

Exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry

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Scripture I live by:

They that wait upon the Lord shall renew their strength, they shall mount up with wings as eagles, they shall run and not be weary, and they shall walk and not faint.

Quote I live by:

To strive, to seek, to find, but not to yield.

ABSTRACT

The high-end fashion industry faces increasing competition, rising debt, and consumers who are overwhelmed with marketing messages. The goal of a consumer is to obtain value from the product that they are buying, which is why a successful exchange transaction is vital. Based on the literature review, it was found that scent marketing, which is the focus of this study, can offer a great deal of benefits to consumers and the store in question. Scent marketing can de-stress consumers, making them feel calm and relaxed; furthermore, it was found that scent can improve recognition and recall of a brand; it can attract consumers to the store; recall a past emotion or memory; increase sales; increase browsing times; improve productivity; and it can enhance the overall shopping experience.

The purpose of the present study is to explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry. Existing literature falls short in that it fails to directly recognise the potential that lies within scent marketing in high-end fashion stores and its influence on the emotional and behavioural responses of consumers. Hence, not much information or evidence could be found regarding the notion of scent marketing in South Africa and the influence that it has on consumers emotions or their buying behaviours.

Primary research was conducted by collecting data for the empirical study. The study was qualitative in nature and followed an exploratory research design. A non-probability snowball sampling method was used to recruit participants. Data was collected by means of three focus group sessions. A total of 26 participants participated in the study. These participants resided in Sandton, in the Gauteng province as well as in Nelspruit, in the Mpumalanga province. The collected data was analysed by using the Morse and Field approach, and by making use of ATLAS.ti qualitative data analysis software. Consequently, five themes were identified, which comprised of 12 categories.

The results indicate that scent marketing influences consumers' buying behaviour and decision-making processes. Scent marketing's main objective is to enhance consumers' overall buying experience, making them feel welcome and relaxed in the store. The results further indicate that a chosen scent should match the theme and atmospheric elements (music, temperature, visuals) of the store, since these also have a bearing in terms of the store's attractiveness and the duration of a consumer's time spent in a store. The present study highlights that one should also be aware of the fact that a store/industry that wants to make use of scent marketing should do proper research regarding their target market. From the results obtained in this study, it was found that a number of pertinent factors play a role regarding scent marketing in terms of luring consumers into a store. Firstly, it was found that consumers have different tastes. Therefore, gender and age

have an impact on whether consumers will find a scent pleasant or not. Secondly, the mood a consumer is in plays a prominent role. Thirdly, if a consumer is focused on a specific task or does not have time to browse around, scent will not influence the consumer to enter the store. Fourthly, a consumer's personality type depends whether he/she will be influenced by scent in a store. The results indicate that some consumers are visually stimulated and are not triggered by scent, whereas others are more likely to be lured and influenced by scent. The results also indicate that different personality types enjoy different types of scents.

Based on the results, it is recommended that high-end fashion retail stores should make use of scent marketing to create a pleasant atmosphere in the store, which will lure consumers into the store; keep them browsing for longer periods; making them feel comfortable and enhance their overall shopping experience.

Recommendations for future research include the use of a wider geographic area; considering a larger sample size; that scent marketing should be tested in a physical high-end fashion store to observe scent marketing's impact on consumers' behaviour; a variety of scents that exume differences in pleasantness and arousal should be tested on a variety of gender- and age groups; the interaction of scent should be investigated with other atmospheric elements in a high-end fashion store.

Key terminologies: atmospherics, scent marketing, consumer behaviour, fashion, fashion industry, high-end fashion industry

KEY TERMINOLOGIES USED IN THE STUDY

Atmospherics

Hussain and Ali (2015:35) define atmospherics as the design of a physical store that has an influence on consumers' emotions and that will most likely increase the purchase probability. De Farias *et al.* (2014:93) describe atmospherics as those tangible and intangible elements of a retail store design that have an influence on consumer buying behaviour and experience.

Scent marketing

Scent marketing can be defined as a long-term strategy that is based on drawing attention to a specific brand or product by appealing to a consumer's sense of smell, where the unique scent becomes an identifying factor of the store, brand and/or product (Hulten *et al.*, 2009:8). Gottschalk (2018:530) adds that scent marketing is a type of strategy that makes use of scent to affect consumers' judgements, perceptions and buying behaviours.

Consumer behaviour

Consumer behaviour can be defined as all those value-seeking activities associated with the purchase, consumption, and disposal of goods, services, activities, experiences, people and ideas, including the consumer's emotional, mental and behavioural responses that precede, determine, or follow these activities (Babin & Harris, 2018:23; Hoyer *et al.*, 2018:5; Kardes *et al.*, 2015:7).

Fashion

Bhardwaj and Fairhurst (2009:167) define fashion as a temporary cyclical phenomena adopted by consumers for a certain period of time. Fashion is a visible product based on consumers' specific needs, interests, identity and values (Eluwawalage, 2016:206).

Fashion industry

The fashion industry can be defined as a competitive market that engages in constant development and adaptation of its product offering (Bhardwaj & Fairhurst, 2009:167). The fashion industry is a global enterprise that manufactures and sells different styles of clothing and accessories to various groups of people (Steele & Major, 2019). Ciarniene and Vienazindiene (2015:64) state that a fashion industry encompasses the design, manufacturing, marketing, distribution, retailing and advertising of apparel.

High-end fashion industry

The high-end fashion industry can be defined as an industry that provides luxury fashion product offerings characterised by various components, including exclusivity, premium prices, image, status, superior quality, uniqueness, aesthetics, prestige, and excellent consumer service (Hines & Bruce, 2007:131). Dhurup (2014:169) adds that the high-end fashion industry comprises of exclusive apparel that is manufactured by famous fashion designers.

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CHAPTER 1: INTRODUCTION AND CONTEXTUALISATION

1.1 INTRODUCTION

Chapter 1 provides the introduction and background to the study. The chapter commences by providing a brief overview of the constructs investigated as well as the specific industry in which the study has been conducted. The chapter continues by elaborating on the problem statement and the reason for conducting the study is motivated. The objectives of the study, both primary and secondary, are then discussed. Furthermore, the research methodology is presented to reach the objectives that have been identified. The chapter concludes with a brief description of the content of each consecutive chapter in this study.

1.2 OVERVIEW OF THE STUDY

This section elaborates on salient concepts used in the study, followed by the problem statement and the motivation for conducting the study. The objectives of the study, both primary and secondary, are then discussed.

1.2.1 Retail

According to Steele and Major (2019), retail comprises the process of buying clothes from manufacturers and selling it to consumers. Levy *et al.* (2012:7) describe a retailer as an entity that sells value-added products or services to consumers for their personal use. Retailing refers to a group of messages, suggestions, indications and store designs as a means of communicating to consumers and influencing their buying behaviour (De Farias *et al.*, 2014:87). Retail markets are known to be globally and locally competitive and as such, retailers need to be aware of the image and the service provided to consumers (Randhawa & Saluja, 2017:109). Retailers should also engage in effective visual merchandising activities in order to improve their competitive position in the market (Waja, 2013:2).

1.2.2 Visual merchandising

Visual merchandising is the backbone of the retail industry (Randhawa & Saluja, 2017:104). Levy *et al.* (2012:504) describe visual merchandising as the optimal arrangement of a retail store and its merchandise in such a way as to attract consumers. Visual merchandising allows a retailer to effectively communicate its identity and image to consumers, and to differentiate itself from competitors (Jamnani & Daddikar, 2015:108; Waja, 2013:2). According to Steele and Major (2017), visual merchandising comprises the presentation of the retailer's product offering in an

attractive and accessible manner by making use of window-displays, in-store displays and special promotional events. Nell (2013:11) propounds that visual merchandising comprises five categories, namely store design, fixtures, presentation techniques, mannequins and atmospherics.

1.2.2.1 Store design

According to Levy *et al.* (2012:483), store design can be described as the layout and the merchandise that is being displayed in the store. The store should be designed in such a way so as to attract consumers and to subconsciously influence them to spend more time in the store, which could lead to an increase in sales (Levy *et al.*, 2012:483). Retailers make use of store design as a method of visual merchandising by implementing both interior and exterior elements that will enhance the store's functioning, improve the store image, and also complement the merchandise displayed in the store (Sachdeva & Goel, 2015:74). The store design contributes to the store's identity and it stimulates consumer buying behaviour (Waja, 2013:31). Store design is an important factor worth considering due to its impact on consumers' browsing times, decision-making process, and buying behaviour (Puspaningrum, 2017:444). An important part of store design is the role of fixtures and how they are displayed in a retail store.

1.2.2.2 Fixtures

Fixtures are defined as the equipment used in a retail store to display visual merchandise and to direct the flow of traffic (Hefer, 2012:24; Levy *et al.*, 2012:504). Fixtures comprise of a straight rack, a rounder, a four-way fixture and a gondola to name but a few (Levy *et al.*, 2012:505). According to Nell (2013:15), consumers feel attracted to wide aisles and fixtures that display the items neatly. Henceforth, fixtures are concurrent with aisles, racks, lighting and floor coverings (Nell, 2013:15). Therefore, a positive relationship exists between unit sales and shelf space, since spacious environments and effective presentation techniques seem to attract consumers (Curhan, 1973:56; Hulten *et al.*, 2009:95).

1.2.2.3 Presentation techniques

Levy *et al.* (2012:506) and Pantano (2016:151) define presentation techniques as the manner in which specific product items, styles, colours and sizes are displayed in a store. Tendai and Crispen (2009:102) add that point-of-purchase displays and in-store promotions form an important part of the presentation technique used by a retailer to influence impulse purchases. Presentation techniques such as lighting, colour, light intensity, textual styles, product positioning, product displays and window displays are all means that are used to influence consumer buying

behaviour and to improve the overall look and feel of a store (Abazi & Sohani, 2016:18; Pantano, 2016:153). One of the more prominent presentation techniques implemented by retailers, especially in the fashion industry, is making use of mannequins to display clothing items.

1.2.2.4 Mannequins

According to Levy *et al.* (2012:496), a mannequin can be described as a plastic mould in the shape of a human body on which merchandise is displayed. A mannequin can personalise a brand, encourage consumers to enter a retail store, as well as motivate and influence consumers to buy the merchandise that is displayed on the mannequin (Levy *et al.*, 2012:496; Vinamra *et al.*, 2012:109). Mannequins that are displayed in a store or at the entrance of a store tend to influence consumer buying behaviour, especially towards the quality and the price of the fashion item (Jamnani & Daddika, 2015:109). Randhawa and Saluja (2017:104) state that several consumers feel motivated by the products that are displayed on mannequins, since these demonstrate the latest trends and how a particular outfit would look on a human body. Atmospherics also plays an important part in consumers' buying behaviour.

1.2.2.5 Atmospherics

Atmospherics play an important role in consumer buying behaviour (Levy *et al.*, 2012:507). Randhawa and Saluja (2017:108) define atmospherics as specific elements and physical characteristics of a retail store that is used to attract consumers. Airikka *et al.* (2014:8) describe store atmospherics as those elements that are used by a retailer to influence consumers on an emotional level by manipulating their senses. Atmospherics are used by fashion retailers to affect consumer buying behaviour, attract consumers to the store and provide them with a unique and memorable experience (De Farias *et al.*, 2014:87). Consumers gain experience through the environment, layout and atmosphere of the store (Airikka *et al.*, 2014:8). Store atmospherics is one of the core constructs of this study and is discussed in greater detail in the section that follows.

1.3 ATMOSPHERICS

Store atmospherics refer to the conscious planning of a store's design with the aim of generating specific reactions from consumers (De Farias *et al.*, 2014:88). Hussain and Ali (2015:35) propound that a store's atmosphere has a profound impact on consumers' satisfaction levels, their emotions and purchase intentions. Companies should offer holistic and unique experiences to their consumers by appealing to the senses of touch, feel, smell, taste and sound (Björkman *et al.*, 2015:2). Consumer experience is gained through consumers' cognitive, affective, emotional, social and physical responses to the retailer's store atmospherics (De Farias *et al.*,

2014:92; Lemon & Verhoef, 2016:70). Retailers should therefore make use of sight, sound, touch and scent to heighten consumers' emotional and perceptual responses, and in effect, manipulate their buying behaviour (Levy *et al.*, 2012:507).

1.3.1 Sight: lighting and colour

According to Joustra (2016:11), a retail store that offers adequate lighting and corresponding merchandise can encourage consumers to approach and linger in the store for longer periods of time. Lighting creates excitement amongst consumers and tend to highlight products that will have an influence on consumers' buying behaviour and their emotions (Randhawa & Saluja, 2017:112). Another important visual element that has an impact on consumer behaviour is colour. Retail stores make use of colour to create an identity of the brand in the minds of consumers. Hussain and Ali (2015:37) concur that colour contributes to feelings of happiness and it affects the attitude and behaviour of consumers. Colours that are used correctly in retail environments influence the overall shopping experience as well as the time spent in retail stores (Thomas, 2015:7). Warm colours, for example red and gold, are well-known to create feelings of excitement, whereas cool colours like blue and white, stimulate calm and peaceful responses from consumers (Levy *et al.*, 2012:508). Sound is another element of store atmospherics that can be used to influence consumer buying behaviour.

1.3.2 Sound: noise and music

From a retail perspective, sound can be defined as an element of store atmospherics that is implemented to communicate messages and create awareness amongst consumers (Hulten *et al.*, 2009:68). Sound has the ability to affect consumers' moods, improve their psychological state, stimulate responsiveness, and influence their decision-making process. This will have an impact on consumers' purchase intentions and browsing times in a retail store (Hussain & Ali, 2015:35; Hynes & Manson, 2016:172). Levy *et al.* (2012:508) mention that music can strengthen a brand's image, entice consumers, as well as control the pace inside a retail store. Touch is another element of store atmospherics that can be used to influence consumer buying behaviour.

1.3.3 Touch: temperature and texture

Touch can be defined as the interaction through skin, whereby consumers are able to identify and distinguish products (Hulten, 2012:274). According to Latasha *et al.* (2016:9), the skin is the largest sensory organ possessed by humans. A human possesses more than four million sensory receptors that are affected through the sense of touch, by which the tactile sense responds to a product's smoothness, weight or texture of the material (Roopschund *et al.*, 2016:281).

Consumers tend to use their sense of touch to evaluate a product's form, weight, texture, durability and quality (Hulten, 2012:274; Hussain & Ali 2015:36; Nell, 2013:33). Touching products could result in positive behaviour, attitudes and purchase intention from consumers (Hulten, 2012:276). Scent is another element that can be used to influence consumers' buying behaviour.

1.3.4 Scent: smell and fragrances

Scent is simply described as a smell and can be classified as either a pleasant or a bad odour (Nell, 2013:30). Scent can create feelings of pleasure and excitement as well as influence consumers' buying decisions and their emotions, which in turn, could lead to consumers browsing a store for longer periods of time (Hussain & Ali, 2015:36). Abazi and Sohani (2016:16) mention of the salient impact that scent has on consumers' memories, experiences, perceptions of the store as well as the shopping process and the retail environment. Scent marketing is a core construct of this study and is therefore be discussed in greater detail in the following section.

1.4 SCENT MARKETING

1.4.1 Marketing

The American Marketing Association (2013) defines marketing as "the activity, set of institutions and processes for creating, communicating, delivering, and exchanging offerings that have value for consumers, clients, partners, and society at large". Kotler and Armstrong (2015:28) affirm that marketing is a process by which companies create value for consumers and build strong relationships in order to offer value to their respective consumers. According to De Villiers *et al.* (2018:2), companies should use sensorial marketing strategies to offer improved value to consumers and to differentiate its brand from competitor brands.

1.4.2 Scent marketing

The concept of scent marketing originated in 1993 when researchers discovered that scent can increase sales and loyalty to a company. Alan Hirsch, a neurologist, conducted an experiment where two identical Nike running shoes were placed in identical rooms; however, one room was scented and the other unscented. It was found that 84% of consumers were much more inclined to buy the Nike shoes that were present in the scented room (Dastour, 2018; Girard, 2017).

Gottschalk (2018:530) describes scent marketing as a way to affect consumers' judgements, perceptions and behaviours. Scent marketing can be used to create memories, a positive environment, facilitate consumer experiences, affect consumer perceptions, and influence the

shopping process (Abazi & Sohani, 2016:16). According to Vinnikova (2016:22), companies invest a substantial amount of resources in the creation of a unique scent in order to lure consumers into a store and to create a unique scent association with the brand. Scent marketing is used by retailers for a variety of different reasons including, inter alia, enhancing a consumer's shopping experience; lifting consumers' moods; and making consumers feel comfortable and relaxed in a store (Levy *et al.*, 2012:508; Msensory team, 2017). Errajaa *et al.* (2017:100) propound that a certain scent could transfix consumers to a specific time or place where the scent was smelled once before. Thomas (2015:11) remarks that scent marketing is perhaps the most influential tool of atmospherics due to scent's ability to connect directly with the brain and influence consumers' memories. With the rise in popularity of scent marketing, marketers are seeking to determine how scent marketing influences consumers' buying behaviour and the significance of scent in manipulating consumer decision-making in a retail environment. Due to its increase in popularity and its ability to significantly influence consumers' memories, this study investigated scent marketing specifically, instead of focusing on all the other atmospheric elements.

1.4.3 Influence of scent marketing on consumer buying behaviour

Randhawa and Saluja (2017:109) propound that retailers need to understand the significant effect that store atmospherics have on consumers' perceptions and buying behaviour. Consumers observe atmospheric elements with their five senses, namely sight, sound, touch, taste and smell (Doucé & Janssens, 2011:217). According to Vinnikova (2016:22), scent has a subconscious effect on consumer buying behaviour. In order to describe how environmental stimuli affects consumer buying behaviour, the Mehrabian-Russell model was developed by Mehrabian and Russell (1974) and further improved by Russell and Pratt (1980). The Mehrabian-Russell model illustrates the effect of environmental stimuli on consumer buying behaviour by firstly considering the effect that environmental stimuli has on a consumer's emotional state, and then considering how a consumer's emotional state influences a consumer's response behaviour (Abazi & Sohani, 2016:28; Guillet *et al.*, 2017:2). In order for retailers to increase the likelihood of consumers approaching their stores and to convert them into purchasers, retailers need to implement and arrange environmental stimuli accordingly (De Farias *et al.*, 2014:89). (Please see Figure 3-1 in section 3.3.1 of Chapter 3).

1.4.3.1 Environmental stimuli

Environmental stimuli can be described as those elements in a store that have an influence on the emotional state of a consumer as well as on consumer's buying behaviour (Abazi & Sohani, 2016:29). Environmental stimuli can be divided into five categories, namely the exterior of the store, the interior of the store, layout, design and decoration (Doucé & Janssens, 2011:217).

Environmental stimuli form part of the interior of a store and include tactics that have an influence on a consumer's sense of sight (size, shape, colours), sound (music, volume, pitch), touch (softness, smoothness, temperature) and smell (odour, aroma, freshness) (De Farias *et al.*, 2014:89; Ward *et al.*, 2007:297).

Statistics suggests that scent marketing (appealing to the sense of smell) can enhance feelings of happiness and can positively impact the perception of merchandise quality, service quality and perceived price (Randhawa & Saluja, 2017:117). Randhawa and Saluja (2017:117) add that scent is known to enhance the cognition of consumers as well as their emotional status.

1.4.3.2 Emotional status

The Mehrabian-Russell model illustrates that environmental stimuli have an influence on consumers' emotions that will in turn affect a consumer's behavioural response (Nell, 2013:5). The emotional status of a consumer refers to a consumer's emotional reaction towards the environmental stimuli in a retail store (Manthiou *et al.*, 2016:532). A consumer's emotional state can be divided into three concepts, namely pleasure, arousal, and dominance (Bohl, 2012:3). *Pleasure* can be described as feelings of happiness, satisfaction, and content (Doucé & Janssens, 2011:218). The pleasure derived from a coherent scent will influence consumers' moods and persuade them to explore the store and browse the aisles (Nibbe & Orth, 2017:1056). *Arousal* refers to a consumer feeling excited, active, energised or stimulated in a specific environment or situation (Doucé & Janssens, 2011:218). Lastly, *dominance* describes the state in which a consumer feels in control of a situation (Bohl, 2012:3; Doucé & Janssens, 2011:218).

