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Creating sensory experiences for customers

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<p>Building brands in the digital era, with thousands of advertisements being bombarded at us daily, makes it challenging for marketers and companies to create memorable brand experiences. Recently, the potential of utilizing the five human senses; sight, smell, touch, hearing, and taste, have opened significant opportunities to tap into customers subconscious needs and wants by stimulating the senses. Sensory marketing helps to increase the time spent in retail and online environments with a higher possibility of purchases. This study aimed to understand better the meaning of sensory and multisensory marketing and gather theoretical and practical models to help create sensory experiences for customers. The research question is "<u>How to create sensory experiences for customers?</u>". This study found that customers are a key factor for building successful brands because the brand image is constructed in their minds and imagination. Competitive advantage is created through positive experiences that are most importantly memorable and superior to other brand experiences. Hultén's (2015) sensory model can help companies to create multi-sensory brand-experiences and with Krishna's (2010) and Lindström's (2010) practical guidance and contemporary examples for implementing sensory marketing strategies offer a base for building the perfect brand experiences. Further research is necessary in order to understand the integration between senses. Studying the results of brain activity monitoring is highly recommended in order to expand the knowledge on customer perception, attention, and memory, and how they affect customer behaviour and decision-making between different brands.</p>	
Keywords	customer experience, brand identity, sensory marketing, multisensory marketing, retail, online retail, sensory experience, multi-sensory brand-experience, neuromarketing

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1 Introduction

Have you ever paid attention to the soft, almost boring sounding music that plays in elevators? If your answer is yes, I can tell you that you were never intended to listen to it closely. Elevator music (developed by Muzak) is one of the age-old examples of sensory marketing with a purpose of affecting behavioural and emotional responses which main intention is not to draw the attention of the potential target. Soft classical background music promotes a relaxed and leisurely feeling in the blissfully ignorant individuals' subconsciousness.

In 2015, an article *The Science of Sensory Marketing* was published by Harvard Business Review which recognized the emerging interest among marketing researchers on responses to nonconscious stimuli and people's purchasing behaviour. The article introduced the researcher of this paper to the world of sensory marketing and Aradhna Krishna, who wrote the book *Customer Sense: How the 5 Senses Influence Buying Behavior* published in 2013.

It turned out that research in the field of sensory marketing is rapidly developing thanks to cultural value shifts and technology changes and is spreading on a global scale. Many researchers in addition to Krishna, such as Bertil Hultén and Martin Lindström have recognized how brands can be positioned and differentiated more effectively with the help of the five human senses; sight, smell, touch, taste, and hearing.

The main question that this research paper attempt to answer is "How to create sensory experiences for customers?" by paying close attention to the existing theoretical and practical models developed by Hultén, Lindström, and Krishna (among others). The goal is to draw together useful models and provide guidelines for marketers, students and, others interested in the field of sensory marketing and making their brands more memorable through stimulating the five senses. The research question arose from the need for more clearer practical guidance on how to utilize the five senses in, especially retail environments.

This paper constructs of five sections; literature review, discussion based on the literature review and gaps in it, methodology, findings and analysis, and finally

conclusion and recommendations. First, the literature review discusses the meaning and importance of brand image and brand experience followed by an overview of sensory marketing and the five senses and their relationship with the human brain. Then, the concept of multisensory experience is explained with the support of contemporary case studies where two or more senses have been implemented in retail and online environments. The integration between senses is examined to form a better understanding of multisensory experiences. Also, ethical issues will be examined regarding sensory marketing and after that a critical discussion on the previous literature on sensory marketing and the gaps in it. The methodological framework is presented before going to the findings and analysis on the available theoretical and practical models from Krishna, Hultén, and Lindström to help people interested of the field of sensory marketing to take their brand to the next level. In the end, a summary of the research will be presented with comments on the research process and recommendations for further research.

2 Brand identity and experience

Brands today are directly seen as related to personal identity creation. It is increasingly important for consumers to find products and services that have a sense of purpose and which correlate with their personality while fulfilling their practical needs. A product or a service itself is no longer enough to attract customers to buy them. Brands are expected to mirror people's identities or reinforce them and therefore requires brands to establish a relatable personality for themselves (Smith and Milligan, 2015). Branding according to Gad (2016: 8) is "managing perceptions and experiences in people's minds."

Hultén (2011:49) defines brand identity as a "unique set of brand associations that a firm can create or maintain." There are many ways that a company can build its brand identity, intentionally or involuntarily. One of the essential building blocks between brand and consumer is an emotional connection. Creating emotional linkages usually tends to be focused on tangible products rather than intangible services, which is rather peculiar since customers are more closely involved when it comes to intangibles. Hultén (2011) also recognizes the environmental context in which intangibles take place as being a critical factor in emotional connection creation. Two elements, physical and relational, are identified where physical stimuli are created by the five senses, and relational context

originates from people and their behaviour. Companies alone are not entirely responsible for building their brand image, but the consumers who form an opinion of them through their perception and experience (Hultén, 2015).

Building a brand in the digital era, with thousands of advertisements being bombarded at us daily, make it challenging for companies and marketers to create a memorable brand experience. Schmitt (2003) divided the brand experience into three key elements; “the product experience”, “the look and feel of the product”, and “experiential communications” (see Figure 1 below).



Figure 1. The Three Key Aspects of Brand Experience (Schmitt, 2003:125)

Although the product is identified as a key aspect of the brand experience, today, high-quality products are taken for granted and thus only functional features are not enough. Customers demand experiential features that are interesting and engaging. As part of the products functional and experiential aspects, the product’s aesthetics are particularly important when it comes to creating sensory experiences. Design, colors, and shapes are important product features, and the perfect experience is formed when all these aspects come together and support each other (Schmitt, 2003).

The second key aspect in brand experience creation process as “the look and feel” surrounding the product which is also referred to as the brand identity. The brand

identity is constructed around the name, logo, packaging, store design, and merchandising amongst other visual cues (Schmitt, 2003).

The third aspect of the brand experience is experiential communications. Schmitt (2010) states that today, advertising should inform and entertain the customer. It is proposed that the traditional concept of the unique selling proposition (USP) should be abandoned and a new way of thinking implemented. A new model is introduced, an experiential selling paradigm (ESP), which considers the overall tone of the ad, its experiential sense, and overall implementation theme that determines the role of the advertising (as a central or supporting role).

2.1 Experience-focused marketing

Currently, companies aim to/and are expected to create memorable customer experiences to achieve more profound customer satisfaction. We have moved away from outcome-oriented customer satisfaction to a process-oriented one where building customer loyalty and strong relationships are valued more than just sales figures (Schmitt, 2010). Kotler (2013: 283) defines customer experience as a process of "Adding value for customers buying products and services through customer participation and connection, by managing all aspects of the encounter."

A recent survey conducted in 2014 revealed that approximately 89 percent of business leaders believe that creating memorable customer experiences will be their most significant competitive advantage from 2016 onwards (Gad, 2016). In order to provide satisfactory customer experiences, all the human senses should be utilized in the buying process (cognitive, affective, emotional, social and physical) (Verhoef *et al.*, 2009).

Previous literature proposes a new management approach "Customer Experience Management" or CEM, that genuinely considers the customer. Schmitt (2010) criticizes the old models, such as customer relationship management (CRM) and customer satisfaction, for being too limiting and narrow. CEM is a process of managing a customer's full experience with a specific product or company. The approach recognizes that the customer does not only buy, say a car or a phone just because it operates well but that they are lifestyle products and therefore brand experience matters. The CEM

approach also recognizes the value of a motivated sales force/employees and after-sales services that all contribute to the creation of strong customer relationships and brand loyalty.

Singh and Saini's (2014) publication on the importance of CEM framework also sees it as the new strategic weapon for companies. The authors state that the implementation of CEM requires collective efforts of all the departments in an organization.

Homburg *et al.* (2017), identify some issues in the model because of a relatively low number of companies that have adopted CEM. They state that CEM is a complex concept because the research on customer experience is scattered across multiple contexts (service, product, online, and retailing).

