Analyzing the Impact of Sensory Marketing on Consumers
A Case Study of KFC

Khirodhur Latasha,
Panyandee Tooraiven,
Bappoo Monishan
University Mascarene, Mauritius.

Roopchund Randhir,
Aberystwyth University, Mauritius.

Abstract

Sensory Marketing is a useful marketing application which gives to companies a real opportunity to maximise product profitability. Consumers eating habits keep changing everyday away from their regular meal, less time and more working hours have left people with the option to just pop in a restaurant or fast-food. The use of five senses in the marketing field helps to arouse customer’s emotions and nowadays it is fundamental for the company to differentiate itself from its competitors. The study will seek to analyse the impact of sensory marketing of consumers with a particular reference to KFC. This study outline has a deep impact on understanding the impact of senses on marketing with particular reference to the Kentucky Fried Chicken in Mauritius.

Key Words: Sensory marketing, KFC, Senses
1. Introduction

Sensory marketing is widespread in marketing field and it may explain most of our purchasing decisions. It has an influence on the buying perception at new food court or restaurants emerging at every corner. Sensory marketing is used in different aspects: visual, auditory, olfactory, gustative and tactile marketing. Sensory branding is a type of marketing those appeals to all the senses in relation to the brand. It uses the senses to relate with customers on an emotional level. Brands can falsify emotional associations in the customers’ minds by appealing to their senses. A sensory experience is described as an individual’s perception of goods or services or other essentials in a service process as an image that challenges the human mind and senses. Brakus et al. (2009) differentiates between product experiences, shopping, and service experiences, as well as consumption experiences, concluding that all such experiences influence directly or indirectly on consumers. Schmitt (1999) proposes acting, feeling, relating, sensing, and thinking as customer experiences. Nowadays, more marketing specialists are willing to adopt this strategy resulting into great success to their business and it is difficult for a customer not to buy a product with this type of marketing. Sensory marketing is defined as a way of measuring and explaining consumer emotions as well as spotting and capitalizing on new market opportunities, and finally ensuring long-lasting product success.

2. Literature Review

2.1 Emergence of Five Senses in the Marketing World

Sensory marketing is based on the concept that we are most likely to form, memorise and discover the mind when all five senses are involved. By going outside the traditional marketing media of sight and sound, brands can establish a stronger and longer-lasting emotional connection with consumers. Krishna (2010) explain sensory marketing as “marketing that engages the consumers’ senses and affects their behaviours”. Advertising is not what it used to be. Even though, we are adopting more and more marketing resources communicating with consumers.

Consumers with an urge for advertisement-free entertainment are growing. Snappier graphics, faster editing, more appealing confirmations or bigger and better discounts will no longer do it. Moreover, to be perfectly frank, the most distinctive proposal is not likely to hold water, something new is required. In the search for that something new, we have to move right outside of today’s advertising prototype. We have to go back to the basics and identify what actually charm to human beings on an ordinary, everyday basis. If there is a sound, touch, taste and smell element, well you would probably be right in assuming that this is merely a pleasant coincidence. One may ask why these four senses have been neglected and left to their natural protective roles.
Almost our entire understanding of the world is experienced through our senses. Our senses are our connection to memory and can tap right into emotion. Bringing on the five senses has worked very well in emotionally connecting people to the rituals of faith.

2.1.1 Visual Marketing (Sight)

Sight is the most used sense in marketing, as it is the most stimulated by the environment. The choice of colours and forms in the conception of a product, the layout of a point of sale, the realisation of promotion campaign are key factors of success (or failure), well understood by marketers. Colours and shapes are the first way of identification and differentiation. Many brands are associated to a specific colour, then it is memorised more easily by customers; Coca Cola is red, Kodak is yellow and KFC red and white. The company can be identified even though the customer didn’t see the name. According to memory retention studies, consumers are up to 78% more likely to remember a message printed in colour that in black and white. In the food and beverage industry, the impact of colours is obvious and sharply defined.

