



SCHOOL OF BUSINESS AND ENGINEERING

# Sensory marketing on the natural cosmetics market

---

The impact on generation X and generation Y

**DISSERTATION IN MARKETING, 15 ECTS**

**2<sup>ND</sup> OF JUNE**

**AUTHORS: MARINE LIÉGEOIS 900505**

**CHARLINE RIVERA 900211**

**TUTOR: ALBERT THOR MAGNUSSON**

**EXAMINER: THOMAS HELGESSON**

## Acknowledgments

We would like to express our gratitude to the people who helped us in the writing process of our thesis by their involvement and their advice.

First of all, we desire to thank our thesis supervisor, Albert Thor Magnusson who deeply believed in our research and supported it. We are grateful to him for his contribution and advice.

We also want to give thanks to all the women who took time to answer to our questionnaire seriously and who helped us to spread it by transmitting it to their circle.

Cedric Derapier, manager of Nature & Découvertes (Lyon, France) has been answering our questions with enthusiasm and gave us some valuable information. We thank him for his help, which enabled us to move forward in our investigation, and for the time he dedicated to us.

Finally, we would like to express our gratitude to our thesis group, i.e. to the other students who read, opposed our thesis and gave us precious advice, enabling us to improve our work step by step.

Marine Liégeois

Charline Rivera

## **Bachelor Dissertation in Business Administration and Marketing**

**Title:** Sensory marketing in natural cosmetics shops: the impact on generation X and generation Y

**Authors:** Marine Liégeois, Charline Rivera

**Supervisor:** Albert Thor Magnusson

**Key words:** Sensory Marketing, Sensory Branding, Human senses, Natural Cosmetic Shops, Consumer behaviours, Sense stimulation, Generation X, Generation Y

### **Abstract**

**Purpose:** The purpose is to outline and discuss how natural cosmetics companies succeed in creating desire for their products by implementing sensory marketing in their outlets in France and how the sensory marketing impacts differently on French women depending on their generation.

**Theory:** The concept of branding and especially sensory branding introduces the strategy based on sensory marketing. A detailed description is given for each human sense about their characteristics, their importance in the buying process and their role to attract customers.

**Method:** Our research consists in the elaboration and the administration of a questionnaire for French women between 15 and 50. After using secondary data and assuming hypotheses, the questionnaire enables to revise or not the theory and was built according to observations that have been made in natural cosmetics shops.

**Conclusion:** Sensory marketing impacts consumers differently whether they belong to the generation X or to the generation Y. The same stimulus leads to different behaviours and different levels of sensitiveness. The generation X is greatly sensitive to touch while the smell impacts significantly the generation Y. Overall, both generations are influenced by a pleasant environment in which they spend more time and which increases their desire to purchase.

Some companies can take advantage of these findings to implement efficient sensory practices in their outlet, affecting accurately the target generation.

## Contents

Acknowledgments .....	2
Abstract .....	3
1. Problematization, Introduction .....	8
1.1 Background .....	8
1.2 Research problem .....	10
1.3 Purpose .....	11
1.4 Research questions .....	11
1.5 Structure of the thesis .....	11
2. Theoretical frame of references – The sensory marketing .....	12
2.1 Welcome to the sensory world .....	12
2.2 Branding management and sensory branding .....	14
2.3 A scientific and marketing approach of the five senses .....	16
2.3.1 Vision .....	16
2.3.2 Olfaction .....	21
2.3.3 Taste .....	24
2.3.4 Haptics .....	25
2.3.5 Audition .....	29
2.4 Hypotheses .....	31
3. Methodology .....	33
3.1 Research approach .....	33
3.1.1 Deductive or inductive research approach .....	33
3.1.2 Exploratory, descriptive or explanatory research .....	34
3.2 Method of data collection .....	35
3.2.1 Qualitative or quantitative data .....	35
3.2.2 Primary or secondary data .....	36
3.2.3 Sequential exploratory design .....	37
3.3 The application of the method .....	38
3.3.1 Collecting method for secondary data .....	38
3.3.2 Collecting method for primary data .....	39
3.4 The investigation process .....	39
3.4.1 Observations .....	39

3.4.2 The questionnaire .....	40
3.5 Data analysis .....	47
3.6 Limitations of our research method .....	48
3.7 Reliability, validity and ethical considerations.....	48
3.7.1 Reliability.....	49
3.7.2 Validity .....	49
3.7.3 Ethical considerations .....	52
4. Empirical data.....	53
4.1 Observations .....	53
4.1.1 The Body Shop .....	53
4.1.2 Nature & Découvertes.....	54
4.2 Questionnaire.....	56
4.2.1 Consumption of natural cosmetics.....	56
4.2.2 Findings concerning the global behaviours .....	57
4.2.3 Findings concerning the influence of senses.....	65
5. Analysis .....	68
5.1 Sight.....	68
5.2 Smell.....	69
5.3 Touch.....	70
5.4 Audition .....	71
5.5 Influence of pleasant and stimulating retail environments on global behaviour .....	73
5.6 Conclusion of the analysis – Hypotheses testing.....	74
6. Conclusion .....	75
Bibliography.....	77
Appendix 1: Questionnaire in French .....	82
Appendix 2: Questionnaire in English .....	86

## Table of figures

Figure 2-1 Brand Equity.....	14
Figure 2-2 WYG-HYF-WIF model.....	15
Figure 2-4 Aquarelle made by Goethe himself .....	17
Figure 2-4 Isaac Newton’s original colour wheel drawing .....	17
Figure 2-5 A model of visual processing .....	19
Figure 2-6 The process of associative learning .....	23
Figure 2-7 Taste buds .....	24
Figure 2-8 Taxonomy of touch in consumer behaviour .....	27
Figure 3-1 The process of Deduction.....	34
Figure 3-2 The process of quantitative research .....	36
Figure 3-3 Sequential Exploratory Design.....	38
Figure 3-4 Age distribution of respondents.....	50
Figure 3-5 Geographic distribution of the sample.....	50
Figure 3-6 Socio-professional status of the sample.....	51
Figure 3-7 Level of annual income of the sample.....	52
Figure 4-1 Frequency of natural cosmetics purchase.....	56
Figure 4-2 Monthly budget allocated to natural cosmetics purchase.....	57
Figure 4-4 Degree of agreement on the statement affirming that consumers spend more time in a shop that stimulates the senses. Generation Y.....	61
Figure 4-6 Degree of agreement on the statement affirming that consumers spend more time in a shop that stimulates the senses. Generation Y.....	61
Figure 4-7 Degree of agreement on the statement affirming that the desire of purchasing products is increased in a pleasant atmosphere. Generation Y .....	62
Figure 4-8 Degree of agreement on the statement affirming that the desire of purchasing products is increased in a pleasant atmosphere. Generation X .....	62
Figure 4-9 Scents preferences depending on the generation.....	65
Figure 4-10 Tendency of women to touch products before the purchase .....	66
Figure 4-11 Music preferences for a natural cosmetics shop depending on the generation ....	67

## Table of tables

Table 2-1 Meaning of colours .....	18
Tableau 3-1 Fundamental differences between quantitative and qualitative research strategies .....	35
Table 3.1. Tableau 3-2 Advantages and disadvantages of a self-completion questionnaire through the Internet .....	42
Tableau 3-3 Different types of questions contained in our questionnaire.....	45
Tableau 4-1 To what are you sensitive when shopping in a natural cosmetics shop? Generation Y .....	58
Tableau 4-2 Ranking of the sensitiveness to the different senses. Generation Y .....	58
Tableau 4-3 Accumulation of the first three ranks of the question about the sensitivity to different senses' stimulation in a natural cosmetics shop. Generation Y.....	59
Tableau 4-4 To what are you sensitive when shopping in a natural cosmetics shop? Generation X .....	59
Tableau 4-5 Ranking of the sensitiveness to the different senses. Generation X .....	60
Tableau 4-6 Accumulation of the first three ranks of the question about the sensitivity to different senses' stimulation in a natural cosmetics shop. Generation X.....	60
Tableau 4-7 Attractiveness of a shop depending on the stimulated senses. Generation Y .....	63
Tableau 4-8 Repulsion of a shop depending on disliked elements that affect the senses. Generation Y .....	63
Tableau 4-9 Attractiveness of a shop depending on the stimulated senses. Generation X .....	64
Tableau 4-10 Repulsion of a shop depending on disliked elements that affect the senses. Generation X .....	64

## 1. Problematization, Introduction

*The first part of this thesis aims at defining a specific topic, the problems and issues it raises. The background describes the heart of the topic: the cosmetics market and the development of sensory marketing. It is followed by some clearer definitions of the research area, the purpose and questions that result of our intended investigation.*

### 1.1 Background

*“Personal beauty is greater recommendation than any letter of introduction.” (Aristotle)*

At the time of Aristotle, beauty was already an admired and desired virtue. So abstract and yet so coveted, beauty has been placed on a top preoccupation since the Ancient Egypt. From the perfumed oils in 3000 BC, chalky face and red lips during Renaissance, to the “plastic” era in the 21st century, aesthetic has much evolved. In our contemporary society it seems to be more important than ever, while even men are becoming sensitive to their own beauty. Obviously, the increase of individualism is partly responsible of this trend. Indeed, every single person is seeking for beauty, trying to convince by his appearance rather than by his personality.

The ageing of population is also confirming this tendency: ageing people want to keep a young appearance thanks to many creams, anti-ageing products, beauty care against wrinkles, etc. The cosmetics industry took advantage of this natural phenomenon and saw in it a new growth driver, creating new needs for consumer (Menesguen, 2010).

For these two main reasons, the cosmetics market is constantly growing all over the world. Globally, the worldwide cosmetics and perfume market generated, in 2007, an annual turnover of about US\$ 170 billion, according to Eurostat. Despite of a little decrease of growth in 2008 and 2009 due to the financial crisis, the market remained steady and rather healthy. Forecasts are planning high growth rates for 2011 and next years.

Among these good results, the European market is leading, representing approximately 63 billion Euros (French Federation for the Perfume Industry, 2006). France participates fervently to the growth thanks to its international valued labels and famous cosmetics industries such as L’Oreal, world’s leading group ahead of Procter & Gamble and Unilever. This country has a leading role in the sector, holding the 4<sup>th</sup> world rank, and its market has been growing for the 42<sup>th</sup> consecutive year, reaching 10,4 billion Euros in 2008 (CBI Market Survey, 2009). Exports reached a peak in 2007, amounting to 9,4 billion Euros (Arnoud, 2009). The reason of this success can be summarized by all the efforts the cosmetics industry makes to continuously innovate and invest in R&D.

However, even if the turnover and the growth remain stable, the market is mature and a new market niche seems to be even more promising: natural cosmetics. A natural cosmetic product is a product consisting in any natural substances of botanical, animal or mineral origin, labelled with the International ISO 9235. The substances used have to be harmless for human health and the production needs to follow a particular process, either a physical, microbiological or enzymatic method (Comitee, 2000).

Indeed, for several years, consumers have been more or less turning towards these kinds of products. This is the result of an evolution of mentalities and values. The sustainable development and Earth protection is becoming a wide issue to which more and more people are sensitive. We can notice big media coverage of environmental problems such as pollution, global warming and disappearance of some species. Also, many companies participated to this influence, advertising through a “green marketing” i.e. “marketing of products that are presumed to be environmentally safe” (Green Markets International, Inc, 2008). Moreover, many reports were broadcasted on television, insisting on harmful effects of chemical products contained in most cosmetics. Through being confronted to these kinds of advertisements and sensitization campaigns, many consumers have become “eco” or pretend to be. In short, nowadays, being environmentally friendly is trendy.

Thanks to this tendency, the natural cosmetics market is healthy, dynamic and suggests a promising future. Natural and organic products represented 3% of cosmetics sales in Europe in 2009 and forecasts planned to reach sales revenues of 2 billion Euros in 2010 (Impens, 2009). Among the European countries, the French market is one of the fastest growing with a great demand of “chemically-clean” cosmetics. We can be the witnesses of a prompt development of biological or natural labelled products. The most famous label is Ecocert, organization which control the ingredients of a product, to make sure it had been produced in a biological way. Without being necessarily biological, the mention “Fair trade” can be affixed to some products. This organization helps Third World producers by buying them raw materials and so, guarantees a better deal for them. Fair Trade products are rather ethical than biological.

Yet, these promising facts also mean growing competition. With brilliant forecasts, many companies grasped the opportunity of entering this profitable market and are now becoming numerous facing a market with a small consumers’ segment. In addition to specialized natural cosmetics companies as Weleda, Nuxe or Melvita, the biggest players in the cosmetics industry such as L’Oreal or LVMH also try to launch natural products to follow the trend and adapt their offer according to their expectations.

To face up to this hard competition, it is necessary to resort to marketing strategies and techniques to woo customers and get a competitive advantage. One of the most effective techniques to attract customers is point-of-sale display and especially sensory marketing. Shortly, sensory marketing is a “marketing that engages consumers’ senses and affect their behaviours” (Krishna, 2010).

This thesis will mainly focus on the principles and techniques of sensory marketing and the ways to use it the most efficiently on the targeted customers.

## 1.2 Research problem

The trend consisting in buying natural products in general is strongly linked to a new awareness about the sustainable development, as explained previously. However, the different marketing practices used by the companies are also a major cause of this trend.

A simple definition of the concept of marketing could be the following one: process of designing products according to customer's desires. As Ralph Cordinor (manager of General Motors) said, "the marketing, throughout research and studies, will establish, for the engineer or the person in charge of the planning and the production, what are the expectations of the customer for a specific product, which price he is able to pay, where and when he desires it".

Nonetheless, the marketing does not consist in answering customers' expectations only. Indeed, marketing and communication practices will also "create" desires by designing attractive packaging, atmosphere around the products, etc. According to some specialists, "successfully creation desire allows you to move to your final selling step and get the order" (Adams, 2003). Obviously, the customer has to be in need of the product you want to sell; nevertheless, it is important to help him to "feel" this need. To achieve this goal of creating desire, different concepts are used and one of them is the sensory marketing. This practice enables customers to live an experience during the buying process. In many cosmetics shops, it is possible to notice the use of this strategy in order to experience the product before its sale and to create a desire in the customer's mind.

In spite of the novelty of this topic, many research have been made on the sensory marketing, its benefits for the company and its effect on customers' behaviour. However, there is still a gap of knowledge in the way that sensory marketing practices may impact differently on customers, depending on generations. Indeed, on the French market of natural cosmetics, representing an old concept but a new trend, the two main targets are French women from the generation X, between 31 and 50 years old, and the ones from the generation Y, between 15 and 30 years old, who have different buying behaviours and who probably do not react in the same way to emotional stimulations. Indeed, there are many cultural differences between these two generations since they did not live the same experiences through their lives. Some symbolic facts have deeply marked the society and young people belonging to each generation. The generation X has been the witness of the rise of the consumption society, the emergence of hypermarkets and self-services, the increase of freedoms. They were directly involved in the period of May 1968 and saw the end of several wars, including the Cold one (Tréguer & Segati, 2003). The genXers created a kind of cons culture and have the taste of adventure (Chétochine, 2008). The generation Y saw other type of events and technology evolution: Computers, video games, the Internet. They were also immersed in a society with increasing divorces (Tréguer & Segati, 2003). Due to the huge number of single-parent family, they are more independent. According to Chétochine (2008), the Youngsters are characterized as optimistic, tolerant, hedonists and globetrotter. Depending on these previous global and cultural differences, we can wonder if, in a marketing perspective, they also have different reactions being subjected to the same stimuli. Thus, a wide attention can be paid to identify these different reactions and the factors that encourage them to buy.

### 1.3 Purpose

The purpose is to outline and discuss how natural cosmetics companies succeed in creating desire by implementing sensory marketing in their outlets in France and how the sensory marketing impacts on French women depending on their generation.

The final goal is to be able to advise and give recommendations to natural cosmetics companies in terms of sensory marketing, depending on the category of customers they are targeting.

### 1.4 Research questions

To answer the purpose of this thesis, the following research questions will be explored:

**RQ1:** How are the different senses stimulated by marketing practices?

**RQ2:** Is there a difference in behaviours between females from generation X and females from generation Y when subjected to sensory marketing practices?

### 1.5 Structure of the thesis

Through the thesis, the concept of sensory marketing will be expressed, focusing on the impact on customers.

First of all, the theory will be considered as the framework of the research, explaining deeply the concept of sensory marketing by detailing each human sense.

According to the theory, some hypotheses will be assumed to conduct the research work and will outline the aspects we would like to enlighten. These hypotheses represent the base of the investigation.

Further, the chapter concerning the method will explain the choices we made about our research approach, the guideline we followed to elaborate and implement it and the reliability and validity our method displays.

Finally, the results from the investigation will be presented and analyzed in order to confirm or reject the hypotheses.

## 2. Theoretical frame of references – The sensory marketing

*This chapter brings theoretical knowledge from previous research and studies on the sensory branding, the scientific processes of human senses and their responses to sensory marketing practices.*

### 2.1 Welcome to the sensory world

The past century has seen many shifts in business techniques. Analyzing a recent history of product marketing, one can identify the main changes. The 1940s to 1960s, i.e. the post Depression period, was “*a no-nonsense era in terms of products*” (Krishna, 2010). People were buying products for what they offered in themselves and were digging out for cheap prices. When economy started to prosper again, around the 1970s, appeared the branding concept. Famous companies such as Levis realized that having a strong brand name and image is part of success and so it is necessary to focus on it through marketing and mass-communication. Year after year, numerous marketing practices has been used, developed and are constantly evolving. Nowadays, consumers seem to be weary of classical marketing and aggressive approaches. They want something new. Something innovative. Something amazing. They want to live experiences through consumption. Our individualized society has heightened the need of originality in the selling process. Marketers noticed that and this is how sensory marketing is born. The purpose of inventing this technique was to affect consumers’ emotions, perceptions, memories, preferences, choices and consumption by offering a sensual product or selling it in a pleasant atmosphere (Krishna, 2010). For decades, marketers used sensory marketing techniques without even knowing it or doing it on purpose. Indeed, could you imagine a washing powder without perfume or strawberry-flavoured toothpaste? Products have always been settled on cultural archetypes and psychological beliefs. An experiment testing two dishwashing detergents, one with lemon, the other one without, shown that the lemon scent is, in people’s mind, associated to a feeling of cleanliness (Krishna, 2010).

Beyond the intrinsic attributes of the product, sensory marketing suggests to explore all the facets of our five senses to use it for marketing purpose. This type of marketing includes several objectives, which are the following (Ministère du Développement Economique, 2010):

- Create a brand image, identity and a sensory signature:

The *brand image* is the schematic memory of a brand that contains the “target market’s interpretation of the products’ attributes, benefits, usage situations, users, and marketer characteristics”. It is actually what people think or feel when hearing or seeing a brand name (Hawkins, Best & Coney, 2003). In the case of natural and ethical cosmetics retailers, it is named *company image* or *store image*. On the contrary, *brand identity* is not what customers think but how the company wants to arise to the market (Kotler, 2002). Playing with consumers’ senses and emotions strengthen the image they have of a company and enables a better memorization of the brand. Indeed, a good purchasing experience gives an image of a pleasant store.

In the same way, all the sensory characteristics of the point-of-purchase give an identity to the company. These features can be called *sensory signature*. What do people think if they are asked to draw the letter M in yellow? Probably McDonald's. This is a sensory signature. It is an element that "encompasses any set of the five senses [and] leaves a sensory impression in people's mind" (Krishna A. , 2010). This example appeals to sight only but many sensory signatures are based on another sense as the smell (scent of cedar in the French shop Nature & Découvertes for instance). Having a sensory signature increases significantly the notoriety and as a consequence, the success of a brand. These concepts will be explained in more details in the following part of the thesis.

- Attract consumers in the point-of-sale and so, increase the frequenting rate of the shop:

In a world of hyper competition, seducing consumers thanks to an attractive point-of-sale is essential and is a relevant way of differentiation. To tempt consumers coming in its shop instead of going to the one beside, a company has to develop effective strategies. A pleasant smell, nice songs or atypical visual elements help to create this desire to enter the shop. It appeals to consumers' subconscious seeking for hedonism.

In the natural cosmetic sector, the number of sellers is promptly growing which enhance the need to implement this new sensory technique. Odour, textures and colours being among the most important characteristics in the beauty market, companies cannot skip the sensory aspect of their business plan. Some authors already discovered the influence of the physical environment of point-of-sales on customers' behaviours a long time ago. The atmosphere of a shop can be described as "the creation of a consumption environment that produces specific emotional effects on the person, like pleasure or excitation that can increase his possibility of buying" (Kotler, 1973).

- Boost sales influencing customers' subconscious:

Creating a pleasant atmosphere, giving freedom to touch, smell, taste or in general to experience the product, make customers feel comfortable foster impulsive purchases. A cocooning and relaxing ambience extends the time spent in the shop and increases motivating purchasing factors. The point is to play on emotions, planning customers' reactions and offering them what they like and are sensitive to.

- Increase the loyalty:

The high competition also raises the problem of loyalty. As consumers are spoiled for choices, they are becoming butterfly customers, switching brands whenever they feel like. Sensory marketing used at the point-of-purchase can increase loyalty, offering customers to live new experiences, to discover new sensations. If they feel good in this pleasant atmosphere, they will probably come back with the unique will of enjoying strolling through the store. Creating emotions to customers forges a link with them.

To deeply understand the relevance of sensory marketing, a first part will focus on the importance of the branding concept before detailing the five senses from a scientific to a marketing perspective.

## 2.2 Branding management and sensory branding

### *What is a brand?*

A brand is defined as “a name, term, sign, symbol, or a combination of these that identifies the maker or seller of the product” (Kotler, Armstrong, Wong, & Saunders, 2008). In other words, a brand helps the consumers to recognize the maker of a specific range of products, and enables the company to be differentiated from its competitors. This is the reason why the brand is considered as being an essential marketing tool.

Nowadays, many companies become aware of how it is necessary for them to get the customer’s loyalty. The main key of success on a market, and to go further, the main solution to survive on competitive markets (where the products are now easily copied) is to have the ability to create customer relationships. The concept of “one-shot deal” is no longer effective, assuming it was one day. However, the “win-win” concept consisting in answering a mutual interest is a new goal for the companies, to be customer-led oriented (Doyle & Stern, 2006). Many steps have to be organized to have a specific relationship and loyalty; and one of the main purposes will be to try to create a brand loyalty, representing the “best king of loyalty”. The customer equity has to be supported by the brand equity to be efficient and profitable for the company (Kapferer, 2008). If a customer is loyal to a brand by sharing values with the former, he will be more inclined to pay the product (or the service) at a higher price. This is called the brand leverage. Indeed, the product will be seen as being more attractive for the customer because it also meets its psychological needs (Doyle & Stern, 2008).



Figure 2-1 Brand Equity (Brand Performa™ Copyright © Morar Consulting Ltd. 2008)

The previous graph shows the components influencing the purchase decision and measuring the brand equity or brand reputation. The customers will see the brand according to these criteria and will take the decision to buy its products or not.

So, creating successful brands is seen as being one of the main steps in achieving a competitive advantage because it will give to the customer a preference for the company's brand.