Creating an emotional link between the consumer and the brand is a critical factor for building a strong brand name. The customer experience has become more important to consumers not only for services but for brands. The importance of the five senses is too often forgotten when discussing customer experience, brand image, and customer value (Hultén, 2015). By using the five senses more effectively, a company can create a more in-depth and meaningful connection between the customer and the product/service.

3 Sensory marketing

Some current research on sensory marketing identifies it as a new area of research. However, Philip Kotler published a journal article as early as in 1973 called "Atmospherics as a Marketing Tool." It recognized the importance of atmospheric factors in addition to tangible products and services. Kotler (1973: 48) referred to a 'total product' which includes services, packaging, warranties, advertising, financing, pleasantries, and images. It was also found that atmospherics can act as the primary product.

Kotler (1973: 48) defined atmospherics as "the effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability." The article identified four main sensory terms which construct the retail atmosphere; sight, sound, scent, and touch (see Table 1 below). The fifth sense, taste, was not

regarded as directly linked to atmospherics. However, it was noted that different tastes could indeed activate memories in people's minds.

Table 1. Four main sensory terms (Kotler, 1973:51)

Visual Dimensions <ul style="list-style-type: none"> - Color - Brightness - Size - Shape 	Aural Dimensions <ul style="list-style-type: none"> - Volume - Pitch
Olfactory Dimensions <ul style="list-style-type: none"> - Scent - Freshness 	Tactile Dimensions <ul style="list-style-type: none"> - Softness - Smoothness - Temperature

Kotler (1973) pointed out the important distinction between 'intended atmosphere' and 'perceived atmosphere.' Hultén (2015) also refers to the intentionally or involuntarily built brand image (see page 2). In the intended atmosphere, sensory cues are designed carefully to manipulate the atmosphere of a specific space while perceived atmosphere differs from customer to customer because individual preferences, memories, and culture affect their perception.

Kotler's (1973) analysis on the importance of the atmospherics in retailing and the prediction of the future of marketing, which would be focused mainly on 'spatial aesthetics' customer experience, and emotional reactions, was spot on. The forms of implementing these findings were much simpler, focusing mainly at architecture, interior design, and window dressing as the main variables that contribute to the creation of a retail atmosphere. The journal article concludes in insightful words that reflect the present state of marketing; "As the other marketing tools become neutralized in the competitive battle, the atmosphere is likely to play a growing role in the unending search of firms for differential advantage." (Kotler, 1973: 64).

Despite Kotler's (1973) early discovery of the importance of the human senses in marketing, sensory marketing is still reasonably unexplored field. It focuses on affecting consumer perception by creating subconscious triggers by engaging the five human senses. Although sensory marketing has gained more interest within the last five to ten years, there is some earlier research's that have been done concentrating for example on the importance of visual cues and their impact on customer behaviour (Hultén, 2010).

However, companies have not yet fully exploited the possibilities that sensory marketing offers and might offer in the future with more extensive research.

As Kotler (1973) predicted correctly, sensory marketing is becoming increasingly important in today's globally competitive environment where companies struggle to differentiate themselves from other brands. Especially in the B2C market, there is a demand for a more customer-oriented approach (Hultén, 2015). As discussed earlier in pages 2-5, people are not only looking for a product or service to purchase, but they anticipate experiencing something beyond their expectations.

Hultén (2015: 106) defines sensory marketing extensively as "a service process that focuses on sensory strategies and stimuli with the goal of creating a multi-sensory brand experience, in supporting the individuals' identity creation through the mind and the five senses to generate consumer value, consumer experience, and the brand as an image." "Multi-sensory brand experience" refers to an experience where at least two of the human senses are engaged. Krishna (2013: 5-6), however, defines sensory marketing as "marketing that engages consumers' minds and affects their perception, judgment, and behavior." Hultén (2015) reflects on sensory marketing more from the perspective of consumer marketing and branding and how companies can use the five senses in their sensory strategies.

Both definitions by Krishna (2013) and Hultén (2015) are relevant. Sensory marketing is to appeal to customers' senses and affect their emotions in order to increase the likelihood of purchase decision. Even Kotler's (1973) definition on atmospherics is still highly relevant although the more recent definitions are more specific and adjusted according to new findings enabled by technological advancements.

3.1 The Five Senses

In 2003 Martin Lindström partnered up with Millward Brown, a global research agency specialized in brand growth, to prove that brand loyalty is highly affected by people's sensory experience of the brand. The extensive study was conducted in thirteen countries, and it concluded that sensory associations increase consumers' likelihood to buy the brand.

The respondents in the research were asked to rank senses by how aware they are of them. Most of the respondents identified sight as their dominant sense (unsurprisingly). Usually, sight and hearing are regarded as the most important senses, but according to Lindström's and Millward Brown's study, the sense of smell ranked second (see Figure 2 below). The researchers also found that women reported being more sensitive to smells, yet when this claim was applied to brands, both men and women recalled the senses on an equal footing (Lindström, 2005).

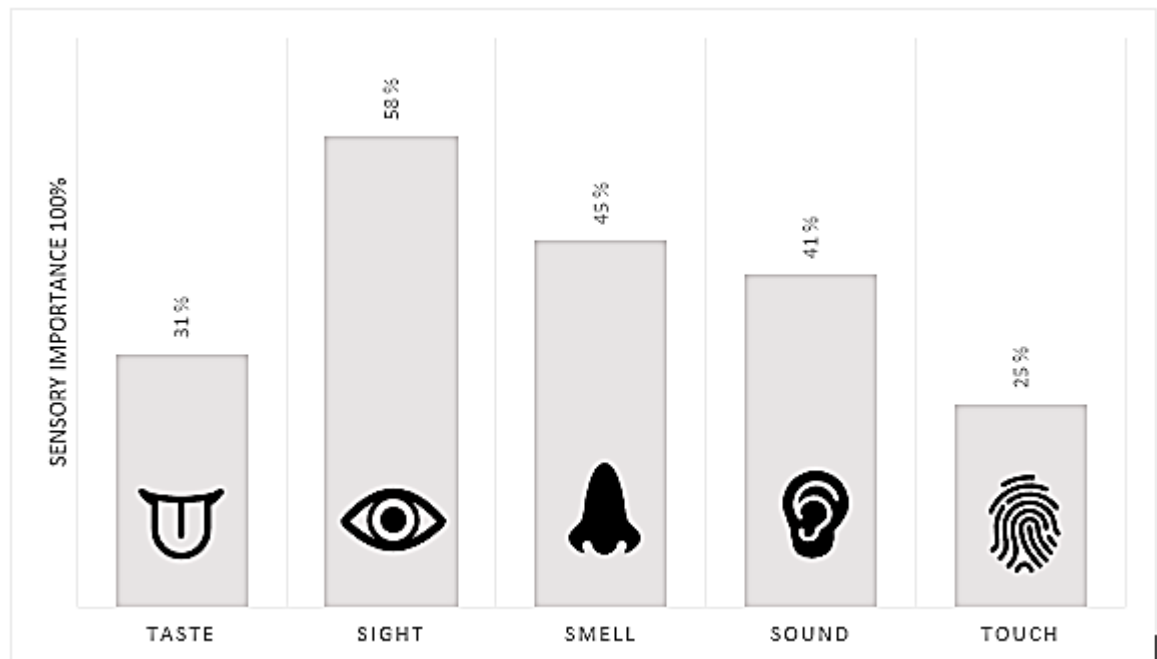


Figure 2. Sensitivity to senses (adapted from Lindström, 2005: 69)

Spence *et al.* (2014) have developed a framework that demonstrates how the five human senses; visual, auditory, olfactory, tactile and taste, impact cognitive effect and human behaviour (see Figure 3). The framework looks particularly at the retail practice and questions related to it, such as how optimal sensory stimulation can be achieved.