Scent is regarded as the element that has the most profound effect on a consumer's emotional reaction due to its connection to the olfactory bulb, which is linked to the limbic system, that in turn produces an immediate emotion in humans (response without thinking). Hence, scent can heighten perceptions towards certain goods or experiences as well as create certain emotions that will lead to an approach or avoidance response (Bradford & Descrochers, 2009:142).

1.4.3.3 Approach or avoidance response

Approach behaviour refers to a product being purchased because of a positive emotion and pleasant experience of a consumer (De Farias *et al.*, 2014:90). By adopting an approach behaviour, consumers would likely want to enter a specific store and/or remain in that store for longer periods of time (Bradford & Desrochers, 2009:145; Doucé & Janssens, 2011:217). According to Waja (2013:32), approach behaviour leads to a consumer entering a store, browsing the store and making a purchase. Avoidance behaviour has the opposite effect, in that it refers to

a situation in which a consumer chooses not to purchase a product due to a bad experience or a negative emotion that has been adopted (De Farias *et al.*, 2014:90). Bradford and Desrochers (2009:145) describe avoidance behaviour as an instance in which a consumer wants to leave a store or not having the desire to enter or approach the store at all. The decision of a consumer to either approach or avoid a store, product or brand forms part of the output phase of the consumer decision-making model, which is discussed in more detail in the section that follows.

1.5 CONSUMER BEHAVIOUR

Consumer behaviour is defined as the behaviour that consumers display when searching for, buying, consuming or evaluating the product that they believe will satisfy their needs or wants (Schiffman & Kanuk, 2014:4). Ramya and Ali (2016:76) continue by stating that consumer behaviour concerns the selection, the purchase and consumption of goods and services to satisfy a need or want. Consumer buying decisions are affected by various factors that are presented in the consumer decision-making model.

1.5.1 The consumer decision-making model

The decision-making model is influenced by internal and social factors that include cultural factors, reference groups, family, age groups, and the economy (Levy *et al.*, 2012:104; Schiffman & Kanuk, 2014:16). All these factors have a profound influence on consumers' purchase decisions (Ramya & Ali, 2016:76). Figure 3-2 (in section 3.4.1), known as the consumer decision-making model, illustrates that consumer decision making consists of three stages: the input stage, the process stage, and the output stage. The input stage is influenced by socio-cultural influences; the process stage focuses on how consumers make decisions; and the output stage comprises of purchase behaviour (approach and avoidance).

1.5.1.1 Socio-cultural influences

The definition of *culture* is wide, unbound and quite complex. Culture can be defined as the beliefs, values and customs shared by most members in a society that have an influence on consumer behaviour (Airikka, 2014:44). Levy *et al.* (2012:107) propound that fashion retailers should appeal to different cultures to meet the need of consumers in a segment. Culture forms the basis of social factors that influence consumer buying decisions (Levy *et al.*, 2012:106).

- *Social class* comprises specific categories in which each consumer can be placed according to similar values, lifestyles and behavioural standards (Schiffman & Kanuk, 2014:16). Social class is divided into lower, middle, and upper class tiers. People at the bottom of the social

class hierarchy are increasingly disconnected from the material resources, skills and life experiences that is needed to thrive. Therefore, it can be said that social class shapes and influences important life outcomes and the decisions consumers make (Stephens *et al.*, 2014:612).

- *Reference and social groups* refer to groups of individuals that a consumer uses to compare certain beliefs, feelings and behaviours, for example celebrities, family, friends and opinion leaders (Reza & Valeecha, 2013:197). Consumers can be inspired by fashion displayed by celebrities on talk shows, fashion shows, social media and in magazines (Levy *et al.*, 2012:107; Malik *et al.*, 2013:119).
- *Family members* have a significant influence on decisions, since they will have an opinion about the style or the quality of a product (Hanzaee, 2011:299; Rani, 2014:56). Families influence consumers' attitudes, characteristics, personality and evaluation processes (Ramya & Ali, 2016:80). Retailers should be able to attract and accommodate the entire family by enlarging dressing rooms and adding comfortable chairs (Levy *et al.*, 2012:106).
- *Age groups* refer to a number of people grouped together according to their age (Curry, 2016). Curry (2016) states that some of the popular age groups used in marketing include *Baby Boomers*, which include consumers aged between 50 and 70 years; *Generation X* includes consumers aged between 35 and 50 years; *Generation Y* includes consumers aged between 18 and 34 years; and *Generation Z* refers to teens and the younger generation. It should be taken into account that age and lifecycle impact consumers' buying behaviour, since values, activities, hobbies, and habits change throughout life (Rani, 2014:57).
- *Economy* refers to the state of a country or region that affects consumer purchasing power and spending patterns (Samnani, 2014:38). The economy of today is volatile, and it is beyond an individual's control (Remund, 2010:276).

1.5.1.2 Psychological influences

In addition to the socio-cultural factors listed above, various psychological influences can have an impact on a consumer's decision-making process, including perception, motivation, personality, attitude and emotion (Ramya & Ali, 2016:68).

- *Perception* is defined as the way in which consumers view and interpret information around them and consist of selecting, organising and interpreting stimuli in a meaningful way (Schiffman & Kanuk, 2010:174). Ramya and Ali (2016:77) assert that perception allows consumers to form a worldview by filling gaps with personal experience and imagination.

- *Motivation* consists of a need or a want that consumers strive to satisfy, that in turn becomes a buying motive since consumers want to purchase something to satisfy that specific need or want (Ramya & Ali, 2016:77; Rani, 2014:57). Botvinick and Braver (2015:84) mention that motivation has an impact on consumer behaviour, cognition and their prospective reward, both extrinsic (money) and intrinsic (satisfaction).
- *Personality* is defined as the inner psychological characteristics that determine how a consumer responds to the environment (Schiffman & Kanuk, 2014:17). Rani (2014:58) states that personality changes from person to person, time to time, and place to place. Every consumer's personality is unique, and consumers will therefore react differently to internal and external factors, causing personalities to influence the behaviour of consumers (Schultz & Schultz, 2009:40).
- *Attitude* describes the way in which a consumer behaves (favourable or unfavourable) towards a product, brand, person, service or issue (Schiffman & Kanuk, 2014:17). Consumers will develop a specific attitude towards a product through the experience that he/she acquires and external influences (Rani, 2014:60). Rimkute *et al.* (2016:26) propound that consumers will adopt a positive attitude when a pleasant scent is present, and this will lead to an emotionally satisfying environment for consumers.
- *Emotion* is defined as a persuasive, psychological and natural feeling that affects consumer buying behaviour (Dhurup, 2014:171). Schreuder *et al.* (2016:3) add that emotion such as pleasure or arousal is triggered by external elements that affect a consumer's buying behaviour. Emotion forms a vital component of this study and is discussed in greater detail.

1.6 EMOTION

According to Schreuder *et al.* (2016:1), environmental stimuli has an effect on a consumer's behaviour in terms of how they feel and react to certain situations. Furthermore, multisensory elements such as the sense of sight, sound, touch, and scent influence consumers' emotional reactions (De Farias *et al.*, 2014:88).

The Mehrabian-Russell model (see Figure 3-1) is concurrent with the notion that environmental stimuli has an effect on consumers' emotions. According to Thomas (2015:11), a clear link exists between a consumer's emotions and scent. A company can ensure that consumers engage in a positive emotional encounter with a product, store or brand by manipulating the human mind through scent marketing (Errajaa *et al.*, 2017:100). Vinnikova (2016:22) states that scent is used in stores to create an emotional memory in the minds of consumers, as well as helping consumers

form a positive emotional connection with the product, store or brand. In accordance with this, scent can lure consumers to approach certain places and products in a store (Errajaa *et al.*, 2017:100). If scent is thus utilised in a store environment, it could lead to an increase in sales due to the scent's influence on consumers' emotions towards a store or its products (Joustra, 2016:7).

Fashion represents a form of self-expression that is "emotionally charged" (Airikka, 2014:10). It could therefore be advantageous for fashion retailers to make use of scent marketing to form emotional bonds with consumers in a subconscious way. Thus, a consumer's emotional state can lead to approach or avoidance behaviour, which forms part of the output stage of the consumer decision-making model (Doucé & Janssens, 2011:218).

1.7 APPROACH AND AVOIDANCE BEHAVIOUR

Environmental stimuli and a consumer's emotional state can lead to approach or avoidance behaviour (Doucé & Janssens, 2011:218). Approach or avoidance behaviour is influenced by personal and situational factors. Personal factors can be described as the behaviour of consumers towards an environment that is influenced by his/her personality traits (Waja, 2013:32). Situational factors can be attributed to a person's situation, motivational activities, store environment, and product attributes (Atulkar & Kesari, 2018:389). According to Waja (2013:32), situational factors can be described as a consumer's reason for being in a certain place and the response that will commence because of this reason.

According to Latasha *et al.* (2016:8), another prominent factor that has an effect on a consumer's approach and avoidance behaviour is scent. Consumers tend to adopt approach behaviour when they are able to smell a pleasant scent and vice versa (Joustra, 2016:7). According to Doucé and Janssens (2011:216), scent can have a positive influence on consumer's evaluations, reactions and intention to visit a store. The approach or avoidance behaviour is adopted by the consumer during the outcome phase of the consumer decision-making model (as depicted in Figure 3-2).

Scent marketing is increasingly being used by fashion retailers to stimulate consumers' approach behaviour. The fashion industry is discussed in the following section with a specific emphasis on the high-end fashion industry, which forms the context of this study.

1.8 THE FASHION INDUSTRY

The fashion industry can be defined as a global enterprise that manufactures and sells different styles of clothing to different groups of consumers (Steele & Major, 2017). Maloney (2015:1) describes the fashion industry as a diverse industry, since it comprises of international retailers, wholesalers, design houses and one-person design shops. Dhurup (2014:168) states that fashion

is a replicate of society, its culture and how consumers define themselves. More than 11 million South African consumers have clothing credit accounts and an average of 4.5% of a household's consumption budget is spent on clothing and footwear. In South Africa, discretionary income spent on fashion items differ between ethnical groups; with Black households spending 6.8%, Coloureds 5.1%, Indian/Asian 3.3%, and White households 2.1% (Economy, 2018).

According to Maloney (2015:1), the fashion industry is a \$1.2 trillion global industry, employing around 1.9 million people in the United States of America (USA) alone. The fashion industry employs a plethora of different workers including designers, copywriters, lawyers, project managers, accountants, computer programmers, directors, and social media directors.

It is important for stakeholders in the fashion industry, especially fashion retail outlets, to take cognisance of the impact their physical store layout and design have on consumers (Airikka, 2014:10). Store layout, service offerings, and trends could influence consumer satisfaction. Retailers in the fashion industry should aim to provide consumers with exciting shopping experiences, making them feel welcome, happy and relaxed. This can be achieved by using proper lighting, appropriate music, stylish merchandise, and pleasant scent (Duhруп, 2014:169).

The element of scent comprises various benefits, namely to improve brand recognition; improve consumer experience; enhance time spent in stores; increase buying behaviour; increase sales; increase loyalty among consumers; make a brand unforgettable; attract new consumers; heighten value of products and/or services; counteract malodour; and enhance performance in companies (Air-Scent, 2017; Cachero & Vázquez, 2017:473). Scent marketing's overall aim is establishing an enjoyable and relaxing atmosphere, so that consumers would want to browse the store longer, increase spending, and encounter a positive shopping experience (Emsenhuber, 2009:3). It can thus be asserted that scent is one of the most influential atmospheric elements.

According to Maloney (2015:2), consumers tend to associate fashion with clothes, style and accessories that ultimately contributes to a consumer's well-being and identity. A clear distinction can be made between luxury fashion brands and generic fashion brands.

1.8.1 Luxury brands vs generic brands

Luxury fashion brands are distinguished by powerful advertising, impeccable store presentation, outstanding consumer service, high product quality and global recognition (Hines & Bruce, 2007:132; Mehmedovic & Cicic, 2009:234). According to Value Line (2020), generic fashion branded clothing changes frequently, consisting of a broad price and product range, whereby the clothing is always trending. Table 1-1 portrays the difference between a luxury fashion brand and a generic fashion brand in terms of various attributes.

Table 1-1: The difference between luxury fashion brands and generic fashion brands

Attribute	Luxury fashion brand	Generic fashion brand
Product design	Design that does not change as much, stick to initial concept.	Changes frequently and depends on the trend.
Price	Inaccessible to most, price sets the limit to the brand.	Broad price range, depending on the position of the brand.
Price discount	Not advisable.	Common strategy, especially at end of season.
Celebrity endorsement	Not advisable, luxury brands set the trends.	Seeking endorsement from trendsetters and entertainment.
Product line	Narrow product line.	Can be broad.
Country of manufacture	Part of brand myth, the country of manufacture is very important.	Manufactured in low-cost countries, allow for price flexibility, not important in purchase decisions.
Delivery	Not urgent, takes time to create the luxury experience.	Immediate, needs to be in trend.

Source: Adapted from Baicoianu (2015).

Generic fashion brands spend a considerable amount of resources on marketing, often making use of celebrity figures to promote their brands and products. Luxury fashion brands are regarded as flagship stores that comprise a unique architectural design, provide exclusive consumer service, offer superior quality products and provide the consumer with a unique shopping experience (Segura, 2017). The top ten global luxury fashion brands and generic fashion brands of 2018 are presented in Table 1-2.

Table 1-2: Top ten global luxury and generic fashion brands

Rank	Luxury fashion brands (2018)	Generic fashion brands (2018)
1	Louis Vuitton	Nike
2	Hermes	H&M
3	Gucci	Zara
4	Prada	Bershka
5	Rolex	Forever 21
6	Chanel	Pull & Bear
7	Cartier	Pimkie
8	Burberry	Victoria's Secret
9	Fendi	Levi's
10	Coach	Adidas

Source: Adapted from Brand Directory (2018) and Essential Home (2018).

1.8.2 The high-end fashion industry

The high-end fashion industry can be described as exclusive attire, designed and manufactured by famous designers of luxury fashion brands (Dhurup, 2014:169). A luxury fashion brand consists of a narrow product line in which the price sets the limit to the brand (Baicoianu, 2015). Mehmedovic and Cicic (2009:231) state that luxury brands evoke exclusivity, superior quality, high brand awareness, well-known brand identity, exceptional consumer service and loyalty.

The high-end fashion industry was valued at \$98 billion in 2015, in New York City alone. Although most fashion designers live and work in New York and in Los Angeles, positive economic impacts are reaching other areas, such as the Midwest, South and West of the USA (Maloney, 2015:6). Luxury fashion brands are part of a social 'must', since for many, a person's identity and self-worth are based upon the brand a person wears (Mehmedovic & Cicic, 2009:233). Mehmedovic and Ostapenko (2011:9) note that 94% of consumers in their twenties (from Tokyo) own a Louis Vuitton product, 92% own a Gucci item, 57% own a Prada item, and 51% own a Chanel item.

Suppliers of luxury fashion brands believe that their clientele form part of the upper class market. Thus, luxury retailers are located in prime locations, and media planning revolves around "up-market" strategies. Many consumers who purchase luxury items aim to 'self-indulge', get recognition and seek status (Mehmedovic & Cicic, 2009:234). Luxury has a great deal to do with the consumer experience as well as the quality that is provided (Petersen, 2014:25). Luxury retailers aim to achieve specific goals and outcomes with the implementation of their high-end marketing strategies. Mohr (2013:18) affirms that some of these strategies include communicating a dream to consumers and not merely advertising to sell a product; providing superior quality products; having full control of the value chain; providing bespoke service to consumers; and treating consumers like VIPs. According to Mehmedovic and Cicic (2009:232), these marketing strategies are effective because it leads to luxury consumption for the following reasons:

- **Veblen effect:** Luxury products are an indicator of prestige, and are used by consumers to impress others.
- **Snob effect:** Consumers buy luxury products because the price is high and seen as unique.
- **Bandwagon effect:** Emphasis is placed on the social value that is derived from the luxury brand, and the effect that is felt whilst using the brand.
- **Hedonic effect:** Consumers rely on feelings or thoughts when deciding to purchase a brand.
- **Perfectionist effect:** The brand and price implies that the product is of high quality and value.

Another strategy used by luxury fashion brands to differentiate themselves from the competition is by making use of scent marketing. According to Laudamiel (2017), scent marketing is evocative and can lead to stronger recognition than visual stimuli. It was found that 73% of consumers experienced an instantaneous memory or feeling due to scent that was present in the store. Johnson (2013) propounds that the first impression is vital for high-end luxury fashion brands, and therefore scent can be used to create a comfortable and luxurious atmosphere. Luxury fashion brands should offer unique services and multifunctional experiences to consumers (Petersen, 2014:25). Laudamiel (2017) states that retail high-end fashion stores should take the store's architecture, sound and lighting into account when creating their premium scent. High-end fashion industries such as Prada, Tapestry and Capri Holdings that are underperforming, should consider scent marketing to form brand loyalty amongst consumers.

Due to the fact that some high-end fashion retailers' profit levels are decreasing – such as Prada that scored 5% less on its profit margins – scent marketing should be implemented into their physical stores to pull consumers into the store, improve consumers' moods, increase dwelling time, encourage positive associations with the brand, create a holistic guest experience as well as making consumers feel happy, relaxed and patient (Laudamiel, 2017; PremiumScenting, 2019).

1.8.3 High-end fashion industries making use of scent marketing

Luxury fashion brands that have been making use of scent marketing include Armani, Bloomingdale's, Calvin Klein, Christian Dior, Gucci, Hugo Boss, Jimmy Choo, Juicy Couture, Mulberry, and Rolex (Johnson, 2013; Scent Company, 2019). Luxury industries use scent marketing to enhance consumer experience and to increase consumers' emotional connections with their brand of choice (Johnson, 2013). Laudamiel (2017) propounds scent is used to create memorable brand experiences and to ignite arousal. According to Johnson (2013), smell is used to convince consumers to stay and browse a store for longer and purchase more products, thus the length of time a consumer stays in a store is equal to the average unit sale per consumer. Laudamiel (2017) mentions that a consumer's first impression is vital, especially in a high-end fashion store. Furthermore, every store and brand should have a unique scent in order to differentiate themselves from competition, especially in the high-end fashion market (Minsky *et al.*, 2018). Considering the abovementioned, it is evident that scent is important for the high-end fashion industry, and why this dissertation is conducted on consumers' buying behaviour in the high-end industry.

1.8.4 The high-end fashion industry in South Africa

South Africa's luxury industry had a revenue of R26.64 billion in 2018 (Economy, 2018). According to Collison (2017), South Africa is dominated by foreign brands; however, some of South Africa's own high-end fashion brands include David Tlhale, Thula Sindi, Selfi, and Pitchulik. Segura (2017) states that the bulk of South Africa's luxury fashion brands can be found in Johannesburg and Cape Town. Grange (2015) adds that South Africa has its own Diamond Walk, which is located in Sandton, with a value of R185 million. The Diamond Walk consists of luxury fashion brands like Prada, Ermengildo Zegna, Billionaire Italian Couture, Dolce & Gabbana, Giorgio Armani, Jimmy Choo, Burberry and Gucci. Furthermore, Menlyn Park shopping mall in Pretoria opened a new fashion wing that entails a triple-level "smorgasbord" of over 100 fashion brands. The Zone in Rosebank had a R500 million revamp and comprise of brands like Diesel, Guess, Forever New, YDE and Republik (BizCommunity, 2015; Gazette, 2015). Furthermore, Hyde Park Corner shopping centre in Johannesburg also launched a luxury Tiger store that has tailored suits for men and women (Grange, 2015). Other malls with luxury fashion brands include Melrose Arch, Killarney Mall and Norwood Mall. The top 10 list of luxury fashion brands in South Africa is presented in Table 1-3.

