides, 2006; Kotler, 2003; Lund, 2015). To conclude this thesis has given insight in how sensory marketing and sensory stimuli affect consumer’s emotional response, based on each of the senses. Furthermore, the insights brought forth in this thesis can be used to better understand how sensory stimuli affects consumers, and subsequently be of use for fashion companies interested in working with sensory marketing in their marketing plan.

6.3 Critical review
This thesis purpose was to gain an insight in how sensory marketing affects consumer’s choice of entering fashion stores, and subsequently the consumers emotional response to sensory stimuli. However, the study was only conducted by interviewing respondents by two similar stores in the same shopping center in Malmö. Furthermore, the sample size of the interviews were small consisting of 28 respondents, and the interviews were short with straight forward questions. Thus, limiting the generalizability of the results over a larger set of consumers. Therefore, this findings of this thesis is only generalizable within the context of other stores which are positioned the same, and on Swedish consumers. Thus, a comparison is hard to achieve for differently positioned stores, as well as stores outside of Sweden.

6.4 Theoretical implications
During the reemergence of sensory marketing within marketing literature, there has been an abundance in studies done on the general concept of sensory marketing. As a result of this abundance, there has been a lack of empirical studies done within the field. The main aspect of this thesis is the effect of sensory stimuli created by emotional response, in the context of fashion stores. Therefore, this thesis contributes to the field by adding empirical data of the five senses, and their affect in the context of physical fashion stores. Furthermore, the links between
sensory stimuli, and the emotional responses of pleasure is used to connect sensory marketing with entering stores. Thus, the A-S-O-R model offers a pathway for researchers studying similar questions.

### 6.5 Practical implications

As the online world grows and more e-stores open, the offline world is facing more challenges. With the increase in online fashion stores, physical fashion stores need to improve as a result of competition. One way to compete against e-stores is to utilize the physical aspects of a store as a competitive advantage through sensory marketing. This thesis offers insight in how sensory stimuli affects consumer’s choice of entering physical fashion stores. This insight is of value for fashion stores interested in improving their marketing plan through the implementation and main focus on touch, sound, and sight. Through implementing sensory marketing or improving the use of it, companies should be able to increase the number of consumers’ entering their store, and as a result their revenue.

### 6.6 Future research

This thesis has only studied sound, sight, scent, touch, and touch. When studying sound, sight, scent, and touch it were in the context of either Hollister or Sam’s in Emporia, Malmö. However, the sense of taste was only studied through general questions regarding taste within the context of fashion stores. While the empirical findings for the stores are tied together with the general questions for each sense, taste is not. Since there were no fashion store positioned liked Hollister and Sam’s, and used taste as part of their marketing this thesis were not able to collect empirical data for taste in the context of a specific store. Thus, future research on touch within this context could be of great value to the field of sensory marketing.
7. References


Appendices
Appendix A: Interview guide

Introduction

Section one- Introduction questions
- Vad heter du?
- Hur gammal är du?
- Vad har du för intressen?

Section two- The body of the interview related to the specific fashion stores

Scent
1. Märkte ni av någon doft vid ingången av Hollister?
2. Vad tyckte ni om lukten, var den positiv/negativ?
3. Hur fick lukten er att reagera?
4. Valde ni att gå in/passera pga. lukten?

Sound
5. Märkte ni av musiken i Hollister/Sams?
6. Vad tyckte du om att musik spelades i butiken?
7. Hur fick musiken er att reagera?
8. Valde ni att gå in/passera pga. Musiken?

Sight
9. Om du inte kollar på butiken vad minns du av den?
10. Varför minns du just dem grejerna?
11. Vad tycker ni om butikens utseende?
12. Hur fick butikens utseende er att må?
13. Valde ni att gå in/passera pga. Butikens utseende?

Touch
14. La ni märke till att butiken hade kläder ute?
15. Vad tyckte ni om att butiken hade kläder ute,
16. Hur reagerade ni på butikens val av att ha kläder ute?
17. Valde ni att gå in/passera pga. Att butiken hade kläder ute?