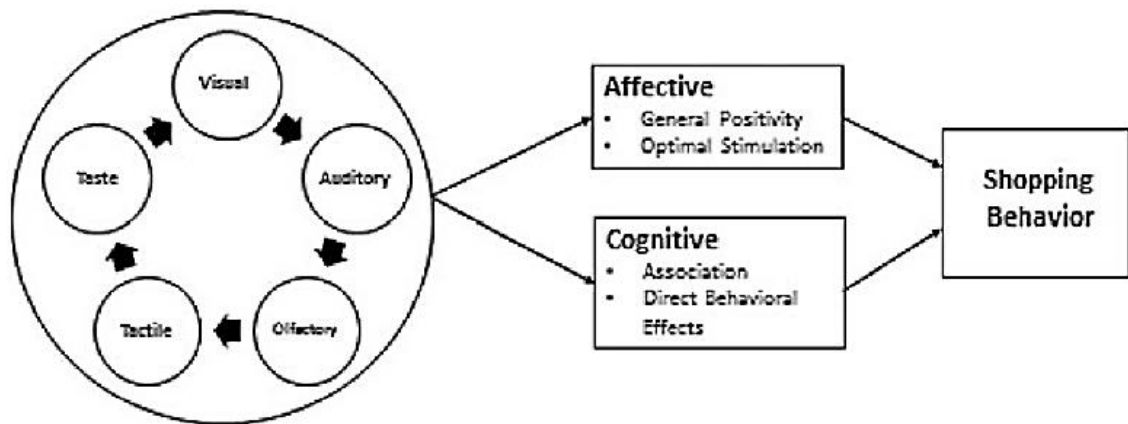


Figure 3: Framework for multisensory shopping behavior (Spence *et al.*, 2014: 473)

3.1.1 Visual

The sense of sight is considered to be the most prominent of the five senses when it comes to experiencing and perceiving brand ad service atmospheres. Vision is usually the primary tool for attracting attention to a brand or a product (Hultén, 2015). Atmospheric visual factors can be thought to be constructed of the color, size, shape, and brightness of a space. There is extensive research done on how the lighting in a store atmosphere affects people. Visual aspects are often the most attention-drawing aspects of retail stores. For example, it has been observed that by changing the lighting in a winery, effects the customers' perception of how expensive the wine was. Some colors like the famous Tiffany & Co.'s signature *Tiffany Blue* color triggers cognitive associations in consumers. Signature colors can be a very effective way to create a stronger brand identity. The importance of visual cues in marketing remains strong even though more recent research suggests that some of the other five senses might act as equally strong stimuli (Spence *et al.*, 2014).

3.1.2 Auditory

People usually express themselves with sounds and verbal ability which defines who we are, what we believe in. We also express our emotions by for example laughing, crying and screaming. Music can awake many different emotions and memories (Hultén, 2015). Different physical features can be identified as the music and sound perceived. Volume, pitch, rhythm, and tempo can create both positive and negative emotional reactions in customers. Many companies have already recognized the opportunities with audio

branding such as the distinguish Nokia tune or the opening sound for Skype of Microsoft Windows. The tempo of the music in a retail store can have a considerable effect. Classical music in a jewelry store creates a particular, enhanced perception of the atmosphere and slow tempo music in a grocery store makes people spend more time shopping because time appears to pass slowly. The challenge is that just like with visual cues, the actual perception is created separately by each customer, and therefore the results vary. A recent development is a multisensory in-store atmosphere that reacts to shoppers. Imagine trying on a bathing suit and hearing tropical holiday music with a smell of coconuts in the air (Spence *et al.*, 2014).

3.1.3 Olfactory

We can all remember smelling something like freshly baked cookies or the smell of sun lotion that takes us back to our memories in our childhood or vacation we had on the beach. Scents can affect customers outside their conscious awareness and thus change their perception and behaviour. Olfactory cues create positive and negative responses more effectively than other senses. This can be a great opportunity and a challenge for marketers (Spence *et al.*, 2014). The sense of smell also affects the sense of taste as it creates 80 percent of people's perceived taste. Lindström (2005) refers to an experiment where a cleaning supply company altered the smell of detergent with a strong chemical scent by adding a flowery aroma to it. As a result, sales of the detergent went down because the customers felt as if the product was not as effective as before. They strongly associated the chemical smell to a working product. The human scent memory is believed to be the strongest of all five senses, and retail environments or products with a particular smell are exceptionally well recalled. Many studies suggest that with infusing the right scents to store atmosphere, customer experience and time spent in the store can be enhanced. The challenge is to match the individual and cultural meanings that different smells are associated with (Spence *et al.*, 2014). Scents such as jasmine, lemon, mint, and chamomile stimulate senses effectively while certain smells like orange, rose, lavender, and vanilla is used to relax the mind (Georges *et al.*, 2014).

3.1.4 Tactile

Sense of touch is one of the most active senses in addition to vision. It is essential for people's physical and mental interaction with other people as well as products. It also supports visual sense by informing the brain of the firmness, shape, and texture of the product that is being handled (Hultén, 2015). Spence and Gallace (2011) also demonstrate the increasing importance of tactile marketing. The feel of a product and packaging affects the customer's overall product evaluation tremendously. For example, in a jewelry store, a heavier piece of jewelry is often associated with high-quality metal or stone. Feeling clothing textiles is a glaring example of how important it is to feel the products and how it can significantly affect the purchase decision. One very contemporary challenge is the rapid increase in online shopping. Virtual shopping initially isolates all other senses except visual cues. For retail consumers, the absence of touch has a significant effect when buying any products that require handling while using it. For example, you most likely do not need to feel a lightbulb when purchasing it online, but if buying a jacket, it is difficult to tell from a picture if it is going to feel good when wearing. Spence and Gallace (2011) recognize the potential in virtual reality technology to add some of the missing cues to the online shopping experience.

3.1.5 Taste

Atmospheric taste is more subjective and thus challenging because it is based on one-trial learning. If a customer tastes a food product and reacts to the taste negatively, it can create long-term avoidance. On the other hand, positive taste experience is much stronger than a single visual, olfactory, tactile, or auditory experience (Spence *et al.*, 2014). It is also considered to create the greatest pleasure as an emotional reaction (Hultén, 2015). Lindström (2005) observed that if Toblerone chocolate (known for its distinctive triangular shape) was molded into a typical chocolate bar shape, the taste and experience was not that appealing anymore.) Using taste cues offer real opportunities but requires careful planning and more research to create the ultimate experience that tickle customers taste buds (Spence *et al.*, 2014). Negative taste experience can create long-term avoidance. Personal tastes can be developed on an individual basis (Hultén, 2015).

3.2 The human memory

As mentioned before, the initial goal of sensory marketing is to tap into consumers' five senses to trigger either an unconscious emotional reaction or learned stimuli such as a logo or brand. According to most theories on human memory, three central components have been identified (Hultén, 2015).

The received information from the five senses first enters the sensory memory where data is being analysed. If the information is meaningful and interesting to the person, the information moves further to short-term memory. To demonstrate how little time information is stored in the sensory memory, it is worth mentioning that for example visual stimuli are lost in half a second (Hultén, 2015).

Let us assume that the visual information, say an advertisement, that we just saw is viewed worth analysing further. It has now been moved from sensory memory to short-term memory, a fundamental part of the process. Short-term memory, also known as working memory, plays a crucial role in our attentiveness and problem-solving abilities. Its capacity to store information is greater than sensory memory's; however, both are limited. If the advertisement is still significant to us and generates an emotional reaction perhaps if we can relate it to information already in our long-term memory, it moves from short-term memory to long-term memory permanently. Long-term memory has no proven limits to its capacity to store information (Hultén, 2015).

A lot is known about the forms of memory and marketers can learn important things by studying the research on human memory and how it affects consumer behaviour and loyalty toward brands. The first point is obvious, that is, to capture consumers' attention the information must be stimulating and engaging enough. With thousands of advertisements and marketing messages daily, the challenge is to trigger a deep enough emotional reaction in consumers in a matter of milliseconds to be able to get your message to enter their long-term memory. The other challenge has to do with the fact that every individual has their memories and perceptions. It is also widely known that for example, stress influences people in both positive and negative ways. Negative stress can make it harder to remember things, say shopping in a crowded mall with a sense of urgency (Hultén, 2015).