The visual system is to modify light patterns into information, according to which people are capable of perceiving forms, colours, dimensions, movements and distances between objects. Recent years showed that the way the product looks is not the only factor important for the consumers.

Furthermore, researchers have showed that sight is a dominant factor in creating brand awareness and in generating customer experience.

2.1.2 Olfactory Marketing (Smell)

Smells trigger certain parts of the brain responsible for creating emotions and memories. The human nose can identify and remember as many as 10,000 scents and as much as 75 percent of our emotions are generated by what we smell. 25 out of all the senses, smell is the only one with a direct link to the brain. As Dr. John Medina explains in his bestseller Brain Rules. The most famous technique of olfactory marketing in the food industry is the use of artificial smells to appeal to customers in the street, subway or supermarkets.

The best example can be Starbucks coffee, the coffee shop. They have started roasting coffee beans within the stores instead of outsourcing the process. This spreads the odour of beans in the environment thereby giving richer sensory experience.

Paradoxically, there are only few studies in this field, in comparison with researches on visuals or sonorous stimulus. Researches on the smells started these last 15 years, especially in the United-States, so many questions are still unanswered.

However, the impact of smells on customers’ behaviour has been definitely certified. First, searchers proved the positive impact of a smell on the evaluation of a product (Laird, 1935; Cox, 1969). According to Spangenberg, Crowley & Henderson (1996), a pleasant smell influence positively the evaluation of the customer on a point of sale (and some of its
products), the intent of walk-through, of buying, as on the time spent inside (real and perceived). But the precise olfactory characteristics that could be at the origin of these influences are not yet determined.

Hirsch & Gay (1991) have noticed that women are more sensitive to smell than men. However, each sex doesn’t have the reaction faced on the same smell: for instance, men stay longer than women in a shelf perfumed with spicy scent (Wall Street Journal, 1990), when women are more sensitive to shampoo smelling than men. The age of the customer modify his perception, as according to (Doty 1984, 1985), the sense of smell break up as the person gets older.

In this way, there is also a difference between generations: people born before 1930 are more likely to call up natural smells, when youngest report more food or artificial smell (Hirsh, 1992). So the use of olfactory marketing can be interesting for a brand, provided that it knows how its target, to avoid a bad perception and then a negative impact.

2.1.3 Auditory Marketing (Sound)

Sound has the power to influence our mood and sway our buying habits. To use sounds is known in advertising: to associate music to a message is a good way to make the consumer remember it. However, music is also important for sensory marketing users, since researches underlined the impact of music on behaviour, in a point of sale for instance, The effectiveness of a selling environment depends on its capacity to manage the subjectivity of the potential customer (Célier, 2004). When sound is directly linked to the product itself, consumers may interpret it as a sign of quality or familiarity. ‘Kellogg’s TM takes full advantage of the sound element. Its Rice KrispiesTM has the classic “snap, crackle, pop,” but did you know the crunch of the Kellogg’s cornflake was carefully developed in sound labs?’

The power of music is in its capacity to contextualize the different articles and support emotional states and poses (Gumperz 1977; DeNora 1986). Music aims to put customer in a state of mind corresponding to the articles that are sold: play rock music in a guitar shop and the person will imagine himself playing with what could be his future purchase. Music can then, if connected to the product, be a way to act on the buying behaviour of the customer. It is also proved that high volume music in a bar will increase the consumption of the customers (North & Hargreaves, 1996).

Studies have been made to find what kind of music fits the best with the different kinds of places: for instance, classical music will increase the quality sensation of a wine cellar (Areni& Kim, 1993) or a tea house (North & Hargreaves, 1996). But music can also act on the “crowd management”, by influencing the time spent inside by the customer. For example, according to two studies from Roballey & Ali (1985) and Milliman (1986), a fast-tempo music will push the customer to leave earlier. In the other hand, a slow music played at low volume will increase the time and the money spends inside. Same studies revealed also that
clients will eat faster and consume less with a loud volume and fast tempo music. Another 
research from Smith & Curnow (1966) revealed that in a point of sales, customer adopts his 
walk speed according to the tempo of the music. Music offers a wide range of possibility to 
the marketers to influence customers’ behaviour and complete the atmosphere to create a 
coherent sales environment.