Table 1-3: Top 10 luxury fashion brands in South Africa

Luxury fashion brands in South Africa (2018)			
1	Armani	6	Jimmy Choo
2	Burberry	7	Louis Vuitton
3	Bulgari	8	Prada
4	Dolce & Gabanna	9	Ralph Lauren (Polo)
5	Gucci	10	Versace

Source: Adopted from Luxity (2018).

1.9 PROBLEM STATEMENT

According to GlobalBizzNetwork (2019), the rising debt among South Africans is responsible for restricting brand success by prohibiting certain income groups from optimal consumption. Consequently, due to the higher costs of labour and the small market size, the profitability levels of the South African fashion industry are deteriorating (Airikka, 2014:8). High-end fashion industries, such as Calvin Klein and Tommy Hilfiger, adapted their profit approach, due to a challenging macroeconomic environment. Calvin Klein's net income fell from \$179.4 million to \$82 million, and from earning \$2.29 per share, it dropped to \$1.08 per share (Reuters, 2019). High-end fashion retailers should therefore make optimal use of sensory elements, especially

scent marketing, to ensure that consumers will approach, browse and buy from the store. Davis and Hodges (2012:2) propound that the ultimate goal of a consumer is to obtain value from the product that they are buying, which is why a successful exchange transaction is vital. According to Airikka (2014:8), fashion is emotionally charged and it is therefore advantageous for fashion brands to have a brand personality that consumers can identify with. Given the fact that scent improves recognition and recallability of a brand, scent should be used in a store to link the specific scent of the store to the store's brand, and by so doing, creating recallability in the mind of the consumer (Hulten *et al.*, 2009:8).

Another issue faced by the fashion industry is the fact that consumers are overwhelmed with daily exposure to marketing messages and are starting to ignore advertisements (Emsenhuber, 2009:1; Value Line, 2019). People are exposed to over 600 messages a day (B&T magazine, 2019). It is becoming more difficult for companies to reach consumers with traditional methods of advertising, as consumers are non-responsive to uninteresting and mundane marketing messages (Vinnikova, 2016:21). Scent marketing can, however, be the exception and assist companies to strengthen their identities by linking the smell of the company to their brand and effectively differentiate the brand from its competitors (Hulten *et al.*, 2009:49; Jordaan, 2019).

An increasing number of competitors are entering South Africa's fashion industry, with the consequence of international brands losing market share to locally produced fashion brands that are manufacturing the same product at a cheaper price (GlobalBizzNetwork, 2019). The ability for high-end fashion retailers to stand out from a crowded market is to pay attention to scent marketing and the benefits that scent marketing holds, such as the impression it can have on consumers, differentiating a brand emotionally and memorably from other brands (Minsky *et al.*, 2018). Many South African companies are not making use of, or not realising the effect that scent has on consumer buying behaviour and the advantages it holds for a store's brand, sales and overall perception (Brand Incentives, 2017). In order for fashion retailers to compete, they should incorporate all elements of control in their stores, especially the most dominant sense, which is the sense of smell, in order to control how a consumer will perceive the store (Danziger, 2017).

According to Imamovic (2016:94), scent and its effect on consumer buying behaviour and the decision-making process have only been recognised recently, and if this approach is implemented correctly, it could boost brand identity and create a competitive advantage for that specific store. However, a gap in knowledge exists on the impact of scent, its interaction with other stimuli and the effect it can have on sensory and cognitive stimulation (PremiumScenting, 2019). In addition, little research focusses on the interrelationship between consumers' demographic elements and the success and/or effect of scent marketing on their buying behaviour. Additional research is thus needed on the influence of scent marketing on consumer buying behaviour (Meng, 2016:2).

According to Bryant (2017), South Africa is not quite prepared for scent marketing and companies do not thoroughly grasp the impact that scent marketing could have on consumer buying behaviour. Bryant (2017) expresses that South Africa should realise that in today's modern world a unique marketing method is necessary to make a product and brand stand out. High-end fashion retailers should think beyond their logo as the main consistent element in their branding efforts (Dooley, 2019). Scent marketing is part of a bigger picture and could be regarded as the full sensory branding package (PremiumScenting, 2019; Vlahos, 2007:2). The question that derives regarding high-end luxury fashion brands is whether certain actions should be taken to increase consumers' shopping experience and whether consumers will continue buying expensive and higher quality branded merchandise (Grewal *et al.*, 2009:3).

The existing literature falls short in that it fails to directly recognise the potential that lies within scent marketing in high-end fashion stores and its influence on the emotional and behavioural responses of consumers. Given the problem areas identified above, the primary aim of this study is to explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.

1.10 OBJECTIVES OF THE STUDY

The following primary and secondary objectives have been formulated for this study.

1.10.1 Primary objective

To explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.

1.10.2 Secondary objectives

To reflect on the primary objective, the following secondary objectives were formulated:

- 1) To provide an overview of the literature related to the main constructs of this study, namely store atmospherics, scent marketing and consumer behaviour.
- 2) To determine consumer awareness of scent marketing.
- 3) To determine the influence of scent marketing on consumers' emotions.
- 4) To determine the influence of scent marketing on consumers' approach and avoidance behaviour.

- 5) To determine the preferred scent for consumers in high-end fashion stores.
- 6) To determine the importance of scent marketing to consumers in relation to other store atmospheric elements.
- 7) To develop a demographic profile of consumers who shop at high-end fashion stores and who participated in the study.

1.11 RESEARCH METHODOLOGY

The following section provides a brief outline of the proposed methodology that was implemented in order to realise the objectives of this study. The research design, population, sampling, measurement instrument, data collection method and method of data analysis are discussed in the sections that follow.

1.11.1 Literature study

Hair *et al.* (2010:51) define a literature study as conducting research and acquiring information on a specific topic. Past literature can be used to strengthen current studies, by stating how the problem was addressed and what methods were used to address that specific problem (Hamari *et al.*, 2014:2). The literature study was conducted by reviewing secondary data, using journals, books, articles and relevant documents. The following databases were used to collect the data:

- Google Scholar: Articles
- ScienceDirect: International journals
- EBSCOhost: International journals
- Emerald Insight Journals: International journals
- SACat: Journals and books in South Africa
- SaePublications: South African journals

1.11.2 Empirical investigation

An empirical investigation is necessary to gather the correct information and to address the research problem (Burns & Bush, 2014:99). An empirical investigation consists of the research design, target population, sampling plan and the measurement instrument. These elements are briefly discussed in the sections that follow.

1.11.2.1 Research design

Burns and Bush (2014:99) note that a research design is required to collect information in order to measure variables or to test hypotheses. A research design can be described as a plan that facilitates the collection and analysis of data (Feinberg *et al.*, 2013:54). Feinberg *et al.* (2013:54) further state that a research design can be categorised into three different categories, namely descriptive research, causal research and exploratory research.

- *Descriptive research* provides information to evaluate the problem by answering questions such as who, when, how and where (Burns & Bush, 2014:103). Feinberg *et al.* (2013:57) mention that descriptive research is used to determine the size of the market, frequency of occurrence, perception and to make predictions.
- *Causal research* is used to identify variables and to gain answers (Mallek & Massoud, 2017:3). According to Burns and Bush (2014:107), “if” and “then” statements are used to conduct causal research. Causal research concerns the cause-and-effect relationship, therefore experiments or control groups are carried out (Feinberg *et al.*, 2013:58).
- *Exploratory research* assists in identifying new opportunities, gaining perspective and establishing priorities (Feinberg *et al.*, 2013:54). Airikka (2014:51) adds that exploratory research is used to understand the research context in depth and to gain insight and ideas into the opportunity or problem at hand. Some of the techniques used to conduct exploratory research are by using secondary data, experience surveys, case analysis and focus groups (Burns & Bush, 2014:102).

For the purpose of this study, exploratory research has been conducted by means of conducting focus group interviews in order to explore the influence of scent marketing on consumers’ buying behaviour in the high-end fashion industry.

1.11.2.2 Data collection method

Once the research design has been outlined and specified, the data collection commences. According to Burns and Bush (2014:122), two types of data collection methods can be used to collect relevant data, namely secondary data collection and primary data collection.

- *Secondary data* is information that has been collected by someone else for a different purpose, of which textbooks, articles, magazines, newspapers and the internet form a part of (Burns & Bush, 2014:101).

- *Primary data* is information that is collected by the researcher to gain specific information for a study (Burns & Bush, 2014:122). Primary data can be collected by making use of quantitative and qualitative research methods (Feinberg *et al.*, 2013:75,147).
 - *Quantitative research* is utilised when precise information and answers to specific questions are required (Burns & Bush, 2014:234). Quantitative data follows an organised procedure and consists of a large sample size (Burns & Bush, 2014:234). For example, numerical measurements and analysis are used to address research objectives (Burns & Bush, 2014:234). Collecting methods is another example, which include simple surveys or telephone calls (Wyse, 2011).
 - *Qualitative research* yields meaningful data about consumer behaviour (Burns & Bush, 2014:146). Qualitative research is best used to generate data on certain marketing data-related aspects such as consumers' emotions, as well as areas that are difficult to identify and understand (Airikka, 2014:3). Qualitative research techniques are usually unstructured; the format is normally open ended and small sample sizes are used to collect the required data (Feinberg *et al.*, 2013:218; Wyse, 2011). Furthermore, qualitative research helps to develop ideas, gives insight into a specific problem or research question, and contains opinions, motivations, and reasons (Burns & Bush, 2014:146). Different forms of gathering qualitative data include focus groups, semi-structured interviews, in-depth interviews, and observations (Bhatia, 2018; Wyse, 2011).

For the purpose of this study, both secondary data and primary data have been collected. Secondary data has been collected by conducting a literature review and making use of relevant textbooks, articles and previous experiments that have been conducted on scent marketing and its effect on consumer behaviour. Qualitative research has been conducted by means of focus group sessions in order to gather primary data. According to Airikka (2014:16), qualitative research is best used to tap into the mind of the consumer.

1.11.2.3 Development of the sample plan

As soon as the research method has been identified, a sample plan is devised, which comprises the identification of a population, a sample framework, a sampling method and sample size.

A *population* is the total group of consumers that is being studied, as set out in the objectives (Burns & Bush, 2016:238). A sample is then identified from the population to make conclusions; thus forming a subset of the population (Zikmund *et al.*, 2010:310). Two sampling methods can be considered, namely probability or non-probability sampling (Feinberg *et al.*, 2013:301).

- *Probability sampling* occurs when participants are selected in such a way that the entire population has a known chance of being selected, also known as a “non-zero” chance to be selected (Schiffman & Kanuk, 2014:63). According to Hair *et al.* (2010:133), a probability sample consists of four types of sampling methods, namely simple random sampling, systematic random sampling, stratified random sampling, and cluster sampling. Simple random sampling is the random selection of participants by throwing a dice or picking someone randomly on the list (Burns & Bush, 2014:243; McDaniel & Gates, 2010:429). Systematic random sampling entails a starting point, whereby a continuous skip interval method is followed until the list is fully covered. Cluster sampling refers to the division of the population into different groups that are similar to one another, whereby samples are taken from the chosen groups. Stratified random sampling consists of samples that are divided into groups and subgroups because the population has a skewed distribution, hence a sample will be taken from each group (Burns & Bush, 2014:243).
- *Non-probability sampling* occurs when the population that will be taking part in the study has been predetermined in a non-random way, based on a decision or judgement of the researcher (McDaniel & Gates, 2015:293). According to Burns and Bush (2014:242), the likelihood of selecting members into the sample is unknown - not every member has an equal chance of being selected and there is no framework or data available. Methods of non-probability sampling include convenience sampling, judgement sampling, quota sampling and snowball sampling (Burns & Bush, 2014:255). Convenience sampling is when the researcher uses the most convenient way to choose participants (Burns & Bush, 2014:255). Judgement sampling (purposive samples) occurs when the researcher relies on his or her own judgement or by making use of a knowledgeable person to decide who will be included in the sample and accordingly partake in the study (Burns & Bush, 2014:255; Schiffman & Kanuk, 2014:24). Burns and Bush (2014:255) define quota sampling as the identification of characteristics and demographics that the sample unit should possess. Snowball sampling entails the selection of consumers who have certain qualities and who are asked for referrals that possesses qualities such as themselves.

For the purpose of this study, the researcher made use of a non-probability snowball sampling method, which was used to recruit participants for the focus group sessions. Possible research participants were obtained from friends, family members and colleagues. These possible research participants were contacted to determine whether they qualify to participate in the study and if they were willing to take part in the study. A specific date, time and venue were provided to the participants who qualified to partake in the study.

A *sample size* is the number of participants that partake in a study (Zamboni, 2017). Feinberg *et al.* (2013:283) emphasise that the sample size reveals the accuracy and the benefits against the cost of gathering information. Focus groups consist of six to twelve people that are guided by a moderator but no more than twelve research participants per session, because a larger group of participants may result in some of them feeling excluded from the discussion (Babin & Zikmund, 2016:120; Burns and Bush, 2014:101; Feinberg *et al.*, 2013:220). Table 1-4 outlines the typical sample sizes used in various marketing research studies, ranging from minimum size to the typical range.

Table 1-4: Typical sample sizes used in marketing research studies

Type of study	Minimum size	Typical range
Problem identification research	500	1 000 – 2 500
Problem solving research	200	300 – 500
TV/radio/print advertising	150	300 – 500
Focus groups	2 groups	8 – 12 participants per group

Source: Adapted from Babin and Zikmund (2016:120) and Malhotra (2009:374).

For the purpose of this study, three individual focus group sessions were conducted: nine participants comprised the focus group conducted in Sandton, Johannesburg; eight participants formed the focus group conducted at The Rest Nature Estate in Nelspruit; and nine participants were part of the focus group session conducted at the Friends Café in Nelspruit. Prior to the commencement of the focus group sessions, each research participant had to sign a consent form. A total of 26 participants participated in the study. A summary of the sample plan is provided in Table 1-5.

Table 1-5: Sample plan

Design elements		Application to empirical study
Population	Sampling element	Consumers, aged 18 and above, who have purchased an item from a high-end luxury fashion retail outlet in the past eighteen months.
	Extent	South Africa.
	Time	November 2019.
Sampling method		Non-probability, snowball sampling.
Sample size		26 participants.

1.11.2.4 Measurement instrument

Primary data was collected for the study by means of conducting three focus group sessions, for a duration of 70 minutes, at the three locations. Participants were audio-recorded and the researcher took notes manually. A moderator's guide was used to collect the data by asking both open-ended and closed-ended questions. The moderator's guide was standardised to increase consistency and included the following sections:

- **Section A: Introduction to the study**

The participants were thanked for participating in the study and a brief overview of the study was provided. A disclaimer was read out in order to remind the participant that their participation in the study is voluntary. The researcher mentioned that the focus group session was being audio-recorded and stated that the recording will remain confidential. This section of the moderator's guide also comprised of two screening questions to ascertain whether the research participants are aged 18 and above, and that they have indeed purchased a fashion item from a high-end fashion store in the past eighteen months.

- **Section B: Scent marketing's influence on buying behaviour**

The aim of this section of the questionnaire was to gain insight on consumers' knowledge and their awareness of scent marketing in stores. Specific questions were asked pertaining to consumers' emotions towards scent marketing as well as the influence scent marketing has on consumers' approach and avoidance behaviour. Participants were also asked whether a scent can influence their browsing times and their buying behaviour.

- **Section C: Importance of scent marketing**

The primary aim of this section of the moderator's guide was to establish the importance of scent and scent marketing to consumers in the high-end fashion industry. In addition, questions were asked to determine participants' opinion on the effectiveness of scent marketing, and the advantages and disadvantages of scent marketing. Other questions were asked to verify how participants rate the quality, price and atmosphere of a scented high-end fashion store. Questions were asked to determine the preferred scent of consumers in the high-end fashion industry and whether certain scents contribute to either their approach or avoidance behaviours respectively. Furthermore, questions were asked in relation to other store atmospherics in order to understand the importance of scent in relation to these other atmospheric elements.

- **Section D: Demographics**

Section D of the moderator's guide pertains to collecting participants' demographic information including age, gender, income, and education. The demographic information was collected through a separate questionnaire that the participants had to complete on an individual basis. The aim of this section was to aid the researcher in compiling a demographic profile of consumers who shop at high-end fashion stores and who participated in this study.

- **Section E: Closure**

Participants were asked to give an overview of their thoughts surrounding the topic of scent marketing in the high-end fashion industry. Moreover, participants were thanked for their time and were asked whether they would like to add any concluding remarks to the session.

1.11.2.5 Pilot study

A pilot study can be defined as a pre-test that is conducted before the actual interview takes place, in order to address deficiencies before the main focus group sessions are carried out (Burns & Bush, 2014:229). According to Leung (2015:323), a pilot study highlights problems in the phrasing or types of questions asked during the focus groups. Therefore, a pilot study should be conducted after the research instrument has been decided upon in order to prevent errors from occurring in the main study and to improve the quality of the moderators' guide. According to Tapin (2014), the rule of thumb is that a pilot study should represent 10% of the project sample size.

For the purpose of this study, a pilot study was carried out before conducting the main focus group sessions in August 2019. The pilot study consisted of three participants. The questions, wording of the questions, sequence of the questions and the length of the moderator's guide was tested during the pilot study.

1.11.2.6 Data analysis

Qualitative research methods such as focus groups result in a large amount of data that must be transcribed and analysed. The data should be prepared prior to further analysis (Grbich, 2013:20).

1.11.2.6.1 Data preparation

Analysing data should occur after the data has been collected. Data gathered through qualitative research methods must be refined to recognise patterns among words, and to understand and interpret the data correctly without compromising the quality of the data (Leung, 2015:324). The data collected for this study by means of audio recordings was transcribed by *Language Matters*,

a digital audio and video transcription services provider. Once the data has been transcribed, further analysis in terms of coding, categorisation and thematic analysis was completed by using the ATLAS.ti 8 computer program for qualitative data analysis.

1.11.2.6.2 Method of data analysis: Morse and Field approach

The Morse and Field (1996) approach was used to analyse the data for this study, as it is widely used in the marketing discipline and is relatively user-friendly. This approach includes four steps, namely comprehend, synthesise, theorise and recontextualise. A brief description of these steps is provided below, with a more comprehensive discussion provided in Chapter 4.

- **Step 1: Comprehend**

To comprehend is to understand the topic that is being studied. Proper and reliable information was collected to explain and describe what is being studied and what the study entails (Morse, 1991:27). Comprehension was reached by reviewing each line of the transcripts, where it was grouped into categories and a code was assigned to it.

- **Step 2: Synthesise**

Morse (1991:30) defines synthesising as the 'sifting' part of data analysis. Synthesising involves the coding and content analysis where categories are identified and data is compiled into different categories to reflect similarities (Airikka, 2014:61; Goulding, 2005:300). The ATLAS.ti 8 software was used to synthesise the data for this study.

- **Step 3: Theorise**

According to Goulding (2005:295), the theory that is collected should be able to direct the researcher to appropriate and existing theories. Morse (1991:32) adds that theory gives qualitative studies more structure and puts the body of the study together. The researcher used the data gathered in the literature review of Chapters 2 to 3 to theorise the elements that are needed to establish the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.

- **Step 4: Recontextualise**

Recontextualisation is gained by transforming theory into a useful concept that concern the outcome of the theory (Goulding, 2005:300). According to Morse (1991:34), recontextualising is the method used to develop a theory that will utilise the findings of the study and enable it to be applied to other studies. The results obtained from the focus groups, together with the supporting literature, contributed to the recontextualising of the findings of the study.

1.11.2.6.3 Trustworthiness

The trustworthiness or rigour of a study refers to faith, confidence and trust towards the data, the interpretation thereof, and the methods used in the research (Connelly, 2016:435). The trustworthiness of qualitative research can be assessed in terms of validity and reliability. According to Leung (2014:325), *validity* refers to the appropriateness of the research instrument used, the processes that were followed during the study, and the quality of the data that was collected. *Reliability* refers to the consistency of findings, and the fact that the findings of the study can be replicated (Leung, 2014:325).