3.3 Neuromarketing

Understanding customers thought-process is very challenging. Marketers still widely believe that customers are willing to tell them precisely what they are looking for. However, self-report measures can easily be untrustworthy because a person's memory is imperfect and the chance for misinterpretation is high. In customer-oriented age, companies depend on customer insights to gain competitive advantage. Brand image and customer loyalty are vital aspects for companies, but the available data is poor. Surveys and focus groups are fast and inexpensive ways of collecting valuable data, but these traditional methods do not generate accurate information. Alternative techniques have therefore gained the interest of marketers (Hsu, 2017).

Neuroscience as a research area attempts to comprehend how the human brain reacts to the environment and how it controls the body to build a deeper understanding of the decision-making process, emotions, and memory. A new research field has emerged from combining neuroscience and marketing (Hultén, 2015). Brain-based marketing approach also known as neuromarketing is defined as "a field that focuses on the marketing implications from understanding the interaction of cognition and emotions in human behaviour based on neuroscientific methods" (Javor *et al.*, cited in Lim, 2018: 206). Neuromarketing has offered huge opportunities to measure and understand subconscious thoughts, feelings, and behaviour. Various new techniques for monitoring brain activity (e.g., fMRI and EEG) have revolutionized our understanding of perception, attention, and memory. These methods help to improve the accuracy and validity of existing measures. There is still a lack of understanding of how emotions affect customer choices, but it is known that emotions drive behaviour.

"Sensory marketing focuses on creating a 'congruence of the senses,' a genuine 'Neuromarketing mix' of all five senses" (Georges *et al.*, 2014: 159). Sensory marketing can benefit hugely from research from neuroscience and neuromarketing. By monitoring consumers brain activity, it has been found for instance that even when people are made unaware of the brands of, say Coca-Cola and Pepsi, Pepsi was preferred just as often as Coca-Cola. Yet when they are aware of the brands, people would change their preferences according to their brand associations. Similar results were also found in blindfold wine tastings where respondents preferred a wine that was said to be more

expensive than the other wine they tasted. However, both wines were the same brand. The experiments that brain activity monitoring has enabled, demonstrated the emotional attachment is a key factor with brands. Also, what people sense by hearing and smell is stronger than visual stimuli (Hultén, 2015).

4 Multi-sensory experience

According to Hultén (2015:119) "A multi-sensory brand-experience contributes to individual value creation and is related to how individuals react when a company collaborates with and supports their identity creation processes by engaging the five senses to generate customer value, consumer experiences, and the brand as an image." The definition initially assumes that an individual assesses the surroundings - say a store and its products - by the way it looks, sounds, smells, tastes, and feels. A multi-sensory experience refers to the implementation of two or more senses.

There is some research done on how different senses work together and support each other especially the relationship between visual and auditory stimuli. A lot of the studies focus on the impact of a single changing aspect such as lighting or music, but there is a lack of research in the area of a multisensory atmosphere. The challenge in creating an environment where multiple senses support each other is to make them harmonious. Some studies have observed that when there is consistency across various senses, it creates a more pleasant experience. Introducing sensory cues in-store environment enhances the touch points but can also create a risk of sensory overload (Spence *et al.*, 2014). An excellent example of multisensory store atmosphere where individual customer preferences lure in and drive out some customers is the cosmetics chain Lush that stimulates all the five senses. Many customers find it overwhelming, especially intensive scents. However, Lush has been very successful in its multisensory concept. A customer gets to touch all the products because they use minimal packaging and staff demonstrate products in the form of, say offering a quick hand massage with their hand lotion. Lush's customers are typically young adults. Spence *et al.* (2014) suggest that the shoppers' ages also affect the preference for the intensity of the multisensory experience.

Helmeffalk and Hultén (2017) state that in practice it seems like retailers have different views of how multi-sensory cues should be implemented in a way that they support visual stimuli the best. There is a lack of practical insight on how to introduce these cues to a real-life store environment.

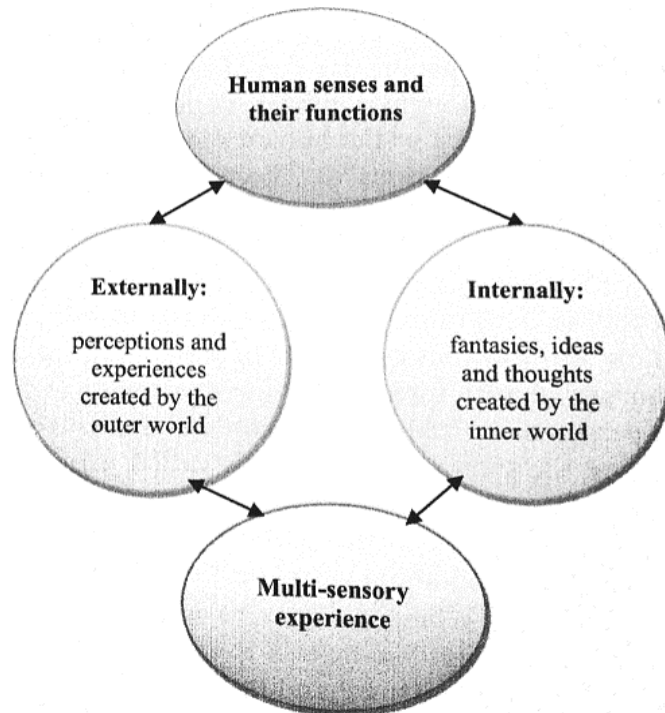


Figure 4. The Function of the Human Senses Externally and Internally (Hultén, 2015: 370)

Hultén (2015) distinguishes between two types of human senses and their functions (see Figure 4). The model recognizes that people can use the five senses internally or externally. Using the senses externally refers to the perceptions and sensory experiences that a person feels. Thoughts and fantasies are regarded as internal ways of using the five senses. For example, a positive attitude creates a positive self-image that manifests as higher self-fulfillment in the internal and external exchanges with the senses which then creates a multi-sensory experience.

When offered new relevant information, an individual can change their perception of an object, or a person. For experience-products, such as food or perfumes, the use of the five senses is higher. The multi-sensory experience that these types of product create makes decision-making easier for customers because there is more information available (Hultén, 2015).

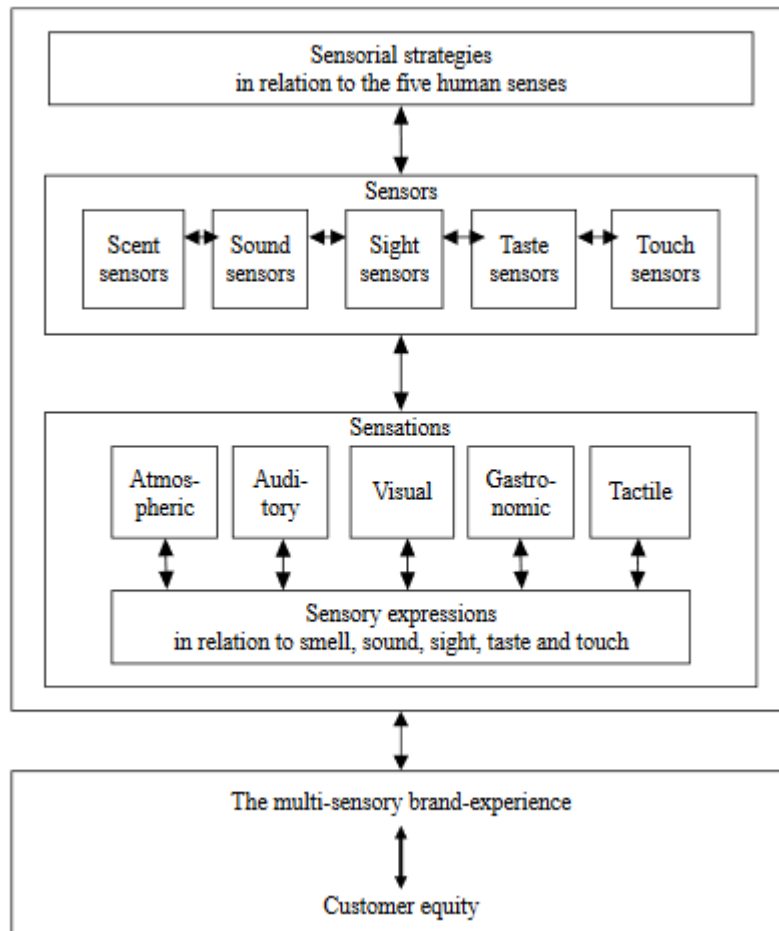


Figure 5. Levels of sensory marketing (Hultén, 2011: 264)