2.1.4 Tactile Marketing (Touch)

Our skin has more than 4,000,000 sensory receptors that can be easily influenced through 
materials, weight, smoothness and ease of the product. Sense of touch also plays a great part 
when it comes to packaging design, or even in some advertising campaigns. Packaging can 
give an enormous power on our brand awareness. It is a flawless method for getting close to 
consumer’s unconsciousness, their perceptions, feelings and tastes. The solid wish to pick up, 
touch and test things is massive, and retailers count on that in their display strategies. Our 
hands are an important link between our brains and the world. The fact that humans, we have 
more tactile nerve system in our little fingers alone than we do on our entire back.

In a restaurant, the weight of the cutleries, the softness of the napkins, the comfort of a 
chair can affect the perception the customers has of the atmosphere since, according to 
Rieunier (2002), the touch is one of the major determinant of the well-being sensation.

2.1.5 Gustative Marketing (Taste)

People can sense five basic tastes bitter, sour, savory, salty and sweet. For all other aroma 
tastes we must show gratitude to our sense of smell, for that is the one that gives flavor to our 
food. We can say that taste is the sense that merges all different senses together to create a 
complete brand experience, but is also related to emotional condition, so it can change mood 
and brand perception.

Thanks to scientific advancements, this sense is now highly mastered and exploited by 
producers in order to adapt their products to regional preferences: e.g. German consumer likes 
the sweet-salty mix, softly sour for the British one (Célier, 2004).

Recent studies aimed to understand better the mechanism of taste and explore the existing 
relations between, for instance, taste and colours. Thus, scientists now know that the four 
basic gustative sensations, sweet, sour, bitter and salty, are respectively linked by consumers 
to the red, green, blue and yellows colours (Célier, 2004). This might be important in the 
packaging design process of a product for instance.

In a promotional way, companies often use gustative marketing to convince customers, by 
making blind-tests (through comparatives advertisements for instance) or directly with 
sampling or free-tasting promotional operations. According to Rieunier (2002), such 
operations can be determinant in the food industry, as customers are more disposed to 
purchase a product that they already tasted and liked.
2.2 Impact of Senses on Consumers

It has been stated that consumers search for and buy emotional experiences around what has been bought and no longer buy products and services alone (Brembeck and Ekström, 2004; Ratneshwar and Mick, 2008). In this research, the sensory experience is related to the five human senses, despite their importance in generating customer value, sensory experiences, and the brand as an image. As such, there are six main elements: Sight, Sound, Scent, Touch, Atmosphere, and Taste associated with Sensory marketing as discussed below.

2.2.1 Sight and its Marketing Impact

Empirical studies relating to sight impressions have been discussed by, for instance, Orth and Malkewitz (2008). The sense of sight is the most powerful one for detecting changes and differences in the environment and is the most used sense in perceiving goods or services. In studying sensory, emotional, and thinking capacity of the human brain, studies show that vision, for example, can interact with such senses as hearing, touch, and olfaction (Thesen et al., 2004). Another study has demonstrated that various techniques identify the five senses merging in the human brain, indicating that one sense can be affected by relations with other senses (Driver and Noesselt, 2008). According to Henderson et al (2003) quoted that the use of graphic information can make it easier for a product to stand out in the large amount of marketing messages, having a positive impact on the customers’ consideration of a possible purchase (Kahn and Deng, 2010). Further, visual sense have been shown to be of great significance when verbal material is absent, creating a perception of quality which has a direct impact on the building of a strong brand (Henderson et al. 2003). Furthermore, research have also deduced that the visualised brands and other visual cues. It has been suggested that an unappealing product design might result in people searching for, expecting and detecting problems, as well as observing details instead of ignoring small issues. A visually attractive product design may improve creativity in problem solving, as well as having an impact on mood (Norman, 2004). It can affect consumers in both a positive and a negative way without processing any other information (ibid.). This is also emphasized by Messaris (1997) who argues that the sense of sight, beside the purpose of receiving attention, can elicit an emotional response towards a product and other things. A sight strategy stresses the meaning of such sensory expressions as colour, light, and theme, as well as graphics, exterior, and interior. All are underlined in picturing a brand’s identity and values. The Finnish producer of mobile phones, Nokia, illustrates just this: “Nokia has chosen to design its phones with soft values in mind in order to appeal to human senses. The main rationale has been to move away from the hard values that technology conventionally stands for. This has been a way to make the mobile phones more user-friendly by giving each product an identity and soul. Nokia’s big
screen and soft buttons have been designed for this purpose and the ability to change the colour of phone suggests increased individualization."