### ***Branding management***

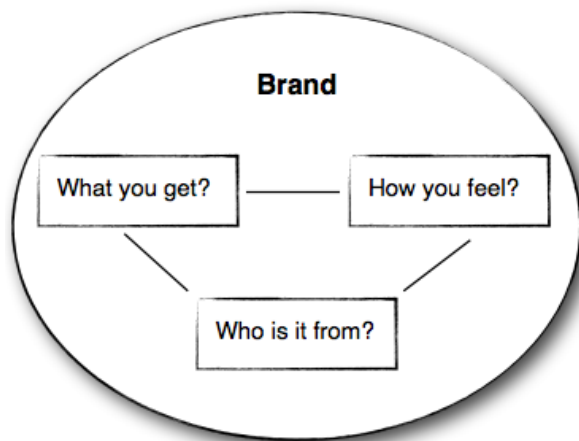


Figure 2-2 WYG-HYF-WIF model (J. Knowles, 2001)

The previous brand model shows the three dimensions that the customer takes into account during the buying-process. "What you get" refers to the core products itself, "how do you feel" represents the meeting with emotional and psychological needs, and finally, "who is it from" enlightens the values representing by the company for the customer and the credibility it has for him (Knowles, 2001). We will see later how the fact of feeling good is highly improved by using the sensory marketing.

By created a successful brand, the company will be able to meet the different needs of its customers and to share common values with them. This ability enables a company to build a strong brand identity because brands have an important role in business for its capacity to communicate values and meanings (Knowles, 2001).

So, the brand management represents a main part of the strategy of a company and consists in creating brand equity being sustainable in a long-term perspective. People want a meaning in their consumption and the brand management is used to answer this will (Kapferer, 2008). This process associates a name with positive results.

## ***Sensory branding***

*“People spend money when and where they feel good.”* (Walt Disney)

Mainly, the customer’s choice for a product will be conscious, depending on its characteristics and benefits. However, there is an unconscious process in choosing a particular brand, depending on inner motivations (Doyle & Stern, 2008).

Companies have to be aware of the inner process in the buying behaviour. This is the reason why some of them use the sensorial marketing. The most inner process in people behaviour is the one linked to the different senses of the body: the sight, the smell, the touch, the hearing and the taste. In order to communicate what the brand is able to bring to the customer, the company can try to touch its unconscious feelings. In the branding concept, there is what some call an “emotional logic” which refers to the cognitive side of people (Knowles, 2001). Indeed, humans are rational but also emotional and hedonist in the sense they can make choices depending on their feelings. They can choose a brand according to its personality, its values and the experience they live with.

“The brand building of the future will move from a two-sensory approach to a multisensory approach”. In other words, companies moved from a classic brand building (two-dimensions) to a sensory brand building, also called 5D branding, focusing on all the human senses to answer a multidimensional desire from the customers (Lindström, 2005).

According to some classic marketing principles, it is important to focus on the sight and the sound to communicate the identity of a brand. However, as explained in next theoretical part about the poly-sensorial marketing, it is also essential to integrate the other senses to create an emotional atmosphere to have different “touch points” in order to give an experience of the products and the brand to the customers (Djurovic, 2008). This enables to touch different points of memory in order to be remembered by the customers. The more they can experience the product, the more they will be able to remember its benefits and its brand.

## **2.3 A scientific and marketing approach of the five senses**

### **2.3.1 Vision**

Vision is the most powerful sense since the connection between brain and eyes is really fast: it takes 45 milliseconds for humans to detect a visual object (Herz & Engen, 1996). Sight is indeed a sense that seems to be the most important, as 80% of the information that human get are transmitted through this sense. In a store, the layout, colours, lights, and shapes are determinant to attract consumers, create a visual identity and an atmosphere.

Goethe’s and Newton’s theories of colours help to get a better understanding of the human visual perception and outline the importance of this element in the visual judgment.

Chronologically first, Newton had conducted many research concerning lights and colours through an experiment with a triangular glass prism. Placing the prism in the beam of sunlight, he discovered that the colour was in the light and not in the prism.

A white light is actually made of waves of different colours, and is reflected and absorbed by the prism, which gives the impression to be coloured (Newton, 1672). Thanks to the colours refraction Newton also invented a colour wheel, similar as a rainbow, based on the colours and their wavelengths contained in the spectrum.



This wheel demonstrates that primary colours (red, yellow, blue) are opposite to the secondary ones (red-green, yellow-violet, blue-orange). In this chart appears a clear contrast between all the colours, but the ones near to each other are considered as analogous and harmonious. Contrasting and complementary colours create visual effects that are used by artists and designers (Kuehni, 2004).

Figure 2-3 Isaac Newton's original colour wheel drawing

Goethe had followed Newton's findings with his own theory of colours, bringing his contribution to this great work. He also created a colour wheel, agreeing with Newton on this schematization of colours but divided it in four main parts, differentiating them according to the positive or negative impact they have. Indeed, in his theory, there are light and dark colours. The light ones, red and yellow, are positive and are synonym of dynamicity and purity. The dark ones, blue and purple, are negative since they enhance a feeling of coldness and obscurity. Goethe has been the first author to associate a meaning to colours. He states that yellow is prestigious and noble whereas blue implies weakness and destitution (Goethe, 1810).

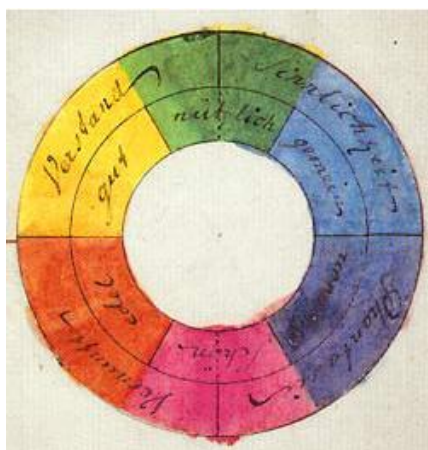


Figure 2-4 Aquarelle made by Goethe himself, 1808

More recently, other authors have studied and developed a meaning of colours:

<b>Yellow</b>	Light, birth, youth, newness, will, strength, dynamism, wealth. Can also be associated to treason.
<b>Green</b>	Calm, balance, health, nature, coolness. Between hot and cold.
<b>Blue</b>	Reflection, meditation, calm, neutrality, cold, cleanliness, liquid.
<b>Orange</b>	Energy, heat, enthusiasm, vivacity, stimulation, independency, fertility.
<b>Red</b>	Heat, power, strength, passion, tonicity, excitation, speed. Can also be associated to danger and prohibition.
<b>Violet</b>	Mystery, spirituality, power, melancholy, lightness.
<b>White</b>	Birth, purity, wisdom, cleanliness, security, sobriety, clarity, coolness, futurism.
<b>Black</b>	Mourning, nil, unconscious, mystery, luxury, elegance.

Table 2-1 Meaning of colours (Richard & Sanchez, 2009)

Concerning colours, French people have a preference for blue (38%) and then for green (17%) (Minvielle, 2008).

The different theories of lights and colours explained previously highlight the importance of these elements in a sensory marketing strategy. As it appeals to emotions and feelings, the sensory signature and memory can be enhanced by those concepts when used in a relevant and efficient manner. These elements are a great part of the creation of a pleasant atmosphere and ambience. The layout of the store can be included in a sensory practice as well since it appeals to sight.

In a more scientist outlook, visual perception is tough to analyze because of its complexity of process. To understand the visual processing, a schema can be drawn and explained briefly and simply.

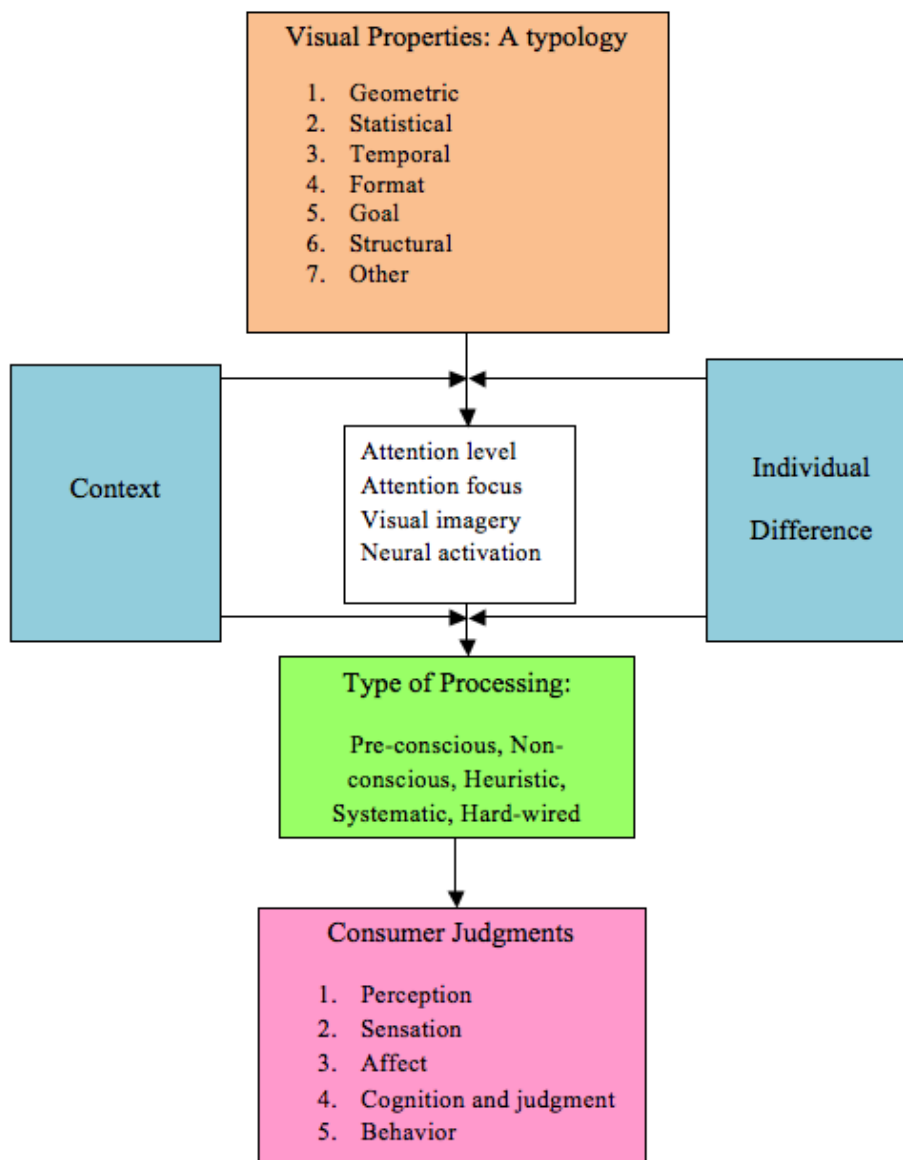


Figure 2-5 A model of visual processing (A. Krishna, 2010, p.202)

Clearly, this schema represents the different processing possibilities of vision. Seven diverse visual cues can be identified that imply different reactions and types of processing. Depending on the visual property that has been sought, three constructs are following: attention, imagery and neural activation.

Attention combines the level of visual information awareness and the specific focus on an aspect of visual information, including the location of this focus. Imagery is the process by which an individual visualizes information in the absence of the visual stimulus. Finally, neural activation is the brain activity driven by visual and other sensory stimuli (Raghubir P. , 2010).

The effect of the visual signals can be differently interpreted depending on the context (market norms, point of view, position, amount of information, etc.) and the individuals. People do not have the same visual ability and their judgment depend a lot on their culture, gender, beliefs, etc.

All these elements seen previously have an impact on the type of information processing. Five types of processing can be listed:

- ✓ **Pre-conscious:** people are unaware of the presence of stimuli, so a subliminal persuasion occurs and the judgment is assimilated in a positive way toward the visual stimuli.
- ✓ **Non-conscious:** people are conscious of the presence of stimuli but unaware of its influence.
- ✓ **Heuristic:** consumers make their judgment based on “easy-to-use” cues available due to their low level of motivation or cognitive resources to examine the visual information in detail.
- ✓ **Systematic:** consumers do have a high level of motivation, opportunity and ability to make their judgment thanks to the visual information provided.
- ✓ **Hardwired:** processing results are dependent on the awareness of the stimulus. The key difference between the hardwired model and the four others is that the first one is controllable. People can control the influence of stimuli on their own judgment.

Finally, consumers’ judgment will be made depending on the type of processing. Once again, there are five types of judgment:

- ✓ **Perception:** vision can be distorted and influence people’s perception of visual cues. For instance, the size-weight illusion showed that “a more voluminous object of the same weight is perceived to be smaller” (Cross & Rotkin, 1975).
- ✓ **Sensation:** the sensation varies from a person to another, depending on their type of processing. Sensation is distorted as well: most of the time, people taste what they expect to taste (Raghubir, 2010).
- ✓ **Affect:** depending on how things are perceived by consumers, how they integrated the stimuli, visual cues affect judgment, feelings and mood.
- ✓ **Cognition and Judgment:** the visual placement can have a great effect on judgment. Indeed, products placed in the middle are more popular than those on the extremity (Raghubir & Valenzuela, 2006). This is an unconscious reaction due to a specific visual analysing process.
- ✓ **Behaviour:** The effect of visual cues on behaviour is still quite unknown concerning the impact on timing (purchase duration), the consistency of choice (brand switching, variety seeking vs. loyalty), and on word of mouth.

The complexity of the visual process shows that appeal to sight is hazardous since reactions and judgments of consumers are not precisely predictable. To avoid making mistakes, companies should use sight in the right way according to their image and goals. For natural cosmetics stores, the stimulation of sight can enhance the brand image and the perceived quality if they play on the good key elements. Colours are especially important due to the fact that it reflects the company’s identity, values and positioning. Green, brown and natural colours are the most used in this field, as it reminds nature and give a feeling of confidence toward the selling firm, affirming its honesty regarding its statement.

### 2.3.2 Olfaction

*“You can close your eyes, cover your ears, refrain from touch, and reject taste, but smell is a part of the air we breathe.”* (Lindström, 2005)

As Lindström emphasized, smell is certainly one of the most important and sensitive senses, especially concerning cosmetics. 75% of our emotions are generated by this sense, which has a strong impact on human memory (Lindström, 2005). That plays an essential role and can become an asset in brand differentiation, creating a signature scent, as explained in the previous part. Indeed, the use of scent in a retail market place promotes products, sets a mood and positions a brand (Vlahos, 2007). This statement has been discovered in recent years only and is now largely used through ambient scent. Kotler believes that ambient scent has the potential ability to create positive mood states, so a favourable store, and products evaluation, which leads eventually to higher sales revenues (Kotler, 1973). Thus, one can wonder if scent really influences consumers' behaviours and how it is done.

First, we can underline the particularity of the sense of smell. Unlike vision, scent processing is slow. It takes 10 times as long to detect an odour than detecting a visual object (Herz & Engen, 1996). This can be explained by the long way the information has to browse through the brain. However, once noticed and recognized, a scent is really persistent, long-lasting and will still be familiar even a long time after the experience (Morrin, 2010). Beside, scent cues evoke much more emotional memories than the ones evoked by the other senses. Indeed, memories associated to odours are most of the time emotional and highly evocative; people feel “brought back to the original time and place” (Herz, 1998). That can be called the “Proust phenomenon”. The famous eponymous author started a book (*The Remembrance of Things Past*) by recounting his recent experience of dipping a madeleine in a cup of tea. The smell of the biscuit he did not eat since his childhood had the power to bring him back in his child memory. Proustian memories are described as “emotionally rich, vivid and sudden autobiographical recollections that are triggered by a scent” (Herz, 2010). However, even if smell appeals to memory and scents are assessed by the past experiences, odour preferences are also learned. We are born with a predisposition to learn to like or dislike various smells. The best example is that, depending on cultures, people do not like the same odours. While the high emotive scents with a happy connotation are Christmas smell, Christmas food and cookies for French people, it will be spices, herbs and oil lamps for Indians (Lwin & Wijaya, 2010).

In a marketing context, the use of scent leads to several hypotheses: enhances mood, improves consumers' evaluation, increases expenditures and plays on scent memory and the time spent in stores.

Concerning the impact of smell on mood, many studies have been done but only few results were significant. The direct effects on consumer mood are weak: it is not due to a disagreeable odour that people will be nervous or that good mood will be spoilt. However, emotional states interacting with scent do have an influence on memory, and also influence creativity (Isen, Daubman & Nowicki, 1987).

Regarding the evaluation of store and products, ambient scents generally improve both of them. Spangenberg, Crowley & Henderson (1996) ran a study in which different scents were diffused in an experimental shop. Both products and stores were evaluated better after the odour dissemination took place, whatever scents were, as long as they were pleasant (Morrin, 2010). However, the same investigators discovered that ambient scents improved evaluations only when odours were seasonally congruent with the environment and the background music played, e.g. a Christmas scent paired with a Christmas song during Christmas.

On a spending level, does scent increase the amount of money spent in a shop? Research has shown that it could have a positive impact on sales depending on the condition and on the people. Expenditures are rising among contemplative shoppers who did not make unplanned purchases. For the most impulsive shoppers, the music played has a greater impact. Surprisingly, in the study, customers spent the least when both music and scent were present (Morrin & Chebat, 2005). This proves that marketers have to be careful not to over-stimulate consumers with too many stimuli that can confuse consumers and finally make a rather unpleasant experience.

An interesting study run by the same scientists has stressed the difference in behaviours between generations. It showed that the ability of ambient scent to increase expenditures was not as significant among older shoppers. These consumers are less reactive to odours due to the fact that the acuity of the sense of smell is quickly deteriorating, as early as the 20's (Hoffman, Ishii & MacTurk, 1998).

Ambient scent can also have an influence on the time duration and perception. Indeed, Spangenberg, Crowley & Henderson (1996) found out that the presence of an enjoyable ambient smell does not affect the actual time spent in a store but does reduce the perception of the time elapsed. It drops from 11.0 minutes when no scent is diffused to 9.6 minutes when there is one. This assessment comes from the fact that ambient scent can reduce consumers' cognitive processing efforts, which results in a shorter perceived time. The perception of distance travelled decreases as well. Concerning time duration, some previous studies highlighted that age (Yalch & Spangenberg, 1990) and gender (Kellaris & Mantel, 1994) mutually influence perceived duration. Basically, older participants of a study led by Morrin, Chebat & Gelinac-Chebatwere (2005) estimated a longer distance browsed when music and scent were present.

As said previously, odour preferences are learned and impact our hedonic perception by a process of associative learning. This is a phenomenon by which individuals associate an odour to an emotion, due to their prior exposure to this scent, their past experience. There is a stimulus called "A". The response is A+. Another stimulus, called B, does not have any impact. When A and B are paired, the response to A is still A+ but the response of B becomes A+ as well. Through associations, B, which was previously meaningless, has taken the properties of A. This shows that humans are conditioned and their behaviours are unconsciously influenced (Herz, 2010). But why are odours and emotions so deeply connected? Neuroanatomy explains this association. Actually, only two synapses separate the olfactory nerve from the amygdala which expresses emotions (Aggleton & Mishkin, 1986).

The following graph best sums up the relations between all the elements seen above: odour correlated to emotions, mood, memories, perception and finally behaviour.

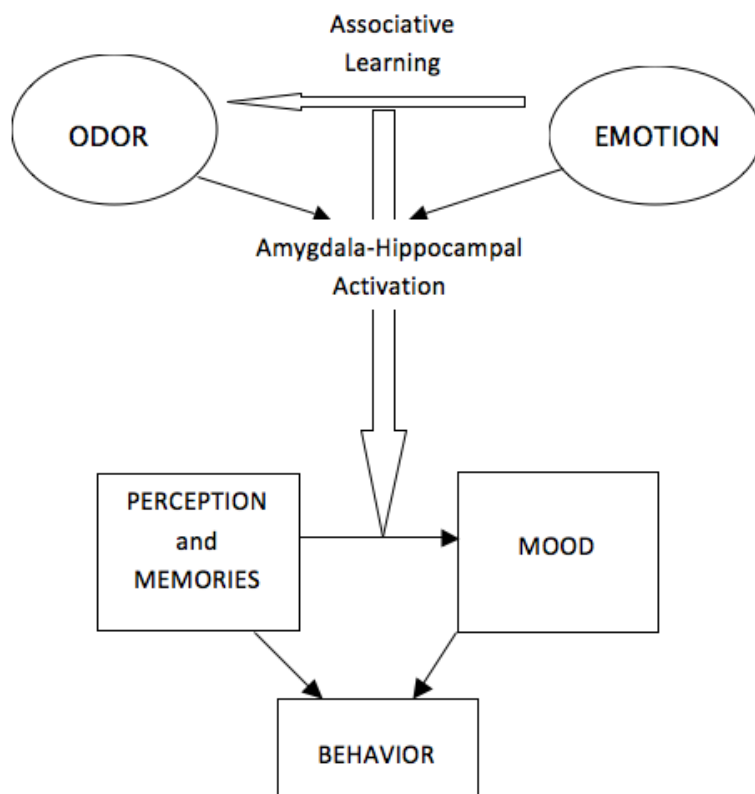


Figure 2-6 The process of associative learning (Herz, 2010, p.103)

The amygdala is a part of the brain which triggers emotions and memories. Odours and emotion felt activate this part of the brain, influencing then the perception of odours, memories associated, and finally the behaviour.

Through this part explaining the sense of smell, one can notice that the impact of ambient scent is rather uncertain. The emotional reaction to a smell depends on the receiver since it evokes individual memories based on past experiences. Thus, a scent can be positive for someone and negative for someone else. Besides, it depends a lot on culture. Also, to be effective in creating a pleasant environment, congruency is really important. Scents have to be relevant and have to match with the product sold and the context. Used correctly, it can elicit purchase behaviour and so increase sales. Otherwise, this is a real cost for the company. Thereby, scents are a risky tool. To ensure success, marketers have to test the different responses and choose a good olfaction strategy depending on their customers' targets and background. As seen above, according to some studies, older shoppers are less reactive to the sense of smell. This has to be considered by marketers.

In the cosmetics field, smell is really important, as each product has to be attractive thanks to its odour. The ambient scent of the store also appeals consumers and attributes a sensory signature to the brand.

### 2.3.3 Taste

When speaking about our live experience, food is the topic that comes up the most. Indeed, even when coming back from holidays, what we have eaten is always an existing experience we like to share (Krishna & Elder, 2010). Food and taste sensations have an important role in human lives, on a physical, survival, social and even emotional level. Eating and drinking are associated to happiness and positive memories, which stress that taste aspects should not be neglected by marketers. Moreover, adding taste or offering food or drink in a store increases the value and the perceived benefits by customers, which differentiate the brand positively in their mind (Gobé, 2001). In this extend, gustative marketing is a fruitful area which is promptly growing.

The first image that comes up to people's mind when talking about taste is the mouth. It is indeed the organ detecting and identifying what we eat, thanks to the many taste receptors (called taste buds) we have on the tongue. These buds are spread over the entire surface of the tongue and count 50 to 100 taste cells each (Krishna & Elder, 2010). Chemical qualities of food pass through those cells and are transmitted to the brain. Human can distinguish between four tastes: sweet, sour, bitter and salty. A fifth taste has recently been discovered by a Japanese researcher: "umami". This last taste refers to deliciousness or savoury (Krishna & Elder, 2010).

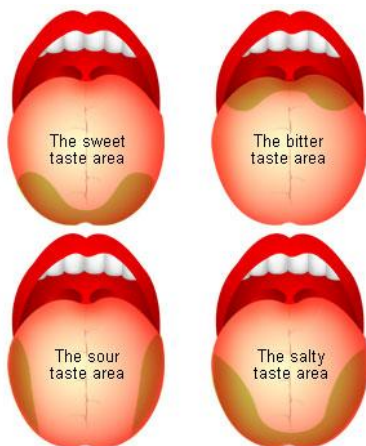


Figure 2-7 Taste buds (RuiLourenço Pereira, <http://artmeetsbacchus.blogspot.com>)

However, even if the mouth is the first taste receptor, taste is much more complex. Actually, all the tastes that human perceive are related to the other senses, vision, audition, smell and touch. This fact has a real importance in the targeted market: since it is tricky to evoke taste through cosmetics, the other senses will play a significant role to enhance the small efforts made in this sensory area.