Hultén (2011) has developed a framework that illustrates the levels of sensory marketing (Figure 5). Each level is independent of each other, but they can work together. Sensors primary task is to act as a communicative tool which receives sensations and sensory stimuli (sensory expressions) or information signals via digital tools, material, technical equipment, or employees about the customer. Sensations “aim to clarify and express a brands’ identity as something distinct and distinctive about the mind and the five senses.” (Hultén, 2011: 264). A sensation is an emotion of feeling that links to sensory stimuli and the human mind.

4.1 Functional integration of the senses

Most of our experiences are multisensory by nature. Research has indicated that combining senses increases the chances of the brain detecting stimulus and therefore

increases the likelihood for a response to that stimulus (Petit *et al.*, 2019). Hultén (2015) refers to recent research which has studied the sensory reception of the brain and suggests that for an individual to recall objects in a virtual environment better, increased number of sensory stimuli enhances their memory. The interaction between sound and sight is a widely studied area. By combining the different information coming from the same object, an individual can form a better understanding of the sensory information (e.g., object's location).

A study conducted by Mattila and Wirzt (2001) concluded that sensory stimuli should not be implemented individually, because only a multi-sensory connection has an influence on the consumers' behaviour. The right combinations of sensory cues reinforce consumer behaviour and get them to spend more time in the stores. When combining sensory stimuli, although it seems that multiple cues create more positive results than using only one of the senses, combining two or more stimuli without internal consistency seem to affect negatively (Hultén, 2015).

Spence (2012) studied the correspondence between product naming, branding, and packaging. Brand name, packaging shape, and imagery can all set subconscious expectations in the customer's mind. It is vital for marketers to meet these expectations like likely taste or smell in order to make sure that consumers enjoy the product.

Krishna (2013) conducted a study where people from different cultural backgrounds were asked if they preferred a certain color over the other. The purpose was to find out if their cultural norms affected their preferences when it comes to colors. They found that when given red and green gift wrapping paper to the participants and asked them to pick one on a particular holiday, most people from Western background picked green for St. Patrick's Day and people from Chinese background chose red for Chinese New Year more often. Also, Krishna observed that in China people try to get rid of a new car smell with dried up tea leaves versus in the US people find it pleasant and would like to preserve it for longer. Challenge is for companies to observe and match these preferences in different countries and cultures.

Hultén (2015) proposes a model where the five senses connect with society (S), service environment (E), and the brand (B). He calls this model the S-E-B Model (see Figure 6 below). He states that societal culture seen in the far right corner of Figure 6, plays a

key role in understanding how sensory marketing can be applied. As Krishna (2013) found, different cultural colors and codes convey the meaning in the individual's mind. Different experiences and expressions deliver cultural codes and tell the person how to act and perceive the situation in the cultural context. Hultén (2015) highlights individual preferences, group identity, and cultural symbolism as variables that affect consumer purchasing behaviour.

With the service environment, Hultén (2015) refers to places such as malls or websites. Kotler (1973) recognized the importance of service environment and retail atmospherics which were focused on the exterior, interior and, point-of-purchase, further research has then highlighted the importance of the surrounding stimuli such as the backgrounds. The service environment is constructed of 1) ambient factors, such as air quality, sound, and scent 2) design factors, such as architecture, lighting, and texture, and 3) social factors, such as service personnel and appearance (Hultén, 2015).

The last element of the S-E-B model, the Brand (B), represents the good, service, or product and its identity which play an essential role in sensory marketing and how people perceive it. Brands are not merely built by companies but in fact the customers and how they experience it (Hultén, 2015).

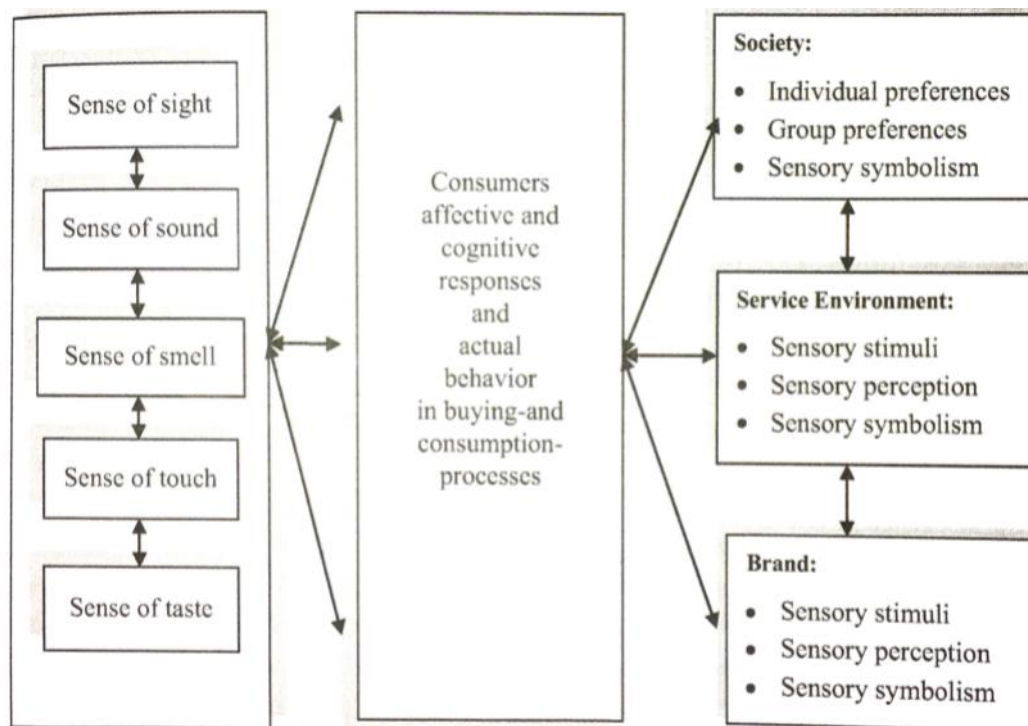


Figure 6. The S-E-B model (Hultén, 2015: 123)

4.2 Multi-sensory marketing in action

There are many large companies that have recognized and build their marketing strategies around sensory marketing such as Prada, Starbucks, Apple, Singapore Airline, and Abercrombie & Fitch. It might seem like sensory marketing is a new phenomenon, but it has in fact been around in the USA from the 1950s onwards. All the companies that were just mentioned have their own signature logos, colors, scents, and sounds in addition to other recognizable features.

4.2.1 Multi-sensory marketing in retail: IKEA

Hultén (2011) conducted a field experiment in IKEA, a Swedish furniture retailer, to test how consumers' impact on touching behaviour when visual and olfactory sensory cues are manipulated. The lack of research available that studies the relationship between these three senses was recognized due to the experiment. The tactile sense is obviously an important aspect when it comes to retail management practice, especially when purchasing home equipment, clothing, cars, or mobile phones. Touch behaviour has been neglected by previous research despite the fact that consumers use the sense of touch to gain more information about the product and if for example, a piece of clothing looks like silk yet feels like cotton, it might create a negative emotional reaction in the customers' mind.