2.2.2 Sound in Marketing Perception

Sound can be parted into two ways: wanted and unwanted sound, and Rossing et al. (2002) explains that there are more to the world of sound in the environment than music – namely noise. The authors elaborate this reasoning, and states that noise have been said to have an impact on communication as well as produce different psychological as well as physiological impact (ibid.). Sound has been since long in the field of marketing (Hultén et al. 2008) and has been identified as a vital component that triggers and influences the consumer’s mood, behaviour and preferences (Bruner, 1990; Alpert et al. 2005). According to Kellaris and Kent (2001), music has the reputation to be the “shorthand of emotions” and have been used to provoke emotional responses in the consumer. With this in mind, music has been identified to play an important role in the lives of the consumers. Moreover, it is stated by Hui et al. (1997) who explains that the individuals preference in music will affect if the advertising has a positive influence on the consumer or not, where Kellaris et al. (1993) underlines that the chosen music will have an impact on how the message is perceived or processed by the consumer. Companies need to be aware of what type of music they are playing, using liked music with the aim to affect customer’s general assessment of the store environment and the experience of it (Cameron et al. 2003).

The American retailer Abercrombie & Fitch demonstrates a sound strategy: ‘The sound at Abercrombie & Fitch is expressed through famous songs which have been mixed to create the right atmosphere in the service landscape. A heavy bass is represented in every song characterizes the firm's music. The music played is very loud and gives the impression of a night club. The songs are mixed to build up expectation that something more is under way. There are no gaps between the tracks and therefore the tempo level and sound pressure are constants in the store. Customers like the music and many dance in time to it. Employees also dance, which gives the relaxed feeling of party and of smell living it up’.

2.2.3 Smell as a Marketing Element

Smell is an important element of our experience. We sniff the milk in the refrigerator before drinking it; we sniff if there is the single warning of smoke, and then behave accordingly. Our sense of smell guards us safe by serving us choose fresh and avoid rotten food. Each piece of fruit and cut of meat that finds its way into our shopping trolley has passed the sniff and feel test. Impulsively, we inspect for doubtful tears in the packaging and we wait, subconsciously for the clicking of the seal when we open a soda or a can of peanuts. In this literature, as a cue or stimulus, scent can produce an effect in an individual's mind, affecting on the actual behaviour, without the person being aware of the process (Ward et al., 2003). In this concern, three different aspects of using scents have been emphasized in the
research, the presence of a scent, its pleasantness and its fit with environmental and service elements (Bone and Ellen, 1999). In fact, a number of studies have demonstrated the positive effects of scents on buying intentions and store image (Parsons, 2009).

Moreover, research discloses that the existence of scent affects customer performance in terms of intentions to visit and return to a store (Bone and Ellen, 1999) and also establishes a positive perception of a particular commercial environment (Chebat and Michon, 2003). Various readings have considered the appeal of scents arising from an object, or a service associated with it being perceived as pleasant or unpleasant (Bone and Ellen, 1999; Chebat and Michon, 2003).

It is obvious from research that pleasant scents have positive properties on time spent in a store, the number of times products are inspected, in addition to, the total time devoted to product assessment (Morrin and Ratneswhar, 2000, 2003; Schifferstein and Block, 2002, Spangenberg et al., 1996). It is also assumed that, pleasant scents result in pleasant (unpleasant) affective consumer responses, in turn resulting in approach (avoidance) behaviour educated through the emotional response (Morrin, 2010).