For the purpose of this study, the Guba (1981) approach was used to confirm trustworthiness by considering four criteria, namely credibility, transferability, dependability and confirmability.

- *Credibility* is similar to internal validity. It is the confidence one has towards the findings of a study. Methods that were used in this study to obtain credibility include continuous engagement and peer-debriefing.
- *Transferability* refers to how other readers find the study useful and applicable to their specific situation and/or study. Transferability was established in this study by providing an explanation of the context of study, maintaining low-interference, and using purposeful sampling.
- *Dependability* refers to the stability of data throughout the study, which involves the assessment of the quality of data and data analysis through peer-debriefings and thoroughly studying the notes that were taken throughout. In this study, the methods used to establish dependability were by means of an audit trail, peer-debriefing, recording of focus group sessions, and transcription of focus group sessions.
- *Confirmability* refers to what degree the findings of the study is consistent and can be repeated. For the purpose of this study, reflexivity and an audit trail were used to establish confirmability.

1.12 CHAPTER CLASSIFICATION

A brief description of the chapters of the study is set out below.

Chapter 1: Contextualisation of the study

This chapter commenced with the main reasons for conducting the study. The research problem, primary and secondary objectives and an overview of the research methodology were specified.

Chapter 2: Scent marketing

This chapter focuses on the theoretical constructs of retail, visual merchandising and scent marketing. Specific emphasis is placed on how environmental stimuli affect consumers' emotions, and in turn affect consumers' approach or avoidance behaviour. The chapter concludes with an explanation of the benefits of scent marketing as well as its economic factors.

Chapter 3: Consumer behaviour

This chapter focuses on consumer behaviour and the decision-making process. The chapter concludes with a description of the context of this study, which entails the fashion industry, with specific focus on the high-end fashion industry.

Chapter 4: Research methodology

This chapter explains the research methodology that was implemented in the study. The literature study, empirical investigation, research design, data collection methods, sample plan, measurement instrument and the data analysis methods are discussed.

Chapter 5: Reporting of results

The results of the study are presented in this chapter. The main findings are drawn and described in agreement with the objectives of the study.

Chapter 6: Conclusions, recommendations and limitations

This chapter determines the main findings of the results that was obtained throughout the study. Recommendations on future investigations were discussed, as well as the limitations of the study.

CHAPTER 2: SCENT MARKETING

2.1 INTRODUCTION

In this chapter, the retail industry is discussed as a context for the notion of scent marketing, followed by an explanation of visual effects and the different elements it comprises. A detailed description of scent marketing follows and the emotional and psychological influence it has on consumers' buying behaviour is discussed. The chapter concludes with an explanation of the benefits of scent marketing as well as its economic factors.

2.2 RETAILING

Retailing is defined as a process in which a business or person sells goods in smaller quantities to consumers at a mark-up price (Fram, 2018). According to Levi and Weitz (2009:6), retailing can be described as a business transaction where value-added products and services are sold to consumers for family or individual use. Retailers buy their goods from manufacturers, wholesalers or distributors (Amadeo, 2019). Retailing plays an important part of a country's economic growth and assists consumers to satisfy their needs more effectively (Lusch *et al.*, 2011:2). This study focuses on the high-end fashion retail industry in particular.

Fashion retailing refers, *inter alia*, to the selling of clothes, accessories, shoes, makeup and hair products (Hefer, 2012:2; Value Line, 2020). According to Easey (2009:198), the fashion retail industry can be divided into three sections, namely men's fashion, women's fashion, and children's fashion. More recently, the fashion industry has been experiencing intense competition, and therefore every store strives to use various tactics in order to entice consumers to enter and browse around in the store (Chen & Xu, 2017:1; Yao, 2018). Stores aim to provide consumers with a relaxing atmosphere and to display visually appealing merchandise, fabrics and colours (Hefer, 2012:4). It is therefore clear that, in order to achieve visually appealing retail environments, fashion retailers tend to make use of a variety of visual merchandising tactics (Randhawa & Saluja, 2017).

2.3 VISUAL MERCHANDISING

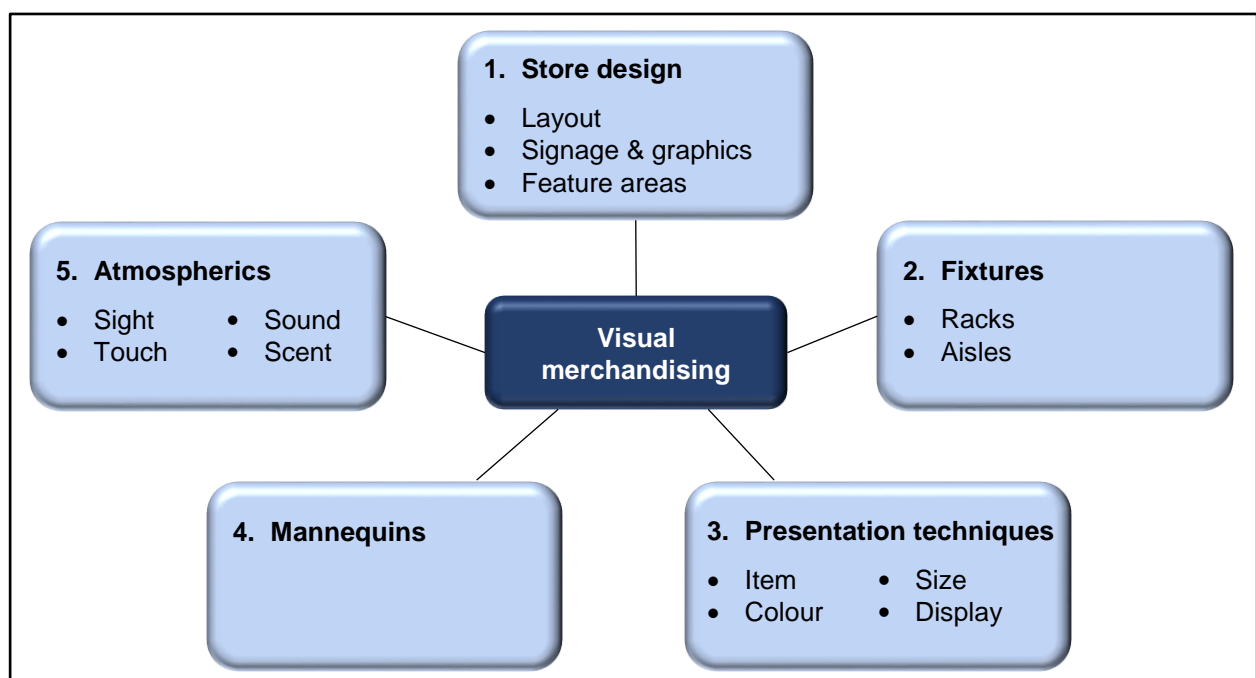
Visual merchandising can be defined as the display of products in such a way to attract consumers and motivate them to purchase or browse around in a store for longer periods of time (Hefer, 2012:70; Randhawa & Saluja, 2017:103). According to Nobbs *et al.* (2013:22), visual merchandising refers to the image of a store that is used to enhance a product in the minds of consumers and to encourage consumers to make a purchase. Visual merchandising is further

described as a store's presentation, fashion co-ordination and store displays that are used to shape a store's image, informing consumers of its product offerings, encourages and improves product sales (Mehta & Chugan, 2014:54; Singh & Shrivastava, 2016:16).

According to Randhawa and Saluja (2017:103), visual merchandising is a silent selling technique since the mere display of merchandise can attract consumers' attention to the store, which could in turn, lead to sales. Hefer (2012:139) concurs that if consumers find the store's visual merchandising appealing, an approximate 88% increase will occur in consumers' browsing times and the overall spending in the store. However, if consumers dislike a store's visual merchandise, approximately 64% of them would leave the store, 35% would still browse around in the store and only 19% would make an actual purchase. This finding emphasises the importance of applying effective visual merchandising tactics in the fashion industry where visual merchandising plays a crucial part in sales (Tlapana, 2009:23).

Hefer (2012:70) adds that visual merchandising concerns attracting consumers and increasing sales by utilising the layout of the store, visual displays, merchandise assortment and the overall presentation of the store. The effective use of store space could aid in the creation of a unique setting in the store and differentiate itself from competition (Mehta & Chugan, 2014:54). Mehta and Chugan (2014:54) and Nell (2013:11) affirm that visual merchandising comprises store design, fixtures, presentation techniques, mannequins and atmospherics. Figure 2-1 provides an illustration of visual merchandising and its respective components.

Figure 2-1: The composition of visual merchandising



Source: Adapted from Nell (2013:15).

2.3.1 Store design

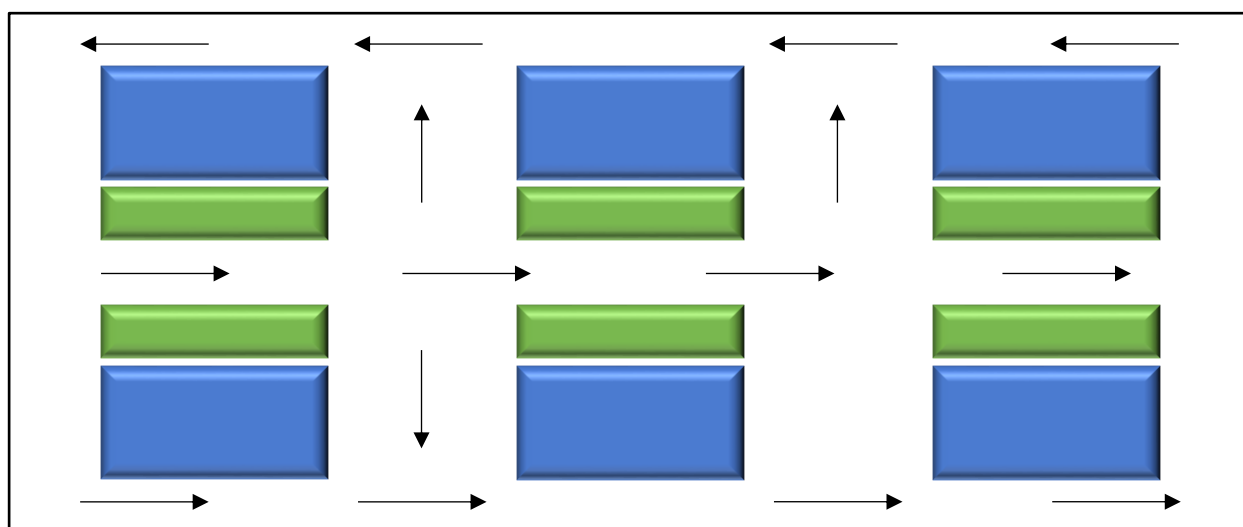
Store design can be defined as the impression that consumers have when observing a store, and can stimulate consumers' buying behaviour (Waja, 2013:1). The way merchandise is designed and arranged in a store can influence the decisions consumers make (Mehta & Chugan, 2014:54). Consumers do not only buy the products sold by fashion retailers, but also the retail experience created in-store through visual merchandising tactics (Levi & Weitz, 2009:508). Store design includes, *inter alia*, the store's layout; signage and graphics; and featured areas (Nell, 2013:15).

2.3.1.1 Store layout

A store's layout is effective when it motivates consumers to browse the entire store's merchandise, which could lead to an increase in sales (Meng, 2016:93). According to Singh *et al.* (2014:15), a store's layout depends on various factors, such as the design of the building, arrival pattern of consumers, merchandise as well as the service level that should be maintained. A store's layout can also influence consumers' perceptions of a store and their behaviour. Some basic forms of store layouts include a grid layout, racetrack layout or free-form layout.

- **Grid layout:** Levy *et al.* (2012:489) propound that a grid layout has parallel aisles that displays merchandise on both sides. The grid layout is regarded as a sound approach, because the floor space is used effectively since merchandise such as clothes are displayed on either side of the aisle. Furthermore, a grid layout has a rectangular shape that facilitates movement in a store (Randhawa & Saluja, 2017:104). The grid layout is also regarded as a cost-efficient layout, and is mostly used in supermarkets and discount stores (Hefer, 2012:83). Figure 2-2 illustrates the grid layout of a store.

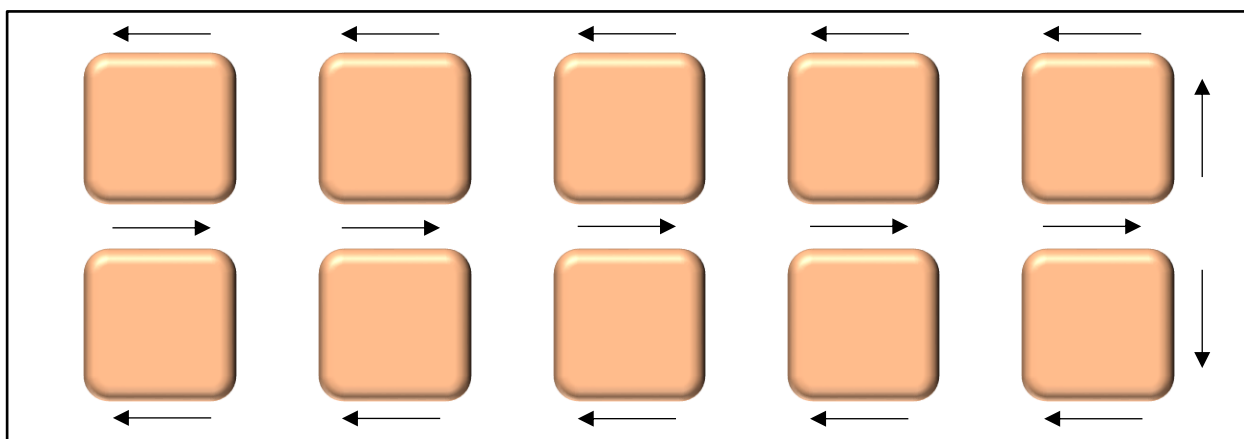
Figure 2-2: The grid layout of a store



Source: Adopted from Hefer (2012:83).

- **Racetrack layout:** The racetrack layout, also known as the loop layout, allows consumers to walk in the form of a racetrack or a loop through the entire store (Hefer, 2012:84; Randhawa & Saljua, 2017:104). According to Levy *et al.* (2012:492), the racetrack layout guides consumers through the entire store to encourage unplanned purchases, and is mostly used in department stores (Hefer, 2012:84). Figure 2-3 illustrates the racetrack layout of a store.

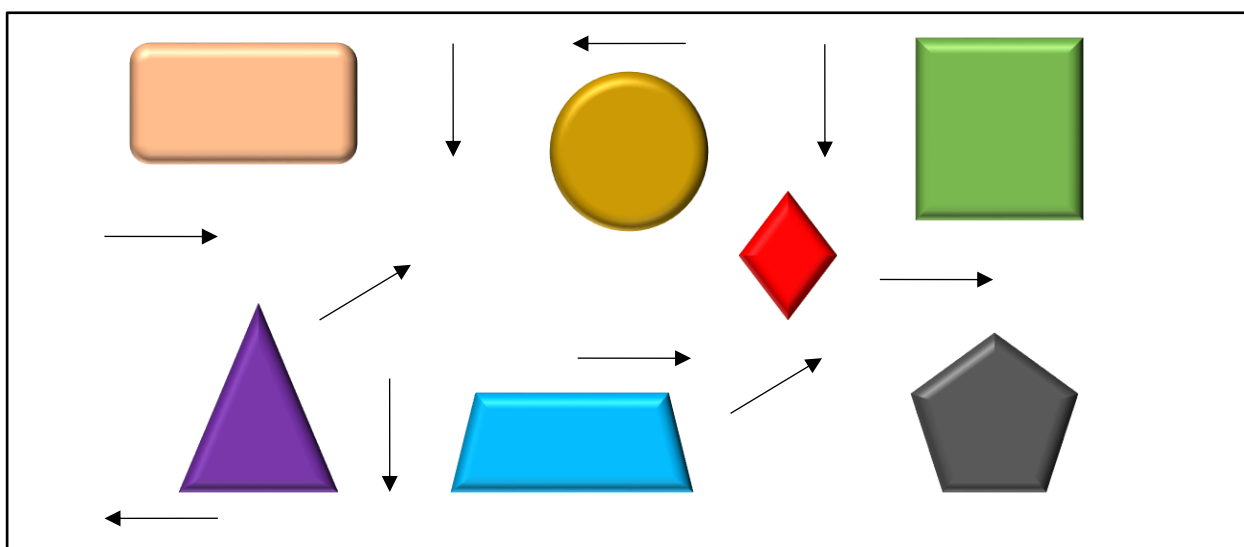
Figure 2-3: Racetrack layout



Source: Adopted from Hefer (2012:85).

- **Free-form layout:** The free-form layout, also known as the boutique layout, allows consumers to move around freely in a store, possibly leading to them browsing a store for longer periods (Hefer, 2012:85). Levy *et al.* (2012:493) propound that a free-form layout is arranged in an uneven manner that motivates consumers to explore the store, giving them time to consider buying more products. Figure 2-4 illustrates a free-form layout of a store.

Figure 2-4: Free-form layout of a store



Source: Adopted from Hefer (2012:85).

According to Singh *et al.* (2014:15), store layout has a significant effect on consumer experience due to its influence on the search, purchase, consumption and after-sales phase of the experience.

2.3.1.2 Signage and graphics

Signage and graphics can be described as wording that is displayed in a store that provides consumers with product information, assisting them to find a specific aisle in a store, and/or indicating products that are on promotion (Levy *et al.*, 2012:494). The primary objective of signage and graphics is to guide consumers to certain sections of a store, to assist them in their movement throughout the store, and to contribute towards the store's image and atmosphere (Dale, 2017:9). Signage and graphics can also motivate consumers to make impulsive purchases and assist consumer decision making (Soomro *et al.*, 2017:24). Today's technology makes it possible to use digital signage so that information, messages, and advertisements of the brand can be displayed digitally (Taskiran, 2012:8). Pantano (2016:151) adds that the wording displayed outside a store is considered as an important element for store design, since it encourages consumers to enter the store and to obtain specific information from the signage that is on display. Signage displayed in featured areas has an even more prominent effect on consumers' motivation to enter a store.

2.3.1.3 Featured areas

Featured areas refer to areas that are designed in such a way that they attract consumers into a store or focus their attention on a specific area or product in a store (Levy *et al.*, 2012:495). Nell (2013:17) notes that featured areas include window displays, entrances and props.

- *Window displays* are described as a mix of fashion, art and design (Taskiran, 2012:4). Window displays are regarded as an important element of store design as it provides the first impression of a store and is the first meeting point between a consumer and a brand or store (Varela, 2012:5). A store's window display may encourage consumers to enter the store and obtain information about the products that are sold within the store (Pantano, 2016:151; Waja, 2013:31). Thus, a store's window display can also make a consumer aware of a need and could lead to purchase intent (Mehta & Chugan, 2014:55). Taskiran (2012:5) propounds that a store's window display should always be kept neat and simple; the changing of apparel should occur frequently in the case of a fashion retailer; lights should be used to emphasise a certain item; colour should be used in displays; and height and depth should be used to attract attention.

- *Entrances* have an impact on a consumer's impression of a store, create expectations and offer promises to consumers (Ramya, 2015:155). According to Mehta and Chugan (2014:55), 75% of consumers can recall a store's entrance since it creates the first impression of a store. Cant and Hefer (2013:78) propound that the entrance of a store can create a desirable store image in the mind of consumers. Effective and well-organised store entrances could provoke positive consumer behaviour towards the store, as well as an increase in browsing times and expenditure (Tlapana, 2009:38). An appropriate amount of apparel and visual merchandise should be displayed at the entrance of the store to encourage consumers to enter the store (Pantano, 2016:153). Examples of visual merchandise that should be present at a store's entrance are mannequins wearing the stores clothes, mirrors and signs that will guide consumers through the store (Pantano, 2016:153).
- *Props* are used to decorate a store, create a certain atmosphere and image in the store, with the aim of increasing sales. Props include banners, art objects, pots, flowers, ribbons, baskets, boxes, artificial grass, floor coverings, textiles and decorative screens (Hefer, 2012:95). Props should be congruent with the store's image, store design, as well as the colour scheme that is used in the store to have a greater impact on consumers' emotions (Ramya, 2015:155). According to Cant and Hefer (2013:88), the theme and design of the store should be considered before choosing the props for display. The second component of visual merchandising is fixtures.