First, taste is strongly linked to **smell**. The odour of a product is an important driver of taste perception (Small & Prescott, 2005) which is mostly due to the proximity between the nose and the mouth. “When we cannot smell or see the food, it is difficult to tell a potato apart from an apple or red wine apart from coffee” (Herz, 2007). The smell generates the concept of flavour and, combined with taste; it recalls memories and past experiences.

Research regarding the interaction of vision and taste showed that **colour** can have an impact on taste perception (Krishna & Elder, 2010). An experiment conducted by DuBose, Cardello and Maller (1980) showed that participants blind to a colour of a fruitful drink could only identify 20% of the flavour, whereas they could identify 100% when they were allowed to see the colour of the drink. The colour intensity increases the taste intensity (Johnson & F.M, 1982).

As surprising as it can be, **sound** is also related to taste. Zampini and Spence (2004) ran an experiment with chips. Participants were asked to eat chips in front of a microphone and had headphones to hear themselves. It appeared that the loudness has an impact on the perception of freshness: the louder the sound of the bite, the fresher the chips were in people’s mind. The sound made by the eaten food is important to enhance the perceived quality and taste.

The **tactile** stimuli of a product can influence taste perception as well, especially for consumers with a high need for touch (people who need to touch to evaluate a product). Krishna and Morrin (2008) showed through several experiments that depending of the quality of the glass; the same water was not assessed in the same way. Water drank in a solid disposable glass tastes better than the one drank in a flimsy disposable glass.

Finally, the **brand name** plays an important role in the taste preferences. Indeed, Allison and Uhl’s experiment with beer drinkers demonstrated that participants could not really discriminate the beers when not labelled. However, when the beers were labelled, all the drinkers rated their favourite beer higher than the others. This illustrates the fact that when a brand is known and learned, people tend to have preferences, although without knowing the brand they would not find any difference (Krishna & Elder, 2010).

Concerning cosmetics, companies have a little power to use some gustative marketing strategies. However, marketers are investigating new opportunities and found some possibilities with lipsticks. Indeed, many brands e.g. L’Oréal try to launch some fruitful lipsticks with strawberry or other flavours. Innovations are even made on creams and non-testable products to appeal to the gustative sense: chocolate smell for body cream or perfume (new fragrance named Chocolate).

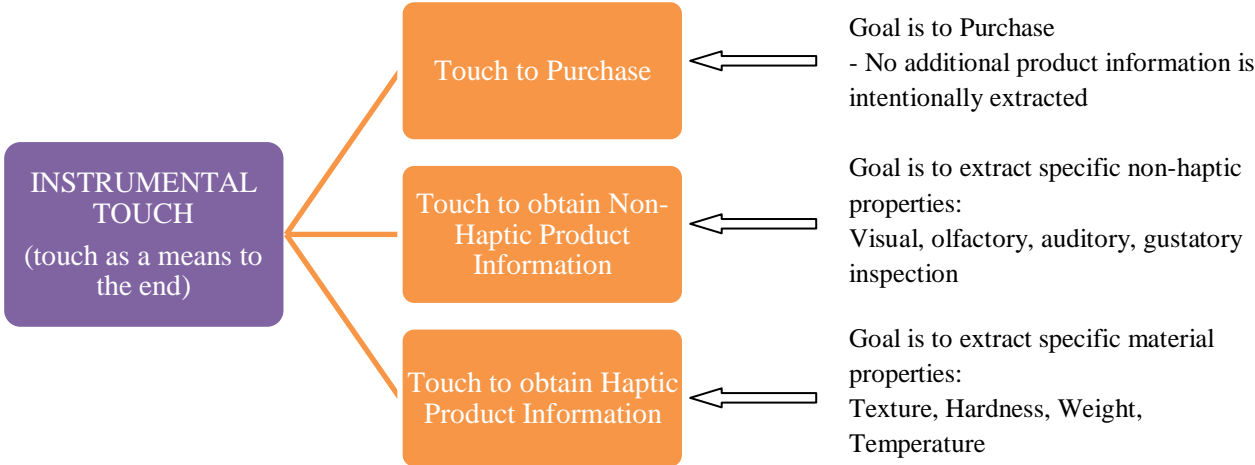
### 2.3.4 Haptics

Touch is an important sense that has been recognized for centuries but often forbidden in business. Who has never heard parents telling their children “Please, do not touch!”? Touching products in a shop seems to be an irresistible urge for children (but also for adults!). People often judge a product or material on its smooth, fluffy or silky texture. A pleasant

texture appeals to a feeling of well-being. The sense of touch is also the most important one for blind people. Through their high developed sense of haptics, term which refers to the “active seeking and perception by the hands” (Peck, 2010), they can capture information and have a clear idea of how the environment looks like. This concept of seeking information on a product by touching is a potential area for marketing and point-of-purchase atmosphere. If touch is so essential, why do not we use it as a tool to make products more attractive or to make people feel good and have fun in a store? Some research have been done to learn more about the scientific operation of touch and the benefits marketing can get from it to be more impacting.

The main characteristic of touch is that, compared to vision or other senses that can bring much sensory information simultaneously, it can perceive only one input at a time. However, cutaneous receptors are highly sensitive and rich in delivering elementary information. The special perceptual abilities of the hands through particular hands movements are called Exploratory Procedure. More simply, it is the action of judging a product or a material by rubbing it to obtain some haptic product information (Klatzky & Lederman, 1987). Experiments have shown that people often do the same hand movement when assessing a characteristic of a product. To judge hardness they exert pressure, to estimate temperature they touch with a large skin surface and remain steady, to guess the weight they are hefting the object repeatedly, etc. Other experiments have been carried on to analyze the perception of shapes, when seen or not. People were asked to tell which of two objects such as a toothbrush and a pen was the heaviest. These observations highlighted that vision and touch can be combined and result as a better assessment of a product. When they could both touch and see, they were answering faster. However, this also shows that vision dominates touch. If vision is effective with easy materials comparisons, it is preferred (Klatzky & Lederman, 1987). Obviously, some people have a higher need for touch (Peck, 2010) and it has to be taken into account when running an experiment.

Taxonomy of touch, explained partly thanks to the Exploratory Procedure can be presented to distinguish between three different types of touch in consumer’s behaviour:



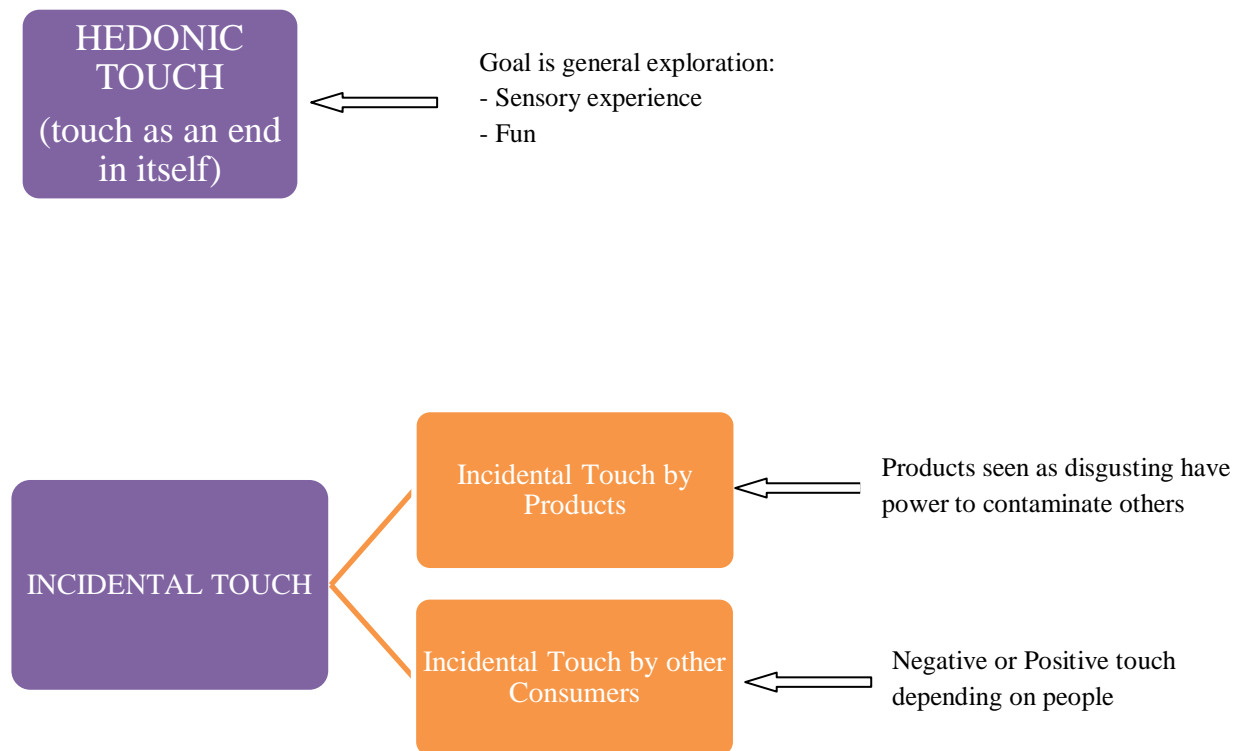


Figure 2-8 Taxonomy of touch in consumer behaviour (Joann Peck, 2010, p20)

### **Instrumental Touch**

There is three level of instrumental touch.

At the first one, a consumer is touching the product with the only objective to make a purchase. He knows the product and is used to buy it.

At the next level, a consumer touches the product to obtain information that is not related to haptic. If undecided about which brand of daily cream choosing, he may touch the package to read the ingredients. It can also manifest itself by smelling body milk or getting lipstick to taste the flavour.

Finally, the last level consists in touching a product to gain product knowledge concerning materials properties. These properties such as weight, texture or hardness can influence the purchase. Indeed, the texture of a cream is important in the buying decision. If it is too rough for instance, it will not be pleasant in contact with skin.

In general, a product is more touched when not known due to the fact that people need to touch it to ensure its quality.

### **Hedonic Touch**

Unlike the instrumental touch, this type of touch is done as an end in itself. People may touch for their pleasure, because they are curious, to get sensations, to have fun. Hedonic touch seems to be the best procedure for marketing. Eliciting touch appeals to emotion and potentially increases purchases. Creating an attractive atmosphere and products that make people feel like touching is an asset that companies should not forget when developing their marketing strategies.

### **Incidental Touch**

Besides touching a product for fun or to get information, there is a third type of touch, the incidental touch. Actually, consumers may observe other consumers touching items, action that can have an impact on purchase intention or product evaluation. Morales speaks about a “law of contagion”. This is “the idea that when a person or object (the source) touches another person or object (the target), the source will continue to influence the target even after contact has ceased” (Rozin & Nemeroff, 1990). Thus, positive and negative effects are identified.

Several studies have been run to evaluate these positive and negative effects. When a high attractive woman touches a product (a tee-shirt in the study), there is more chance that a man will be interested in this product. He will at least pay attention to it and the evaluation of the product increases. The results are the same for product touched by attractive men (Argo, Dahl & Morales, 2008). The example is striking with famous stars. People are going crazy when they touch their idol or something that belonged to him.

The same study also showed the strong disgust provoked by product touched by other consumers. Except in the case mentioned before, people always prefer an immaculate product that has not been in contact with someone else. In cosmetics stores, many testing samples are available but consumers often find it disgusting to spread lipstick that has been used by other clients before. Negative contagion effects are valid for contagion between products as well. Sanitary napkins placed next to another product will decrease the attractiveness of the product because it has the power to contaminate, napkins being seen as a repulsive item.

One can guess that in the cosmetic industry, incidental touch by product probably does not often occur. Indeed, there are few products categorized as disgusting. However, the touch by other consumers can drive to high negative effects and diminishes the attractiveness of products. Thereby, the use of testing samples has to be manipulated carefully.

In addition to tactile marketing techniques concerning products, the point-of-purchase has to be organized in a way that elicits touch as well. Materials selection is essential to create a comfortable and pleasant tactile environment. For natural cosmetics shops it is relevant to use materials such as wood, stones or recycled equipment. The texture of materials can remind the softness and also the power of nature.

Concerning the different tactile preferences and need for touch between the two generations of women, it seems that not any study has been led on this topic yet.

### **2.3.5 Audition**

Life is a constant cacophony of auditory information. Each day, individuals are exposed to an incredible quantity of sounds, which make sears an over developed organ. From the jingle of a radio station to the familiar Microsoft tone that you hear when turning on your computer, marketers succeeded in arousing our subconscious, shaping our thoughts, judgments and behaviours (Meyers-Levy, Bublitz & Peracchio, 2010). Sounds have an important role in product features and in a retail environment.

Companies can resort to auxiliary sounds that are attached to a product or a service. Auxiliary sounds gather two sub-sounds-categories: ancillary and ambient sounds.

#### **Ancillary sounds**

Speaking about product, sound is an element that tells a lot about the features and the performance (Yorkston, 2010). For example, the slam of a door is a signal of the quality (Kuwano, Fastl, Namba, Nakamura & Uchida, 2006). In the same way, the noise made by the engine of a Harley Davidson has been studied to be unique and to give a feeling of power. People often expect that the sound emitted by an object will reveal something about its properties. We do not expect a small dog to bark as loud as a large one. Beside, humans have good hearing capabilities: they are able to, when hearing an unknown sound, predict and recognize the features of the source of noise such as shape, material and hollowness (Rocchesso, Ottaviani, Fontana, & Avanzini, 2003). Consequently, when a sound does not match our expectations, it can deteriorate the perception of the physical characteristics of the object. A good example is the experiment with chips: they seem less fresh and crispy if the sound was not crispy enough when eaten (part about taste).

#### **Ambient sounds**

Some sounds are not directly related to the product, service or advertisement but to the retail environment itself, to create a good atmosphere and enhance purchases. These sounds are categorized as ambient sounds. Ambient sounds centre on three music dimensions: music tempo, music type and music volume.

##### *Music tempo*

Studies have shown that “tempo of music in store is often correlated with the pace of shopping” (Milliman, 1982). Indeed, a slower tempo leads to a slower pace. When slow tempo music is displayed in shops, shoppers tend to spend more time and also more money, increasing sales by 38% (Milliman, 1982). Thus, slow tempo music provides great consumption opportunities by influencing quantity purchased. Slow music is mostly associated with a relaxed atmosphere and produces a calming effect (Yorkston, 2010). This finding can be useful in some situation such as bank lines, as ambient music is able to reduce queue rage (McDonnell, 2007). However, fast tempo can also have favourable effects such as creating a state of arousal among listeners and foster the intention to smile, say hello and chat with the employees.

In general, music does not only influence the pace of shopping. It also has a considerable effect on time perception: in the presence of liked music, the perceived time durations increase (Kellaris & Kent, 1992). Thus, these authors deduced that “time does not necessarily fly when having fun”. It comes from the fact that music perturbs individuals’ internal clock. Feelings of anxiety, stress or physiological arousal have the power to speed up the “ticking” of our internal clock and makes time seems longer (Treisman, 1963).

Morrin, Chebat & Gelinas-Chebat have been inspired by the findings of the previous researchers and formulated two hypotheses before conducting an experiment:

- “Background music increases perception of time duration and distance travelled,
- Background music enhances consumers’ environmental affective response” (Morrin Chebat & Gelinas-Chebat, 2010).

Their experiment has been conducted on people from 18 to 39 years old. They had to watch a videotaped “walk” through a shopping mall. They made the experience once playing music, once without background music. After the experience, participants were asked to provide the time they thought they had spent in the shopping centre, as well as the distance travelled. The results were significant: when music was present, the estimated duration increased by 20%. The age was also revealing as older participants provided longer estimates. Concerning the affective response, the results were once more enlightening: the affective response to the environment was greater when music was present; and the quality of the mall was rated more positively when people liked music (Morrin et al., 2010).

The conclusion one can draw is that “music improves shoppers’ affective response to the environment and increases their perception of both elapsed time as well as distance travelled in the mall.”

### *Music type*

The type of ambient sound influence consumers and affect product choices. It has been proved that, concerning wine purchases, stereotypically French and German music could influence customers in choosing French or German wine. Music strongly associated to a country made people buying wine from this country. This effect has been noticed on sales but is unconscious. Indeed, a questionnaire filled up by participants showed that customers were not aware of the effect of music on their choice (North, Hargreaves & McKendrick, 1999).

A type of music can also be chosen to attract a particular target demographic. Top 40 music is liked by young shoppers but not so much by older ones (Yalch & Spangenberg, 1990). Retailers can even act as a music distribution channel, using cross-promotional strategies when promoting and selling musical genres. For example, Starbucks sells a range of music to enables customers to listen to songs they heard in the coffee shop (Leeds, 2008). Similarly, the lingerie retailer Victoria’s Secret released a compact disk of Spice Girls to display an image of sexy and empowered women (Yorkston, 2010).

However, in some cases, music can be used to dissuade people not in the target demographic from entering a store. For example, a McDonald's in Camberwell, England, "plays classical music outside its restaurant to stop youths from gathering there" (Morris, 2005).

### *Music Volume*

Dissuading a target demographic entering the shop can be done by the use of loud music. Abercrombie and Fitch employ this tactic to avoid that adults come in the store (Thornton, 2007). This strategy can be risky as loud music affects negatively the time spent in a store: an experiment showed that customers spent less time in a store when the music was loud compared to when the music was soft (Smith & Curnow, 1966).

In the natural cosmetics field, retailers can resort to many sensory marketing strategies in order to enhance their image given through their mission statement, to create a pleasant atmosphere which may influence customers' behaviours, and thus, to foster sales and success. All the five senses are elementary to build a consistent environment and to ensure the chance of success of the implemented strategy. An idea of nature can be developed for each sense: natural colours and materials, scent of plants, sounds of nature as music, etc. Thanks to the results of previous research, some information about the differences of behaviours depending on the age of people has been found. These statements will, then, become some of our hypotheses.

## 2.4 Hypotheses

According to theories concerning the sensory marketing that we have explored and the analysis and statement done by researchers in past experiments, we may build some hypotheses on our particular topic.

First, it is obvious that the use of sensory marketing, either on products or on point-of-purchase has an impact on consumers and affects their behaviours while shopping. It has been proved by many previous studies. However, few research concerning the difference of sensory marketing impact on different age ranges have been made yet. Indeed, some scientists have shown the track with the different sound and smell perception's abilities depending on the age but no further precise studies have been conducted on the topic. The research and readings we did, lead us to believe that there is a different impact and perception of the stimulated five senses in a retail environment between women aged from 15 to 30 and women of 30 to 50 years old. Consequently, the following hypothesis can be established:

**H1: The use of sensory marketing practices impacts differently the two generations of women.**

Secondly, an experiment led by scientists proved that music influences the pace of shopping. As the other five senses are also important, we can broaden this statement. Certainly, a pleasant environment stimulating the human senses is exciting; so, it lengthens the shopping time. Consumers are having fun, relaxing, testing products, living new experiences and so, spending, consciously, more time in this kind of store. Thus, we can hypothesize:

**H2: People spend more time in a shop stimulating the senses by resorting to sensory marketing practices.**

The theoretical framework highlighted the fact that expenditures may increase in the presence of music and smell. As it stimulates the senses, the brain reacts to these stimuli by a feeling of pleasure and an impulsive behaviour, which often results in the desire to buy more. A retail environment such as a cosmetics shop, which uses sensory marketing practices as a tool and creates a pleasant atmosphere may increase the willingness of people to spend more, or at least, makes them feeling buying more. A clear hypothesis of this idea can be the following:

**H3: People buy more (or feel like buying more) when shopping in a pleasant environment such as a natural cosmetics shop playing with the five senses.**

The research made for the theoretical framework highlighted the huge importance and impact of smell on behaviours, especially in business when used efficiently through sensory marketing practices. The previous studies about this sense aroused our interest and we decided to focus mainly on it, building the three following hypotheses on smell.

Smell is a great memorable cue that last long and tells a lot about impulsive and subconscious purchasing behaviours. As smell is truly important in the cosmetics field, we could hypothesize that, in this case of sensory marketing applied to natural cosmetics stores, diffused scents is the element to which most women are sensitive.

**H4: Odour is the most important and impactful sense: it is what people remember the most when speaking about shopping in a natural cosmetics shop.**

According to Hoffman, Ishii & MacTurk who ran a study analysing the impact of smell on expenditures, older shoppers are not concerned by the increase of money spent due to pleasant scents diffused. As a matter of fact, the nose and its abilities are decreasing when getting older, and already after 20. Women are, however, more expecting concerning the layout of the shop, so we can hypothesize that in a natural cosmetics shop also, this demographic will be more regarding and sensitive to other elements than the smell.

**H5: The older women (generation X) are less sensitive to odours.**

Still concerning the smell, a discussion with the manager of the French shop *Natures & Découvertes*, which sells products for nature lovers and adventurers, but which also has a consequent shelf of natural cosmetics, leads us to think that our two studied generations do not have the same scents preferences. According to him, the younger women prefer fruity scents whereas the second demographic like more strong or natural fragrances. As odours

preferences are learned and linked to our past experiences, it would not be surprising that the two generations have different smell appreciation.

**H6: The generation X does not like the same scents as the generation Y.**

### **3. Methodology**

*This chapter consists in describing the possible research approaches and choosing the more relevant one, applicable for our study. It explains in further details the chosen investigation process by clarifying the data collection and analysis procedure. Validity and reliability of the chosen method is then discussed.*

#### **3.1 Research approach**

*“The results of “research” are all around us.” (Saunders, Lewis, & Thornhill, 2007)*

To describe tendencies, characteristic behaviour, reactions toward a specific strategy, it is essential to collect data, gather information and analyse them.

To realize it, different experimentations exist and are used depending on the type of information researchers focus on and want to get.

In this section are described the specificities of the different sort of research approaches and of data that it is possible to collect: their characteristics, strengths and weaknesses, and the results they are able to give.

##### **3.1.1 Deductive or inductive research approach**

In business research, there are two main approaches: the inductive and the deductive ones (Saunders Lewis, & Thornhill, 2007).

The deductive approach takes in consideration the theoretical framework of the research, which represents the basic of the work. The researcher will formulate hypotheses according to these theories and he will hold an investigation to deduce if these hypotheses are confirmed or rejected, as illustrated in the following graph (Bryman & Bell, 2007).

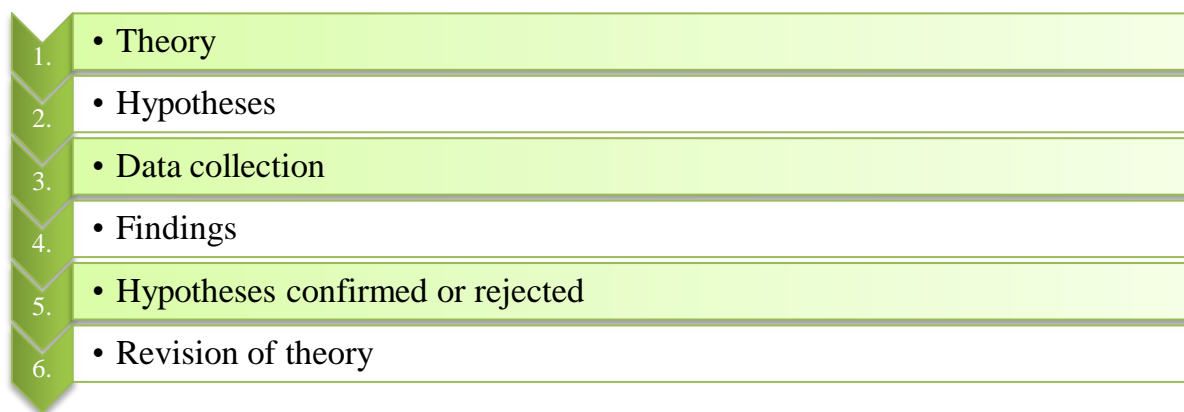


Figure 3-1 The process of Deduction (Bryman & Bell, 2007, p.11)

In other words, the deductive approach aims at testing hypotheses based on existing theories (Saunders Lewis, & Thornhill, 2007). As for the inductive theory, it has a reverse logic, i.e. it starts with the findings and goes to the theory (Bryman & Bell, 2007). It means that this time, the objective is to establish a theory thanks to qualitative data and rather from a small and limited sample (Saunders Lewis, & Thornhill, 2007).