Section three - overall view on emotional response and senses related to fashion stores in general

Scent

18. Kan en lukt få er att känna välbehag eller glädje?
19. Finns det någon klädesaffär du vet har en speciell lukt?
20. Om ja, kan lukten vara en faktor till varför ni går in i butiken?

Sound

22. Om ja, kan dessa vara faktorer som får dig att gå in i en butik eller inte gå in?

Sight

23. Om du ser något från utsidan av affären, till exempel som en specifik färg i butiken eller något nytt klädesplagg du ser. Är detta något du kan bli exalterad av?
24. Om ja, kan detta påverka ert val av att gå in i en butik eller inte?

Touch

25. Går du hellre in i en klädesaffär som har en del av sitt utbud utanför affären, så du kan känna på kläderna?

Taste

26. Hade du uppskattat om ett klädesföretag bjuder på fika vid utgången?
27. Hade detta kunnat vara något som ger dig glädje och välbehag eller tvärtom?
28. Hade detta varit en anledning för dig att gå in i butiken?

ENDING
Appendix B: Hollister
The view from outside of Hollister
Appendix C: SamS
The view from outside of SamS
Appendix D: Observation guide

In this appendix there is a table to illustrate the respondents’ actions. Furthermore, there will only be observation guides for the respondents which displayed typical sense behaviour, since it is of relevance to clarify the specific behaviour. The exclusion of the respondents not displaying typical sense behaviour is because all walked past the store, looked inside, and then chose to either enter or not enter the store.

Table D: Observed behaviour

<table>
<thead>
<tr>
<th>Typical sense behavior (positive)</th>
<th>Typical sense behavior (negative)</th>
<th>No typical sense behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entering store</td>
<td></td>
<td>R1  R3  R4  R7</td>
</tr>
<tr>
<td>R16  R18  R21</td>
<td></td>
<td>R9  R10  R13</td>
</tr>
<tr>
<td>R24  R25  R27</td>
<td></td>
<td>R28</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not entering store</td>
<td></td>
<td>R5  R6  R8  R11</td>
</tr>
<tr>
<td>R15  R17  R22</td>
<td>R2</td>
<td>R12  R14  R19</td>
</tr>
<tr>
<td>R26</td>
<td></td>
<td>R20  R23</td>
</tr>
</tbody>
</table>

R1 – R14 were the respondents from Hollister
R15 – R28 were the respondents from SamS

Observations:

Respondent 2 – Abdi, 18: He tells his female companion that he does not want to go in to Hollister. Female companion insists. Abdi states that the smell makes him sick. Female companion walks in alone, Abdi waits outside. We approach, and start the interview.
Respondent 15 – Florent, 22: He walks by the store with two other friends. He stops by the entrance of SamS, and then starts touching a couple t-shirts. One of his friends stays back and waits for him, while the other also goes forward and touches the t-shirts. Shortly after Florent and his friends leave. We approach, and start the interview.

Respondent 16 – Orhan, 19: Orhan walks by the store while talking on his cell phone. He stops when he sees the clothes outside of the store, and goes forth touching the t-shirts. Afterwards he enters the store. We wait until he comes out, then we approach and start the interview.

Respondent 17 – Johan, 27: While walking by the store, Johan approaches the t-shirts outside. He goes through some of them quickly before he goes away. We approach, and start the interview.

Respondent 18 – Martin, 25: Martin walks by the store with his friend. His friends points towards the entrance of SamS, and they both approach. Martin goes through the t-shirts outside and holds up a couple. He enters the store, and we wait outside until he is done. When he comes out we approach him, and start the interview.

Respondent 21 – Ahmed, 24: He walks by the store, and immediately approaches the jackets. He starts to touch their inside, and then enters the store. We wait until he comes outside, then we approach and start the interview.