2.3.2 Fixtures

Fixtures are defined as various equipment that is used to display and hold merchandise in a store (Levy *et al.*, 2012:471). Fixtures should correspond with the store's theme and its floor coverings so as to heighten and enrich the image and atmosphere of the store (Nell, 2013:18). According to Ramya (2015:156), fixtures should complement the atmosphere and the merchandise in the store. Fixtures comprise mainly of racks and aisles (Levy *et al.*, 2012:505).

2.3.2.1 Racks

Fixtures comprise of a variety of racks namely a straight rack, rounder, four-way fixture and gondola (Levy *et al.*, 2012:505).

- A *straight rack* is used to display a lot of items, but it cannot be used to display styles or the colours of merchandise effectively (Cant & Hefer, 2013:95; Levy *et al.*, 2012:505). A straight rack consists of a long pipe with two support poles that are attached to a wall or the floor (Levy *et al.*, 2012:505; Ramya, 2015:156).

- A *rounder* is placed on a pedestal that can be moved around the store with ease and can hold plenty of merchandise (Levy *et al.*, 2012:505). According to Nell (2013:18), a rounder is used when large quantities of merchandise need to be displayed.
- A *four-way fixture* has two crossbars that sit vertically on a pedestal and is most often used by fashion retailers, since consumers can view the entire apparel selection (Levy *et al.*, 2012:505; Ramya, 2015:156).
- A *gondola fixture* is a counter that contains a variety of styles and different outfits (Levy *et al.*, 2012:505). These fixtures are normally used in discount stores, grocery stores and retail outlets (Nell, 2012:18). The disadvantage of a gondola is that the apparel must be folded, which makes it difficult for consumers to view the items properly.

2.3.2.2 Aisles

According to Ramya (2015:155), aisles play an important part in consumers' emotions, since cluttered aisles can make a consumer feel uncomfortable, whereas spacious aisles can make a consumer feel calm. According to Nell (2013:96), if an aisle is wide and spacious, it can enhance a consumer's spending as well as improve the store's image. Retailers should ensure that there is sufficient space to move around in a store and that consumers are not forced into physical contact with other consumers in the store. It is advised that retailers should channel consumers through their stores by making use of appropriate store layouts (Clarke *et al.*, 2012:497).

2.3.3 Mannequins

A mannequin can be described as a three-dimensional figure shaped to depict the human body that is used for advertising fashion items (Choudhary & Bansal, 2017; Hefer, 2012:91). When a fashion item is displayed on a mannequin, consumers are able to picture themselves wearing a specific fashion item much more so than seeing the same item on a hanger or shelf (Mehta & Chugan, 2014:55). Hefer (2012:91) suggests that a mannequin is a silent salesperson that can make a fashion statement.

2.3.4 Presentation techniques

Another element of visual merchandising includes presentation techniques. Nell (2013:96) propounds that presentation techniques can entail sorting merchandise according to styles and colours. Fashion retailers make use of presentation techniques to influence consumer buying behaviour, to shape and improve the perception of the store and its various product offerings (Waja, 2013:10). Presentation techniques consist of item, size, colour and display.

- **Item**

An item is defined as a product that a store sells (De Farias *et al.*, 2014:94). Items that are displayed in a store should be visible, accessible and there should be a variety to choose from; however, the selection of items should not overwhelm consumers (Hefer, 2012:7; Waja, 2013:34). Aitamer and Zhou (2011:67) concur that the way items are viewed can be influenced by the layout and atmospheric elements of the store.

- **Size**

Size refers to the size of the physical store (Aitamer & Zhou, 2011:67). According to Hefer (2012:7), the size of the store influences the mood, character and the number of displays that are present in the store.

- **Colour**

Colour is important in a fashion retail environment since it is a visual part of the physical environment that stimulates certain emotions and obtains attention. According to Taskiran (2012:6), colour can influence consumers' moods and can be the reason for purchasing a specific item. Pantano (2016:153) propounds that colours can generate positive feelings that could stimulate consumers' purchase intent. Warm colours can be physically stimulating, such as red and yellow, whereas cool colours can relax and calm consumers, such as blue and white (Aitamer & Zhou, 2011:15).

- **Display**

Display equipment or furniture is used to hold merchandise and is integrated with the theme of the store (Nell, 2013:18). Merchandise displays include hanging merchandise on hangers; pegging clothes to small rods that are inserted in the wall; folding clothes on tables or shelves; stacking high volume clothes on desks or gondolas; and placing big quantities of clothes in bins or baskets (Ramya, 2015:156). According to Waja (2013:31), if consumers are satisfied with the different styles of display in the store, the time that consumers spend shopping, as well as their enjoyment and intention to purchase at the store, will increase.

2.3.5 Atmospherics

Atmospherics can be defined as the design of an area inside a store that influences consumer behaviour, attitude and purchase intention (Jalil *et al.*, 2015:536). Atmospherics can also be described as a marketing tool, whereby the environment is planned, organised and developed to influence consumer behaviour. Atmospherics comprise both the tangible and intangible elements that are present in a retail store and that has an influence on consumers' behaviour, experiences, emotions and perceptions (Levy *et al.*, 2012:93; Tifferet & Yavetz, 2017:814, 818).

The way in which consumers observe a store's products can be influenced by a store's atmosphere, which in itself has a bearing on consumers' buying behaviour (De Farias *et al.*, 2014:88). Hefer and Nell (2015:471) add that atmospherics is an important element of communication due to it having a significant impact on consumers' perceptions of the store and the products in the store. The use of atmospherics in a shopping environment influences consumers' emotions and buying behaviour, especially when the atmospheric elements are congruent to the store design and the store's image (Helme Falk & Hulten, 2017:1).

The store's atmosphere can enhance the perceived quality of the store and the products that are presented in the store, which in turn could influence and encourage consumers to buy the products (De Farias *et al.*, 2014:88). The store's atmosphere should be developed according to the image and personality of the store, with every element of the atmosphere structured in a unique way to differentiate itself from competitors (Hefer & Nell, 2015:471). According to Björkman *et al.* (2015:14), it is inevitable that retailers should make use of store atmospherics to sell experiences to consumers and not solely rely on the products that it offers in the store.

De Farias *et al.* (2014:87) propound that store atmospherics attract consumers to the store by appealing to their senses and manipulating atmospherics. The atmospherics of a store plays a significant role in how consumers perceive a store, its brand and the quality of merchandise offered by the store, since it influences consumers' behaviour, their evaluations and emotions (Hefer & Nell, 2015:472). Therefore, the emphasis is not only on the products that the store is selling, but also on creating a unique consumer experience (Doucé & Janssens, 2011:218). Pegler (2010:181) adds that atmospherics refer to the design of the in-store environment through communicating with consumers through sound, touch, sight and scent.

2.3.5.1 Sound

Sound is produced through vibration and the vibration passes through the middle ear bones into the inner ear. The hair cells in the cochlea (ear) change the vibration into electrical signals that are sent to the brain producing the sound heard by a consumer (Hollis, 2017; Nell, 2013:1).

According to Cachero and Vázquez (2017:540), music is used to create a positive shopping experience for consumers that lead to a positive influence on consumers' emotions, processing of information and enhancing their satisfaction levels. Background music is important because it can assist retailers to develop a desirable atmosphere in a store, which in turn can have a positive effect on the store's image (Waja, 2013:30). Furthermore, background music can have an impact on the amount of time consumers spend in a store. In addition, music can have an impact on consumers' viewpoints, influence consumers' moods, increase sales and decrease the perception

of waiting time (De Farias *et al.*, 2014:90; Roopschund *et al.*, 2016:280; Thomas, 2015:8). According to Cachero and Vázquez (2017:540), the volume of music and the type of music that is played in retail stores need to be considered. The right type of music can make a consumer browse a store for longer periods of time, which could possibly lead to a purchase or repeat-purchase (Clarke *et al.*, 2012:496).

Consumers link certain events that happened in their daily lives to different music genres and sounds, and this has a bearing on their moods and psychological states (Hulten *et al.*, 2009:67; Nell, 2013:26). Table 2-1 indicates how different genres of music influence consumers' moods.

Table 2-1: The effect of music on consumers' moods

Music	Mood	Effect	Fit
Rock music	Excitement	Imagination Increase in buying behaviour	Guitar shops
Classical music	Higher perception Calm Relaxation	Increase quality of the product Increase buying behaviour Increase browsing times	Wine cellars Coffee shops Luxury stores
High volume	Excitement Energetic	Increase sales Unaware of time	Bar
Fast music	Creates an urgency Feels rushed	Walk faster Eat faster Leave earlier	Fast food restaurants
Slow music	Relaxed Calm	Walk slower Eat slower Increase time spent in store Increase expenditure of money	Restaurants Shops Coffee shops

Source: Adapted from Hulten *et al.* (2009:67), Nell (2013:26), Palanschuk (2018), Spectrio (2018), and Valenti and Riviere (2008:12).

Table 2-1 demonstrates that different types of music fit different types of stores and will have a different effect on consumers' moods and behaviours. For example, if a store's music tempo is loud, it can heighten feelings of excitement and increase consumers' pace. However, slow music has the opposite effect, and consumers will tend to slow down because they feel at ease and relaxed (Hulten *et al.*, 2009:67; Valenti & Riviere, 2008:12). Nell (2013:26) and Valenti and Riviere (2008:12) also mention that music can enhance the perception of the quality of products. Another atmospheric element is touch, which is discussed below.

2.3.5.2 Touch

Cachero and Vázquez (2017:539) define touch as a tactile sense where consumers interact with products by means of touching the actual product. According to Nell (2013:34), the tactile sense is used to come into contact with and to investigate three-dimensional objects. The sense of touch is the first sensory element to develop, with over four million sensory receptors (Roopschund *et al.*, 2016:282). Touch makes it easier for consumers to recall a product than to simply look at it, which can lead to increased buying intentions (Aitemar & Zhou, 2011:22). Rodrigues *et al.* (2011:43) propound that the sense of touch can stimulate a purchase intension, whereby consumers develop a positive affective response and a favourable attitude towards the product. Retailers should make use of tactile marketing to understand and take cognisance of consumers' unconscious feelings, tastes and perceptions (Roopschund *et al.*, 2016:281). The sense of touch should be used to influence consumers' minds, hearts, and emotions through the way the product looks and feels (Hulten *et al.*, 2009:134; Valenti & Riverside, 2008:14). Companies engage with consumers through their tactile senses, and motivate them to touch products, by ensuring that the right temperature is present at all times (Kang *et al.*, 2011:3; Rodrigues *et al.*, 2011:43).

Nell (2013:34) propounds that touch enhances consumers' experiences and helps them to recall a product by thinking back to how the product felt when it was touched. According to Longley (2017), touch improves consumers' interactions with a brand's products, and can trigger a purchase decision or lead to a feeling of well-being and calmness. Furthermore, touch arouses awareness of different textures (Ayers, 2018). For example, smooth textures can be classified as sophisticated products; delicate fabrics are classified as feminine materials; and rough materials are classified as muscular materials (Ayers, 2018; Solomon *et al.*, 2006:44).

Touch can be classified into two groups, namely tactile and hedonic touch. Hedonic touch is expressed as the need that arises in consumers to touch a product and to inspect the features of the product, which could lead to consumers developing a preference for the product (Cachero & Vázquez, 2017:542; Krishna, 2010:20). According to Cachero and Vázquez (2017:539), tactile touch is defined as a way of touch by consumers to obtain information about the product, but it would not necessarily lead to a purchase. Peck (2010:21) asserts that four categories of touch can be identified when studying consumer behaviour, which are subsequently described:

- *Touch to purchase* involves consumers looking at an item such as a shirt; they may want to touch it for the purpose of putting it in the cart to buy it (Krishna, 2010:21). Magnarelli (2018) concurs that merely touching an object can give rise to a sense of ownership of that object. Magnarelli (2018) adds that if an object wants to be touched because it looks enjoyable, it enhances product sentiment.

- *Touch to obtain non-haptic information* refers to when touch is obtained from visual, olfactory, auditory, and gustatory sensory inputs (Peck, 2010:22). With regards to visual inspection, a consumer can touch a garment and hold it up, to be able to get a better view of the item. Auditory inspection refers to where a button should be pushed on a machine/object to make a sound come from it. Gustatory input can be gained where samples are touched and tasted in a store, prior to purchase (Krishna, 2010:21).
- *Touch to obtain haptic information* is relatively a new discipline, which entails the use of tactile senses to influence buying intent (Magnarelli, 2018). Magnarelli (2018) further affirms that the sense of touch gives consumers more confidence to purchase a specific item. Krishna (2010:21) states that the sense of touch is an important element due to the fact that a product's texture, temperature and weight reveal a great deal about a product. An example is where consumers may want to touch a sweater to feel the texture and the weight of the fabric (Krishna, 2010:21).
- *Hedonic touch* is obtained through pleasant sensory experiences (Krishna, 2010:21). Hedonic touch occurs when consumers' confidence levels enhance towards the quality of the products. A pleasant touching experience leads to the release of oxytocin from the brain, leading to feelings of calmness, triggering a sense of ownership and a 'must have' mood (Longley, 2017).

Table 2-2 provides a summary of the categories of touch as well as their goals in the study of consumer behaviour.

Table 2-2: The categories of touch in consumer behaviour

Touch	Goal
Touch to purchase	Goal is to make a purchase. For example, touching the clothing item and putting it in the cart for purchase.
Touch to obtain non-haptic information	Goal is to make use of visual, olfaction, auditory and gustatory inspection.
Touch to obtain haptic information	Goal is to ignore visual elements and focus on touch.
Hedonic touch	Goal is to assess quality

Source: Adapted form Krishna (2010:21-23).

Another atmospheric element is sight, which is discussed below.

2.3.5.3 Sight

Sight refers to the ability to see, light travels to an object and reflects it into one's eyes (Uzun *et al.*, 2013:132). Sight is described as the most seductive sense among all five senses of the human body and is one that fashion retailers mostly appeal to, in order to sell their products (Pawaskar & Goel, 2014:259). According to Roopschund *et al.* (2016:279), sight is used to perceive a product and/or service and to detect change. Nell (2013:23) mentions that 90% of merchandise that is bought in a retail store is related to that what consumers see. There are two important factors that have an influence on sight, namely lighting and colour (Pawaskar & Goel, 2014:259).

- *Lighting* can influence the perspective of quality and space (Aitamer & Zhou, 2011:14). According to Levy *et al.* (2012:507), lighting highlight merchandise and enhance the store's image, which captures a mood and a certain feeling in the store. Taskiran (2012:7) propounds that lighting has an influence on consumers' moods and on their decision-making process, since lighting creates an environment that is visually pleasing and can capture consumers' interests. When accurate lighting is used in a store, it could lead to longer browsing times and an increase in spending among consumers (Taskiran, 2012:7; Thomas, 2015:7).
- *Colour* is regarded as a method of communication between a store and its consumers. Colours are used by retailers to affect consumer behaviour through eliciting certain reactions such as emotional reactions, biological reactions as well as to draw attention to certain objects in a store, which could lead to purchases (De Farias *et al.*, 2014:90). Levy *et al.* (2012:507) propound that the effective use of colour can enhance the image of retailers as well as set the mood inside the store. The correct use of colour in a retail store can create a positive mood and evaluation towards a product, and therefore the colours that are used in a store should be attractive to consumers (De Farias *et al.*, 2014:90; Taskiran, 2012:7). According to Taskiran (2012:7), colour is viewed as the main motivator for shopping, since consumers are first attracted by a colour before considering the size or price of products. Table 2-3 presents the different effects that colours can have on consumers' moods.

Table 2-3: The effect of colour on consumers' moods

Colour	Mood
Red	Red increases blood pressure, pulse, heart rate and stimulates appetite.
Orange	Orange is a friendly, sociable and glowing colour. It attracts attention, it is vibrant and exciting.
Pink	Pink is appealing and sweet.
Purple	Purple is a happy colour but is known as a colour of taste, discretion and distinction.

Table 2-3: The effect of colour on consumers' moods (continued)

Colour	Mood
Yellow	Yellow brings forth comfort and gives the perception that the product is creamy and spicy.
Green	Green is the colour of nature. It is refreshing and is known as a cool and alive colour.
Blue	Blue is calming, peaceful, gives a feeling of coolness (cold) and indicates trust.
White	White gives the perception of the product and/or store being clean, pure, fresh and cold.

Source: Adapted from De Farias *et al.* (2014:91), Taskiran (2012:7), and Valenti and Riviere (2008:10).

2.3.5.4 Scent

According to Hussain and Ali (2015:36), scent can be described as a fragrance that influences consumers' moods and emotions. A pleasant scent can enhance the store's environment and the evaluation of the store. According to Clarke *et al.* (2012:496), there is a link between smell and emotions, since smell can trigger memories that elicit certain emotions felt during that particular moment. A memory can be recalled by smelling a well-known scent that triggers a specific memory, and therefore the smell can be recalled by pre-perception (Emsenhuber, 2009:2). Aitamer and Zhou (2011:20) propound that scent is important because it can affect consumers' perceptions of a store and the products displayed in that store. Moreover, scent can encourage consumers to browse for longer and spend more money. Scent contributes towards the marketing of a company as it adds value to the company and/or product, as well as create an enjoyable experience for the consumer (Abazi & Sohani, 2016:17; Clarke *et al.*, 2012:497).

2.4 SCENT MARKETING

2.4.1 Marketing

Marketing is defined as the activity, set of institutions, and process for communicating, delivering and exchanging value-added offerings to consumers, partners, clients and the society (AMA, 2013). According to Kotler and Armstrong (2015:28), marketing is used by companies to build stronger relationships with their consumers. It is a set of activities carried out by companies that entail promoting, advertising, and selling of products (Twin, 2019). Fashion marketing entails the selection and presentation of fashion items that will offer value to consumers, which may result in sales and profitability for the company. Fashion marketing requires marketers to gain a deep and meaningful understanding of the target market by understanding consumers' desires and to respond effectively by providing consumers with the right product (Steele & Major, 2019).

According to Vinnikova (2016:21), consumers are often irrational when making purchase decisions, meaning that they do not necessarily only buy goods for its functionality or purpose, but they are also looking for an emotional and sensorial experience in the buying process. Krishna (2010:21) propounds that scent marketing influences consumers (see Chapter 3), since the sense of smell generates emotions; creates different moods; influences feelings; and can create an emotional bond between a consumer and a store, brand and/or product. It is believed that the right scent can positively affect consumer behaviour, as consumers tend to spend more money when exposed to a pleasant scent (Roopchund *et al.*, 2016:283).

2.4.2 Scent

The human nose can identify and remember up to 10 000 scents (Walsh, 2014). Scent is the only stimulus that is directly linked to the brain and can connect with consumers' emotions and facilitate memory recall (Roopchund *et al.*, 2016:279; Thomas, 2015:11). Scent is the most powerful sensory element for creating memories, since it has an impact on consumers' moods, product evaluation, perception of the store and the products in the store (Clarke, 2012:496; Rodrigues *et al.*, 2011:43). Pawaskar and Goel (2014:258) state that memories that were created by smell are much more emotional than other sensory stimuli, which makes scent more precise and exact because of the emotional quality that scent possess. Studies show that 75% of consumer emotions are created by smell (Bradford & Desrochers, 2009:142; Moodmedia, 2019). Cachero and Vázquez (2017:540) propound that scent in a store can create positive moods, increase satisfaction levels, position a brand and promote a product and/or service. Scent marketing is used in stores to develop relationships, elicit memories, create a calming atmosphere, relieve stress, and motivates consumers to spend more time in stores (Cachero & Vázquez, 2017:540; Moodmedia, 2019; Valenti & Riviere, 2008:13). Therefore, scent can strengthen the communication between a store and consumers by linking a scent to the brand, the environment, a product or the theme of the store (Pawaskar & Goel, 2014:258; Roopchund *et al.*, 2016:279).