Furthermore, research directs that arousing a pleasant scent is a cheap and effective way of improving customer shopping behaviour and creating increased cash outflow (Spangenberg et al., 2006). On the whole, these effects may influence on consumer behaviour, leading them to spend more money, when they experience the pleasant smell of a retail atmosphere.

Agreement between scent and products improve product evaluations as, for example, housecleaning solutions scented with lemon (Bone and Ellen, 1999). It is apparent that consumers evaluate products more positively when the smell is considered typical for the product. On the other hand, it is also useful considering appropriateness between smell and the total service environment (Ward et al., 2003). The smell of Crayone color pens that make me recall the childhood life has in fact become a vital element in the company’s brand strategy. Early in 2000 Crayone needed to shield their brand from the many unofficial competitors in Asia. This was challenging to the great extent. It was not easy to protect a color pen which draws generic colors. It is more difficult to do when the logo is barely familiar and the pens are parted from their packaging. All you can do is smell.

We examine the aroma of the original pen, Crayone artificially manufactured the smell and patented it. Today the very characteristic smell that we so strongly associate with Crayone, is chemically coded and a crucial factor of the Crayone product. It is there to arouse the memory of generations of kids of the upcoming years, and above all, it is not possible to copy.

A smell strategy is applied to permit a scent to become a component of a brand's identity and image. Scents add in creating memory pictures, a positive atmosphere and well-being among both customers and employees. Eliminating unpleasant smells inside a car to make it
more pleasing to get into and use was described in an interview with the Volvo marketing department in Gothenburg, Sweden:

‘We put a lot of effort into making the car smell good when one enters it. The new S80 and all of our cars are adapted for allergenic environments. The S80 is recommended by the Swedish Asthma and Allergy Association. When the car is opened with the hand control, the air is sucked out, as there is otherwise always an accumulation of the smell of plastic. This indicates the development work in this area, which is quite enormous’.

2.2.4 Smell in Relation to Gender

According to Spangenberg et al. (1996) they also noted that when “feminine scents” were used, sales of women clothes doubled; as did men's clothes when masculine scents were diffused. This underscores the importance of matching gender-preferred scents to the product. Both men and women browsed for longer and spent more money when a fragrance specific to their gender was used to scent the store atmosphere. Aroma preferences tend to be cultural and they can be generation-specific too, so the target market at each location will need to be pinpointed precisely.

2.2.5 Touch as a Marketing Concept

The tactile sense (or the sense of touch) is the first of our human senses to develop and the largest sensory organ (Gallace and Spence, 2010). Additionally, the tactile sense is considered as one of our most intimate senses, involving physical interaction with the skin, with the hands playing a vital part as our “principal source of input to the touch perceptual system” (Peck and Childers 2003)

Research has established that consumers like to assess products and collect information about them through touch (McCabe and Nowlis, 2003). It has also been proposed that it should be beneficial for retailers to let consumers touch and interact with products in retail settings (Grohmann et al., 2007). Research have also shown that consumers desire store atmosphere that allow them to examine products tangibly (Krishna and Morris, 2008) and to pick up, touch and choose between products that are exposed (McCabe and Nowlis, 2003). Touching products has been shown to provide a positive control on shopper attitudes and behaviour, as well as on purchase intentions (Citrin et al., 2003; Peck and Wiggins, 2006) and is associated with effective product placement in stores. Besides, research has established that for some people, the effects of touch are stronger than for others (Peck and Childers 2003)

Touching products has been shown to exert a positive impact on shopper attitudes and behaviour, as well as on purchase intentions (Citrin et al., 2003; Peck and Wiggins, 2006) and is associated with effective product placement in stores. Moreover, research has demonstrated that for some people, the effects of touch are stronger than for others (Peck and Childers). By using touch, a positive affective response might result in more positive attitudes toward a
product (Peck and Wiggins, 2006). In this context, touch means gaining information about the product and its characteristics, such as form, hardness, texture or weight.