The purpose of our thesis is to investigate the impact of sensory on customers, and especially on the differences of impact depending on the generation of the customers. Our experiment has a quantitative nature, the goal being to measure these differences on a large sample. As a consequence, our research approach is a deductive one, based on a theoretical framework and hypotheses (Bryman & Bell, 2007). The issue will be to know if our hypotheses will be confirmed or rejected, as explained on the previous graph.

The goal of the deduction is to find conclusions according to the hypotheses built upstream following a specific logic (Ghauri & Gronhaug, 2005).

### **3.1.2 Exploratory, descriptive or explanatory research**

According to Salking (2010), business research can be divided into groups: they can be exploratory, descriptive, and explanatory.

The exploratory research can be seen as a first step for a further larger study. This type of research is used when the researcher does not know a lot about a phenomenon. The goal is to explore and to measure the feasibility of the research (Salking, 2010). In other words, it will help to gain a better comprehension of an event or an issue (Saunders Lewis, & Thornhill, 2007).

The descriptive research, as the name suggests, aims at describing a phenomenon that occurs between people in order to understand who is involved, what the situation is or how long the problem has been present (Salking, 2010). Then you can have a global representation of a situation.

The explanatory research tries to find links between different variables in order to experiment a theory. In many cases, the goal is to find a causal relationship (Salking, 2010). The researcher seeks to find relationship by studying a specific situation (Saunders Lewis, & Thornhill, 2007).

According to Richey & Klein (2007), the first two types of investigation are more used by qualitative studies whereas the last one, the explanatory research, is more based on a quantitative investigation to seek the level of truth of different hypotheses.

However, some studies can mix different research methods due to the fact that they have several objectives.

In the case of this thesis, an explanatory research is used. As a matter of fact, the aim of the research is to confirm or reject hypotheses formulated from a theory. Salking (2010) speaks about variables that have to be linked to test a theory; the different ones presented in our research are the influence of sensory marketing and the generation the customers belong to.

### 3.2 Method of data collection

#### 3.2.1 Qualitative or quantitative data

When an investigator is willing to collect information, there are two possibilities: to gather qualitative or quantitative data that can be distinguished or not (Bryman & Bell, 2007).

According to Saunders Lewis, & Thornhill (2007), qualitative data are presented as being non-numerical and non-quantified. The objective for the researcher is to bring out the thoughts, the feelings of the respondents. As for the quantitative research, it seeks statistic results to point up frequencies or trends. The goal is to standardized data by collecting numerical information (Saunders Lewis, & Thornhill, 2009).

In other words, quantitative researches focus on quantification of the information and the data whereas qualitative ones focus rather on words (Bryman & Bell, 2007).

The table below summarizes the main differentiations made between the quantitative research method and the qualitative one.

	<b>Quantitative</b>	<b>Qualitative</b>
<b>Principal orientation to the role of theory in relation to research</b>	Deductive: testing of theory	Inductive: generation of theory
<b>Epistemological orientation</b>	Natural science model, in particular positivism	Interpretivism
<b>Ontological orientation</b>	Objectivism	Constructionism

Tableau 3-1 Fundamental differences between quantitative and qualitative research strategies (Bryman & Bell, 2007, p.28)

Positivism represents the fact of describing the results of a research whereas interpretivism, as a contrast to the quantitative epistemological orientation, gives a more personal view. The contrast consists in explaining behaviours on one side, and understanding it on the other side (Bryman & Bell, 2007).

The concept of constructionism refers to the idea that knowledge and meaning depend on social actors and are never considered as being fix (Duffy & D, 1992). The investigators have to take in consideration a social reality when they realize their experimentations and not considering this situation as being definitive (Bryman & Bell, 2007). Objectivism, on the other side, is quite the opposite. Following this idea, social phenomena are rather seen as tangible, separated from individuals (Bryman & Bell, 2007).

In this thesis, a quantitative approach is followed to draw conclusions concerning the hypotheses and to generalize and measure the information.

Bryman and Bell (2007) summarize the quantitative research process on the following graph. The different steps follow the same logic than the deduction process (section 3.1.2) in the fact that they are linked and complementary.

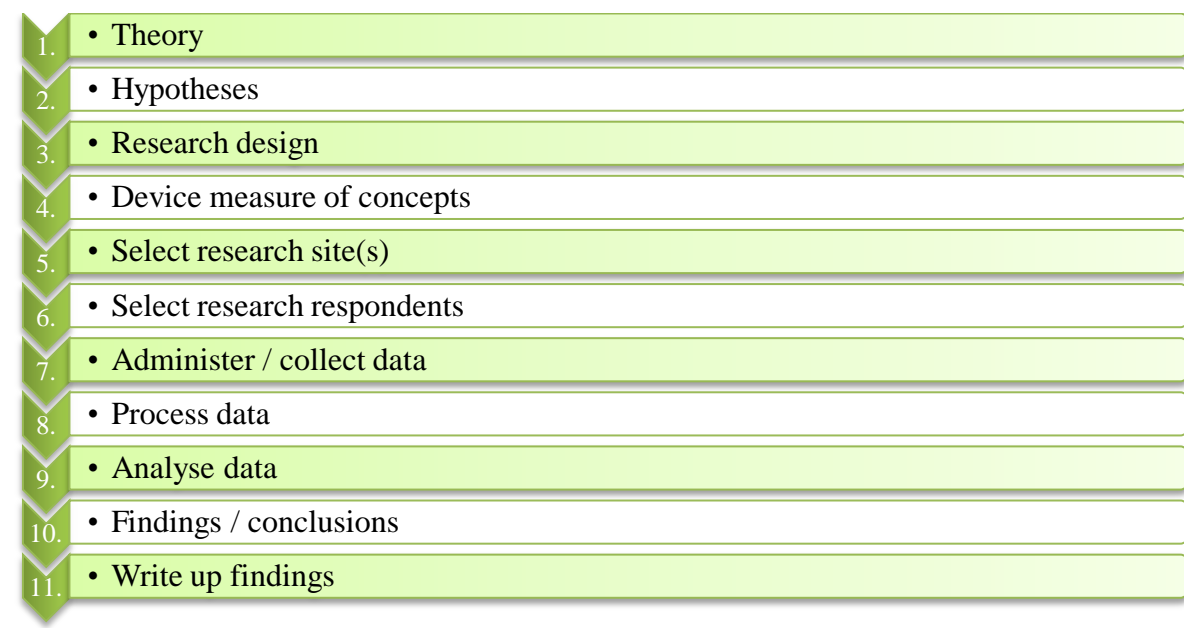


Figure 3-2 The process of quantitative research (Bryman & Bell, 2007, p.155)

Another type of research is also used in our thesis to support the quantitative investigation: a qualitative one, by setting up observations. This type of research is more considered as being subjective in the sense that it is up to the observer and his own judgment (Bryman & Bell, 2007). Specifications about this step in the research will be given later on.

### 3.2.2 Primary or secondary data

The main characteristic of the secondary data is the fact of having been collected by a third party, which means that they already exist. This information is useful to have a deeper knowledge in a specific area and enables to be aware of the research that have been made in the past. It is important not to forget that the secondary data had all different purposes (Salking, 2010). As a consequence, these data cannot be directly applicable (Ghuri & Gronhaug, 2005). These data became more popular thanks to a better accessibility. The Internet, for instance, enables researchers to look for information quickly and cheaply. Our secondary data can be found in the introduction, the theoretical framework and the method part and come from reports, articles and books.

On the other side, primary data are gathered by investigators to answer a specific question or problem (Salking, 2010; Kotler, 2000). This kind of data collection means that the research is made by your own, using proper investigation tools such as surveys, interviews, focus group or case studies, depending on the nature of the information desired (Clarke, 1999). In the case of this thesis, the survey and the observation made and their analyses lead to collect primary data.

However, even if the primary and secondary data are different, many researchers work with the both in order to have a better overview of a subject, a situation or a problem (Salking, 2010). The two kinds of data can be seen as complementary, the secondary data giving knowledge of what have been made before and the primary data aiming at collecting information for a specific research problem. Furthermore, it is important to notice that the secondary data can be a problem because they are not necessary available, some crucial information can be missing and for some subjects, an absence of data can be noticed if they do not exist (Kotler, Amstrong, Wong & Saunders 2008). This is the reason why the primary data research is a mandatory element of a global investigation.

### **3.2.3 Sequential exploratory design**

In many research, a choice is often made between qualitative and quantitative investigations. However, it is also possible to choose to mix the both depending on what the investigator wants to enlighten. According to Creswell (2003), there are six different types of mixed methods: sequential explanatory, exploratory, or transformative, concurrent triangulation, nested or transformative (p. 224).

As for our research, it uses the sequential exploratory one. It starts by collecting and analyzing qualitative data, followed by the same process with quantitative data, to end with an interpretation phase according to the previous analysis (see on the graph below).

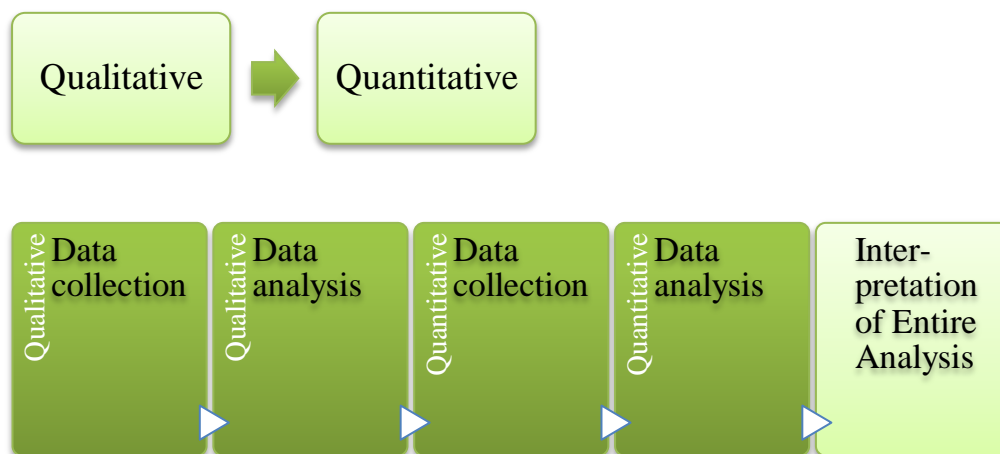


Figure 3-3 Sequential Exploratory Design (Creswell, 2003)

The qualitative research is based on observation in order to notice a specific situation and phenomenon, as what the sensory marketing in natural cosmetic shops looks like and how it is introduced. In other words, the observation part enables to point out actions that are made to touch the human senses of customers. As for the survey, it is used to show the impact of the sensory strategy on customers.

In this case, the quantitative research is made to support the qualitative one, i.e. to show if the use of sensory marketing is efficient and what criteria have to be taken into account.

### 3.3 The application of the method

#### 3.3.1 Collecting method for secondary data

As said in the previous subsection, we used secondary data as a basis of the primary data. The purposes of this information being different from the thesis' ones, it enables us to have a global view of the sensory marketing and its surrounding in natural cosmetics shops.

First of all, the secondary data used in the introduction of the thesis concern the natural cosmetic market. To have a consistent introduction, it was necessary to look for definitions around the concept, about natural cosmetics, sensory marketing, sensory branding or human senses; to gather this information, books and dictionaries were used.

For the background, financial figures about the natural cosmetic market were required with historical data. We could mainly find them on reports and online articles.

As for the theoretical part, studies and models from books and scientific works were used to build a strong framework around the concept of sensory marketing.

For the method finally, only books were exploited, dealing especially with business research methods in order to have definitions and specificities of each kind of investigations and the way they have to be applied.

A document is “a piece of written, printed, or electronic matter that provides information or

evidence or that serves as an official record” (Oxford Dictionary, 2010). So to realize such a work, many documents have to be searched. Mainly, we used the Internet to get knowledge, as it is a useful and efficient source of information. Many key words were employed to find data and to sort them out. The following words represent the general terms used in the research process (grouping the many key words under one concept name):

- Natural cosmetics shop (Nature & Découvertes, The Body Shop, etc.)
- Marketing practices
- Consumers’ behaviour
- Sensory marketing (sight, hear, touch, taste, smell, scents, odours, etc.)
- Generation marketing (difference of perceptions, etc.)
- Business research method (quantitative & qualitative research, data, etc.)

Besides, the different books referenced in the thesis come from the library of Halmstad University or from the online academic database.

The main purpose is to find relevant and valid information to get a deeper knowledge.

### **3.3.2 Collecting method for primary data**

To have answers to specific research questions, it is necessary to get information by our own. The collect of primary data is made through a quantitative method: the questionnaire. This questionnaire, administered to a particular sample, is also supported by a qualitative way of gathering data: observations. Details will be given in the next part about the sampling, the writing and the sending.

## **3.4 The investigation process**

In order to analyse the sensory marketing practices and their impact on customers, we chose to use two different approaches: a qualitative one by observations in natural cosmetics shops and a quantitative one by the use of a questionnaire.

### **3.4.1 Observations**

The fact of observing a situation is considered as being a qualitative method to get specific information. Indeed, it does not aim at quantifying and is non-numerical (Saunders, Lewis & Thornhill, 2009).

Regarding the sensory marketing in the natural cosmetics market, it is possible to know the specificities of this concept by collecting secondary data or by reading theories about it. However, it is important to have a practical approach to understand a phenomenon. According to Zikmund (2003), it is possible to observe seven types of phenomena: physical actions, verbal behaviour, expressive behaviour, spatial relations and locations, temporal patterns, physical objects and verbal and pictorial records. In our case, two kinds of phenomena are observed: the spatial locations and the physical objects. The goal is to know better the setting

where people are buying their natural. This is the reason why observations will be made directly in natural cosmetic products, i.e. the shops. It is essential to describe the appearance of the stores in order to know the behaviours that it will engender and the perception that the consumers will get from it (Zikmund, 2003).

This is the reason why observations will be made directly in natural cosmetics shops to notice what managers do in practical terms. These examinations will take place in two different shops: The Body Shop and Nature & Découvertes. The Body Shop is a natural and ethical cosmetics retailer, founded in 1976 by Anita Roddick. The company has strong brand values being against animals testing, supporting the Earth protection and defending the Human Rights. Nature & Découvertes, founded in 1990, is a French group retailing natural products, reusable equipment for the garden and the house, games for children and natural cosmetics, mainly make up. Their mission statement is selling eco-friendly and natural products thanks to strong ethical values. We chose these shops because they both are selling natural cosmetic products with the help of sensory practices, aiming at protecting the environment. After the examinations, the impact of the observed actions will be measured on customers thanks to a quantitative method. The method is going from the qualitative approach by making observations to a quantitative approach to get some precise results through a questionnaire. The questionnaire has been built after the observations, in order to analyse consumers' behaviours depending on what we effectively saw in shops. The observations made us wonder about the efficiency and the impact of some practices, and so, we designed questions according to the data we wanted to collect and the facts we wanted to assert. Our qualitative method enables to generate facts and items, generating also hypotheses (Sandelowski, 2000).

### **3.4.2 The questionnaire**

In order to measure the impact of the sensory marketing on customers, depending on the generation they belong to, a quantitative research is made. A good way to collect information about customers is to ask directly to them by carrying out a survey. Specifically, this survey consists in administrating a questionnaire to consumers of natural cosmetics.

#### ***a) Objectives of the quantitative survey***

A survey in general enables to collect information from a large number of respondents. For our research, the survey consists in a structured questionnaire administered by the Internet. The main objective is to gather enough data to know the importance of sensory marketing in the natural cosmetics market and to measure the differences of perception between generation X and Y.

### ***b) Sampling***

According to Hawkins, Best & Coney (2004), there are different steps to select a sample for a survey.

The first two steps are to define the population, i.e. customers targeted for the survey (purchasers, users, potential users, etc.) and to specify its frame, i.e. to choose individuals who represent the global population of interest (Hawkins, Best & Coney, 2004).

In our case, we focus on purchasers who have already consumed natural cosmetic products. The purpose is to outline the behaviour of these customers when they are involved in the buying process, especially when they are in a natural cosmetics shop, confronted to the sensory marketing. Indeed, we try to discover their reactions and which elements influence them.

More specifically, the selected purchasers are women from 15 to 50 years old and distinguished between generations (15-30 representing the generation Y and 31-50 for the generation X). The goal was to choose two closed but separated generations to notice differences in their perceptions and behaviours. Men were not selected in the survey due to the fact that they are not considered as a main target for natural cosmetic shops, but it could be interesting for further research to be focused on men.

The next steps consist in choosing a sampling method, which means choosing between a random and a non-random one (in other words, to select consumers with knowledge), and in determining a size for the sample, i.e. choosing how many people the researchers would like to talk to (Hawkins, Best & Coney, 2004). To match the purpose of the quantitative survey, we choose to elaborate a random sample among the population we focus on. As consequence, the size of our sample is large, enabling to have a diversity of answers and to find trends according some criteria.

### ***c) E-survey and self-completion questionnaire***

From now on, thanks to the Internet, researchers have a major opportunity to carry out a survey. Indeed, the Internet, more than giving a high number of resources in many areas, enables the investigators to gather information quickly without asking for a substantial budget (Hague & Nick, 2004). There are no postal costs or human costs because the administration of the survey is made directly online, by the administer himself. Besides, one of the main advantages is the use of social networks enabling the information (i.e. the questionnaire) to be spread over the Internet very fast.

It is also important to precise that this kind of survey, administered through the Internet, is called “self-completion questionnaire”. Indeed, the respondent has to answer the questions by himself, which is seen as having some precious advantages (Bryman & Bell, 2007).

However, the questionnaire has to be rather short and not too complex in order not to discourage respondents from answering the complete questionnaire (Hawkins, Best, & Coney,

2004).

For economic and geographic reasons then, we decided to administer a self-completion questionnaire through the Internet, being aware of the different advantages and disadvantages that the method entails (see the following table).

<b>Advantages</b>	<b>Explanations</b>	<b>Disadvantages</b>	<b>Explanations</b>
“Cheaper to administer”	No human and material costs to handle.	“Cannot prompt and probe”	Nobody is able to help or explain something the respondent does not understand properly.
“Quicker to administer”	Possibility to send a large number of questionnaires at the same time.	“Cannot ask many questions”	There is a risk to discourage the respondent.
“Absence of interviewer effects”	The interviewer does not influence the respondent by the way he can ask the questions.	“Greater risk of missing data”	Nobody is here to check if all the questions have been answered and there is no pressure for the respondent to fill in the entire questionnaire.
“No interviewer variability”	The questions stay the same from a questionnaire to another. There is no change of questions’ order or formulation.	“Do not know who answers”	The interviewer is not able to select who is going to answer the questionnaire, e.g. if you need more students than housewives, it is not possible to control who will be the next respondent.
“Convenience for respondents”	The respondents are free to answer when they are willing to and with the speed they need.	“Cannot collect additional data”	Respondents do not like to write, so it is not feasible to ask too many open questions and it is not possible neither to collect further information about an environment or a situation.

Table 3.1. Tableau 3-2 Advantages and disadvantages of a self-completion questionnaire through the Internet (made according to Bryman & Bell, 2007)

*d) Writing the questionnaire*

A questionnaire can be seen as being a continuation of questions measuring, in our case study, behaviours, attitudes and opinions according to demographic characteristics (Hawkins, Best & Coney, 2004).

The questionnaire was in French to be sent to French women between 15 and 50 years old.

About the writing of the questionnaire itself, researchers always have to face the choice between the kinds of questions they want to use. Two types of questions are possible: the open and the closed ones (Bryman & Bell, 2007). The first one consists in asking a question enabling the respondent to give his opinion. On the other side, a closed question gives different alternatives that the respondent has to choose. In our research, closed questions are used in order to compare different variables, especially the influence of the sensory marketing in natural cosmetics shops depending on the age of the respondents. As we do not use open questions, we will not explain this type.

Closed questions make the questionnaire easier to answer for the respondent and have as main advantage to give to the researcher the possibility to compare respondents one to each other. Indeed, all the people have to choose between the same alternatives, so it is possible to get percentages between two variables. Nevertheless, using closed questions stops people from answering spontaneously and a problem can appear if the respondent does not find an answer that corresponds or fits its thoughts; closed questions can be seen as forced and irritating (Bryman & Bell, 2007). The latter reason involves the fact that a strict order has to be followed and that the number of questions has to be limited, in order not to discourage the people from answering.

According to Fisher (2007), our questionnaire is a “pre-coded” one as respondents can directly fill it thanks to the different alternatives proposed.

Another important point while designing a questionnaire is to pay attention to the layout. Indeed, it represents the first element the respondents see and it is determining to attract people for answering the questionnaire. Thus, we chose a clear and organised presentation of the questions and we used colours appropriated to the subject of the research.

Consequently, we decided to use as a main colour the green, as it is representative of the natural cosmetics shops. Furthermore, it is important to introduce the questionnaire by an explanatory text in the beginning (see the appendix 2) to present the purpose, to have clear sections all along the questionnaire and to provide kind of a guideline not to lose the respondent (Henerson, Morris & Fitz-Gibbon, 1987; Fisher, 2007).

In our questionnaire, three parts can be noticed: a first question enables to select the respondents, according to the fact they have already consumed natural cosmetic products or not. Only the people consuming this kind of products and who are going to natural cosmetic shops belong to the sample of our questionnaire. The rest of the respondents can still give some personal information about them (demographic information) to give us a view about who they are. Another question concerns the knowledge of people and, as a matter of fact, the

awareness they have about sensory marketing. In a second place, representing the main part of the survey, questions are specifically asked about their senses: what they feel or what they are sensitive to while buying products in a natural cosmetics shop, what sense is the best to stimulate according to them or what they prefer. Finally, a space is kept at the end of the questionnaire in order to get information from the respondents on a personal view. The most important question stays the one about the age, as it is an essential criterion to analyse the survey. The personal questions were asked at the end of the questionnaire in order not to make the women feel uncomfortable (Fisher, 2007). The main role of the personal questions is to check the profile of the respondents to be able to cross data later on (Fisher, 2007).

According to Bryman & Bell (2007), it is important to ask questions about different criteria: beliefs, attitudes, knowledge, values, and personal information.

In the table below are presented the different types of closed questions, in the way they are built, with examples from the questionnaire used for the current research.