According to Hulten *et al.* (2009:8), scent marketing can be defined as a long-term strategy that is based on drawing attention to a specific store, brand or product by appealing to a consumer's sense of smell, where the unique scent becomes an identifying factor of the store, brand and/or product. The term scent marketing originated in 1993, where the main goal of scent marketing was to create a pleasant atmosphere for consumers and to motivate consumers to stay in the store for longer (Air-Scent 2017; Muller *et al.*, 2011:344). Scent marketing relies on the neuropsychological processing of the olfactory stimuli in the human brain (Muller *et al.*, 2011:350).

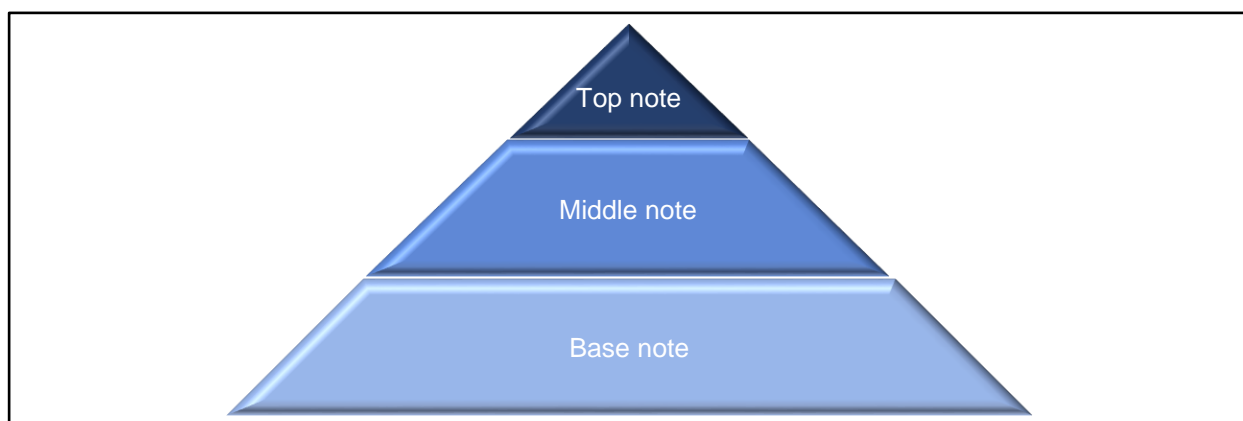
According to Roopchund *et al.* (2016:283), three factors contribute to the effective use of scent marketing, namely the scent's presence, the pleasantness of the scent and how that scent fits

into the shopping environment. Cachero and Vázquez (2017:540) state the characteristics of scent include the preference of a smell, the processing of scent, and the fact that scent can create positive emotions towards the retailer and brand. Dave van Epps (ScentAir's president) noted that his business quadrupled once he incorporated scent marketing into his store (Vlahos, 2017). It is also estimated that \$50 to \$80 million has already been spent on scent marketing in 2006 and the figure could increase to \$500 million in the next few years (Vlahos, 2017).

2.4.3 Scent composition

A scent consists out of three notes namely a top, middle and base note (ScentAir, 2017:7). Figure 2-5 provides a description of every scent note and the specific purpose of that note.

Figure 2-5: The composition of a scent



Source: Adopted from ScentAir (2017:7).

- **Top note**

The top note is defined as a sharp, unpredictable scent that vanishes quickly (ScentAir, 2017:7). The top note is seen as light and fresh, due to it being a raw material. The top note is the first, yet brief impression consumers get when smelling a scent, and is responsible for stimulating consumers to purchase the product. Examples of types of scent used for top notes are herbs, ginger and citrus (Air Aroma, 2015; ScentAir, 2017:7).

- **Middle note**

The middle note is the heart of the fragrance, the essential element in a scent (Air Aroma, 2015). These notes are seen as round and full-flavoured notes (ScentAir, 2017:7). The middle notes will emerge as soon as the top note has vanished. Consumers tend to smell the middle note when they smell the scent for a second time. Examples of middle notes include rose, lavender or fruity scents (Air Aroma, 2015; ScentAir, 2017:7).

- **Base note**

A base note enhances the top and middle notes, i.e. it binds the other notes together (Air Aroma, 2015). According to ScentAir (2017:7), base notes are perceived as a rich sent that adds solidness to a fragrance. Air Aroma (2015) adds that base notes are warm, heavy and subdued, that aids in a long-lasting impression. Base notes start to feature approximately thirty minutes after the scent has been sprayed. Examples of base notes include wood, musk and plant resins (Air Aroma, 2015; ScentAir, 2017:7).

2.5 THE EFFECT OF SCENT ON CONSUMERS' MOODS

According to Pawaskar and Goel (2014:258), there are approximately 100 000 scents in the world, of which 1 000 are individual smells and the rest are combined with other scents. There are 30 to 40 new scents presented every year, and some examples include floral, jasmine rose, melon, peach, mandarin orange, waterlily and white cloud rose (Biotique, 2019). According to Thomas (2015:15), and as presented in Table 2-4, scents can stimulate or complement different moods.

Table 2-4: Moods elicited by specific scents

Scent	Mood
Peppermint, thyme, rosemary	Energy
Cinnamon, citrus, basil	Relaxation
Ginger, chocolate, liquorice	Romance

Source: Adapted from Thomas (2015:15).

Thomas (2015:15) affirms that consumers prefer certain scents, since different types of scents have the ability to stimulate certain moods. Scents like peppermint, thyme and rosemary helps to energise. Cinnamon, citrus and basil aid in relaxation, and romance is stimulated through scents of ginger, liquorice and chocolate. Emsenhebbber (2009:2) asserts that there are colour-coded associations with scent. Table 2-5 displays the colours and its associated scent.

Table 2-5: Colour-scent association

Colour	Scent
Pink	Sweet, mild
Lavender	Sweet, un-erotic
Blue	Scentless
Mint	Fresh, salty, juicy
Green	Fresh
Olive	Musty

Table 2-5: Colour-scent association (continued)

Colour	Scent
Lime green	Dry, fresh, sour, bitter
Yellow	Flower, perfume
Orange	Hearty
Red	Hot, hefty, sweet
Gold	Sweet, stunning, good
Ocher	Sour, neutral
Brown	Aroma, musty
White	Scentless
Grey	Bad
Indigo	Scentless

Source: Adopted from Emsenhuber (2009:2).

Table 2-5 indicates that certain colours are linked to different scents. The senses of taste and smell are related because both use the same type of receptors, which are stimulated by molecules that are present in the air (Lumen Learning, 2019). The colour-taste and colour-scent associations are derived from natural experiences and are present in a person's genes. Creators of scent marketing focus on colour-coding and the aromatherapeutic effect of fragrances when manufacturing perfumes for scent marketing. For example, the colours pink and gold are associated with sweetness, mint is associated with freshness, and red is seen as hot (Emsenhuber, 2009:3).

2.6 DIFFERENT METHODS OF SCENT MARKETING

Scent marketing can be categorised into a number of elements, namely scent as a primary product attribute, scent as a secondary product attribute, scent strips as a promotional effort, ambient scent, billboard scent, thematic scent and signature scent. These elements are discussed below.

2.6.1 Scent as a primary product attribute

A primary product attribute is the main reason why consumers are buying a certain product, it could be due to a certain smell that they prefer from a specific brand (Nibbe & Orth, 2017:1053). Scent can reveal a great deal about a product (Meng, 2016:4). A consumer may utilise the element of scent to distinguish which brand or what type of flavour they prefer, for example choosing between a sweet scent such as vanilla or a strong scent like citrus (Thomas, 2015:10).

2.6.2 Scent as a secondary product attribute

A secondary product attribute is where scent does not play a main role in the product's characteristics but rather utilised when consumers should choose between two or more alternative products. An example is where consumers can tell "Oh So Heavenly" cream apart from other creams, because they know what the cream smells like (Nibbe & Orth, 2017:1053).

2.6.3 Scent strips as a promotional effort

Scent strips are used in advertisements and are, for example, placed on 'Got Milk' billboards to create the want for milk and cookies (Spense, 2015:8). Another example is of scented perfume strips or scented cream strips that are placed in magazines (Meng, 2016:3). Cologne and perfume companies, such as Dior, Chanel and Calvin Klein are known to use this method (Meng, 2016:3).

2.6.4 Ambient scent

According to Nibbe and Orth (2017:1054), ambient scent is not a feature of a specific product, but rather occurs in the surrounding environment. Ambient scents are used in retail outlets, coffee shops, hotels, casinos and airlines, to improve the atmosphere for the sake of the consumer and to make them feel welcome and comfortable (Anglin, 2015; Scent Air, 2017:5). Scent can also be infused in retail stores, shopping malls, night clubs, theatres, offices, reception areas, showrooms, fitness centred, at events, spas, restrooms, hospitals and medical offices (Scent Solutions, 2018). An ambient scent contributes to fill a void or to "cover up" a bad smell (Allsense, 2017). Nibbe and Orth (2017:1054) provide a few examples of ambient scents:

- Spraying a unique smell or a specific scent in hotel lobbies to make consumers feel welcome and at home.
- Retailers spray unique scents into certain aisles of the store to lure consumers.
- Casinos uses scent to lighten the smell of smoke to make it a pleasant experience for consumers.
- McCain launched a 3D baked potato, where the smell of baked potato would fill the air whenever the button is pressed.
- Another marketing tactic is where McCain makes use of scent dispensers. Every time a consumer walks past the frozen food aisle, the smell of baked potato would be sprayed into the air.

- Some companies make their own unique candles and sprays, to influence consumers' brand loyalty, causing the scent to lead to brand recognition.
- Singapore airlines have a unique aroma scent that matches its image; the unique scent is sprayed onto hot towels that are handed out to consumers on the flights, flight attendants wear it as a perfume, and it is sprayed at check in areas and at the gates.

2.6.5 Billboard scent

According to Allsense (2017), a billboard scent is a very bold statement that a company can make, it is an un-ignorable scent. Examples of billboard scents include:

- A billboard in Mooresville has a picture of a steak on it, which releases the scent of a steak and black pepper during prime commute times (Dooley, 2017).
- According to ScentAir (2017:6), the scent would be the actual product's scent, for example; coffee (coffee scent released into the air).

2.6.6 Thematic scent

According to ScentAir (2017:6), thematic scent communicates messages, stories and ideas. A thematic scent is used to complement the decor and theme, promote the product, enhance the mood and create the atmosphere in the store. Examples of thematic scent include:

- A coconut scent in a bathing suit department (ScentAir, 2017:6).
- The scent of cinnamon during Christmas season or a campfire smell in a camping store (Anglin, 2015).

2.6.7 Signature scent / branding scent

Signature scent is a scent that is specifically created for a brand or a company (Allsense, 2017; ScentAir, 2017:6). According to Anglin (2015), a signature scent can differentiate one company from another. An example of signature scents include:

- Sony stores spray their stores with their signature scent, and also put scented sachets in their bags (Gill, 2013:48).

Despite the different methods of utilising scent marketing, there are different machines to release scent, which are described below.

2.7 DIFFERENT METHODS TO RELEASE SCENT

Different products and machines are used to project scents into the atmosphere. Numerous machines have been developed for the goal of releasing scent into stores' atmospheres. Some machines can only cover a limited space, where others can cover up to 877.83 metric volumes (ScentAir, 2017:19). A few scent machines are mentioned and described below:

- **Air Wave:** The Air Wave machine releases scent without spraying it, covering up to 186 square meters. The machine uses dry-air technology that comes with a timer and a changeable cartridge, which could also be adjusted according to the specific scent preference (ScentAir, 2017:19).
- **ScentDirect:** This converts liquid fragrances into invisible mist, which are released into the store, covering up to 849.50 metric volumes. This machine uses oil cartridges and can rotate up to 180 degrees (ScentAir, 2017:20).
- **ScentStream:** This machine is used in large settings, which covers areas up to 877.83 metric volumes. The ScentStream releases fragrances into an existing air conditioning system or heating system, without having to use oils or sprays (ScentAir, 2017:21).
- **ScentPOP:** Scent POP is an abbreviation for "Point of Purchase", which is used in smaller settings like kiosks or vending centres. This machine releases a scent of up to 4 572 meters and lasts up to 300 hours (ScentAir, 2017:22).
- **ScentEvent:** This machine is appropriate for either small or large open-air environments. It converts oil fragrances into a fine, dry mist with the help of a fan. This type of machine is used at events (ScentAir, 2017: 23).
- **Aircone:** Most salerooms and stores make use of air conditioning to integrate their scent-systems (Emsenhuber, 2009:5).
- **Airwick @ FreshMatic:** A small machine that sprays a scent every five minutes into the air. This is more common in households (Emsenhuber, 2009:5).
- **HVAC aircon unit:** The HVAC aircon unit can be used to scent large rooms. It comes as a free-standing machine that would be allocated in a back room, or it could be wall-mounted where it would be allocated in a ceiling (Scent Solutions, 2018).

2.8 COMBINING SCENT MARKETING WITH OTHER SENSES

Multisensory marketing is the combination of senses (Cachero & Vázquez, 2017:540). According to Roopschund *et al.* (2016:280), due to the five senses merging in the brain, it is possible for one sense to be influenced by the interaction of other senses. Scent marketing can achieve positive reactions towards a product if the scent and product correspond with one another. The secret lies in the interplay between scent and sound, scent and touch and scent and vision (Cachero & Vázquez, 2017:540; Nibbe & Orth, 2017:1059). Multisensory marketing has a number of benefits, including enhancing consumers' satisfaction levels, increasing positive emotions towards the store and the products in the store, which in turn, leads to improved memory (Cachero & Vázquez, 2017:540; Joustra, 2016:8).

Multisensory elements, also known as cross border elements, are discussed below. These include scent and vision, scent and music, and scent and touch.

2.8.1 Scent and vision

Scent and vision (in this section, specifically referring to colour) play an important role when used together. Colour helps to identify a specific scent and is easier to recognise a specific scent when the colour matches the product (Goldkuhl & Styven, 2007:1299; Nibbe & Orth, 2017:105). Indeed, the brain is functioned to pair scent and colour, therefore if a scent matches the colour, the smell would have a higher pleasant rating. For example, a yellow liquid can make it easier for consumers to associate it with a lemon scent (Nibbe & Orth, 2017:1059). Different colours have different scent connotations (Meng, 2016:17).

- High scent intensity: Dark colours (dark red)
- Low scent intensity: Light colours and pastel colours (light green)
- High intensity of sweetness: Dark red
- Low intensity of sweetness: Light green
- High intensity of freshness: Pastel green (light)
- Low intensity of freshness: Dark red

If a product and the scent is congruent with each other, product evaluations would improve. On the other hand, if the smell and the colour do not match, consumers may feel that something is wrong with the product (Goldkuhl & Styven, 2007:1299; Meng, 2016:17).

2.8.2 Scent and hearing

According to Nibbe and Orth (2017:1060), different levels of volume and sound correspond with different types of scents, for instance a higher pitch links with fruity scents, whereas higher volume corresponds to the concentration of the scent (low volume – light scent). Rimkute (2016:27) propounds that scent, combined with corresponding music can lead to much higher ratings in the evaluation of the store, evokes impulse buying, increases satisfaction levels, and improves consumers' experiences. However, if there is a scent present without the corresponding music, a negative evaluation can follow. A study that was conducted on Christmas music, combined with the scent of Christmas cookies, demonstrated how consumers could get into the "Christmas spirit", which in turn led to improved moods, an increase in pleasure and a willingness to approach the store and shop around (Bradford & Desrochers, 2009:144; Nibbe & Orth, 2017:1060).

2.8.3 Scent and touch

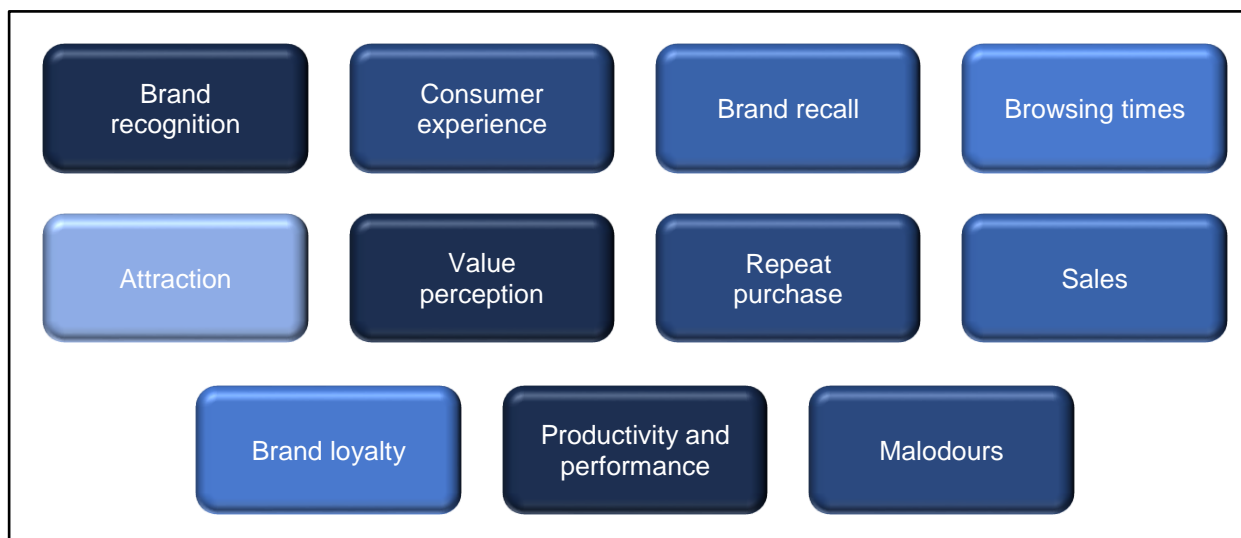
According to Krishna (2010:21), touch has an important effect on scent. An experiment was conducted where psychometric scales and implicit association tests were used, whereby the results indicated that a soft piece of material will correspond better with a lemon scent. Another test was conducted on shampoos, where consumers' feedback indicated that adding different scents to the shampoo caused the shampoo to feel softer, and it also played a role in the thickness of the shampoo (Aitamer & Zhou, 2011:25).

Scent is also considered to have a hot or cold feeling. A study was conducted on hot and cold gel packs, where pumpkin cinnamon spice was used as the hot gel pack and sea-island cotton as the cold gel pack, positive evaluations were made when the scent matched the temperature of the gel packs (Nibbe & Orth, 2017:1060).

In light of the above, it is clear that scent plays a salient role in consumers' actions when it comes to touch and evaluating a product. Scent can cause different outcomes to touch considering soft versus rough materials, cold versus hot products as well as thick versus thin liquids.

2.9 ADVANTAGES OF SCENT MARKETING

A pleasant aroma can be seen as a portal that leads to the behaviour-approach system in the human brain (Clarke, 2012:496). Scent marketing is a powerful tool since it can improve consumers' experience and satisfaction levels (Meng, 2016:2). Furthermore, scent can influence consumers' decision-making process, therefore influencing the way consumers think (Schofield, 2019). According to Air Scent (2017), a pleasant scent has the power to transform an average clothing store into an exclusive boutique. Figure 2-6 illustrates the advantages of scent marketing.

Figure 2-6: Advantages of scent marketing

Source: Adapted from Air-Scent (2017), Aromatech (2018), Dowling (2018), Kiukkanen (2017:38), Leenders *et al.* (2019:272), Orvis (2016), Roopschund *et al.* (2016:284), and White (2012).

- **Brand recognition**

According to Roopschund *et al.* (2016:284), scent marketing can improve brand recognition since it can connect a brand and/or product with consumers' emotions. Scent marketing can differentiate one brand from another, due to the fact that scent creates a deeper meaning to a brand (Meng, 2016:2). A scent should match the image and the value of the store and should be recognisable to that specific store (Aromatech, 2018).