Peck and Wiggins (2006) draw attention to the touch that has possibly noteworthy consequences for store atmospherics, in the form of in-store and point-of-purchase displays. Researchers claim that displays can encourage touch and result in an interaction with products that customers would otherwise have ignored. This could increase instinct and unforeseen purchases (Peck and Childers, 2010). Terry and Childers (2003) show how information gain through touching influences emotion and consumer. Haptic information, or by the hands, is important for the assessment of products that differ in terms of material properties related to texture, hardness, temperature, and weight. The authors develop and propose a conceptual framework to illustrate that salience of haptic information varies significantly across products, consumers, and situations. The authors conduct two tests to assess how these factors interact to impair or improve the achievement and practice of touching information or touch by hands.

A touch strategy targets at consolidating the identity and image of a brand through a physical and psychological interaction with customers. Touching products make it easier to recall them merely by looking at them. IKEA in Norway illuminates a touch strategy:

‘During the summer of 2007, the company let its customers stay the night. The aim was to create a touch experience of IKEA’S beds, at the same time as the actual features of the bed were experienced during a night's sleep. The night stay was free, and the customers could choose between a basic dormitory, a family room, or a marriage chamber.’

2.2.6 Atmosphere from Marketing Perception

In 1970’s Kotler claimed that the atmosphere of a place can be more dominant than the product itself, highlighting that the atmospherics can be regarded as the prime product. Store atmospherics are said to affect customers behaviour through its interaction with their perception (Puccinelli et al, 2009) and the thought of atmospherics is to create a positive experience that impact the customer’s perception, permitting them to imagine positive things, including the likelihood to try new things (Wanger, 2002). Store atmospherics is defined as “an effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability” (Kotler, 1974) and concerns environmental cues that can have a possible effect on human behaviour as well their perception (Smith and Burns, 1996). In connection to the above stated definition by Kotler (1974), Sharma and Stafford (2000) state that design, ambiance and social factors together makes out atmospheric cues. The retail environment is, therefore, never unbiased, instead it is full of cues and various messages communicating with customers (Greenland and McGoldrick, 1994). These cues, referred to as sensory cues are consequently of great significance in attracting the customer, creating an emotional relationship (Hultén 2011). Since the store surroundings is becoming
more and more fundamental with increased attention from both customers and store managers the stores must be designed with different styling elements in a conscious way with the goal to appeal customers, affecting the buyers in different means (Turley and Milliman, 2000; Solomon et al. 2010; Rodrigues et al. 2011).

This thinking is further developed by Summers and Hebert (2001) who argues that atmospherics express precise sensory qualities of a store environment that can be used to induce clear consumer responses. The atmospherics are directly linked with our senses, excluding taste, through which we will experience different sensory channels like colour, shape, scent, volume or temperature (Kotler, 1974).

Store atmospherics are connected to amount of stimuli and different cues, where colour, scent and music and scents are included (Spangenberg et al. 1996; Wanger, 2002; Solomon et al. 2010), with an aim of impacting customers’ in a positive way through emotional responses at an unconscious stage (Donovan and Rossiter, 1982).

2.2.7 Taste and Sensory Marketing

Taste is much more multifaceted than the experience of basic flavours on the tongue it’s also encompasses our other senses to a larger degree than most people realise according to Professor Charles Spence. The taste sense is the most important and most developed of all senses. Very few of our taste preferences are biologically preset. Much rather they are linked with some sort of experience. Once a flavor or food is accepted, this can also influence the preference for and acceptance of new flavors or foods. If the sensory properties of a food are linked with negative sensations or reactions (nausea, vomiting during or after consumption), an aversion against this food develops that may remain for the rest of one’s life. Nonetheless, positive sensations may also shape the preference for a food.

Taste is particularly significant when talking about food products – the actual taste of the product – sweet, sour, spicy, salty, fruity, and colourless – and our more general taste in food. In the case of manufactured foods, the major will depend very much on the next, which is, in turn, full of cultural tones – lifestyle, aspirations, childhood influences and perceptions of the body. Understanding how our taste for food develops and what it says about us is, therefore, a feature of the growing discipline of cultural studies worth examining by the marketing expert. It is about discovering the deeper layers of our disposition to food in general and cultural differences that might prepare food manufacturers to both marketing and research issues.