In the field experiment, Hultén (2011) aimed to find out more specifically if by changing the lighting, design, and scent in buying wine glasses at the point-of-purchase affected consumer touch behaviour. The experiment was conducted for two weekends. The control group was confronted with the neutral point-of-purchase environment with grey floors, white walls, strong white lighting, and odorless atmosphere. For the experimental group, the lights were changed to softer lighting, and colorful placemats were placed together with the wine glasses. A vanilla scent was released to the atmosphere. The smell of vanilla has been found to be a gender-congruent scent with a significant positive effect on approach/avoidance behaviour in clothing stores.

The results demonstrated a significant increase in touching behaviour of the wine glasses and increased sales of them when the point-of-purchase was introduced with visual and

olfactory cues. The time spent at the point-of-sale was roughly 30 per cent higher for the experimental group than for the control group. Shoppers who purchase wine glasses also spent more time in the store in general. The time the shoppers spent touching the glasses in the experimental group was 50 per cent higher compared to the other group and were more likely to purchase the wine glasses.

The results were highly reliable and realistic because the respondents were unaware of the experiment in the retail store. Most of the respondents were females (63,5 per cent), and the rest of 36,4 per cent were males. Yet the experiment was only conducted in a specific retailer's glass department so the results cannot be generalized.

4.2.2 Multi-sensory marketing in online retailing

Typically, when shopping online, there are many pictures of the products displayed on the screen that you scroll up and down. Most brands also follow congruent visual features. For online retailers' such as Asos or Zalando (big online fashion retailers), it can be challenging for their customers to make choices between similar looking items displayed in the same way.

So far, a lot of the research on multisensory marketing has almost exclusively concentrated on in-store shopping atmospheres. Yoganathan *et al.* (2019) highlight the possibilities for multisensory marketing in online shopping situations. Obviously reproducing multisensory effects is challenging in the online environment but carefully throughout imagery, symbols, and sounds have been proven to have an impact on customer experiences.

Recently, big online companies such as Amazon have invested in new sensory marketing strategies to create more touch-points for the customers in order to enhance their customers' haptic experience and strengthen their brand. Amazon has managed to get closer to their customers by using artificial intelligence (AI) to have "conversations" with their customers at their own homes. Amazon's Echo, a hands-free speaker, that uses the Alexa Voice Service to respond to the customers' commands, is already widely recognized invention (even to those who do not own one).

Although many multisensory devices are emerging, there are not fully commercialized (Petit *et al.*, 2019). Yet technologies such as shopping assistants, and smart mirrors have already been introduced in leading tech countries such as China's clothing companies' changing rooms and jewelry stores that simulates how outfits / products look on the customers' and provide personalized recommendations by using personal data.

Mixed reality technologies such as the ones mentioned above are providing enormous opportunities for many big companies. They enable people to share the same physical space but experience it in completely different ways with augmented reality contents. Petit *et al.* 2019 point out that mixed and virtual reality can detach people from reality more easily than traditional in-store experience and it remains to be seen how acceptable and beneficial this sort of detachment from reality is going to be.

Yoganathan *et al.* (2019) recent journal article brought out an interesting and contemporary subject of increased online retailing (e-tailing) and the marketing of ethical products and brands online which are usually focused on protecting the environment, human- and animal rights. They propose multisensory marketing strategies (by using visual, auditory and tactile cues) as an efficient way to engage with customers and build strong relationships between brands and consumers. The experiment survey was conducted based on visual cues with images both with and without visualizing fair trade and environmental protection, in addition to auditory cues including a song with and without promoting ethicality, and tactile cues were based on pictures of a teddy bear with and without statement promoting its feel. The writers conducted a survey to find out if by applying multisensory cues online to promote ethical products and brand would increase customers willingness to pay more. They found that even with low-cost techniques had a positive effect on buying behaviour. The survey results also showed that multisensory marketing of ethical products worked effectively for both those who are more ethically aware as well as those who did not have predispositions to favor ethically marketed products.

5 Ethical Issues

There are some ethical concerns when discussing sensory marketing and neuromarketing. Sensory marketing can be seen to be related to subliminal advertising. Subliminal advertising is designed to influence people under the “normal” limits of consciousness. There is evidence that subliminal advertising can be applied to all five senses and go as far as affecting the behaviour in the subject. Reflecting on the initial goal of sensory marketing which is to affect the customers’ perception by creating subconscious triggers by engaging the five human senses, the concerns are not pointless (Murphy, 2005).

Subliminal advertising is messages based on vision, hearing, or any other sensation, which can only be detected subconsciously because they are beyond our conscious conception. It is argued, however, that the power of subliminal advertising has nothing to do with the product itself, but its effect is based on the function of our brain which is able to retrieve information from our subconsciousness without us realizing. With sensory marketing, customers can be directed to the direction they were already predisposed, but they cannot be “forced” to purchase a certain product or service against their will (Lindström, 2005). Also, there is lack of evidence of the effectiveness of subliminal advertising because it is suspected to only work under very specific circumstances (Bermeitinger *et al.*, 2009; Smarandescu and Shimp, 2015; Verwijmeren *et al.*, 2011).

In the context of online retailing, an issue arises when discussing the creation of perfect customer experiences according to individual preferences. Some people do not like obvious intended personalized marketing. Personalized marketing refers to “providing customers with tailored content and services based on knowledge obtained through service and user interactions” (Pappas *et al.* 2014:194). Telemarketing and irritating e-mails are not a new phenomenon, but it has certainly gotten more intrusive in the era of social media. There are growing concerns over privacy invasion because customizing communications are initially based on customers’ personal information (Baek and Morimoto, 2012).

Emotions have a significant impact on online shopping behaviour. Positive emotions increase the likelihood of online purchases, and negative emotions do the opposite.

Inaccurate personalized offers (e.g., product recommendations) can affect the customer negatively and change their perception of the trustworthiness of the company. It has been found however that loyalty and satisfaction might increase if personalized services are relevant to the customers' needs and wants and will benefit them (Pappas *et al.*, 2014).

Concerns over neuromarketing mainly focus on the new technological methods used that could possibly be utilized to create unconscious triggers in customers minds by manipulating their perception in buying decision situations. Further consequences are linked to unsustainable buying behaviour and its impact on the environment (Hultén, 2015)

6 Discussion based on the previous literature and the gaps in it

There is a clear movement towards more experience-focused marketing that not only recognizes the importance of high-quality products and services that offer customers functional features but also emphasized the overall experience that the customer receives. Creating the perfect brand experiences includes the adoption of subtle sensory marketing that aims to utilize all the five human senses; sight, smell, touch, taste, and hearing. As discussed in the literature review, perception plays a significant role in the area of sensory- and multi-sensory marketing because of customers' own individual thoughts and memories that help them to associate sensory stimuli to past experiences.

The use of visual marketing still dominates over the other senses and for a reason. However, recent studies and experiments have suggested that there is massive potential in applying the other senses that support visual material and generate a harmonious environment by giving customers more information on the product or service that helps their decision-making and trigger subconscious wants.

It does not come as a surprise that the sense of touch, the largest human organ and first human sense to develop is regarded as the more intimate of all the senses. Many previous studies have concluded that letting the customers touch the products in a retail setting affects positively on their purchase intentions. Researchers suggest that

consumer touching behaviour can be encouraged with displays of for example lighting or scents (Hultén, 2011).

When discussing human beings and how the five senses; visual, auditory, olfactory, tactile, and taste affect the human brain, there is no one answer. Our perception, memories, and identity, all effect on how we associate different sensory cues to different things in our environment. According to the literature, a universal way to implement all the sensory signals in marketing is possible in theory but measuring the outcomes is challenging. There are still gaps in the research regarding the five senses itself, especially in a retail environment. It is understandable when analysing the literature, why companies have not wholeheartedly jumped on board in investing in multi-sensory marketing. There is a significant financial risk if companies would test the different cues by “trial and error” strategy. However, many companies are slowly starting to recognize the big potential in such marketing strategies by adding at least one stimulus to support visual cues.

More reliable and understandable measurement tools are needed to be developed further and tested on a larges sample size than what the current experimental researches have tested on. Krishna (2013) states that although the field of sensory marketing has taken big leaps within the last ten years, the relationship between the five senses is not fully understood. Optimal synergies between some senses might exist as well as mixtures that might create sensory overload.