- **Consumer experience**

The first impression that a guest in a hotel observes is the scent of a hotel, and therefore scent must be an integral strategy of a hotel, and not an afterthought (Air-Scent, 2017). Scent should make consumers feel welcome and relaxed, which will also play a role in consumer experience (Clarke, 2012:497). Furthermore, the use of scent marketing improves store and product evaluations by influencing consumers' moods and aspects related to the shopping experience (Meng, 2016:4). The goal of a scent is to connect with a consumer's memory, since a memory only fades by 40% after a year (Aromatech, 2018).

- **Brand recall**

By incorporating scent into a product and imprinting it into consumers' minds, a brand can be made unforgettable (Roopschund *et al.*, 2016:278). However, it should be taken into account that a scent should not be overpowering or too subtle, and scent should also match the company's values and its image (Air-Scent, 2017).

- **Browsing times**

Scent can make consumers browse the store for longer, because it may make them feel relaxed, warm and comfortable (Kiukkanen, 2017:38). A study found that if consumers remained 20% longer in stores, sales in certain products increased by 300% (Air-Scent, 2017). Another study showed that consumers' lingering times increased up to 44% when surrounded by a pleasant smell (Aromatech, 2018).

- **Attraction**

Scents can attract potential consumers to the store, and entice consumers to enter the store (Clarke, 2012:496; Kiukkanen, 2017:1). Scent creates a first impression due to scents ability to connect directly with the brain, creating a first impression that will be either a positive or a negative memory (Air-Scent, 2017). According to Aromatech (2018), a scent should be able to attract consumers' attention, influence their emotions and motivate them to enter the store.

- **Value perception**

Scent marketing contributes to a store's perception in the mind of consumers (Air-Scent, 2017). A pleasant scent makes consumers perceive a product as higher quality and of higher value (Aromatech, 2018; Clarke, 2012:497); however the opposite can also occur.

- **Repeat purchase**

According to Air-Scent (2017), the right scents in the right places can influence consumers' memories and it can influence consumers to automatically make repeat purchases. Repeat purchasing is known as a behaviour action where the consumer has a tendency to repurchase the same brand or to purchase from a particular company. Hence, it is a tendency for a company to retain the repeated purchase behaviour by consumers.

- **Sales**

According to Air-Scent (2017), an increase in sales is the ultimate goal behind a scent marketing campaign. Nike found that consumers' intent to purchase increased by 80% due to the scent that was present in the store (White, 2012). Another study found that a gas station released coffee scent into the air and increased its coffee sales by 300% (Orvis, 2016). Yet another study found that when a coconut scent was infused into a nightclub, sales of the rum drink Mailbu doubled (Clarke, 2012:496). The same study revealed that consumers valued the Nike shoe more in the scented room and stated that they would be willing to pay 10-15% more for the shoes (Air-Scent, 2017). It was also found that gamblers spent 45% more in a casino with a floral fragrance (Aromatech, 2018; Bradford & Desrochers, 2009:143).

- **Brand loyalty**

Scent can connect a brand by attaching a positive emotion to that brand, which may lead to brand-loyal consumers (Air-Scent, 2017). Consumers may connect their emotions and experiences with the unique and pleasant smell of the store (Aromatech, 2018). According to Clarke (2012:506), stores should create an emotional connection with consumers through the method of scent marketing, since scent influences consumers' emotions and memories, which can lead to consumer loyalty.

- **Productivity and performance**

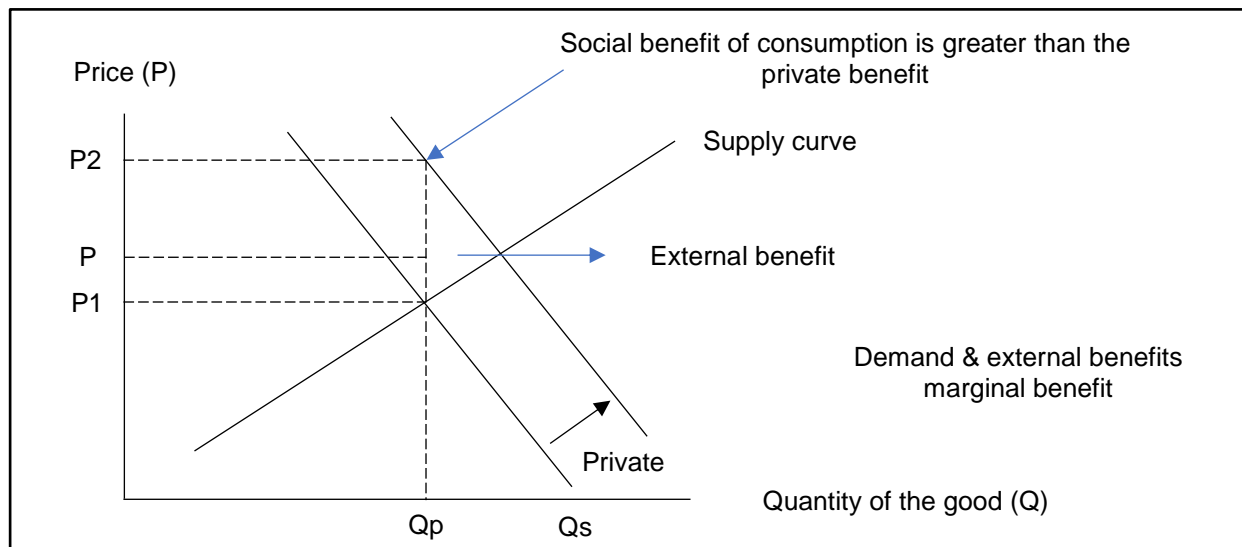
Scent marketing can have a positive impact on employees' performance in the workplace, since scent can lower stress levels, lower anxiety, enhance moods, and increase productivity (Aromatech, 2018; Cachero & Vázquez, 2017:540). Scents that can be used in the workplace include rosemary that will lower stress levels; lemon which releases tension, anger and anxiety; lavender because it has calming properties; cinnamon which increases productivity, improves focus and attention to detail; jasmine is refreshing and revitalising; and peppermint which enhances alertness and mental clarity (Air-Scent, 2017; Thomas, 2015:15).

- **Malodours**

Malodours is classified as an unpleasant scent (Nibbe *et al.*, 2015:42). Pleasant scents can reduce bad smells and it can make a room smell fresh, sophisticated and welcoming (Air-Scent, 2017). However, the opposite is also true, if a scent is intense/overwhelming, it can also be regarded as a bad smell. Thus, the concentration of the odour is a key element in scent marketing (Nibbe *et al.*, 2015:42).

2.10 THE ECONOMICS OF SCENT MARKETING

Scent can be regarded as a benefit or a cost to a company. Scent is an externality, because the company provides the scent (Thomas, 2015:14). Externalities occur when the actions of a company affects consumers' well-being and the benefit of the cost is not reflected in the market price (Caplan, 2019). As seen in the graph below, marginal benefit outweighs the private demand curve, therefore a positive externality exists. Figure 2-7 indicates the demand and supply curve of scent marketing in a store.

Figure 2-7: Demand and supply curve of scent marketing in a store

Source: Adopted from Thomas (2015:14).

A company that uses scent is not benefiting directly from the scent, but the consumer benefits from the atmosphere in the store, therefore consumers do not pay directly for the scent but enjoy the scent that accompanies the products in the store. “Positive externalities are benefits that are infeasible to charge to provide and negative externalities are costs that are infeasible to charge not to provide” (Caplan, 2019; Thomas, 2015:14). Caplan (2019) propounds that if consumers do not have to pay for benefits that are added to a product, those consumers will not pay, and if companies do not get paid, they will not produce a high-quality product. However, scent is an externality and provides consumers with a pleasant atmosphere that leads consumers to browse the store for longer, resulting in them buying more products, and therefore companies should be prepared to pay the extra cost for the externality (scent) (Caplan, 2019; Thomas, 2015:14). All businesses should thus be aware of the benefits of scent marketing, and take note that once scent is incorporated correctly with the vision and the theme of the company, scent can influence thoughts, behaviours, choices, emotions and memory (Bergland, 2015).

2.11 CONCLUSION

In this chapter, retailing was discussed, followed by the effects of visual merchandising that are present in a store. The importance of a store’s atmosphere was explored as well as the influence that it can have on consumers’ buying behaviour. Following this, scent was defined as a fragrance that can influence consumers’ moods and emotions, and which can enhance the evaluation of a store’s environment (Hussain & Ali, 2015:36). To conclude, the benefits of scent marketing were discussed, followed by the economic factors of scent marketing. The next chapter explores consumer behaviour.

CHAPTER 3: CONSUMER BEHAVIOUR

3.1 INTRODUCTION

This chapter commences with a brief description of marketing and scent marketing. The Mehrabian-Russell model is then introduced and discussed. The chapter continues by discussing consumer buying behaviour with specific emphasis on the consumer decision-making process. A brief overview of impulse buying is then provided, after which the chapter concludes with a description of the context of this study, which entails the fashion industry, with a specific focus on the high-end fashion industry.

3.2 CONSUMER BEHAVIOUR AND MARKETING

Marketing can be defined as a means of identifying opportunities that can enhance brand awareness and lead to profitability (Kotler *et al.*, 2015:14). Burns and Bush (2017:34) describe marketing as a concept of creating value and consumer satisfaction. According to Guillet *et al.* (2017:13), marketing is a tool used to create a direct causal link between consumers by triggering positive emotions through consumer satisfaction. Companies should interact and communicate with consumers by means of marketing techniques such as merchandising, advertising, point-of-sale marketing or sponsorships (De Farias *et al.*, 2014:88). One of the widely used methods of marketing in the fashion industry is that of scent marketing (Guillet *et al.*, 2017:1; Steele & Major, 2019).

3.3 CONSUMER BEHAVIOUR AND SCENT MARKETING

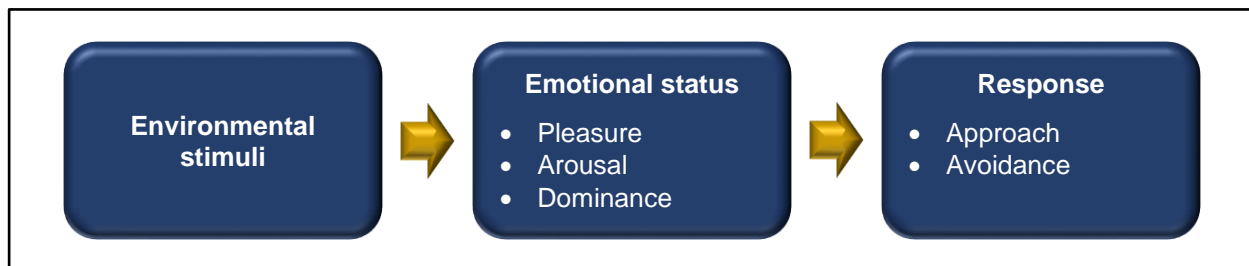
Scent marketing, also known as aroma marketing, can be defined as a promotional tool that is used to set a mood, promote products or position a brand (Meng, 2016:2). Krishna (2010:75) affirms that scent marketing creates awareness, positions, differentiates and reinforces a brand, its image, and the overall in-store experience. Scent marketing can reach people on a conscious- and subconscious level by stimulating a consumer's sense of smell, and thus affecting their emotions and past memories (Guillet *et al.*, 2017:2; Nell, 2013:30).

The Mehrabian-Russel model indicates that environmental stimuli, such as scent, has an impact on consumers' emotional status, which will influence the response stimuli where consumers are likely to choose to either approach or avoid the store (Abazi & Sohani, 2016:26; Bakker *et al.*, 2014:3).

3.3.1 The Mehrabian-Russell model

The Mehrabian-Russell model suggests that environmental stimuli can trigger emotional reactions that can influence consumers' behaviour (Bakker *et al.*, 2014:3; Guillet *et al.*, 2017:2; Kang *et al.*, 2011:2). Hefer (2012:91) adds that emotional reactions may influence consumers to either approach or avoid a store. Figure 3-1 provides a depiction of the Mehrabian-Russell model.

Figure 3-1: The Mehrabian-Russell model



Source: Adopted from Abazi and Sohani (2016:26).

The various attributes of the Mehrabian-Russell model are discussed in greater detail in the subsequent sections.

3.3.1.1 Environmental stimuli

Environmental stimuli can be defined as those elements or characteristics that are present in a store's environment that influences consumer behaviour (De Farias *et al.*, 2014:89). According to Schreuder (2016:1), the retail environment can create an image of a brand, arouse consumers, and motivate impulse buying behaviour. Environmental characteristics comprise any sensory element such as vision (lights, shades, materials), audition (background music), olfaction (aroma), touch (temperature, humidity), and taste (Tantanatewin, 2018:125). According to Abazi and Sohani (2016:24), environmental stimuli influence consumers on a perceptive and personal level. The Mehrabian model also suggests that environmental stimuli have a direct influence on consumers' emotional responses (Abazi & Sohani, 2016:24; Doucé & Janssens, 2011:230).

3.3.1.2 Emotional status

Vinnikova (2016:22) propounds that consumers' emotional reactions towards environmental stimuli will determine whether they be discouraged or motivated to enter a store. Consumers' emotional response towards an environment will reveal their true feelings, passions, frame of mind, values, attitudes and judgements (Hefer, 2012:113). The Mehrabian-Russell model suggests that there are three types of emotional reactions that consumers have towards a store, namely pleasure, arousal and dominance (Abazi & Sohani, 2016:24).

- *Pleasure* can be described as a powerful reaction since it reveals whether consumers are feeling happy, satisfactory and/or content towards the store (Helmefalk & Hulten, 2017:3). According to Joustra (2016:11), there is a link between consumer behaviour and scent pleasantness, since scent pleasantness can lead to an increase in expenditure. Bakker *et al.* (2014:11) add that pleasure corresponds with affect.
- *Arousal* indicates whether and to what extent the store's environment can stimulate consumers' emotions such as feeling excited, calm, energised or dull (Hung *et al.*, 2019:44). According to Joustra (2016:11) and Ladhari *et al.* (2017:11), arousal through scent can increase buying intention in fashion stores.
- *Dominance* is a term used to describe the feeling of being in control (Bakker *et al.*, 2014:3; Jang & Namkung, 2009:451). Kim *et al.* (2017:130) state that dominance is experienced when the consumer can find products easily and when they feel like they belong in the store. Bakker *et al.* (2014:11) add that dominance refers to the way in which consumers experience the environment to be either supportive or restrictive in terms to how they want to behave.

By considering the above, positive emotional reactions caused by environmental stimuli will likely lead to approach behaviour and consumer spending (Doucé & Janssens, 2011:218; Nell, 2013:37). It can be concluded that pleasure, arousal, and dominance (emotional reactions) will likely influence consumers' behavioural response (Nell, 2013:37). The Mehrabian-Russell model indicates that consumers' emotional state in response to the environmental stimuli can cause consumers to either approach or avoid a store (Hefer, 2012:9).

3.3.1.3 Approach or avoidance response

Consumers' response stimuli often depend on emotional stimuli they experience (Abazi & Sohani, 2016:24). According to Tang and Zhangb (2018:4), approach behaviour is affected by the behavioural activation system (BAS); whereas avoidance behaviour is affected by the behavioural inhibition system (BIS). BAS leads to approach intentions due to positive and/or rewarding stimuli. Whereas BIS may lead to avoidance intentions due to negative stimuli or emotions (Tang & Zhangb, 2018:4). According to Kang *et al.* (2011:3), approach behaviour becomes positive as soon as consumers approach or enter the store; and is negative when stores are avoided. Nell (2013:37) states that approach behaviour is influenced by pleasant and adequate lighting, pleasant music, and agreeable scents. Vinnikova (2016:25) affirms that human beings are instinctively wired to like and dislike certain smells and to associate certain feelings with certain smells. This leads to the general conclusion that consumers' life experiences will likely influence their reaction to certain smells (Hung *et al.*, 2019:44).

- *Approach behaviour* refers to a situation when consumers display a favourable reaction towards the store by choosing to enter the store, browse around the store and potentially buy an item (Manthiou *et al.*, 2016:535). Consumers would tend to choose to approach a store when a positive and pleasant emotion has been adopted through environmental stimuli (Kim *et al.*, 2017:131). A pleasant scent and attractive visual merchandising are likely to lead to approach behaviour (Hefer, 2012:10).
- *Avoidance behaviour* refers to when consumers would leave a store, avoid a store or not enter a store at all (Joustra, 2016:8; Kang *et al.*, 2011:3). Consumers will tend to avoid a store when a negative emotion has been experienced through environmental stimuli, this include exposure to bad or overpowering scents, overcrowding of visual merchandise and unpleasant music (Hefer, 2012:10; Parumasur & Roberts, 2015:147). Thus, the approach that consumers adopt (approach or avoidance behaviour) will very likely influence their buying behaviour.

3.4 CONSUMER BUYING BEHAVIOUR

Consumer buying behaviour can be defined as the process of searching, selecting, buying, using, evaluating and disposing of products and/or services to satisfy a need or want (Schiffman & Wisenblit, 2019:441). According to Oke *et al.* (2016:44), the term consumer behaviour can be used to describe the manner in terms of which consumers make decisions about their needs and wants. Osadebamwen (2015:335) propounds that the study of consumer behaviour refers to an understanding of consumers' attitudes, perceptions, lifestyles, demographic characteristics, reference groups, families and cultures. Therefore, consumer behaviour involves more than merely the purchase of an item; it is the process leading to the purchase (Dumitrescu & Vinerean, 2010:757; Schiffman & Wisenblit, 2019:441). Prasad and Jha (2014:335) state that consumers use the decision-making process to determine their needs and wants before making a purchase.

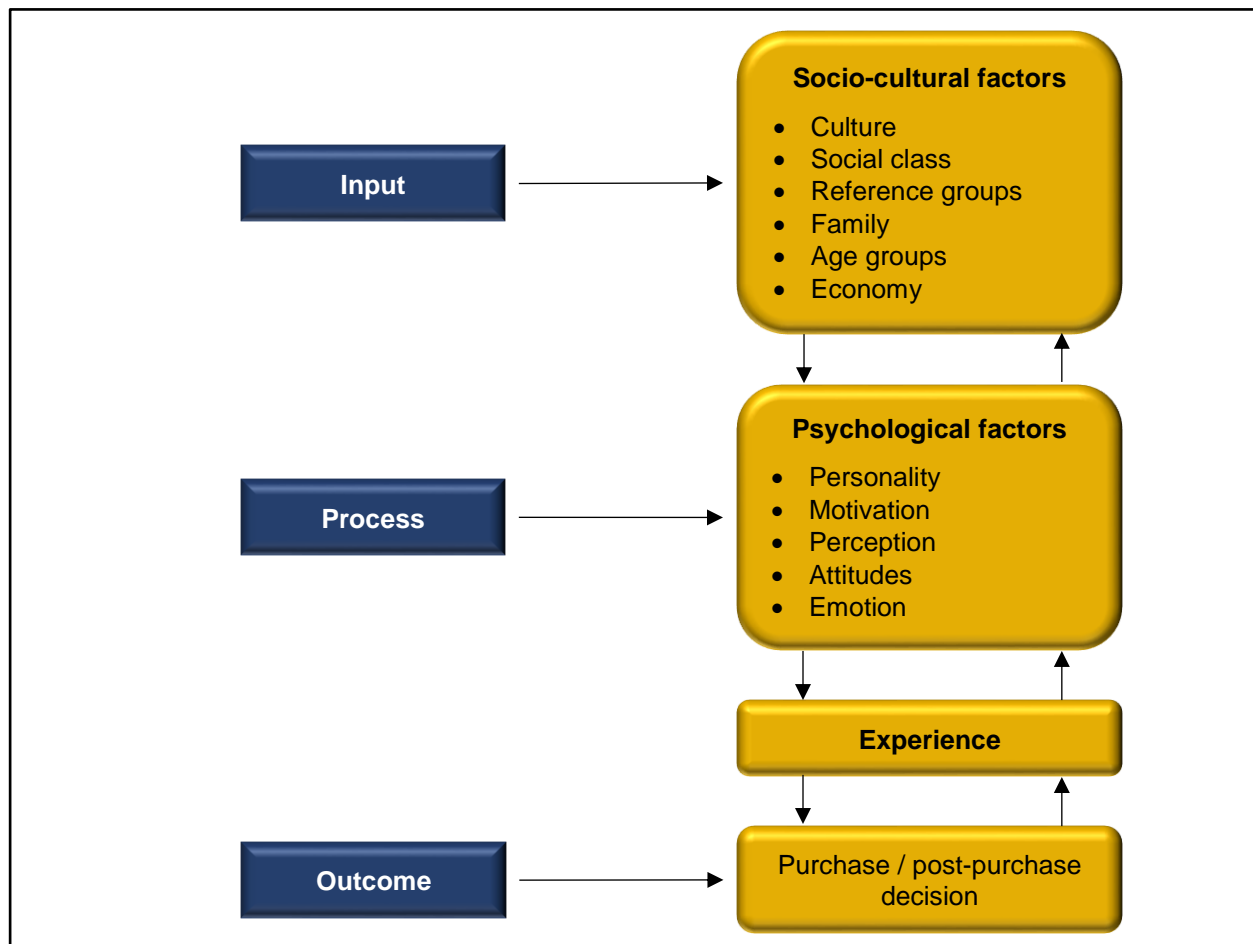
3.4.1 The consumer decision-making process

An important aspect of consumer behaviour is the consumer decision-making process. According to Levy *et al.* (2012:104), a consumer's decisions are affected by socio-cultural- and psychological factors that contribute to the purchase- and post-purchase decision.