3. Methodology

According to Creswell, 2003, methodology refers to the methods followed in collecting data and researching it on the lines of a developed discipline. The study is based mainly on surveys conducted through questionnaires submitted to approximately 100 random respondents who are in regular or frequent consumption at KFC and other restaurants. The
questionnaire is designed to gain maximum perceptions of customers of how sensory marketing affects the consumption level of rational individuals and as such gain maximum information that can be useful for the management level of KFC Restaurant. Moreover, Preliminary content analysis of the open-ended questions was conducted using the software IBM – SPSS Text Analytics for Surveys. Descriptive statistics and the Chi-Square test for uniform distribution were also used to analyze and compare data.

**Hypothesis**

H0-There is no relationship between atmosphere and music and consumer buying behavior at KFC
H1- There is a relationship between atmosphere and music and consumer buying behavior at KFC
H0- There is no relationship between gender and scent in relation to consumer buying behavior at KFC
H1- There is a relationship between gender and scent in relation to consumer buying behavior at KFC

**5. Analysis and Findings**

**5.1 Cross tabulation**

<table>
<thead>
<tr>
<th>How do you feel when you experience music at KFC restaurant?</th>
<th>Age</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18-20</td>
<td>21-30</td>
</tr>
<tr>
<td>relaxing</td>
<td>8</td>
<td>44</td>
</tr>
<tr>
<td>exciting</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>enjoying</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>nothing</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
<td>71</td>
</tr>
</tbody>
</table>

According to the table above most of the youngsters found music to be relaxing, exciting and enjoying compared to the one who are slightly older that is 28-30. Music has a profound effect on youngsters; it can improve their moods and self-esteem or give them inspiration from role models. Music is something that every person has his or her own specific opinion. Different people have different taste. Similarly various types of music have many ways of leaving an impact on someone. It can be relaxing, exciting, soothing, enjoying and many more. Associate music to a message is a good way to make the consumer remember it. However, music is also significant for sensory marketing users as researchers emphasized the impact of music on behaviour.
5.2 Correlation and Hypothesis Testing

The relationship between gender and scent and buying behavior

<table>
<thead>
<tr>
<th>gender</th>
<th>Pearson Correlation</th>
<th>Sig. (2-tailed)</th>
<th>N</th>
<th>Does the smell (scent) of the restaurant motivate you to choose the KFC restaurant without plan?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1.050</td>
<td>.567</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td>Does the smell (scent) of the restaurant motivate you to choose the KFC restaurant without plan?</td>
<td>Pearson Correlation</td>
<td>.050</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td></td>
<td>133</td>
<td></td>
</tr>
<tr>
<td></td>
<td>133</td>
<td>133</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the table we can deduce that there is a weak correlation between smell (scent) and the motivation to choose the KFC restaurant. It is difficult in the way that perception of smells is different from a person to another, and there are plenty individual variants that marketers have to take in account. The first one is the sex of the person: Hirsch & Gay (1991) have noticed that women are more sensitive to smell than men. However, each sex does not have the reaction faced on the same smell: for instance, men stay longer than women in a shelf perfumed with spicy scent (Wall Street Journal, 1990), when women are more sensitive to shampoo smelling than men. The age of the customer modify his perception, as according to (Doty 1984, 1985), the sense of smell break up as the person gets older.

5.3 Tables & Charts

5.3.1 Experience Music

<table>
<thead>
<tr>
<th>How do you feel when you experience music at KFC restaurant?</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>relaxing</td>
<td>63</td>
<td>47.0</td>
<td>47.4</td>
<td>47.4</td>
</tr>
<tr>
<td>exciting</td>
<td>13</td>
<td>9.7</td>
<td>9.8</td>
<td>57.1</td>
</tr>
<tr>
<td>enjoying</td>
<td>43</td>
<td>32.1</td>
<td>32.3</td>
<td>89.5</td>
</tr>
<tr>
<td>nothing</td>
<td>14</td>
<td>10.4</td>
<td>10.5</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>133</td>
<td>99.3</td>
<td>100.0</td>
<td></td>
</tr>
<tr>
<td>Missing System</td>
<td>1</td>
<td>.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>100.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From the table it can be deducted that 47.0% found the atmosphere to be relaxing, 9.7% found it exciting, 32.1% found it enjoyable and lastly 10.4% found it as nothing.