Type of questions included in our questionnaire	Examples of questions from the questionnaire
<p><b>Contingency questions:</b> Depending on the answer of the respondent, some further questions will be asked or not. → It enables some respondents to skip questions they are not concerned about.</p>	<p>✓ Have you already consumed natural cosmetic market (Yves Rocher, The Body Shop)?</p> <ul style="list-style-type: none"> <li>• Yes</li> <li>• No</li> </ul> <p>✓ If yes, in which shops (give the name of the shop(s))?</p>
<p><b>Dichotomous questions (or two way questions):</b> The respondent has to choose between two alternatives, by answering yes or no, approve or disapprove, etc. for a “clear-cut issue” → Used to force a choice and to create two distinguished categories.</p>	<p>✓ Do you know what “sensory marketing” means?</p> <ul style="list-style-type: none"> <li>• Yes</li> <li>• No</li> </ul>
<p><b>Multi-choice questions:</b> There are several possible responses and are considered as exclusive. In this case, only one answer is possible. → The respondent is aware of all the possibilities and can choose which one is the most appropriate for him.</p>	<p>✓ Which of the following scents do you prefer?</p> <ul style="list-style-type: none"> <li>• Fruity scents</li> <li>• Natural scents</li> <li>• Scent of yesteryear</li> <li>• Perfume with ambergris, spring-like</li> </ul>
<p><b>Ranking questions:</b> Different statements are putting into a question and the purpose is to get a rank between alternative answers. → The respondent is asked to order his answers to reveal what the most important element is (or the least) according to him.</p>	<p>✓ To what are you sensitive to in those shops (rank your answers from the most important to the least important)?</p> <ul style="list-style-type: none"> <li>• Diffused smell</li> <li>• The music / the sound atmosphere</li> <li>• The possibility to touch / to test</li> <li>• The layout of the shop, the global organization</li> <li>• The colours / materials</li> <li>• The layout of the products on shelf</li> </ul>
<p><b>Likert scales:</b> This is considered as being a rating question (asking for evaluation). The purpose is to know the opinion or the attitude of people toward a statement. → Respondents have to choose a position about their level of agreement to a statement.</p>	<p>✓ “You feel like buying more natural cosmetic products when the atmosphere of the shop is pleasant.” You:</p> <ul style="list-style-type: none"> <li>• Strongly agree</li> <li>• Agree</li> <li>• Disagree</li> <li>• Strongly disagree</li> </ul>

Tableau 3-3 Different types of questions contained in our questionnaire (made from Henerson, Morris & Fitz-Gibbon (1987) and Fisher (2007))

It is also important to precise that in the most important part of the questionnaire, i.e. about the sensory marketing and its influences on the customers, we chose to focus on four senses out of five: the sight, the smell, the hearing and the touch. Indeed, the five senses are considered as essential stimuli to attract the customers; however, in natural cosmetics shops, it is quite hard to introduce the taste in the sensory strategy.

As a matter of fact, a natural cosmetics shop can implement a special layout using specific colours, diffuse scents, enables the customers to test or touch the products or to broadcast a typical music related to its identity. Different questions are then asked to the respondent about their awareness of this kind of process and their reactions or opinion about it. Concerning the taste, it is tough to seek this sense while selling natural cosmetic products. In many areas, the taste is by far the hardest to handle because it is more related to the food and drink sector.

*e) The sending*

After writing the questionnaire, we chose to use a specialised website for online surveys: [www.mon-enquete-enligne.fr](http://www.mon-enquete-enligne.fr). It enabled us to register the questionnaire online to offer a common interface with the respondent where they could select their answers directly on. The main advantage is the automaticity of the system: once the questionnaire was filled in, the answers were automatically registered on our account in order to get the information faster and above all, to exploit the results easily.

After the online registration, an event was created on Facebook, the most famous worldwide network, in order to encourage people to answer the questionnaire. The event was created for 724 people and a text was enclosed to explain the reasons and the needs of our work. We also asked people to pass on the questionnaire to their circle. The main advantage of Facebook is the speed to which the information is able to go. However, many respondents were aged from 15 to 30 years old and it created a loss of balance between the two generations we were focused on. Indeed, it was hard to get answers from the generation X (between 31 and 50 years old) on Facebook. To compensate for this problem, we used two other ways to spread the request: we registered on a forum and used our personal network. First, the request was made on a forum that we selected according to some criteria: it had to be a forum intended for French women, around the subject of natural cosmetic products. Thus, we selected one French forum: [aufeminin.com](http://aufeminin.com); we made our announcement in a special discussion about natural cosmetics. Otherwise, we used our personal network by sending email directly to women between 31 and 50 years old. The most efficient method was the sending of email, making women feeling more concerned about our research. Regarding the forums, we did not get satisfying results.

To encourage women answering the questionnaire, we also organized a facultative random drawing after which, three women could have the chance to win a natural cosmetic product bought by our good offices.

### 3.5 Data analysis

First of all, before any kind of analysis, one important step is the way the researcher gathers the information he got, i.e. all the questionnaires that have been filled in. Once all the questionnaires collected, in our case thanks to the website we use, specialised in the creation of surveys, a first step is to check the consistency of the information. In other words, it is important to check the potential mistakes that have been made by the respondents before transferring data from the website to a software (e.g. Excel). Another element that is important not to forget is to code the different possible answers in the questionnaire to facilitate the analysis (Zikmund, 2003).

The base of any investigation is to have selected different variables corresponding to your research questions (Fisher, 2007). The most important variable that we have to take into account is the age of the respondents and especially of the consumers of natural cosmetic products. This variable is considered as discrete, as the age can be separated from one to another (Fisher, 2007). The other variables mainly use in our questionnaire concern the different practices employed in the sensory marketing, that we can call “category variables”, as it is possible to list them (Fisher, 2007). These previous variables are seen as “nominal variables” while speaking about the different senses. However, when speaking about preferences of customers, some conditions appear making them “ordinal variables”.

In order to gather the data collected by the questionnaire, the different methods used stay almost the same: tables, pie charts and histograms are made to represent statistics and above all, to illustrate the data in a simple way (Fisher, 2007). It is important to notice that we mostly resorted to pie charts instead of histograms, as there is loss-balance between the number of respondents from the two generations. All the tables, graphs and figures are built directly from the raw data got in the empirical part of the thesis. In our case, the software Excel was used to collect all the measures taken, thanks to the responses of the questionnaire, a same space, enabling to cross the data and variables.

In our analysis, we mainly use the “t-test” (Fisher, 2007), which compare two groups (in our case, the generation X and Y) by measuring differences in their scores.

The concept of correlation can also be employed in the analysis, e.g. between the will to enter in a natural cosmetics shop and the stimulation of specific senses.

Finally, “cross-tabulation” is the main tool presented in the research process. It enables to compare answers from respondents and their demographic profile.

Thus, the analysis enables researchers to understand a phenomenon thanks to what has been measured and to interpret to the results they got from their investigation (Zikmund, 2003).

### **3.6 Limitations of our research method**

Our research method consisted in administrating a questionnaire to a large and random number of respondents. This method has the advantage to measure attitudes, influences and opinions. However, an experiment would have been significant to enlighten the unconsciousness of the customers when confronted to the sensory marketing. According to Zikmund (2003), experimentation “is a research method that allows the evaluation of causal relationships among variables.” In a “behavioural experiment”, some people are observed. Indeed, in a particular environment by investigators. The goal of this research is to see the reactions of the individuals facing some conditions (Zikmund, 2003).

In the buying process, consumers notice some marketing practices and are aware of the influence they have on them. This is the reason why our questionnaire reveals which sense is the best to use according to the customers themselves. Nevertheless, as seen in the theoretical part, the sensory marketing has an unconscious impact on the women (speaking about our studied sample) that it is possible to see only by observing them in a recreated place. The experimentation would consist in the reconstitution of a natural cosmetics shop, using special colours, layout or diffusing specific scents. Then, two observations would have been made, one with women from generation X and another one with women from the generation Y. It could have allowed seeing their attitudes and preference when they are not aware of the choices they make or the behaviour they have.

Another limitation of our questionnaire is that it does not measure the sales growth engendered by the sensory marketing. It is possible to see that the sensory marketing is able to influence the consumers but it is not possible to get sales rates.

### **3.7 Reliability, validity and ethical considerations**

To measure the reliability and the validity of our data, different criteria have to be taken into account depending on the nature of the information, if it is about secondary or primary data.

For the secondary data, it is important to notice the reliability and the validity of the information at the time the survey was conducted. The data have to be differentiated between what can currently be used to answer the purpose of our thesis and what is obsolete and has to be renewed. Furthermore, the serious of the source has to be checked to consider it as an academic reference. This is the reason why the online academic database (Google scholar) was more used than websites from written by unknown people, to be sure to find reliable information. Some other websites such as ministry ones were consulted to find official statistics and figures. Another important criterion is required while choosing data from secondary sources: the impartiality. As a matter of fact, all the documents used have to be solidly founded.

### **3.7.1 Reliability**

According to Bryman & Bell (2007), data are reliable if they have consistent measure. In other words, it is all about consistency along the research (Newman & Benz, 1998). The three factors that the authors point out to consider reliable data are the following ones: “stability”, “internal reliability” and “inter-observer consistency”. Consequently, the conducted survey should get the same results if administrated again. The whole survey also has to be coherent from the beginning to the end thanks to related items that are congruent and relevant. Finally, the researchers have to be objective in their decision and avoid giving any personal opinion; what is shown in an investigation has to be proved and referred to precise facts. As a matter of fact, the impartiality, as for the secondary data, remains a crucial criterion to make a research reliable.

### **3.7.2 Validity**

When a researcher is looking for validity for his investigation, it means that he tries to know if the latter really measures the concept he was focused on (Bryman & Bell, 2007).

Speaking about face validity (Bryman & Bell, 2007), our concept, the sensory marketing and the difference of impacts between generation X and Y is clearly measured through the quantitative research. As the questionnaire was written in French, we ask for the expertise of a teacher from the University of Lyon 1 in order to get advice and approval.

Thanks to the observations made in natural cosmetics shops, it was possible to notice that different processes were used to reach the customers depending on his age in some ways. So, we can declare that there is a concurrent validity; people are “known to differ and that is relevant to the concept in question” (Bryman & Bell, 2007).

By formulating our hypotheses, we assumed the differences in reactions between generation Y and X when confronted to sensory marketing practices in natural cosmetics shops. In other words, we use “future criterion measure” that shows that our quantitative research has a predictive validity. Besides, using theories to deduce our hypotheses enlightens the construct validity of the work (Bryman & Bell, 2007).

According to Bryman & Bell (2007), if the research is considered as being valid, as a consequence it is considered as reliable and vice versa.

### **Generalisation of the survey**

To generalize findings on a random sample to a global population means that the sample is representative from a delimited population: “the larger the sample size, the greater the precision” (Bryman & Bell, 2007).

It is also necessary to know the profile and the number of the respondents. The questionnaire will be generalised to French people having the same profile than the respondents.

The total number of respondents of the questionnaire is 353. In other words, 353 women filled in the self-completion questionnaire. 243 were aged from 15 to 30 and 110 from 31 to 50. The percentage of the respondents from the two generations is illustrated in the graph below.

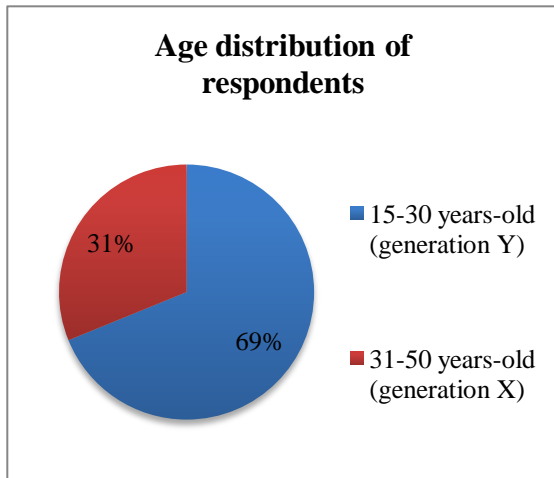


Figure 3-4 Age distribution of respondents

69% of the global respondents are from the generation Y (between 15 and 30 years old) against 31% from the generation X (between 31 and 50 years old). The repartition between the generation Y and X consuming natural cosmetic products is the same than the global number of respondents in terms of percentages.

All the information below concerns the demographic characteristics of women who have already consumed natural cosmetic products, as they represent our targeted sample.

It is important to precise that the information collected from questionnaire mainly concerns women from Lyon and its surroundings (see the graphs below). Thus, the sample can only be representative of women from big cities.

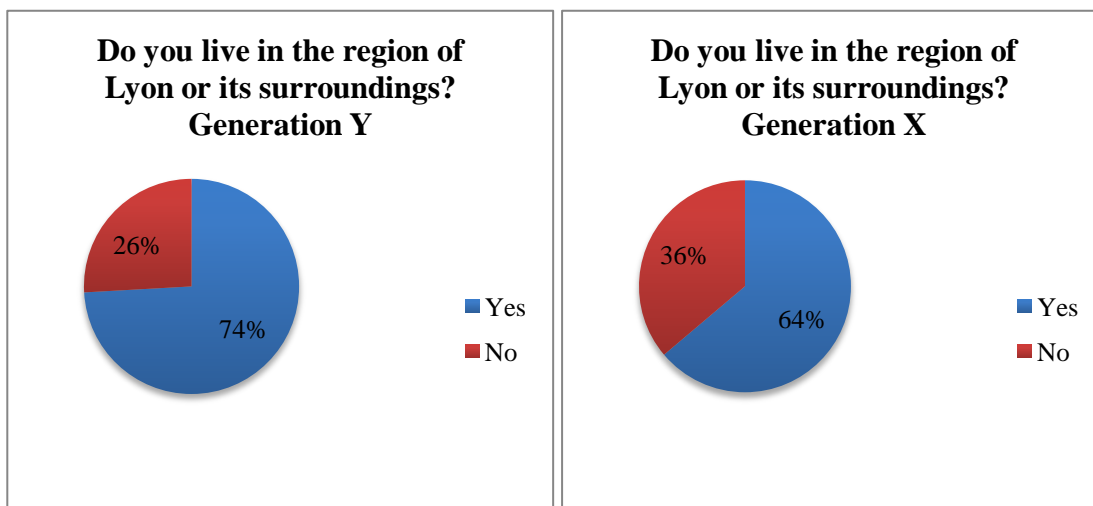


Figure 3-5 Geographic distribution of the sample

In both generations, the majority of our respondents comes from Lyon or its surroundings (74% of the generation Y and 64% of the generation X). Indeed, we wanted to target our survey around this region to consider the respondents as representative of big cities.

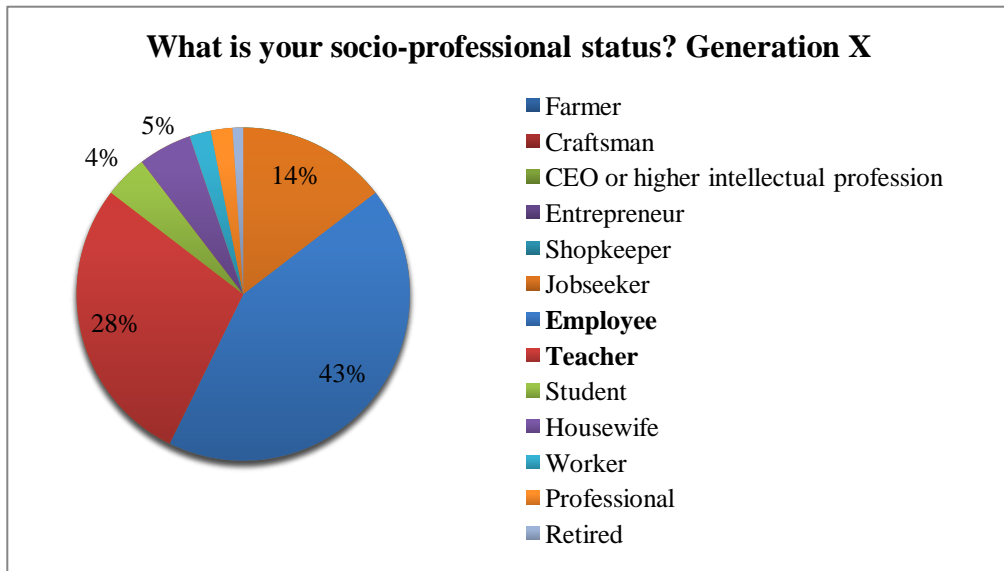
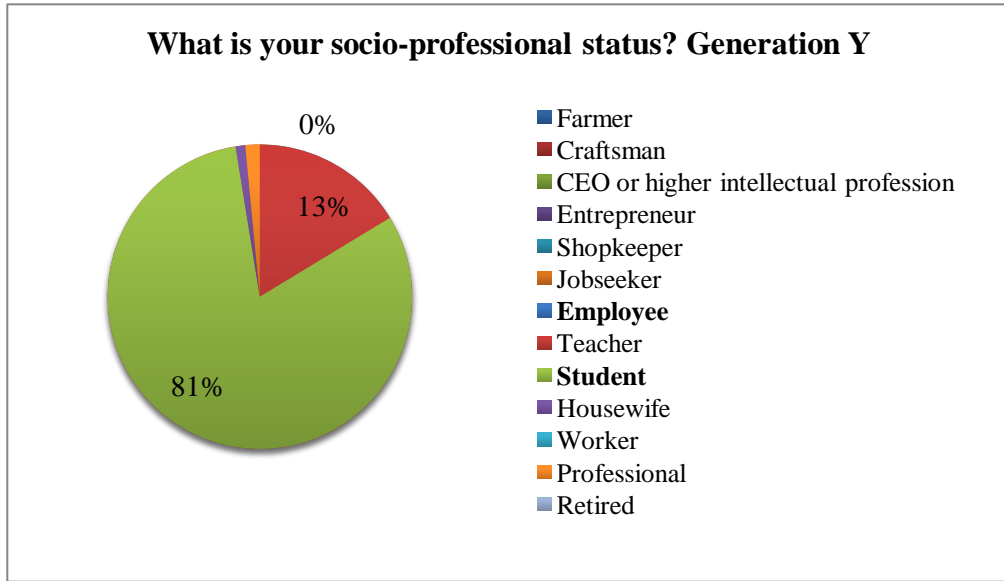


Figure 3-6 Socio-professional status of the sample

As seen in the previous graphs, we have to be careful with the sample of our questionnaire when generalizing it. Indeed, a big majority of the respondents from the generation Y are students (81%), followed far away by employees (only 13%). The rest of the socio-professional statuses are not significant.

Among the generation Y, the proportions of the socio-professional statuses are better balanced. However, there are still some major groups as the employees (43%) and the teachers (28%). The closest group after the two previous ones, CEO or higher intellectual profession, represents 14% of the total.

In this case, as some groups are underrepresented, the survey cannot represent the global population of big cities, more students and employees.

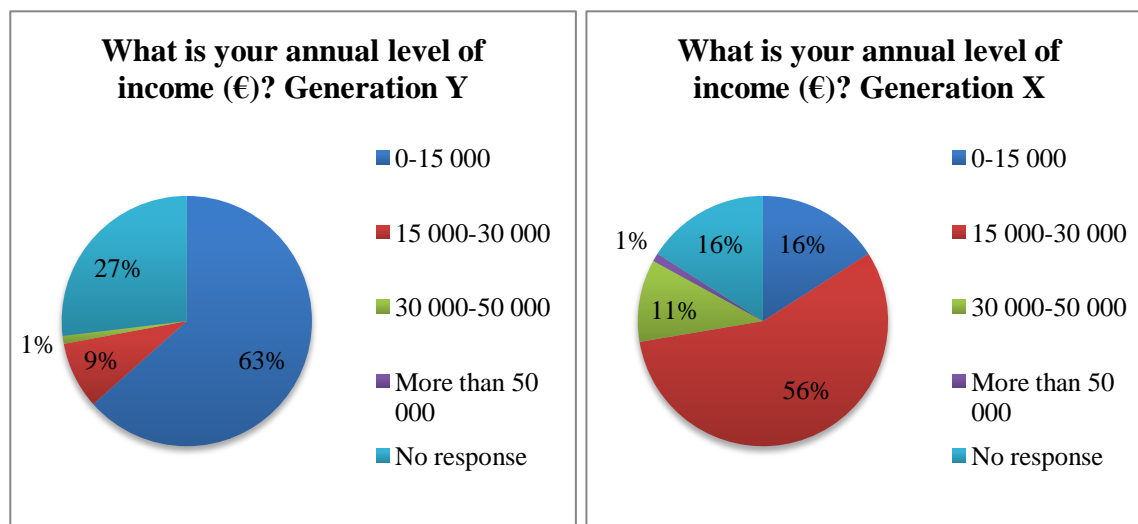


Figure 3-7 Level of annual income of the sample

The former graphs clearly show the difference of income between the studied generations. 63% of women from the generation Y have the lowest level of income against 56% women of the generation earning between 15 000 and 30 000 Euros. These graphs agree with the information got about the socio-professional statuses.

The previous information about the demographic characteristics enlightens a certain issue toward the validity of our research. Even if we had a consequent number of respondents, the validity is considered as limited due to an unequal distribution of ages, socio-professional statuses and levels of income.

### 3.7.3 Ethical considerations

The term “ethic” refers to the way you treat people while conducting a survey (Fisher, 2007). In other words, respecting an ethical code means that the respondent of our questionnaire do not have to be badly impacted.

Different rules have to be respected when a questionnaire is designed. According to Fisher (2007), one of the first criteria that has to be followed is the “right to privacy”, i.e. that nobody has to feel forced to answer a questionnaire, or in general to participate to a research. This is the reason why, in the introduction of our questionnaire and in the event created on Facebook, we insisted on the fact that we only ask for cooperation, that nothing was mandatory. We tried to avoid putting pressure on potential respondents.

Furthermore, introducing the purpose of our research at the beginning of the questionnaire showed our will to inform people on our intentions to be sure that respondents consent to give information. Another important information that appears as guarantee in the introduction is the confidentiality of our questionnaire, especially regarding the personal data about the age, the income or the socio-professional status, as the answers were anonymous. Furthermore, there was a possibility not to answer the personal questions if seen as indiscreet.

Concerning secondary data, the ethical considerations consist in referring all the information we found by giving precise sources.

## 4. Empirical data

*In this part, raw data are presented, coming from our primary sources of information. First of all, a description is stated according to our observation about the sensory marketing practices in natural cosmetic shops. Later, the results of our questionnaire are outlined to assert the bases of the analysis.*

### 4.1 Observations

#### 4.1.1 The Body Shop

The first observation was conducted in The Body Shop at Bellecour, Lyon on the 10<sup>th</sup> of March 2011. The observation lasted 20 minutes. To make easier the analysis of results and to bring out the main tendencies, we put forward the studied elements by sense.

##### *Sight:*

**Colours:** The first striking thing when entering the shop is the colourful décor. There is a mix of different colours, giving the impression of a spring atmosphere and natural colours as well. The furniture is made with wood and modern materials in natural hues. Light is white and bright.

**Layout:** The store is very well organized, letting a large and adequate circulation space between the shelves, making visitors feeling at ease in a spacious environment. Products are settled by range and by colours, creating harmony for each area in the shop. The arrangement of products on shelves is also very spacious and enables a good visibility. In a range, products are grouped under one same theme, offering a homogenous assortment.

##### *Smell:*

The Body Shop of Bellecour, Lyon diffuses odours directly perceptible at the entrance of the shop. These scents are spring-like, appealing to this season with fruity and flower smells. Then, other smells are detectable depending on the area, due to the test samples that are available to try creams, body milk, lipsticks, etc.

##### *Touch:*

Concerning touch, The Body Shop does not really play on different textures or attracting materials. In the centre of the shop, in front of the entrance, there is an array with flower shower (kind of gloves for the shower but in a flower shape). The texture of this product attracts and makes feeling like touching this particular cloth. Apart from that, the company makes free test samples available in each range, so consumers are allowed to touch what they want. There is no restriction concerning touching products, all goods are accessible in self-service.

### *Sound:*

The music played in the shop is quite loud with a rather fast tempo. The music is diffused by the radio and it is a varied trendy actual music. There is no link with nature in the displayed music. Concerning the global sound atmosphere, it is dynamic and joyful, fitting to the colourful décor.