Petit *et al.* (2019) recommend that multisensory experiences should be constructed so that the sensory cues are in balance in order to avoid sensory overload. They also suggest that perhaps the building a sensory experience should be approached in a similar way that the cosmetics company Lush has done and focus more on building the experience around for example, in the case of Lush, olfactory rich environment.

7 Methodology

The methodology chosen by the researcher is based on secondary data, and research philosophy is mixed methods which combine the use of qualitative and quantitative data.

Saunders *et al.* (2016: 344) define secondary data as “data that you analyze which were originally collected for some other purpose, perhaps processed and subsequently stored.” Qualitative research is more concerned with an individual’s personal experiences. When researching psychology which is highly related to the topic of sensory marketing and marketing in general, qualitative research is appropriate. Quantitative research is also required in order to at measure and identify occurrences of a phenomenon (Habib *et al.*, 2014).

There are some exploratory researches done in the field of sensory marketing. The purpose of exploratory or empirical research is to help to form an initial hypothesis and clarify a problem. Exploratory research is done based on observation or experience (Saunders *et al.*, 2016).

Main sources of secondary data are books and journal articles from various creditable authors and sensory marketing professionals such as Bertil Hultén, Martin Lindström, Krishna Aradhna. Secondary data collection was chosen because the topic of the thesis was unfamiliar to the researcher and the time frame for completing the work was limited. The lack of previous knowledge prevented the collection of primary data which could have resulted in biased and insufficient results. Secondary data collection enables high-quality data to be examined, and by analysing previous studies, unforeseen/unexpected discoveries were made (Saunders *et al.*, 2016).

The main goal of this research paper is to gain a deeper understanding of the importance of customer experience, sensory marketing, multi-sensory marketing and how they can be used to influence customers perception and purchase decision-making to be able to draw together different theoretical and practical models which can be used as a base for creating sensory experiences for consumers. By studying previous literature, a full picture of the development can be drawn in addition to recognizing certain patterns that might lead to probable assumptions of the future of sensory- and multi-sensory marketing. Qualitative approach strategy ensures the wide analysis of sources and enables a critical examination of the previous literature.

Secondary data analysis as the chosen data collection method works more efficiently with the chosen topic because sensory marketing is not as popular marketing tool in

Finland and therefore does not offer optimal grounds for collecting primary data. Although an online survey is possible in such cases, the researcher did not find it appropriate because it does not implement well when researching touch-points and sensory cues. Limited resources to conduct comprehensive studies at this point of the researcher's academic career are off limits.

The hypothesis of the researcher is that companies are moving towards sensory marketing practices because satisfactory customer experiences are increasingly valued by the customers. In the future, sensory marketing will presumably be influencing, for example, packing materials and the development of virtual reality technology. Although technology such as virtual reality is evolving fast, the need for touch and another sensory stimulus will not disappear and must be considered when developing the technology. Companies should invest in sensory marketing because customer experiences are increasingly becoming a valuable competitive advantage. Utilizing the new technology that enables the monitoring of brain activity in relation to brands is likely to gain more interest within the next five to ten years. However, careful research is necessary and it the key to successfully incorporate sensory marketing in practice. The ethical issues concerning sensory marketing and neuromarketing practices should be paid attention to by companies and marketers to avoid privacy invasion.

The research question chosen by the researcher is: "How to create sensory experiences for consumers?". This question is going to be answered by analysing the recommendations and propositions given by the professionals in the fields of sensory- and multi-sensory marketing. The answer will be provided in the next part by first summarizing the most important issues covered in the literature review and then by gathering the practical instructions and theoretical frameworks from three of the chosen academics.

8 Findings and Analysis

In this final part, the main points from the previous parts will be summarized shortly and analysed followed by useful theoretical and practical models by Krishna (2013), Hultén (2011a, 2015b), and Lindström (2005a, 2010b) to form guidance for marketers,

students, and anyone who is interested in creating sensory experiences for customers. It should be kept in mind that for different industries, products and services, and especially different target markets, the sensory marketing strategy must always be adjusted in accordance with the customer's preferences. These guidelines will attempt to offer a starting point for developing a tailored sensory strategy by providing models and examples that help to plan and implement the strategies.

As discussed extensively in the literature review, creating a memorable brand identity is challenging. The study by Lindström (2005) and Millward Brown suggested that even though consumers' might have positive expectations of a brand and their expectations might be met, competitive advantage is only created when the positive experience is memorable or better from other brand experiences.

To understand the complex consumer behaviour, traditional marketing models are no longer enough. In order to position and differentiate brands (both goods and services) the importance of understanding the five senses and the human brain has grown (Hultén, 2015). Figure 4 (page 16) shows the sensory marketing model (SM) created by Hultén (2001) to help create a multi-sensory brand-experiences for consumers. Many companies have already chosen to adapt to the SM model due to cultural value shifts and digital technology changes. Hultén's (2015) proposed paradigm, the S-E-B model, featured in Figure 5, demonstrates how the sensory stimuli, sensory perception, and sensory symbolism are all deeply affected by the surrounding culture, service environment, and brand.

There is a lack of theoretical and empirical research when it comes to the five senses and their importance regarding brands. The contemporary sensory branding is mainly focused on car manufacturing, computers, cellphones, hotels, and fashion. It expects to take a while before more research emerges in physical and virtual environments. Neuromarketing, however, creates an opportunity to study the choice between different brands. As studies have shown, the human brain tends to react in a different way when it's aware of the brand to when it's unaware of it. Brands association create strong activity in the brain's areas where memories and self-images are built (Hultén, 2015).

Krishna's book *Customer Sense: How the 5 Senses Influence Buying Behaviour* (2013), does not offer conceptualized frameworks on sensory marketing yet it encourages researches to conduct experimental studies. For the future of sensory marketing, Krishna expects the research to focus on the interaction between senses. Unlike Hultén (2015), Krishna's book gives practical guidance on how to implement sensory marketing in practice. The importance of the logo and how switching it can be risky once people have associated it with a brand is highlighted. Logos can send a message or convey a theme and constitute a signature such as the breast cancer movement is associated with the color pink.

Packaging, traditionally the colors, letters, and pictures that the main product is wrapped in, is an important aspect because it is usually the first thing that the customer sees. Packaging should be equally exciting as the product itself and meet the expectations of the customer. Often forgotten is the importance of the location of the product picture on the packaging (Krishna, 2013).

A slogan (age-old practice) is still an effective marketing method. It is directly linked to the product and can give information about the product to the customer. Although developing a signature sound or slogan can be quite expensive, a memorable and well-executed sound can provide opportunities for developing a sensory signature including that sound. Signature sounds or jingles are also hard to match and thus provides a unique feature for the brand (Krishna, 2013).

Both scent and taste are more challenging to implement. The signature scent must complement the product and be distinctive. It usually requires a product that customers can smell before purchasing it. For many products, the sense of taste cannot be utilized if it is not a food product. With food products, the texture, taste, and flavour should be designed carefully. Also, products such as cough syrups, vitamins, or mouthwashes are suitable for developing a signature taste. Importantly, the taste is a mixture of all our senses (Krishna, 2013).

Sense of touch, with growing potential, refer to the texture, temperature, shape, and rigidity of the product. As mentioned before, visual cues go hand in hand with tactile

cues which means that if one is adjusted the other one might require adjustment as well. It is important to match what the customer sees what they feel (Krishna, 2013).

“The more, the better” does not always work in multi-sensory marketing. Creating sensory overload should be avoided (sensory marketing strategy can be built around one or two senses, e.g., Lush has an olfactory rich environment). Consistency between the senses should always be kept in mind when planning a sensory strategy. Also, researching the local culture is a good way to find sensory combinations because each culture and religion has its own meanings of colors as discussed in earlier chapters (Krishna, 2013).