Respondent 22 – Ken, 29: Ken walks by the store looking down into his cell phone. He walks past the entrance, but not far since he turn around and starts touching the jackets outside of the store. He looks and touches the jacket for a little while before he chose to leave. We approach, and start the interview.
Respondent 24 – Albin, 24: Albin walks by the store, he notices the clothes and approaches them. He goes through the t-shirts, and then enters the store. We wait until he comes out, then we approach and start the interview.

Respondent 25 – Mohammed, 25: He walks by the store, and approaches the t-shirts. He touches the t-shirts, and goes over to the jackets outside. He takes one jacket off the rack and looks at it. He takes a jacket, and enters the store. We wait until he comes out, and then we approach and start the interview.

Respondent 26 – Henrietta, 44: She walks by the store, and approaches the jackets outside which she touches. After the jackets she goes to the t-shirts outside, which she browses and touches. She does not enter, and starts walking away. We approach, and start the interview.

Respondent 27 – Jesper, 28: He walks by the store, and approaches the jackets. He touches them, and then goes inside the store. We wait until he comes out, and then we approach him and start the interview.
Appendix E: Interview excerpts

This appendix includes excerpts from the interviews which have been quoted. We have chosen to include answers for the entire section of a sense for the quotes. In other words, if a respondent is quoted on an answer regarding Hollister’s scent, all their answers on the scent questions will be included. This is done to show the context which the answers were given in, and thus increase validity, reliability, and transparency.

Respondent 4: Rebecca, 27 - Hollister

5. Ja det gjorde jag, den är ju ganska hög.

6. Hmm… överlag så är det väl bra musik


8. Jo, nu när du väl säger det, så påverkade det säkert.

Respondent 9: Eric, 23 - Hollister

5. Ja det är klart jag gjorde.


8. Absolut, musiken gör mycket.

Respondent 16: Orhan, 19 – Sams

5. Ja tyvärr, det är inte så att man kan stänga öronen.

6. Jag gillar inte musiken alls, det inte verkligen inte min musik smak

7. Man blir ju inte direkt glad av att höra dålig musik.

**Respondent 7: Allan, 26 – Hollister**

5. Ja, varför? (Jeton: oroa dig inte, följdfrågor kommer komma)

6. Det är inte direkt min typ av musik (Armin: kan du förtydligas vad du menar?) → Jag gillar inte musiken, bättre så?

7. Inte speciellt mycket, det är inte hela världen att lyssna på dålig musik.

8. Nej inte direkt (Jeton: hur menar du?) → jag går in för att handla, inte lyssna på musik. (Jeton: så du menar att musiken inte påverkar alls?) → Hmm… jag spenderar nog inte lika mycket tid i Hollister som andra butiker.

**Respondent 1: Sara, 34 - Hollister**

1. Jo, jag märkte ju deras lukt.

2. Jag gillar lukten, så det blir väl positivt då.


19. [skratt] det blir ju lite fusk för vi står här, men Hollister har sin egen lukt.


**Respondent 2: Abdi, 18 – Hollister**

1. Det går fan inte att missa den.

2. Negativt så klart, jag gillar inte lukten alls.


Respondent 13: Daniel, 30 – Hollister


12. Hmm… den drog nog åt sig min uppmärksamhet.


Respondent 17: Johan, 27 – Sams

14. Ja, tröjorna var nog det första jag såg.


Respondent 25: Mohammed, 25 – Sams

14. Jag tror inte jag hade kunnat missa det så länge jag själv inte vill [skratt].


Respondent 28: Viveka, 45 – Sams

18. Hmm… är det bara lukt för sig själv? (Armin: ja, tänk dig att du t.ex. går in i en butik och känner en doft. Tror du att den doften hade kunnat ge dig glädje eller välbehag?) → Hmm… det tror jag inte en lukt hade kunnat göra i isolation.


Respondent 22: Ken, 29 – Sams


Respondent 10: Susan, 33 – Hollister