### *Taste:*

Except the sensory aspects of products like fruity gloss and lipsticks or greedy smells for creams, not any actions is undertaken to stimulate the sense of taste.

The overall impression given by this store is a warm and joyful atmosphere, but still elegant and refined with premium goods. By the global layout and décor, The Body Shop wants to convey an image of high quality. Very restrictive in terms of policy, keeping exclusive advertisements, they also raise human issues by promoting some ethical and ecological causes. Through this, The Body Shop polishes its image of socially responsible cosmetics company.

## **4.1.2 Nature & Découvertes**

The second observation has been made the same day, on the 10<sup>th</sup> of March, in Nature & Découvertes at Bellecour, Lyon, a French group retailing natural products, reusable equipment for the garden and the house, games for children and natural cosmetics, mainly make up. Their mission statement is selling eco-friendly and natural products thanks to strong ethical values. For this observation we focused on the cosmetics area of the shop. When examining the shop, we had the chance to have a discussion with the manager of the cosmetics section, Cedric Derapier, who could tell more about the company's strategy and the established sensory marketing practices. As he did not have time to run a real interview, we just spoke with him in the shop for ten minutes. In total, the observation, including the conversation with Cedric Derapier, lasted 30 minutes.

### *Sight:*

**Colours:** The idea of nature is really present in the colours and the materials of the décor. The dominant colours are green, brown and ochre. Furniture is made in wood and some walls are made with lime or stone. These gross materials evoke nature and the shapes of shelving that are rather rectilinear and abrupt also remind a wild environment.

**Layout:** The shop contains many different areas due to their huge range of products. In the cosmetics area, products are tidy by colour, still very natural ones showing that they do not use synthetic substances or chemical colouring. Products are quite tight and close to each other, due to the medium shelf size devoted to cosmetics.

On the walls, some words evoking nature or senses are written in different fonts, size and colours. In the whole store, the light is subdued, creating a soothing and relaxing atmosphere.

### *Smell:*

At the entrance of the shop, a cedar scent is diffused to take the consumer away, in another world than the one he just left outside. Nature & Découvertes uses ventilators to spread this natural scent outside, on the forecourt of the point-of-purchase. Inside, there is a different smell for each area depending on the theme. In the cosmetics area, essential oils are diffused thanks to scent diffusers and change regularly. The smell is fruity and natural but quite strong. Nature & Découvertes plays mostly on scents to increase the pleasure when shopping and the sensory brand recognition. The Marketing Director from Nature & Découvertes, Françoise Vernet, has indeed revealed to the interviewer Sophie Rieunier that some studies showed that consumers think about Nature & Découvertes when they smell the cedar fragrance (Rieunier, 2004).

### *Touch:*

Cedric Derapier outlined one interesting element of the company's strategy which is to let everything accessible and touchable by consumers. Products can be freely handled and tried. Touch has an important role in the sensory experience and buying process: packages of goods are made of different textures, playing on roughness versus smoothness. The walls are also made of different textures: some are sleek; some are cruder like the lime ones.

### *Sound:*

Each Nature & Découvertes shop is free to select the music managers want. There is no strict policy from the headquarters, except that it has to be consistent with the global atmosphere. The music volume is pretty low and the tempo also. Even if there is no specific playlists, the music types are relaxing slow melodies, Celtic rhythm, country songs, etc. In the central area of the shop, there are some headphones to listen to CDs of your choice. Most music types played in these machines are relaxation tunes and natural sounds like runoff water, chirping of birds or rustling leaves.

### *Taste:*

As Cedric Derapier has highlighted, it is hard to play on the taste in the cosmetics market, especially for the retailer. The only sensory aspect concerns products that you put in contact with your mouth. These products can have a flavour but as Nature & Découvertes manufactures its product in a real natural way, trying to avoid chemical substances, they are against the use of artificial flavours in products. The taste of lipsticks or gloss is more natural with a mild odour.

Relaxing thanks to the natural colours, sounds and global décor, Nature & Découvertes is also exciting because of the simultaneous stimulation of all senses. The total environment brings to amaze consumers and live a new sensory experience.

These observations enabled to stress some practices and tendencies of the market and, further crossed with the data from the questionnaire which highlights women’s behaviours, they will help in analysing the relevance and the influence of these sensory strategies on different generations.

## 4.2 Questionnaire

This questionnaire was aiming at emphasizing some significant differences in senses’ stimulation, behaviours and preferences between the two generations of women. In order to present relevant findings, we crossed the data collected in the questionnaire to depict the results of the generation X and the ones of the generation Y independently. These results are described in this part and will be deeply analysed in the next part, Analysis of the empirical findings.

### 4.2.1 Consumption of natural cosmetics

The following graphs give an idea of the consumption in terms of frequency and budget. The two generations are divided into two distinct groups in order to compare them.

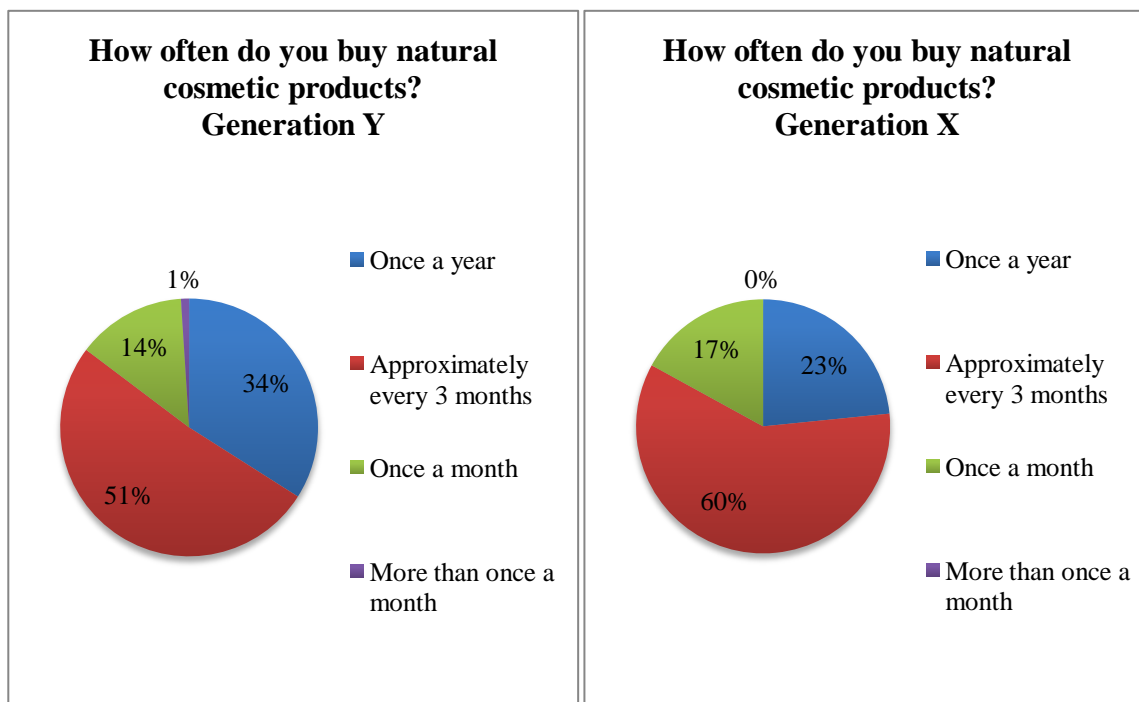


Figure 4-1 Frequency of natural cosmetics purchase

In term of frequency, both generations are not significantly different from each other. The most important frequency to buy natural cosmetic products is “approximately every three months” representing more than 50% in both cases, following by “once a year”. Only a tiny number of respondents said they buy natural cosmetics more than once a month.

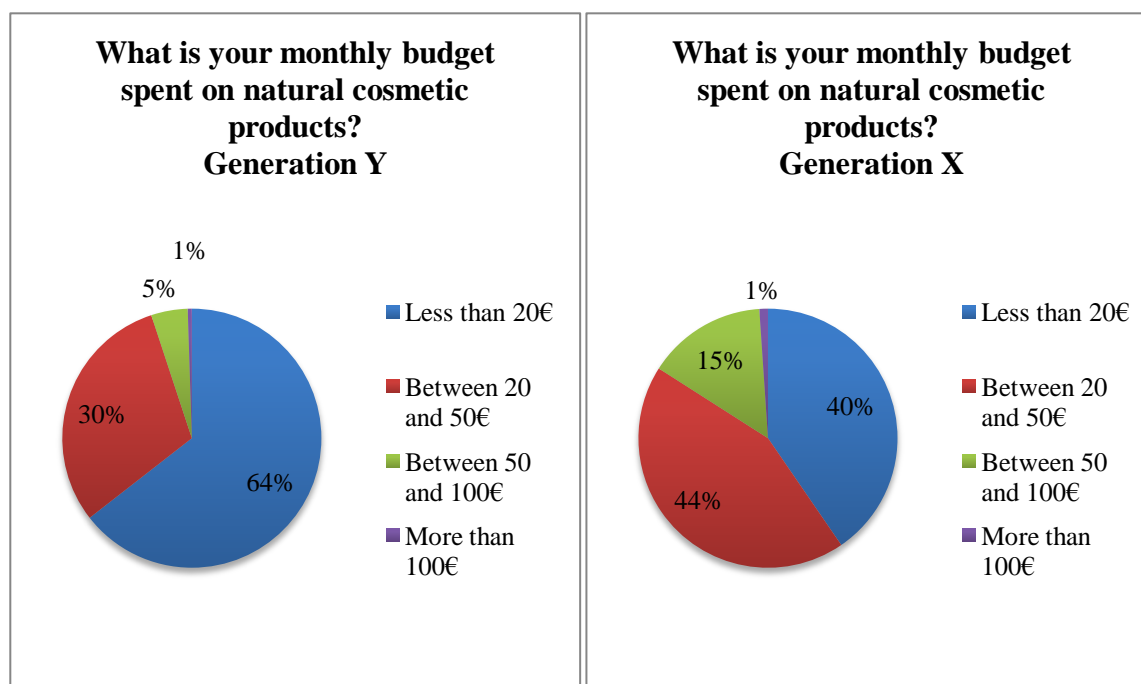


Figure 4-2 Monthly budget allocated to natural cosmetics purchase

In the graph above, it is possible to deduce a concordance between the level of income of women and their monthly budget spent on natural cosmetic products. For the generation Y, which does not have a high level income, even no income (mainly for the students), women affirmed spending less than 20€ for 64% of them against 40% in the generation X. As for the older generation, the majority (44%) of women spend between 50 and 100€ a month. It is also possible to notice that women from 31 to 50 years old are more willing to pay between 50 and 100€ every month for natural cosmetic products.

#### 4.2.2 Findings concerning the global behaviours

Apart from the demographic questions used to analyse the repartition of our respondents, the validity and possible generalization of our study, we developed several questions concerning each sense, to weight its importance and its impact on consumers compared to the other senses. Some general questions covering the five senses enable to have an overall view of the topic and the research issue and allow drawing some tendencies thanks to a deeper analysis.

##### a) *Sensitiveness to sensory practices*

The first question concerning the play on senses was the following one: *To what are you sensitive when shopping in a natural cosmetics shop?* This ranking question aimed at pointing the elements and senses that stimulate and sensitize consumers the most.

*Generation Y:*

Concerning the generation Y, we collected the following results:

	1 <sup>st</sup> rank	2 <sup>nd</sup> rank	3 <sup>rd</sup> rank	4 <sup>th</sup> rank	5 <sup>th</sup> rank	6 <sup>th</sup> rank
Diffused smell	40%	16%	13%	10%	10%	11%
Possibility to touch/to test	25%	26%	17%	19%	7%	6%
Colours/materials	15%	21%	20%	18%	16%	10%
Global layout of the shop	10%	11%	14%	20%	22%	23%
Layout of products on the shelves	5%	12%	18%	21%	24%	20%
Music	5%	14%	18%	14%	21%	28%

Tableau 4-1 To what are you sensitive when shopping in a natural cosmetics shop? Generation Y

The diffused scent clearly appears as the most important element for people when shopping in a natural cosmetics shop, or, at least, the element they notice the most as 40% of people ranked it in the first position.

The possibility to touch is also cited first (25%) or second (26%) for the most.

The global layout of the shop and the layout of products on shelves do not appear to be very important for this generation: the biggest share, 23% of respondents, ranked the global layout in the last position and 24% ranked the layout of products fifth.

However, colours are more important, even if the distribution on the six ranks is rather equitable.

Concerning music, 28% of women ranked it as sixth, putting this element in the last position regarding to the others.

As the global layout, the layout on shelves and the colours/materials are all elements appealing to the sight; we can group these elements together to analyse the sensitiveness to each sense.

	1 <sup>st</sup> rank	2 <sup>nd</sup> rank	3 <sup>rd</sup> rank	4 <sup>th</sup> rank	5 <sup>th</sup> rank	6 <sup>th</sup> rank
Smell	40%	16%	13%	10%	10%	11%
Touch	25%	26%	17%	19%	7%	6%
Sight	10%	15%	17%	19%	21%	18%
Audition	5%	14%	18%	14%	21%	28%

Tableau 4-2 Ranking of the sensitiveness to the different senses. Generation Y

Sight criteria is, even after grouping, quite uniformly distributed on the six ranks, leaning still closer to the last rows with its peak at 21% on the fifth.

To show the results clearly and be able to analyse it easily, an accumulation of the first three ranks is presented:

	Accumulation of the three first ranks
Smell	69%
Touch	68%
Sight	42%
Audition	37%

Tableau 4-3 Accumulation of the first three ranks of the question about the sensitivity to different senses' stimulation in a natural cosmetics shop. Generation Y

This accumulation confirms the global trends we can show up from the first and second tables: diffused scents and possibility to touch are, far from the rest, elements that have been best ranked.

#### *Generation X:*

The data concerning the generation X are now presented in the same way.

	1 <sup>st</sup> rank	2 <sup>nd</sup> rank	3 <sup>rd</sup> rank	4 <sup>th</sup> rank	5 <sup>th</sup> rank	6 <sup>th</sup> rank
Diffused smell	34%	14%	13%	11%	14%	14%
Possibility to touch/to test	31%	25%	19%	14%	6%	5%
Colours/materials	7%	16%	24%	17%	21%	15%
Global layout of the shop	10%	16%	14%	18%	25%	17%
Layout of products on the shelves	11%	17%	18%	22%	15%	17%
Music	7%	12%	12%	18%	21%	30%

Tableau 4-4 To what are you sensitive when shopping in a natural cosmetics shop? Generation X

As for the younger generation, diffused smell has been ranked first with 34%.

The possibility to touch has also been ranked the most in the first position with 31% of the respondents.

Colours/materials and the layout of products on the shelves are ranked in the middle with respectively 24% on the third position and 22% on the fourth. The global layout of the shop tends to emerge at the end of the ranking with 25% on the fifth position.

Once more, music is mostly ranked on the last row gathering 30% of answers for the sixth rank while only 7% for the first one.

When grouping the three visual elements, we can observe the following results:

	1 <sup>st</sup> rank	2 <sup>nd</sup> rank	3 <sup>rd</sup> rank	4 <sup>th</sup> rank	5 <sup>th</sup> rank	6 <sup>th</sup> rank
Smell	34%	14%	13%	11%	14%	14%
Touch	31%	25%	19%	14%	6%	5%
Sight	9%	16%	19%	19%	20%	17%
Audition	7%	12%	12%	18%	21%	30%

Tableau 4-5 Ranking of the sensitiveness to the different senses. Generation X

Visual stimuli still appears to be uncertainly ranked with a fair distribution. For this sense, nothing striking results from the figures.

To end the presented results for this question, we cumulate the first three ranks as well.

	Accumulation of the first three ranks
Smell	61%
Touch	75%
Sight	44%
Audition	31%

Tableau 4-6 Accumulation of the first three ranks of the question about the sensitivity to different senses' stimulation in a natural cosmetics shop. Generation X

This table confirms once again the global trend: the possibility to touch is obviously the most cited answer and so the most important, closely followed by the smell which also seem to have a significant impact.

The difference we can observe between the two generations is the preference of women of generation X for touch. Even if the biggest percentage of the first rank is for diffused scent, when we analyse the accumulation of the first three ranks, the possibility to touch appears clearly in first with 75% of the answers.

**b) Shopping duration and aroused desire**

Our questionnaire included some questions concerning the feelings consumers have toward a stimulated environment such as a natural cosmetics shop resorting to sensory marketing practices. Concerning the shopping duration, the following graph shows the degree of agreement on the statement “you spend more time in a shop which stimulates your senses”.

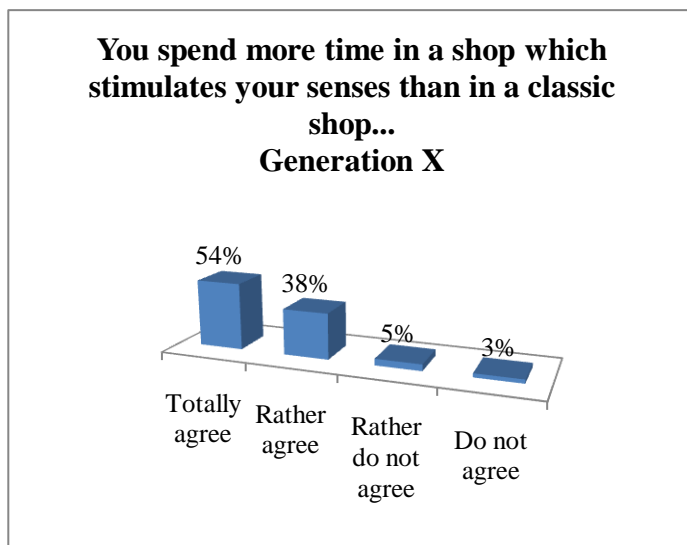
*Generation Y:*



According to the graph, most women agree (totally or rather agree) to say that they tend to spend more time in a shop that stimulates their senses: indeed, 181 women out of 197 agree, that is to say 92% of them.

Figure 4-3 Degree of agreement on the statement affirming that consumers spend more time in a shop that stimulates the senses. Generation Y

*Generation X:*



According to the graph, 91% of women from the generation X totally or rather agree to say that they tend to spend more time in a shop that stimulates their senses.

Figure 4-4 Degree of agreement on the statement affirming that consumers spend more time in a shop that stimulates the senses. Generation Y

Another question concerning consumers' feelings has been asked, in order to know if women are aware that a pleasant atmosphere stimulating the senses increases the desire to purchase.

### Generation Y:

The graph beside shows that 97% of women of the generation Y agree (totally or rather agree) on the power of the environment to increase the desire and eventually the expenses.



Figure 4-5 Degree of agreement on the statement affirming that the desire of purchasing products is increased in a pleasant atmosphere. Generation Y

### Generation X:

The generation X agrees up to 94% with the previous statement concerning the influence of the shopping environment on the desire to purchase.



Figure 4-6 Degree of agreement on the statement affirming that the desire of purchasing products is increased in a pleasant atmosphere. Generation X

Both generations agree on the fact that a pleasant shop that stimulates their senses influences positively the time spent and also increases the desire to buy products.

*c) Perceived attractiveness of the shop depending on the stimuli*

The degree of attractiveness of a shop depending on the senses stimulated has been studied through a question asking if it happens to the respondent to enter a shop because attracted by these following elements: the smell, the music or the design. The same question has been posed to evaluate the degree of repulsion if the previous cited elements are judged as bad by participants (bad smell, disliked music, repellent design).

*Generation Y:*

*Does it happen that you enter a shop because...*

	<b>The smell attracts you</b>	<b>You like the music</b>	<b>The design is attractive</b>
Always	18,7%	5%	44,7%
Often	21,3%	16,3%	36%
Rarely	40,2%	41,6%	16,8%
Never	16,8%	29%	2%
No answer	3%	8,1%	0,5%

Tableau 4-7 Attractiveness of a shop depending on the stimulated senses. Generation Y

Between these 3 stimuli, generation Y is more attracted by the design of the shop: a 80,7% of the respondents answered that they are “always” or “often” entering a shop due to an attractive design, while 40% would enter for the smell and 21,3% for the music.

The rather non-attraction of music is confirmed when cumulating the two penultimate rows: 70,6% of the respondents replied that they “rarely” or “never” enter a shop because of the music.

*Does it happen that you leave a shop because...*

	<b>The smell is repulsive</b>	<b>You do not like the music</b>	<b>You do not like the design</b>
Always	30,5%	10,7%	7,1%
Often	23,9%	11,17%	16,8%
Rarely	34%	33%	41,6%
Never	10,15%	35%	31%
No answer	1,5%	10,13%	3,5%

Tableau 4-8 Repulsion of a shop depending on disliked elements that affect the senses. Generation Y

Even if, as seen in the previous table, women are not especially attracted by the smell when outside a shop, it is, between these 3 elements, the one which makes them leave the most when unpleasant: a 54,4% of respondents answered that they “always” or “often” leave a shop when the smell is repulsive, although only 23,9% always or often leave the place if they do not like the design.

68% of people do not go out of a shop (rarely or never), even if they do not like the music.

*Generation X:*

***Does it happen that you enter a shop because...***

	<b>The smell attracts you</b>	<b>You like the music</b>	<b>The design is attractive</b>
Always	20,6%	5,4%	34,8%
Often	25%	18,5%	29,35%
Rarely	40,2%	33,7%	30,45%
Never	10,9%	30,4%	4,3%
No answer	3,3%	12%	1%

Tableau 4-9 Attractiveness of a shop depending on the stimulated senses. Generation X

In the same proportion, the design is, also for this generation, the element that attracts the most with 64,1% of the respondents who always or often enter a shop when they like it.

45,6% of women always or often enter a shop when the smell is pleasant but almost the same percentage (40,2%) rarely come in owing to it.

Concerning the music, it seems to be weakly attractive with a percentage of women who always or often enter the shop thanks to the played music up to 23,9. Indeed, 64,1% of them rarely or never penetrate a shop because they like the music. The high percentage of non-responses regarding music (for both generations) also shows that this element is not major for the attractiveness of a store.

***Does it happen that you leave a shop because...***

	<b>The smell is repulsive</b>	<b>You do not like the music</b>	<b>You do not like the design</b>
Always	38%	26%	13,5%
Often	21%	14%	14%
Rarely	25%	30,5%	40%
Never	13%	18,5%	22,5%
No answer	3%	11%	10%

Tableau 4-10 Repulsion of a shop depending on disliked elements that affect the senses. Generation X

For this question, the results are quite the same as for the generation Y.

Concerning the smell, 59% of women from the generation X always or often leave a shop when they find the odour repulsive.

40% of the same sampling always or often runs away when they do not like the music but only 27,5% flee when the design is not to their liking.

As a conclusion, we can highlight that both generations are more repulsed by an unpleasant smell than attracted by a pleasant one. The main difference between generations lies on the attractiveness versus repulsion to music. Indeed, 40% of the women of the generation X always or often leave a shop when they do not like the music although only 21,87% of the generation Y do it. Thus, we can infer that older women are more disturbed by an unpleasant musical atmosphere.

### 4.2.3 Findings concerning the influence of senses

#### a) *The smell*

After the global observations comparing the impact and the interactivity of the different senses, we can now focus on each sense on which we have relevant data separately to reveal the main trends.