Lindström’s book *Brand Sense: Sensory Secrets Behind the Stuff We Buy* (2010) states that nontraditional marketing channels will keep growing alongside traditional channels and predicts that especially automobile manufacturers and pharmaceutical companies will lead the way in the sensory marketing innovation because the regulation in many countries are restricting trademarks on the shape and color of products but so far senses for smell and taste are open for opportunities. The book suspects that the telecommunication and computer companies will follow this example set by car- and pharmaceutical industries. There are already real-life examples of this. The Sony PlayStation consoles react to whatever is happening in the game (e.g., the game console vibrates when your lightsaber hums in Star Wars-game). Lindström expects the retail and entertainment industries to drag behind before picking up the sensory marketing models.

According to Lindström (2006a; 2010b), before planning a sensory experience strategy, the brand itself must be “smashed.” The twelve aspects of a brand philosophy can be a helpful tool to strengthen a brand (see Picture 6 below). It considers the touch points of building and maintaining a brand image. The purpose of the framework is to examine if the brand is still recognizable with one of the twelve elements working independently. If you would remove the Coke logo from the bottle, it would still be recognizable, same with the Apple logo. Many people would associate the words “magic” and “dream” with Disney.

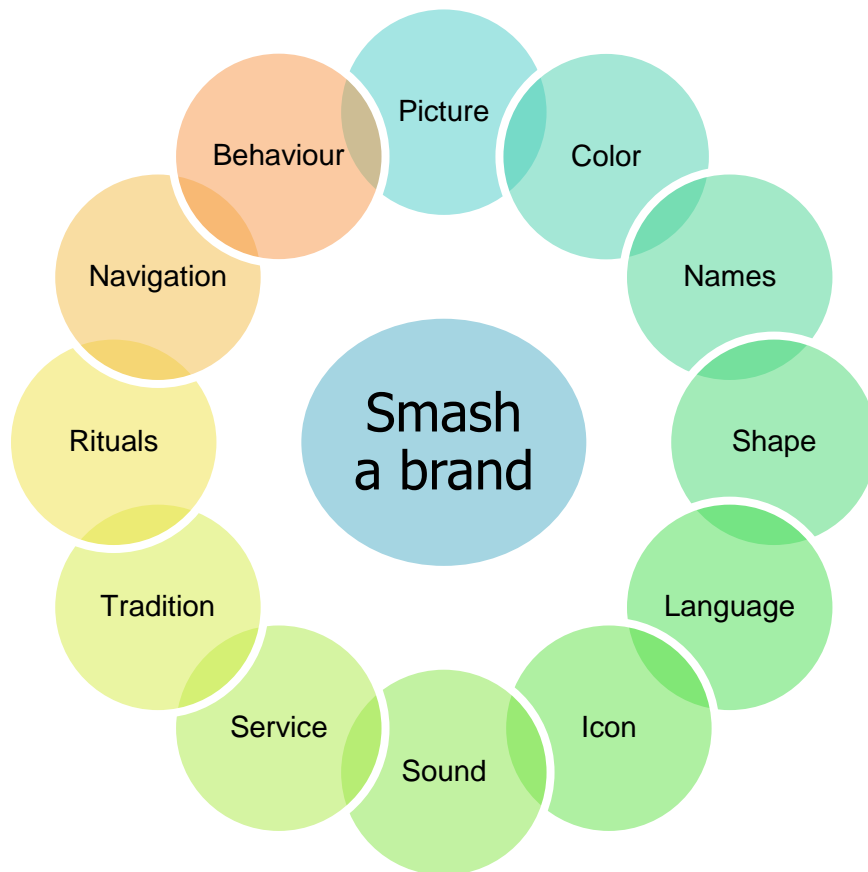


Figure 7. The 12 elements of smashing a brand (adopted from Lindström, 2010: 46-67)

9 Conclusion and recommendations

As found in this research paper, sensory marketing has been around for decades, but due to cultural value shifts and technological advancements, non-traditional marketing practices have developed alongside more traditional marketing tricks such as memorable jingles. Sensory marketing can help to prolong the time that customers spend in a store and increase the probability of additional purchases. It serves the purpose of influencing customer behaviour by tapping into the five human senses.

Creating sensory experiences starts with brand identity and its relationship with different peoples' unique lifestyles. Generating emotional linkages between the consumer and brand is a crucial element in building a successful brand. The brand is constructed of much more than just the product or service itself. The full brand experience must

consider the product experience, the look, and feel of the product, and experiential communications. “The claim that a company builds a brand is true only to a certain extent because the brand as an image is always created in the customer’s mind and imagination and nowhere else” (Hultén, 2015: 123).

The five senses; sight, smell, sound, touch, and taste, identified and discussed in this paper, lay the foundations for creating memorable sensory experiences for consumers. Their purpose is to engage the customers’ senses and affect their emotions in order to increase the likelihood of a purchase decision. Marketers can learn important things by studying research on human memory and how it affects consumer behaviour and loyalty toward brands. Research shows that integrating senses increases the chances of the brain detecting stimulus and therefore increases the likelihood for a response to that stimulus. Also, as discussed on page 14, experiments done in the field of neuromarketing enabled by brain activity monitoring have demonstrated the emotional attachment is a key factor with brands. Also, it was found that what people sense by hearing and smell is stronger than visual stimuli.

The practical and theoretical models and guidelines discussed in this research paper can be utilized to construct sensory experiences for consumers. However, before these frameworks are implemented, marketers and companies should keep in mind the following points seen in the checklist in Table 2 below.

Table 2. Creating sensory experiences for customers: Checklist

Creating sensory experiences for customers: Checklist
<ul style="list-style-type: none"> ▪ Stay consistent with your brand personality when planning sensory strategies ▪ Remember consistency between the senses ▪ Sensory strategy can be built around one or two senses ▪ Avoid sensory overload ▪ Study the local cultures and adjust the sensory strategies accordingly

- There are infinite mixtures of senses, therefore experimenting with them is highly encouraged
- Study the previous research and findings in the field of neuromarketing
- Create emotional links with the brand and the customer
- Positive experiences are not enough, but they also need to be memorable
- Do not underestimate the power of the often-ignored senses (smell, touch, and taste)
- A motivated workforce is a vital part of creating satisfactory experiences
- Keep in mind the ethical issues surrounding privacy invasion
- Be creative!

The research process for this paper was extensive. After starting the research process, it soon came clear that because the human senses and the human brain are so complex, sensory marketing, which is based on using these, is also multifaced. There is an infinite amount of sensory mixtures that have not been tested yet. Also, all consumers react to them differently. The initial idea was to draw together the best research on integrating senses in retail environments, but it turned out that there was a lack of research done in that area. The case studies and experiments were also done on specific circumstances and could not be implemented in other situations. For these reasons, the research question developed throughout the process. The best way to approach the paper was to choose the most cited and used literature from three experts in the field of sensory marketing (Krishna, Hultén, and Lindström) and find what theoretical and practical approaches they have proposed for developing sensory experiences for consumers. The purpose of the checklist in Table 2, was to summarize the key points that every marketer and company should reflect on before implementing sensory strategies.

As the first extensive and truly independent academic research paper, writing this bachelor's thesis has taught the researcher a great deal about the gathering of data and its critical analysis. It is challenging to find reliable and valid sources from a massive pool of literature from fields of psychology, neuroscience, behavioural studies, marketing and other relevant areas that all are related to sensory marketing. Most importantly, to be

able to build a consistent paper combining all the related topics and tying them together to explain and understand sensory marketing and the creation of sensory experiences was a challenging encounter.

Throughout the research process, new perspectives have opened the researcher's mind for insight into future marketing practices. Not only that but the literature on the human brain and human memory and how they function regarding the five human senses has been an educational experience for daily life.

Hopefully, this research paper will inspire others, students and marketers, to learn to understand how emotions, subconscious triggers, and individual aspirations all have a powerful impact on consumer behaviour and how they can be used to carefully build successful brands bearing in mind the ethical issues and possible misuse of sensory techniques involved. For future research, more experimental studies must be conducted to find working mixtures of senses that can be implemented in different kind of service environments.

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