Park and Young (1986) argue that music acted as a persuading signal. Music is used to arouse emotions corresponding with the symbolic meaning of the product; the likelihood of purchase is increased. When consumers enjoy the background music, they feel they have spent less time relative to the actual amount of time they have spent in the restaurant; if they dislike it, despite the short amount of time they have actually spent in the restaurant, they claim to have been there for much longer (Yalch & Spangenberg, 2000; but, see also Kellaris & Kent, 1992).

5.3.2 Experience Scent

<table>
<thead>
<tr>
<th>How do you feel when you experience scent at KFC restaurant?</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>relaxing</td>
<td>12</td>
<td>9.0</td>
<td>9.0</td>
<td>9.0</td>
</tr>
<tr>
<td>exciting</td>
<td>62</td>
<td>46.3</td>
<td>46.6</td>
<td>55.6</td>
</tr>
<tr>
<td>enjoying</td>
<td>42</td>
<td>31.3</td>
<td>31.6</td>
<td>87.2</td>
</tr>
<tr>
<td>nothing</td>
<td>17</td>
<td>12.7</td>
<td>12.8</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>133</td>
<td>99.3</td>
<td>100.0</td>
<td></td>
</tr>
<tr>
<td>Missing</td>
<td>System</td>
<td>1</td>
<td>.7</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>100.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From the chart it can be said that 9.0% found it as relaxing, 46.3% found it as exciting, 31.3% found it enjoying and 12.7% found it as nothing.

75% of emotions are generated by smell (Bell and Bell 2007). Consequently, smell symbolizes a direct line to feelings of happiness and hunger and is a sensory signal that cannot be turned off (Wilkie 1995; Vlahos 2007). Feldman (2009) people have strong abilities to easily remember odors associated with long forgotten events. Thus if an individual customer is not contented with an experience in a retail store, he or she may intensely remember it each time he or she sniffs a smell which resembles that which already occurs in his memory. The sense of smell is linked to pleasure and well-being and is closely associated to emotions and memories. As a scent can be administered and create an effect in a person’s mind without him or her even paying attention to it, smell is “something that the customer cannot ignore”.

6. Conclusion

Sensory Marketing, written by Dr Bertil Hutten, Niklas Broweus, and Marcus Van Dijk, delivers a new track for accepting how human senses construct an individual’s experience; equally, it advises strategies on how a firm distinguishes and develops its own identity and unique product and branding through the involvement of human senses. Unlike typical marketing study, their work put the five senses in the front and center, emphasizing the importance of appealing each sense when marketing to customers. The five senses, smell, touch, taste, sight, and sound have a tremendous impact on how consumers purchase and experience products, services, brands; nevertheless, academics and practitioners have long unnoticed their importance in marketing. Creatively, Sensory Marketing validates how the
five human senses contribute to a firm's strategic marketing. Likewise, it suggests that a firm should consider the five human senses as a starting point in practice, consequently offering customers an absolute and unique experience.

A sensory manual covering the five human senses should be settled, in which sensorial strategies expressed through sensors, sensations, and sensory expressions as means, could be recognized in providing a brand's personal stamp to the customers. This can lead managers in building and establishing successful multi-sensory brand-experience relationships, in disparity to more conservative and limited brand relationships.

References


Calier – Le Marketing Sensoriel – April 2nd, 2004 – Mohammedia ENSET School.


Sophie Rieunier- - Le marketing sensoriel du point de vente – 2002.

Wall Street Journal (1990), Scents that Encourage Buying couldn't Smell Sweeter to Stores, 9 Janvier, B5.