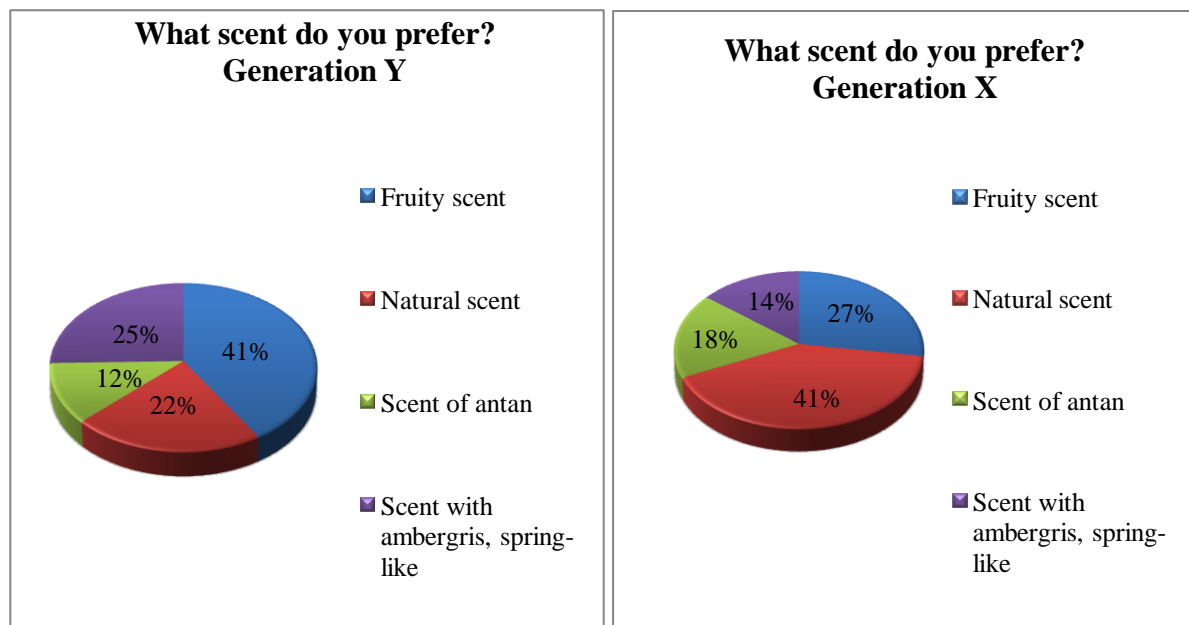


Figure 4-7 Scents preferences depending on the generation

The difference in odour preferences is significant between the two generations : the younger women prefer fruity scents up to 41% while the older ones prefer natural scent in the same proportion. Fruity scents come second for the oldest generation with 27% although the second most cited odour among the generation Y is spring-like one with 25% of the answers.

**b) The touch**

Questions about touch were concerning the hedonic touch, touch for pleasure, and the instrumental touch, touch in order to assess the product before buying it.

After the data collection, we could outline that 99% of the generation Y likes to touch products even without purchasing intention, just for pleasure. 98% of the other generation also likes to touch products for fun.

To evaluate the importance of touch in the buying process, the following question was asked.

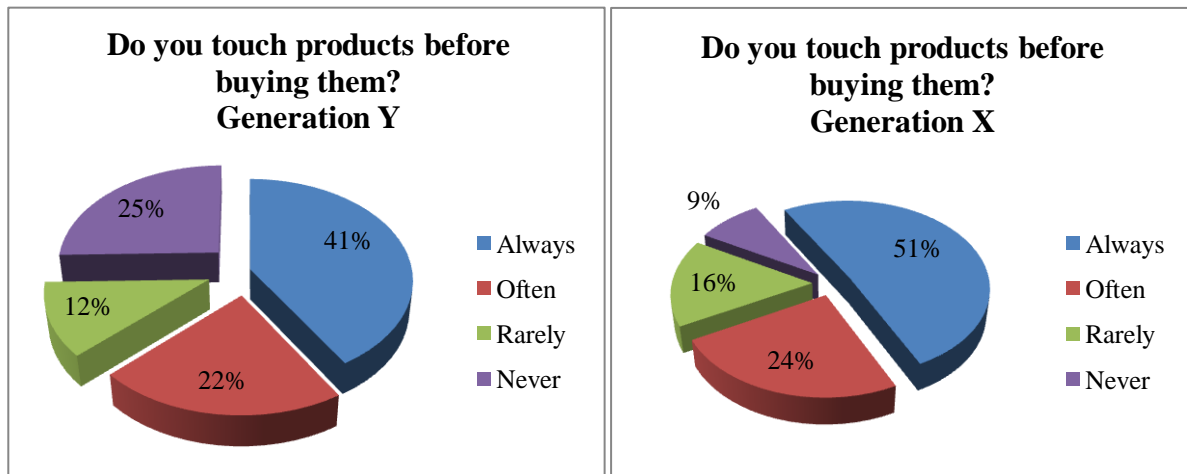


Figure 4-8 Tendency of women to touch products before the purchase

A 40% of the generation Y always touches products before buying them and surprisingly, 25% of this generation never touch product before the purchase.

The act of touching seems to be much more important for the older generation who always touch products before buying them up the 51%. Only 9% of these women never touch products before the purchase.

*c) The sound*

The goal of our investigation concerning the sound marketing was to get acquainted to the kind of music that the different generations prefer and find appropriate for a natural cosmetics shop.

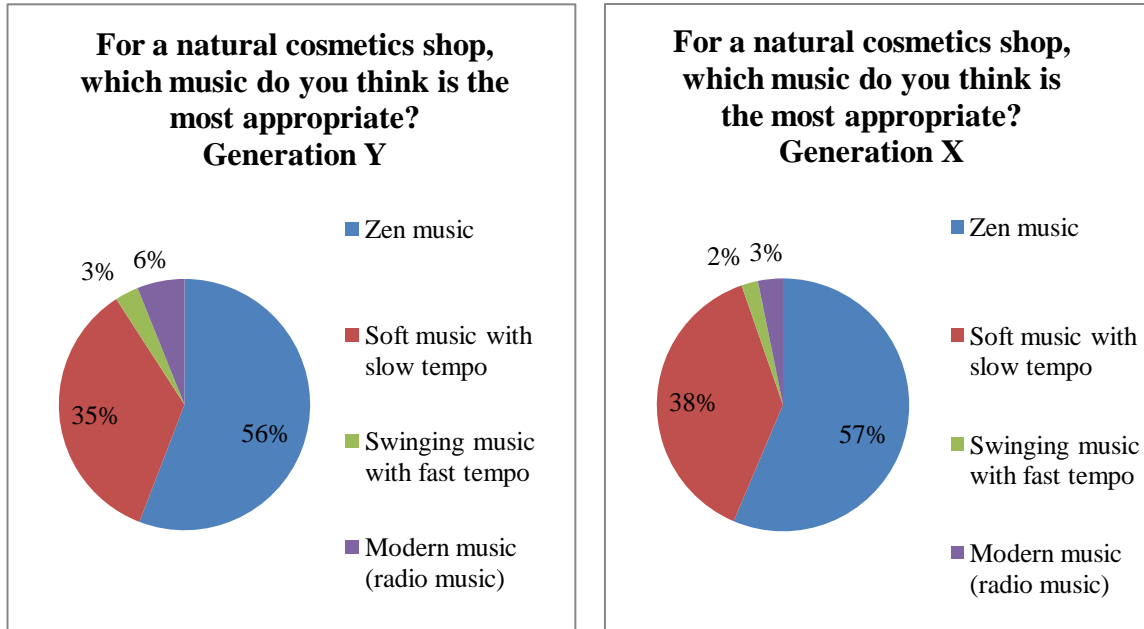


Figure 4-9 Music preferences for a natural cosmetics shop depending on the generation

The music preferences are not changing depending on the generation. They all agree that Zen music or soft music with a slow tempo is the most appropriate for a natural cosmetics shop. Swinging music with a fast tempo seems to be the less appropriate with a response rate up to 3% for the generation Y and 2% for the generation X.

This chapter presenting the empirical data from our observations and questionnaire enables to bring out clearly the main facts and tendencies, in order to make easier the analysis, sense by sense, to be able afterwards to draw relevant conclusions about the topic.

## 5. Analysis

*In this section, the results from empirical findings are analysed, applied and compared to the theoretical framework, enabling to assess the validity of our formulated hypotheses.*

### 5.1 Sight

As explained in the theoretical part, 80% of information that we get is transmitted by the sight. However, this does not mean that it is the most important sense for people, or, at least, that people are conscious about its importance. As a matter of fact, our questionnaire showed some interesting facts about this sense.

The question concerning the sensitiveness to different senses highlighted that the global layout of the shop and the layout of products on shelves, two elements appealing to sight, are not very important for both generations. Indeed, 23% of the generation Y ranked the global layout in sixth position. It was ranked fifth by 25% of the generation X. The layout of product was also rather behind the other elements, ranked sixth by 20% of young women and by 17% of older ones. Thus, the difference is not significant and cannot lead to a major conclusion about their dissimilar behaviour.

Though, sensitiveness to colours appeared to be a little bit higher than the previous visual elements analysed, again for both generations. The bigger response proportion emerged second for the generation Y at a rate of 21%, and third for the other generation with 24% of the answers. The observations confirm this importance of colours in the global design: The Body Shop and Nature & Découvertes use colours to make their décor more dynamic and to have a certain consistency with their core mission. Newton's work inspired Nature & Découvertes who chose colours depending on the harmony they have together. In Newton's wheel, colours next to each other are seen as analogous and harmonious and green is placed next to yellow which then changes to orange (similar to ochre). Also, green is associated to calm, health and nature, the values that Nature & Découvertes wish to convey.

However, the weight of visual sensitivity is still quite low although most of the shops are playing on the sight as a main part of their strategy. A paradox is also raised when crossing the question of sensitiveness to different elements and the one highlighting the attractiveness of a shop depending on the sense stimulation. When asked which of a good smell, a liked music or a nice design make them enter the most, 80,7% of Y women tell they always or often enter if the design is pleasant, by far the best ranked compared to the others. Concerning the generation X, results are still significant as 64,1% of women always or often enter a shop when they are attracted by the design. For both generations, design is, in this case, the most attractive element, result which conflicts with the previous findings relating to sensitiveness to visual elements. The answers gathered on the sensitiveness to visual elements demonstrate that women are, to a certain extent, unconscious about the influence of visual stimuli, resorting to a non-conscious information processing. They are definitely conscious of the presence of stimuli, noticing the visual elements, but unaware of its influence, ignoring the importance of these component in a retail environment. The type of judgment induced by the non-conscious processing is a change in behaviour.

We can consequently outline that sight probably has an important impact on behaviours and shop's positive judgment but this influence is quite unconscious.

A possible explanation of this paradox and weak conscious interest for visual elements is that, as marketers have been exclusively playing on sight for a long time, people are used to be satisfied with this sense, to be subjected to numerous visual stimuli and so there is no surprise anymore when shopping in a store with a pleasant design. Indeed, for a natural cosmetics shop, a nice design and décor is not an added advantage, it is just a necessary element to survive in the market. That is why women are now less sensitive to visual component as they consider normal for a shop to be coherent in its company philosophy and visual strategies (colours, materials, etc.) implemented in the retail environment. Women are now expecting other sensations, want to live new experiences and be surprised by original senses stimulation. Smell stimulation seems to be the new holy grail of women who, according to the results of our questionnaire, grant a great importance of it in a store.

## 5.2 Smell

After the analysis of our questionnaire, we can suppose that smell is, for our studied generations, a very important element in a sensory marketing strategy. The grouping of the first three ranks in the question concerning the sensitiveness of our population to different elements showed that smell is, by far, the one which sensitizes the most the generation Y and the second one for the generation X. Indeed, the first three ranks of smell gather 69% of respondents for the generation Y, and 61% for the generation X. As seen in the theoretical part, women are probably more sensitive to smell because it is high in emotion: smells are persistent and recall to emotional memories. The persistency of smell is proved with Nature & Découvertes who ran a study showing that consumers think about this shop when subjected to a cedar scent. Also, smell do position a brand and make the brand recognition easier as attested by the example of Nature & Découvertes.

Concerning the sensitiveness to smell, the figures above make us notice a small difference between the two generations that can be explained by Hoffman, Ishii and MacTurk's theory which states that the acuity of the olfactory sense decreases after the 20's. Older women do not have as good capabilities of smell as the younger generation and this fact, appearing in our results, enables us to confirm that statement.

Surprisingly, a good smell is not the element that attracts the most when entering a shop. As explained in the previous part analyzing sight, the most attractive element was the design although visual elements were ranked after the smell in the question concerning sensitiveness. A 40% of women from the generation Y always or often enter a shop when the smell is attractive whereas the double (80,7%) always or often enters when the design is pleasant. A bigger proportion of women, 45,6% always or often enter a shop when attracted by the smell while 64,1% of them enter thanks to an eye-catching design. However, even if smell is not the key element to attract consumers, it is the one which, if not good, repulse the most. A 54,4% of generation Y always or often leave a shop if the smell is bad and 59% of the generation X do the same. The proportion leaving a store due to an unpleasant design or a disliked music is considerably lower.

This contradiction concerning attractiveness versus repulsion provoked by smell demonstrates that smell is an element that has to be used very carefully. A good smell is liked and noticed in a retail environment but not necessarily attractive whereas a bad one can make people run away. This finding comes probably from the limited validity of our research method in the extent to which a questionnaire can only reveal conscious behaviours and not unconscious ones. Previous research illustrated that the smell attracts a lot: don't you want to buy a pastry when you walk next to a bakery and smell the delicious odour of bread?

The difference in behaviours of the two generations toward the olfactory sense can be outlined in smell preferences as well. When asked what scent they prefer, the answers of the two generations are significant: the younger generation prefers fruity scents up to 41% while generation X prefers natural scents in the same proportion. The second preferred scent is a fruity one for the generation X and a spring-like one for the generation Y.

A first reason of this preference from generation X can be that older women grant more importance to the consistency of a shop: showing a link between the company's statement, the products sold and the sensory aspects of the environment is essential. A natural cosmetics shop has to diffuse natural scent to enhance their image of an eco-friendly company.

Then, as our sample already bought natural cosmetics, women are interested in these products; they are more sensitive to nature, natural smells, well-being and this is probably the reason why they have a preference for this kind of scent.

The analysis of the sense of smell illustrates the toughness of using an olfactory strategy in a shop. It is a liked marketing trick that appeals women, especially from the generation Y, but the use of it might also be perilous. If the smell is disliked, it may repulse consumers and make them flee. Finally, the difficulty of the use of olfactory strategy comes from the fact that, depending on the generations, women do not like the same scents, so it is quite hard to satisfy everybody when the store has a wide demographic target.

### 5.3 Touch

The results of the questionnaire are convincing concerning the touch and the need for touch of respondents. The question about sensitiveness to different elements brings out an interesting tendency: ranked right after the smell, women are very sensitive to the free possibility to touch in a shop. Both generations are receptive to this stimulus, ranking the possibility to touch as first attractive element at a rate of 25% for generation Y and 31% for generation X. When looking at crossed data and cumulated ranking, touch stays in the second position for the generation Y with 68% of respondents but overtakes the smell for the generation X reaching a percentage of 75. The analysis of the first three ranks cumulated is striking: women from generation X have a higher need for touch than women from the younger generation.

This finding is confirmed by the question concerning instrumental touch, "do you touch products before buying them?" Obviously, most women touch products before buying them but the proportion of women from generation X who does it is much higher than the proportion of women from generation Y: while 63% of generation Y always or often touches products before buying, they are 75% to do it in the other generation.

Moreover, whereas 25% of younger women never touch products before taking the decision of buying them, there is only 9% of generation X who do not touch products either.

All these figures above reveal that the sense of touch plays an important role in the shopping process and in people's assessment of the shopping experience, especially for older women. Their need for touch is higher and so the instrumental touch is quite important. As seen in the chapter concerning haptics in the theoretical part, there is three level of instrumental touch: the touch to purchase which is inescapable as consumers need to bring the product to the checkout, the touch to obtain non haptic product information (visual, olfactory, auditory inspection), and the touch to obtain haptic product information, the goal being extracting material properties information (texture, hardness, etc.). The two last levels of touch enable to assess products, to gain knowledge and identify attributes of it. The results of our questionnaire do not reveal which of these levels of instrumental touch is the most resorted.

In the theory, another interesting type of touch was described: the hedonic touch. A question posed to our sample, asking if they like to touch products for pleasure, without any purchase intention, showed that hedonic touch is a huge part of the shopping experience as 99% of the generation Y like to touch products for fun, and 98% of the generation X too. Consequently, we can deduce that the sense of touch is really developed and also very used in the shopping experience. Women are attracted by touching, proving that they want to have fun, to have new sensations, being able to touch everything in the retail environment. The possibility to touch seems to be a freedom that women need to enjoy the sensory experience.

The development of test samples and the bigger allowance to touch in a store seems to increase the need for touch simultaneously. Thus, marketers start to play on touch for the décor as well and not only for the products: they play on different textures, roughness and even temperature to create a consistent environment and make the consumer feel in another world. Nature & Découvertes is a good example of these efforts made by the company to build an original and unforgettable atmosphere.

In brief, touch is really important in the buying process and this significance is even more considerable for women of generation X who truly rely on touch, sense being the most attractive among all the sensory elements and stimuli.

## 5.4 Audition

The exhibition of our raw data tends to highlight that ambient music and sound atmosphere do not play an essential role in the sensory strategy of a shop. Regarding the sensitiveness, for both generations music is by far the less important element while shopping or the one they are the least sensitive to. Indeed, the majority of women from generation Y ranked music last, at a rate of 28%. A 30% of women from generation X ranked it last as well. In the first three consecutive ranks, music comes up last once more with only 37% of answers for generation Y and 31% for generation X.

This weak sensitiveness to auditory information of women from both generations can be explained by the habits consumers have to hear music in shops. As for visual stimulation, ambient music has been used in shop for a long time and is now part of the global atmosphere. There are no shops which, nowadays, do not play music as background auditory element. It became very popular and common so it can be a reason why women do not notice this element that much. Unlike a special smell which is a character of differentiation of a company and which was rather unusual until now, music is completely part of the usual atmosphere and women do not pay much attention to it anymore.

This habit or maybe even weary can clearly be seen through the question about attractiveness versus repulsion toward a store when subjected to different stimuli. Only 21,3% of generation Y and 23,9% of generation X always or often enter a shop due to their attraction to the music played. The opposite attitude confirms the weak importance of music: a 68% of women from generation Y rarely or never leave the shop even if they do not like the music. Obviously, music does not have a big impact on the generation Y: no matter if they like or dislike the ambient music, it does not really influence their attractiveness or repulsion to the store. However, results are much more significant for women from generation X. Although a liked music does not attract them much as seen previously, a disliked one make them run away, much more than the other generation. A 40% of generation X always or often leaves a shop when the music is not their liking and only 49% of them stay. The difference is significant with the younger women who always or often leave at a rate of 22,8% only.

The theory of Thornton stating that disliked or too loud music makes older women flee is verified in our study.

Concerning music type, both generations agree on the most appropriate music for a natural cosmetics shop. Indeed, a relaxing music with slow tempo is preferred. A 56% of generation Y prefers Zen music while 57% of generation X has the same liking. The second favorite music is a one with a slow tempo for 35% of generation Y and 38% of generation X. Both generations probably agree on this because those types of music match the global atmosphere and the transmitted values of a natural cosmetics shop. Beside, Nature & Découvertes broadcasts these types of music and ensures the consistency of its whole point-of-purchase.

A previous study showed that music improves consumers' affective response toward the shop. In our case, the weak influence of music perceived by our respondents tends to demonstrate the contrary. However, consumers are probably not aware of the great impact that music may have. As a questionnaire reveals conscious behaviours only, it is hard to detect this unconscious rating improvement and that is most likely why our questioned women did not respond positively to music in term of sensitivity.

To conclude on the auditory sense, we can stress that music has a weak conscious impact on consumers. Music influences more the older generation who is quite sensitive to the sound atmosphere, especially when disliked. Regarding the music type, all generations agree on the most suitable one for a natural cosmetics shop: Zen and slow tempo music.

## 5.5 Influence of pleasant and stimulating retail environments on global behaviour

We have seen in the theory that some sensory practices have an impact on global behaviours and are not automatically linked to one sense but can result of the overall sense stimulation. Our questionnaire outlined some trends, detecting specific or influenced behaviours in a pleasant retail environment.

First, Morrin and Chebat proved through an experiment that expenditures might raise when a pleasant smell is diffused or a nice ambient music played; in other words, when consumers are shopping in an enjoyable environment. Our study shows that expenditures or at least desire increases in a pleasant environment. A 97% of generation Y totally or rather agrees on the fact that a pleasant environment makes them feeling like buying more. The generation X agrees on that statement up to 94%. Consequently, even if we are not able to assert that expenditures augment when the global atmosphere is enjoyable, we can claim that it definitely arouses the desire to purchase.

Still concerning the expenses, the questionnaire illustrated the differences between the two generations. The monthly budget of generation Y is lower, mainly situated under 20€, to a rate of 64%. The generation X spends definitely more: a 44% of women dedicates between 20 and 50€ a month and 15% of this generation spend between 50 and 100€, whereas they are just 5% in the generation Y to pay out so much. The difference comes from the socio-professional status distribution. Most of the respondents aged between 15 and 30 are students (81%) and, consequently, earn a low annual income, between 0 and 15 000€ (63%). The difference with the other generation is significant as most women aged between 31 and 50 are working (43% of employees, 28% of teachers, 14% of professionals) and the average income is situated between 15 000 and 30 000€ a year, for 56% of them. Thus, even if we could not approve it due to a lack of veracity and adequacy of our survey, the theory of the increase of expenditures has to be moderated as spending depends a lot on whether women can afford it or not, in terms of their level of revenues.

Furthermore, regarding now the shopping duration, both of the studied generations believes that a pleasant atmosphere where senses are stimulated increases the time spent in a shop. Actually, a 92% of women from generation Y and 91% from generation X consent to say that they effectively spend more time in this kind of stores.

Milliman affirmed that people spend more time and more money in the presence of slow tempo music. Other researchers, Kellaris and Kent, stated that music has an impact on time perception, increasing the perceived time duration. Having not ran experimentations, we could not observe these facts but the awareness of respondents in regard to the increase of time spent when subjected to a nice shopping atmosphere is quite informative. It leads us to think that it indeed expands the time spent by a slowdown of the pace of shopping. If consumers think they spend more time, it could also be that the perceived time duration increases. Anyway, as we do not have any data on this topic, our interpretation remains purely hypothetical.

## 5.6 Conclusion of the analysis – Hypotheses testing

Thanks to our observations and questionnaire, we could collect a lot of primary data that have outlined some tendencies in the behaviours of our two generations. Toward some particular practices and sense stimulation, their attitude remains quite the same but for few other stimuli, the reactions and impacts on women are different, depending on whether they belong to generation X or generation Y. Based on this finding, the hypothesis H1: “The use of sensory marketing practices impacts differently the two generations of women” is *accepted*.

Concerning the shopping duration, we could notice that most women of both generations believe that the time spent increases when the retail environment is pleasant especially due to the play on senses. As a result, we can *validate* the hypothesis H2: “People spend more time in a shop which stimulates the senses by resorting to sensory marketing practices”.

Both women of generation X and generation Y agree up to more than 90% that a store exciting the five senses make them feeling like buying more. Thus, this finding enables to *accept* the hypothesis H3: “People buy more (or feel like buying more) when shopping in a pleasant environment such as a natural cosmetics shop playing with the five senses”.

Regarding to the olfactory marketing, several significant results have been discovered. First, we can affirm that smell is an important element in a natural cosmetics shopping environment to which women are very sensitive. It is the one to which the generation Y is the most sensitive when analyzing the impact of the five senses, and the second one for generation X, favouring the sense of touch. Therefore, the hypothesis H4: “Odour is the most important and impactful sense: it is what people remember the most when speaking about shopping in a natural cosmetics shop” is partly *accepted*, being half true for the genXers.

Then, we are able to confirm an assertion of Hoffman, Ishii & MacTurk stating that older women are less sensitive to odours due to the deterioration of acuity of their sense of smell. Our collected data showed indeed that women of generation X gave less importance to the smell than the generation Y. In that way, the hypothesis H5: “The older women (generation X) are less sensitive to odours” is also *accepted*.

Finally, as Cedric Derapier from Nature & Découvertes stressed it out, the two generations do not have the same liking concerning ambient odours. We could notice it in our empirical findings and it leads to *validate* the last hypothesis H6: “The generation X does not like the same scents as the generation Y”.

## 6. Conclusion

The French cosmetics industry witnessed a sudden change in its structure since consumers turned gradually toward natural and eco-friendly cosmetics. As this market niche still faces consumers' reluctance due to high prices or low products' popularity, companies need to resort to attractive marketing strategies. The top-trend one, sensory marketing, playing on feelings and emotions of consumers, is becoming indispensable to survive in the market.

This concept of sensory marketing was the heart of the thesis, described and analysed to answer the purpose *“how natural cosmetics companies succeed in creating desire for their products by implementing sensory marketing in their outlets in France and how the sensory marketing impacts differently on French women depending on their generation?”*

The considerable advantage of sensory marketing is that it includes many different practices and enables marketers to select them regarding to the impact it has on consumers. The smell diffused, the music or sounds played, the freedom to touch given to consumers and the finely-worked design are elements that help creating a consistent and attractive retail environment for natural cosmetics. Every sense can be stimulated differently and impacts consumers' behaviours. Previous research showed that a pleasant smell persists in consumers' memory and has the capacity to increase expenditures, that music can influence the pace of shopping and the attractiveness of a shop, that colours can be associated to a meaning or that there are different levels of touch, presenting different goals in obtaining information.

However, an analysis of the probable different impact of sensory practices on consumers depending on their age was missing in these interesting findings. Thus, our goal has been to investigate this area, to find out new results in order to enable companies to resort to particular sensory strategies according to the consumers' range they target.

Observations led in The Body Shop and Nature & Découvertes, natural cosmetics shops, were a first step in investigating this subject, bringing to light the practices used. Both of these shops are playing on the human senses to enhance their image and boost their success by creating a pleasant atmosphere. They stake on sight by painting their walls in colours reminding nature, on odours by diffusing special scents depending on the season, on touch by letting their products in free-use and on sound by broadcasting relaxing ambient music in concordance with their philosophy. These qualitative examinations related to the theories answered our first research question, RQ1: *How are the different senses stimulated by marketing practices?*

It also led to some interrogations about the impact of the resorted sensory tactics, that is why the second step in the investigation was the elaboration of a questionnaire in order to analyse deeply and quantitatively this impact.

In spite of the limited validity of the research, a questionnaire being not the most appropriate and relevant way to analyse unconscious behaviours, interesting facts have been found.

Overall, the sense of touch appeared to be very important, being hedonic, making consumers having fun. Senses of sight and hearing seem to be neglected by consumers since they do not bring novelty in the selling process as the use of scent could. Likewise, all women believe that they spend more time and that their purchase desire increases in a natural cosmetics shop stimulating their senses. This awareness enables us to confirm the power of sensory marketing to increase desire and shopping duration.

Regarding the impact on generations, there is indeed, for the same stimuli subjection, a difference in behaviour between the two age brackets. Women from generation X have a higher need for touch than the generation Y while the latter is more sensitive to the smell. Besides, the two generations do not have the same odours preferences although their music liking for a natural cosmetics shop is the same.

These main findings are an answer to our second research question, RQ2: *Is there a difference in behaviours between females from generation X and females from generation Y when subjected to sensory marketing practices?* The thesis responds obviously positively to this interrogation, bringing knowledge in terms of significant differences in behaviours between the genXers and the Youngsters.

The discoveries on the topic can be useful for companies in the field who want to implement an effective sensory strategy, targeting a specific age range. We advise shops wanting to target the older range of women to insist on the sense of touch, playing with materials, textures and giving the freedom to touch. Also, they should adopt a low music volume not to irritate clients. Diffusing a nice smell is certainly a relevant strategy as well.

To target the Youngsters, companies have to play mostly on the olfactory sense, diffusing congruent scents such as fruity ones to which they are sensitive. The design has to be carefully endeavoured, as it is the most attractive element within a shop. Finally, as touch appears to be essential as well, we advise to develop the use of free testing samples to make the experience more fun and enhance the interactivity between consumers and shops.

Further research could be undertaken to deepen the study and discover more findings concerning the behaviours of the genXers and the Youngsters. An experiment would complement the questionnaire, highlighting the unconscious behaviours toward senses stimulation, in addition to the conscious responses we already gathered. Digging out the analysis on the influence of each stimulus would bring a better comprehension and assessment of some findings such as receptivity to odours, tactile preferences, influence on mood or shopping duration.

Obviously, there are still many unknown and promising areas in the field of sensory marketing that need to be discovered and explored to provide to consumers the best shopping sensory experience ever.

*Sensory marketing does not only influence behaviours.  
It brings pleasure, sensations and excitement.*

## Bibliography

Adams, P. (2003). To make a sale you must create desire.

Adams, P. (2003 йил Май). *To Make a Sale You Must Create Desire*. Retrieved 2011 йил 2-February from Youtube: <http://www.youtube.com/watch?v=GxsAsPX4ynM>

Aggleton, & Mishkin. (1986). The amygdala: Sensory gateway to the emotions. In Plutchik, & Kellerman, *Emotion: Theory, research and experience. Vol 3: Biological foundations of emotion* (pp. 281-299).

Argo, Dahl, & Morales. (2008). Positive consumer contagion: Responses to attractive others in a retail context. *Journal of Marketing Research* , 690-701.

Bryman, & Bell. (2007). *Business Research Methods. Second Edition*. Oxford: Oxford University Press.

C. o. (2000). *Natural cosmetic products*.

Chétochine, G. (2008). *Le marketing des emotions: pourquoi Kotler est obsolète?* Eyrolles.

Clarke. (1999). *Evaluation research, An Introduction to Principles, Methods and Practice*. Sage.

Creswell, J.W. (2003). *Qualitative, Quantitative and Mixed Methods Approaches (2<sup>nd</sup> Edition)*. London, UK: Sage Publications.

Cross, & Rotkin. (1975). The relation between size and apparent heaviness. *Perception and Psychophysics* .

Djurovic, V. (2008 йил 29-August). *Sensorial Branding - The future of brands building*. Retrieved 2011 йил 22-March from Ezine Articles: <http://ezinearticles.com/?Sensorial-Branding---The-Future-of-Brand-Building&id=1412143>

Doyle, & Stern. (2008). Building successful brands. In Doyle, & Stern, *Marketing Management and Strategy (4th Edition)* (pp. 163-193). Harlow, UK: Pearson Education Limited.

Doyle, P., & Stern, P. (2006). Customer-led business. In Doyle, & Stern, *Marketing Management and Strategy (4th Edition)* (pp. 31-60). Harlow, UK: Pearson Education Limited.

Duffy, T., & D, J. (1992). Constructivism: New Implications for Instructional Technology. In T. Duffy, & D. Jonassen, *Constructivism and the Technology of Instruction: A Conversation* (pp. 1-16). New Jersey, USA: Lawrence Erlbaum Associates, Inc.

Fisher C. (2007). *Researching and Writing a Dissertation: A Guidebook for Business Students* 2<sup>nd</sup> Edition. UK: Pearson Education Limited.

Ghauri, & Gronhaug. (2005). *Research Methods in Business Studies (Third edition)*. New-York: Financial Times Prentice Hall.

Gobé. (2001). *Emotional Branding*. New York: Allworth Press.

Goethe. (1810). *Theory of colors*.

Gorn. (1982). The effects of music in advertising on choice behavior: A classical conditioning approach. *Journal of Marketing* .

Hawkins, Best, & Coney. (2004). *Consumer Behavior: Building Marketing Strategy*. New-York: McGraw-Hill/Irwin.

Henerson M. E., Morris L. L and Fitz-Gibbon C. T. (1987). *How to measure attitudes*. US: Sage publications.

Herz. (1998). Are odors the best cues to memory? A cross-modal comparison of associative memory stimuli. In *Annals of New York Academy of Sciences* (pp. 670-674).

Herz. (2010). The Emotional, Cognitive, and Biological Basics of Olfaction. In Krishna, *Sensory Marketing* (p. 97).

Herz. (2007). *The scent of desire: Discovering our enigmatic sense of smell*. New York.

Herz, & Engen. (1996). Odor memory: Review and analysis. *Psychonomic Bulletin and Review* , 300-313.

Impens L (2009) *Organic Monitor Unravels Natural & Organic Cosmetics Standards*. Retrieved 2011 february 12 from Soapwire: <http://www.soap-wire.com/2009/11/organic-monitor-unravels-natural-organic-cosmetic-standards.html>

Isen, Daubman, & Nowicki. (1987). Positive affect facilitates creative problem solving. *Journal of Personality and Social Psychology* .

Johnson, J., & F.M, C. (1982). Perceived sweetness and redness in colored sucrose solutions. *Journal of Food Science* , 747-752.

Kapferer, J.-N. (2008). *The New Strategic Brand Management*. Kogan Page Limited.

Kellaris, & Kent. (1992). The influence of music on consumers' temporal perception: Does time fly when you're having fun? *Journal of Consumer Psychology* , 365-376.

Kellaris, & Mantel. (1994). The influence of mood and gender on consumers' time perceptions. *Advances in Consumer Research* .

Klatzky, & Lederman. (1987). The intelligent hand. In G.Bower, *The psychology of learning and motivation* (pp. 121-151). San Diego: Academic Pres.

- Knowles, J. (2001). The Role of Brands in Business. In J. Knowles, *Brands Visions and Values* (pp. 21-89). UK: John Wiley & Sons Ltd.
- Kotler. (1973). Atmospherics as a marketing tool. *Journal of Retailing* , 48-65.
- Kotler. (2000). *Marketing Management Millenium Edition*. USA: Pearson Custom Publishing.
- Kotler, P., Armstrong, G., Wong, V., & Saunders, J. (2008). *Principles of Marketing (5th Edition)*. Harlow, UK: Pearson Education Limited.
- Krishna, A. (2010). *Sensory Marketing: research on the sensuality of products*. New York: Taylor and Francis Group.
- Krishna, A., & Elder, R. (2010). The Gist of Gustation. In Krishna, *Sensory Marketing* (pp. 281-297).
- Kuehni, R. G. (2004). *Color: an introduction to practice and principles*. Wiley-Interscience.
- Kuwano, Fastl, Namba, Nakamura, & Uchida. (2006). Quality of door sounds of passenger cars . *Acoustical Science and Techonolgy* .
- Leeds. (2008 йил 17-March). Does this latte have a funny mainstream taste to you? *New York Times* .
- Lindström. (2005). Brand Sense.
- Lindström. (2005). Braod sensory branding. *Journal of Product & Brand management, Volume 14* .
- Lwin, & Wijaya. (2010). Do scents evoke the same feelings across cultures? Exploring the role of emotions. In Krishna, *Sensory Marketing* (pp. 109-120).
- MacLachlan, J. (1982). Listener perception of time-compressed spokespersons. *Journal of Advertising Research* .
- McDonnell. (2007). Music, scent and time preferences for waiting lines. *International Journal of Bank Marketing* , 223-237.
- Menesguen, M. (2010 йил March). Interview avec Marc Menseguen, directeur de l'Oréal. (S. Lécluse, Interviewer)
- Meyers-Levy, J., Bublitiz, M. G., & Peracchio, L. A. (2010). The Sounds of the Marketplace. In Krishna, *Sensory Marketing* (pp. 137-151).
- Milliman. (1982). Using background music to affect the behavior of supermarket shoppers. *Journal of Marketing* , 86-91.
- Ministère du Développement Economique, d. l. (2010). *Le marketing sensoriel*. Quebec.
- Minvielle, N. (2008). *Design des lieux d'accueil: Créer de la valeur par la décoration*.

Morrin, & Chebat. (2005). Person-place congruency: The interactive effects of shoppers style and atmospherics on consumer expenditures. *Journal of Service Research* , 181-191.

Morrin, Chebat, & Gelinas-Chebat. (2010). The impact of Scent and Music on Consumer Perception of Time Duration. In Krishna, *Sensory Marketing* (pp. 123-132). New York: Taylor & Francis Group.

Morrin, M. (2010). Scent marketing: an overview. In Krishna, *Sensory Marketing* (p. 78).

Morris. (2005 йил 3-November). Classical deterrent in store for loitering youths. *The Guardian* , p. 14.

Newton, I. (1672). A new theory about light and colors. *Philos. Trans. London* .

North, Hargreaves, & McKendrick. (1999). The influence of in-store music on wine selections. *Journal of Applied Psychology* , 271-276.

Park, & Young. (1986). Consumer response to television commercials: The impact of involvement and background music on brand attitude formation. *Journal of Marketing Research* .

Peck, J. (2010). Does touch matter? Insight from haptics in research marketing. In A. Krishna, *Sensory marketing* (pp. 17-29).

Raghubir, & Valenzuela. (2006). Center of inattention: Position biases.

Raghubir, P. (2010). Visual Perception. In Krishna, *Sensory Marketing* (pp. 201-215).

Renois , P., & Morin, C. (2007). *Neuromarketing: understanding the "buy button" in your consumer's brain*. Nashville: Thomas Nelson.

Rieunier, S. (2004). Le marketing sensoriel chez Nature & D couvertes. *Decisions Marketing* n 33 .

Rocchesso, Ottaviani, Fontana, & Avanzini. (2003). Size, shape, and material properties of sound models. In Rocchesso, & Fontana, *The sounding object* (pp. 95-110). Firenze.

Rozin, & Nemeroff. (1990). The law of sympathetic magic: A psychological analysis of similarity and contagion. In Stigler, Shweder, & Herdt, *Cultural Psychology: Essays on comparative human development* (pp. 205-232).

Russell. (2002). Investigating the effectiveness of product placements in television shows: The role of modality and plot connection congruence on brand memory and attitude. *Journal of Consumer Research* , 306-318.

Salking, N. J. (2010). *Encyclopedia of Research Design*. London: Sage.

Saunders, Lewis, & Thornhill. (2007). *Research Methods for Business Students Fourth Edition*. Harlow: Pearson.

Small, & Prescott. (2005). Odor/taste integration and the perception of flavor. *Experimental Brain Research* .

Smith, & Curnow. (1966). "Arousal hypothesis" and the effects of music on purchasing behavior. *Journal of Applied Psychology* , 255-266.

Spangenberg, Crowley & Handerson. (1996). Improving the store environment: Do olfactory cues affect evaluations and behaviors? *Journal of Marketing*, 60, 67-80.

Thornton. (2007 йил 29-November). *Loud music in some stores bothering you? You're not alone*. Retrieved 2011 йил 10-April from Katu.com News:  
<http://www.katu.com/news/11926196.html>

Tréguer, J.-P., & Segati, J.-M. (2003). *Les nouveaux marketings*. Dunod.

Treisman. (1963). Temporal discrimination and the indifference interval: Implications for a model of the "internal clock". *Psychological Monographs* , 1-31.

Vlahos. (2007 йил 9-September). Scent and sensibility: Can smell sell? *New York Times* , pp. 69-73.

Yalch, & Spangenberg. (1990). Effects of store music on shopping behavior. *Journal of Consumer Marketing* , 55-63.

Yorkston, E. (2010). Auxiliary Auditory Ambitions. In Krishna, *Sensory Marketing* (pp. 157-165).

Zurawicki, L. (2010). *Neuromarketing: exploring the brain of the consumer*. Berlin: Springer.  
<http://oxforddictionaries.com/>

## **Appendix 1: Questionnaire in French (script from the online Survey service)**

Bonjour,

Nous rédigeons une thèse concernant les pratiques marketing dans l'univers des cosmétiques naturels, nous aurions besoin de votre participation pour mener à bien notre projet. Merci de prendre quelques minutes pour répondre à notre questionnaire.

Les questions suivantes s'adressent uniquement aux FEMMES et sont toutes liées aux magasins et boutiques de produits cosmétiques naturels. Ce questionnaire est anonyme et les informations personnelles seront tenues secrètes. De plus, aucune question n'est obligatoire

Un TIRAGE AU SORT sera effectué lors de la collecte des réponses. Trois personnes auront la chance de gagner un produit cosmétique naturel !

### **Partie 1 : Introduction**

Avez-vous déjà consommé des produits cosmétiques d'origine naturelle ?

- ✓ Oui
- ✓ Non

Si non, il n'est pas nécessaire de poursuivre le questionnaire.

Savez-vous ce que signifie le terme " marketing sensoriel " ?

- ✓ Oui
- ✓ Non

### **Partie 2 : L'influence de vos sens**

A quoi êtes-vous sensibles dans ce(s) magasin(s) ? (Classez vos choix par ordre de préférence).

- ✓ L'odeur diffusée
- ✓ La musique / l'ambiance sonore
- ✓ La possibilité de toucher / tester
- ✓ L'agencement de la surface de vente (organisation du magasin)
- ✓ Les matériaux / les couleurs
- ✓ L'agencement des produits en rayon

« Vous avez davantage envie d'acheter des produits cosmétiques naturels lorsque l'ambiance du magasin y est plaisante. » Vous êtes :

- ✓ Tout à fait d'accord
- ✓ Plutôt d'accord
- ✓ Plutôt pas d'accord
- ✓ Pas du tout d'accord

« Vous passez plus de temps dans un boutique sollicitant les différents sens humains (vue, ouïe, toucher, odorat, goût) que dans une boutique classique. »

- ✓ Tout à fait d'accord
- ✓ Plutôt d'accord
- ✓ Plutôt pas d'accord
- ✓ Pas du tout d'accord

Vous arrive-t-il d'entrer dans une boutique parce que :

	Toujours	Souvent	Rarement	Jamais
L'odeur vous attirait				
La musique vous plaisait				
Le design était attractif				

Vous arrive-t-il de quitter un magasin parce que :

	Toujours	Souvent	Rarement	Jamais
L'odeur est déplaisante				
La musique n'est pas à votre goût				
Le design ne vous plait pas				

Parmi les suivantes, quelles odeurs préférez-vous ?

- ✓ Senteurs fruitées
- ✓ Senteurs naturelles
- ✓ Senteurs d'antan
- ✓ Senteur ambrée, printanière

Pour une boutique de cosmétiques naturels, quel type de musique pensez-vous être le plus adapté ?

- ✓ Musique zen
- ✓ Musique douce à tempo lent
- ✓ Musique entraînant à tempo assez rapide
- ✓ Musique actuelle (musique radio)
- ✓ Bruits de nature (rivière, pluie, vent, faune, etc.)

Touchez-vous ou testez-vous les produits avant de les acheter ?

- ✓ Toujours
- ✓ Souvent
- ✓ Rarement
- ✓ Jamais

Aimez-vous toucher certains produits, sans intention d'achat, juste par plaisir ?

- ✓ Oui
- ✓ Non

### **Partie 3 : Votre profil consommateur**

A quelle fréquence achetez-vous des cosmétiques naturels ?

- ✓ Une fois par an
- ✓ Quelques fois par an
- ✓ Tous les deux ou trois mois
- ✓ Une fois par mois
- ✓ Plus d'une fois par mois

Quel est votre budget mensuel consacré aux cosmétiques :

- ✓ Moins de 20 €
- ✓ Entre 20 et 50 €
- ✓ Entre 50 et 100 €
- ✓ Plus de 100 €

Quel âge avez-vous ?

- ✓ 15-30 ans
- ✓ 31-50 ans

Quelle est votre catégorie socioprofessionnelle ?

- ✓ Agriculteurs exploitants
- ✓ Artisans, commerçants et chefs d'entreprises
- ✓ Cadres et Professions intellectuelles supérieures
- ✓ Professions intermédiaires
- ✓ Employés
- ✓ Ouvriers
- ✓ Retraités
- ✓ Autres personnes sans activité professionnelle
- ✓ Non réponse

Quel est votre niveau de revenu annuel (en €) ?

- ✓ [0-15 000]
- ✓ [15 000- 30 000]
- ✓ [30 000- 50 000]
- ✓ Plus de 50 000
- ✓ Non réponse

Adresse mail pour le tirage au sort (facultatif)

## Appendix 2: Questionnaire in English

Hello,

We are writing a thesis about the marketing practices in the natural cosmetic market. We need your participation to complete successfully our project. Thanks for taking time to reply to our questionnaire.

The following questions are only designed for women and are all linked to natural cosmetic shops. The questionnaire is anonymous and there is no mandatory question. The collect of personal information is keeping secret.

While collecting the results, a random drawing will be used to reward for your help. Three of you will have the chance to win a natural cosmetic product.

### Part 1: Introduction

Have you already consumed natural cosmetics market (Yves Rocher, The Body Shop, etc.)?

- Yes
- No

If not, it is not necessary to keep answering the questionnaire.

Do you know what “sensory marketing” means?

- Yes
- No

### Part 2: The influence of your senses

To what are you sensitive in those shops (rank your answers from the most important to the less important)?

- Diffused smell
- The music / the sound atmosphere
- The possibility to touch / to test
- The layout of the shop, the global organization
- The colours / materials
- The layout of the products on shelf

“You feel like buying more natural cosmetic products when the atmosphere of the shop is pleasant.” You:

- ✓ Totally agree
- ✓ Rather agree
- ✓ Rather do not agree
- ✓ Do not agree

“You spend more time in a shop which stimulates your senses (sight, hearing, taste, smell and touch) than in a classic shop.” You:

- ✓ Totally agree
- ✓ Rather agree
- ✓ Rather do not agree
- ✓ Do not agree

Does it happen that you enter a shop because...

	Always	Often	Rarely	Never
The smell attracts you				
You like the music				
The design is attractive				

Does it happen that you go out of a shop because...

	Always	Often	Rarely	Never
The smell is repulsive				
You dislike the music				
The design is not to your liking				

Which of the following scents do you prefer?

- ✓ Fruity scents
- ✓ Natural scents
- ✓ Scent of yesteryear
- ✓ Perfume with ambergris, spring-like

For a natural cosmetic shop, which music do you think is the most appropriate?

- ✓ Zen music
- ✓ Soft music with slow tempo
- ✓ Swinging music with fast tempo
- ✓ Modern music (radio music)

Do you like to touch and test the products, without purchasing intention, just for pleasure?

- ✓ Yes
- ✓ No

Do you touch the products before buying them?

- ✓ Always
- ✓ Often
- ✓ Rarely
- ✓ Never

### **Part 3: Your consumer profile**

How often do you buy natural cosmetic products?

- ✓ Once a year
- ✓ Approximately every three months
- ✓ Once a month
- ✓ More than once a year

What is your monthly budget spent on natural cosmetic products?

- ✓ Less than 20 €
- ✓ Between 20 and 50 €
- ✓ Between 50 and 100 €
- ✓ More than 100 €

How old are you?

- 15-30
- 31-50

What is your socio-professional status?

- Farmer
- Craftsman
- CEO or higher intellectual profession
- Entrepreneur
- Shopkeeper
- Jobseeker
- Employee
- Teacher
- Students
- Housewife or house husband
- Retired

What is your annual level of income (in Euros)?

- [0-15 000]
- [15 000- 30 000]
- [30 000- 50 000]
- More than 50 000

Do you live in the region of Lyon or its surroundings (60 km around)?

- Yes
- No

Email address for the random drawing (optional):