The consumer decision-making process comprises three stages, namely the input stage, the process stage, and the output stage (Parumasur & Roberts, 2015:147; Ramya & Ali, 2016:76). San and Yazdanifard (2014:151) propound that the input stage commences as soon as consumers recognise a need. Consumers' needs are influenced by socio-cultural factors such as

culture, social class, reference groups, family, age and the economy (Durmaz & Durmaz, 2014:257). Their needs are further influenced by psychological factors such as motivation, perception, learning, personality, attitudes, and emotions (Schiffman & Wisenblit, 2019:441). The experience that consumers feel may give rise to a purchase and post-purchase evaluation (San & Yazdanifard, 2014:151). The consumer decision-making process is illustrated in Figure 3-2.

Figure 3-2: Consumer decision-making model



Source: Adapted from Du Preez *et al.* (2008:51), Levy *et al.* (2012:104), and Ramya and Ali (2016:76).

3.4.2 Socio-cultural influences

Socio-cultural factors have different effects on consumers' decisions (De Mooij, 2011:141; Durmaz & Durmaz, 2014:257). These factors comprise of the lifestyle and values that describe a society (Quain, 2019; Schiffman & Wisenblit, 2019:350). According to Durmaz and Duyarbakirlioglu (2011:37), socio-cultural factors include culture, social class, reference groups, family, age groups and the economy.

3.4.2.1 Culture

Culture can be defined as beliefs, identities, values, and customs that are fostered by consumers' experiences and that are transmitted by society and carried over from generation to generation (Masovic, 2018:2; Schiffman & Wisenblit, 2019:350). Akanksha (2017:40) adds that culture is a process of learning; it regulates society, makes life more efficient, and all members of the same culture follow roughly the same norms. Culture is learned through formal learning, informal learning and technical learning (Akanksha, 2017:40; Ramya & Ali, 2016:79).

According to Durmaz and Duyarbakirlioglu (2011:37), culture has a bearing on consumers' dress-code, residential address, food habits, beliefs, study preferences, and ethical thinking. Culture can be further divided into sub-cultures namely religion, level of education, racial group, nationality, geographical location and social class (Masovic, 2018; Ramya & Ali, 2016:78; Schiffman & Wisenblit, 2019:350). Through culture, consumers define themselves, based on society's shared values (CliffsNotes, 2020). Culture include different social aspects namely values, norms, customs and languages, just to name a few (CliffsNotes, 2020).

3.4.2.2 Social class

A consumer's role in society together with their social status is likely to affect their buying decisions (Kozenkow, 2018). *Social class* can be defined as the division of a society's members into a hierarchy of classes (Schiffman & Wisenblit, 2019:350). Members of a class have the same status, and tend to share similar values, behaviours, and interests (Kraus *et al.*, 2017:423). Social class is measured according to a person's occupation, income, wealth, education, status, and prestige (Schiffman & Wisenblit, 2019:350). According to Nell (2013:53), social class is divided into three categories, namely low, medium and upper class consumers. Table 3-1 depicts the social class categories, status value and prestige, as well as the factors affecting a social class.

Table 3-1: Social class

Social class	Status value and prestige	Factors affecting social class	Example
Lower class	Low	Lower level occupation, small salary, no education or little education, live day to day.	Clerks.
Middle class	Medium	Good salary, work-orientated, active in social gatherings.	Graduates, postgraduates, executive managers, middle level managers.
Upper class	High	High salary, save money, club members, trustees for hospitals.	Professionally qualified, senior posts, lawyers, physicians or born into a wealthy family.

Source: Adapted from Akanksha (2017:67).

As illustrated in Table 3-1, the income of upper-class consumers is much higher than that of lower-class consumers' (Akanksha, 2017:67). According to Solomon *et al.* (2013:138), upper-class consumers have the highest buying power amongst the three classes and have the greatest market potential. Another social factor that influences consumer behaviour is reference groups.

3.4.2.3 Reference groups

Durmaz and Durmaz (2014:258) define a reference group as any person or group of people that influence an individual's behaviour, evaluations, aspirations and buying decisions. A reference group can have a significant influence on a consumer's attitude, feelings and behaviour, since consumers tend to follow, listen and buy that of which reference groups are buying (Levy *et al.*, 2012:106; Ramya & Ali, 2016:78). As indicated in Table 3-2, there are different types of reference groups, namely contactual groups, aspirational groups, disclaimant groups, and avoidance groups.

Table 3-2: Reference groups

Group	Explanation
Contactual group	Face-to-face and regular contact is made. Moreover, values, standards, and attitudes are approved by the group.
Aspirational group	The consumer does not belong to the group. However, there is a longing from the consumer's side to be a member of the society, because the consumer approves of the person or the group's behaviour and attitude.
Disclaimant group	A consumer forms part of the group but behaves contrary to the group, for the reason that the consumer disapproves of the group's behaviour and their attitudes.
Avoidance group	A consumer will rather choose to avoid a certain group of people because their values and attitudes are not in line with theirs.

Source: Adapted from Srinivas (2016:88).

It should be taken into consideration that certain factors can influence a reference group's effect on consumer behaviour, namely a consumer's personality, a consumer's interest, the product, and the social class to whom the reference group belongs (Akanksha, 2017:72; Peter & Donnelly, 2011:45; Srinivas, 2016:88). The above is explained by different categories namely information and experience; credibility, attractiveness and power of the reference group; conspicuousness of the product; and reference group impact on product and brand choice.

- **Information and experience:** If consumers know about a product and/or service, they will not likely be influenced by reference groups; however, if a consumer cannot gain access to information and does not have adequate knowledge about the product and/or brand, advice is usually sought from reference groups (Akanksha, 2017:71; Solomon *et al.*, 2013:140).

- **Credibility, attractiveness and power of the reference group:** A reference group that is perceived as credible or powerful can change consumers' attitudes and behaviours (Srinivas; 2016:88). Consumers who seek accurate information can be influenced by reference groups that have high credibility, and in such instances, consumers will likely adopt a reference group's brand or behaviour characteristics (Akanksha, 2017:72).
- **Conspicuousness of the product:** A visually conspicuous product is a product that stands out, such as a luxury item (Srinivas, 2016:88). These products are usually status-revealing and may be "bought" with the eye (Akanksha, 2017:73).
- **Reference group impact on product and brand choice:** A reference group can influence a product category or brand choice (Durmaz & Durmaz, 2014:258).

The benefit of reference groups is the increase in brand awareness and the reduced perceived risk of buying the wrong item. Relatives, friends, co-workers, neighbours and family members form part of reference groups (Kozenkow, 2018; Solomon *et al.*, 2013:140).

3.4.2.4 Family

Family can be defined as a group of two or more people that are related by marriage, adoption or by blood (Lantos, 2011:260; Ramya & Ali, 2016:78). According to Kozenkow (2018), family members can play the most important role in influencing consumers' decisions. Moreover, families form an environment of socialisation where consumers develop personalities, values, opinions and attitudes (Peter & Donnelly, 2011:43; Rani, 2014:57). There are different types of families, which are presented in Table 3-3.

Table 3-3: Types of families

Families	Description
Nuclear families	Nuclear families consist of a father, mother and children living together (Hawkins & Mothersbaugh, 2010:208; Ramya & Ali, 2016:78).
Joint family	Joint families comprise of siblings, their spouses, and their children (Akanksha, 2017:78; Solomon <i>et al.</i> , 2013:140).
Extended family	Extended families include three generations, namely grandparents, married offspring and grandchildren (Hawkins & Mothersbaugh, 2010:208; Lumen Learning, 2019).
Blended family	Blended families are formed when divorced or widowed parents re-marry and have children (Lumen Learning, 2019; Solomon <i>et al.</i> , 2013:140).
Family by choice	Family by choice comprises of adopted children, relatives on either side of the family that live-in-partners and close friends that live in the same household (Lumen Learning, 2019; Solomon <i>et al.</i> , 2013:140).

3.4.2.5 Age

Age influences consumer buying behaviour, since new needs and wants develop during lifecycle changes (Cleveland *et al.*, 2011:248; Ramya & Ali, 2016:80). Solomon *et al.* (2013:140) propound that even though a consumer may belong to the same age group, they still differ in terms of value and cultural norms, this is the case when it comes to scent preference as well. It was found that young children prefer vanilla, creamy and fruity scents. Younger and/or teenage girls prefer a sweet smell, as well as a floral, fruity, and citrus scent. Adult women, between the ages of eighteen and twenty-four, prefer sandalwood, jasmine, lavender, peppermint, basil, citrus, and cinnamon scents (Dowthwaite, 2012; Thomas, 2015:9). Younger and/or teenage boys prefer manly, citrus, and clean smells (Dowthwaite, 2012; Thomas, 2015:9). Adult men prefer vanilla, orange, bergamot, rose, sandalwood, cinnamon, jasmine, patchouli (woody, earthy smell), clary sage (sweet, nutty flavours), musk and peppermint scents (Walansky & Martin, 2019). Table 3-4 indicates the different age categories consumers are categorised in.

Table 3-4: Age categories

Category	Age
Baby boomers	Aged between 50 and 70 years
Generation X	Aged between 35 and 50 years
Generation Y	Aged between 18 and 34 years

Source: Adopted from Curry (2016).

Consumers are conscious of the economy and it is influenced by economic factors, which is further discussed below.

3.4.2.6 Economy

Economic factors are related to market sales and the financial position in which consumers find themselves (Business Jargons, 2019). Economic factors indicate how much consumers spend on goods and/or services, which will contribute to the overall sales of a company (Business Jargons, 2019). According to Akanksha (2017:22), consumers are conscious of the economy and would rather spend money on products that supply maximum satisfaction. Bloomenthal (2019) affirms that consumers tend to follow marginal utility. Marginal utility is the added satisfaction that a consumer gains from consuming additional units of goods and/or services (Ramya & Ali, 2016:80). Consumer behaviour is influenced by economic factors such as personal income, family income, income expectations, savings, liquid assets, consumer credit and other economic factors, which is presented in Table 3-5 below (Business Jargons, 2019; Ramya & Ali, 2016:80).

Table 3-5: Income

Income	Description
Personal income	Personal income determines the buying behaviour of consumers (Akanksha, 2017:22). According to Business Jargons (2019), personal income consists of disposable and discretionary income.
Disposable personal income	Income minus tax and expenses. If a consumer experiences an increase in expendable income, expenditure will increase. However, if a consumer's income is less, spending will decrease (Akanksha, 2017:22).
Discretionary personal income	The income left after buying necessities will likely be spent on luxurious and durable goods. (Business Jargons, 2019; Ramya & Ali, 2016:80). If a consumer experiences an increase in discretionary income, an increase in expenditure on luxuries and shopping goods may well occur, or vice versa (Akanksha, 2017:22).
Family income	Family income refers to the income that the family earns as a whole (Ramya & Ali, 2016:80). The money that is left (surplus money) can be used to buy luxury products (Akanksha, 2017:23).
Income expectations	Akanksha (2017:23) propounds that consumers are inclined to spend more on luxury goods if there is an increase in income; however, if there is a decline in income, a consumer's focus will shift to necessities (Ramya & Ali, 2016:80).
Savings	Akanksha (2017:23) states that if consumers focus on their present needs, more money will be spent. However, if consumers focus on their future needs, less money will be spent on luxury goods.
Liquid asset	As soon as a consumer has more liquid assets, more spending will occur on luxury goods (Ramya & Ali, 2016:80). Liquid assets offer freedom since goods are being bought with current income (cash) (Akanksha, 2017:23).
Consumer credit	Consumer credit refers to the credit that a consumer has available to buy luxury goods (Business Jargons, 2019). Higher access to credit will lead to an increase in expenditure on luxury goods (Ramya & Ali, 2016:80).

3.4.3 Psychographic factors

Psychographics is the study of the cognitive factors that drive consumer behaviour (Vainikka, 2015:16). Furthermore, psychographic factors are used to describe human traits on their psychological attributes. Psychographic factors refer to personality, motivation, perception, attitude and emotion, which are discussed below (Durmaz & Diyarbakırlıoğlu, 2011:38).

3.4.3.1 Personality

Personality is defined as a psychological system that consists of a set of elements that interact with each other, leading to the development of beliefs and values that influence consumers' behaviours (Schultz & Schultz, 2012:40). Every consumer has a unique personality that includes different patterns of behaviour, tendencies and outlooks. Even though there is a measure of consistency amongst consumers' personalities, consumption behaviour tends to vary because of socio-cultural, psychological and environmental factors (Akanksha, 2017:270; Vainika, 2015:21).

3.4.3.2 Motivation

Motivation can be defined as an inner driving force that drives a consumer to take action and buy the product to satisfy a need (Durmaz & Diyarbakırlıoğlu, 2011:38; Nell, 2013:345). According to Ramya and Ali (2016:77), a need changes into a motive when a consumer is stimulated to make a purchase, in which case a form of tension develops that will drive consumers to satisfy that need.

3.4.3.3 Perception

Perception is about becoming aware of something through sensations or external influences, and how these are interpreted (Schiffman & Wisenblit, 2019:360). According to Lumen Learning (2019), perception entails the manner in which stimuli are analysed. It consists of a set of processes that occurs unconsciously throughout the day (Rani, 2014:58). The perception process consists of four stages, namely sensation, selection, organisation and interpretation (Schultz & Schultz, 2012:40). The process stage involves receiving stimuli from the environment, selecting certain stimuli, organising and interpreting the sensory information (Rani, 2014:58; Samovar *et al.*, 2015:40).

- **Sensation:** Sensation is obtained through consumers' sensory receptors, which include seeing, hearing, touch, taste and smell (Lumen Learning, 2019). After obtaining the sensation, the stimuli are transmitted to the brain (Solomon *et al.*, 2013:138).
- **Selection:** Consumers' motives, impulses and incentives are influenced by selection. Selection is also influenced by intense stimuli such as bright colours, lights, loud sounds, spicy flavours and strong odours (Lumen Learning, 2019). Consumers may ignore certain stimuli due to the overload of marketing messages that they are exposed to on a daily basis (Akanksha, 2017:116). Therefore, consumers extract information that applies to their needs and/or wants (Durmaz & Duyarbakırlıoğlu, 2011:40).
- **Organisation:** This is a process that includes the arrangement of information into meaningful patterns or similar elements (Akanksha, 2017:116). According to Lumen Learning (2019), the organisation of stimuli occurs during the neural process, when sensory receptors are sent to the brain to proceed through the organising process.
- **Interpretation:** Meaning is added to each stimulus so that products are judged and value is added to products (Solomon *et al.*, 2013:138). This information is then stored in the memory and can be accessed when needed (Akanksha, 2017:116). Lumen Learning (2019) adds that stimuli are affected by a consumer's beliefs, needs, values, expectations and experiences.

- **Selective retention:** Consumers tend to forget a great deal of information but retain the information that is in line with their values, beliefs and attitudes. Some advertisements are recalled through stimuli, making it easier for consumers to recognise. These may include a brand name, packaging design, colour, logo or a scent (Durmaz & Duyarbakirlioglu, 2011:40).

3.4.3.4 Attitude

Attitude can be defined as an emotional, motivational, perceptual and cognitive process that influences consumers' behaviour towards a product (Asiegbu *et al.*, 2012:38; Ikechukwu *et al.*, 2012:38; Srinivas, 2016:47). It describes the way a consumer thinks, acts and feels in an environment (Vainikka, 2015:27). Schiffman and Wisenblit (2019:350) propound that attitudes are shaped by consumers' beliefs and values, which tend to influence how consumers behave. A consumer's attitude is formed through cultural norms and beliefs, which in turn are influenced by family, religion and the community (Asiegbu *et al.*, 2012:39; Lantos, 2011:497; Vainikka, 2015:27). According to Srinivas (2016:47), attitudes have four functions as presented in Table 3-6.

Table 3-6: Attitudes

Attitude	Description
Knowledge function	This will determine how consumers behave towards a product since it organises consumers' belief and confidence towards a brand.
Value-expressive functions	This attitude directs a consumer towards products or brands that are in line with their values.
Utilitarian function	Positive attitudes are formed due to "product promises", whereby the product sounds rewarding. However, if the product does not live up to the expected standard, negative attitudes will develop.
Ego-defensive function	This attitude is developed to protect a person's image, ego, as well as to protect against threats or shortcomings.

Source: Adapted from Srinivas (2016:47).

Emotions form part of psychographic factors that are discussed below.

3.4.3.5 Emotion

Emotion is a feeling that consumers experience that influences their behaviour and/or thoughts (Soodan & Pandey, 2016:163). Emotion is related to psychological phenomena, which include personalities, moods, and motivations, and these give rise to physiological arousal, expressive behaviours and conscious experiences (Dhurup, 2014:171). Three theories regarding emotion exist, which are depicted in Table 3-7.

Table 3-7: Emotion

Emotion	Description
Physiological theory	Emotions are formed due to the body's response behaviour.
Neurological theory	The activity in the brain leads to an emotional response
Cognitive theory	Indicates where emotions are formed based on consumers' thoughts.

Source: Adapted from Cherry (2019).

According to Cachero and Vázquez (2016:540), when consumers buy goods and/or services, the end goal is to obtain emotional experiences. Furthermore, consumers' emotion affect their buying behaviour.

3.5 BUYING INTENTION AND BEHAVIOUR

According to Tendai and Crispen (2009:103), consumers buy certain products, because they are emotionally driven by feelings such as joy, love, fear, hope, and fantasy. Dhurup (2014:170) propounds that a store's atmosphere can play an important role in buying behaviour, since it can uplift consumers emotionally. Consumers' intention and buying behaviour is discussed below.

3.5.1 Intention

Intention can be defined as a consumer's intention to buy an item, re-purchase an item, browse through a store or return to a store (Besra *et al.*, 2015:215). Intentions are an important element for a store and should be used to understand whether the store's attributes, service and products do indeed influence consumers on a positive level (Kim, 2011:850). There are two types of intentions, namely browsing and buying intention (Dale, 2017:19).

- **Browsing intention**

Browsing intention can be defined as the examination of a store's merchandise without an intent to buy anything within the store (Dale, 2017:19). According to Luo *et al.* (2011:2163), it is important for retailers to get consumers to browse around in a store, since browsing can lead to unplanned buying, future buying and it can improve consumers' emotions.

- **Buying intention**

Buying intention is defined as the willingness of a consumer to buy a product and/or service (Dale, 2017:20). Buying intention is influenced by the shopping process of a consumer and includes the attitude towards buying a product or making use of a service (Bhukya & Singh, 2015:220). Buying intention can be influenced by price, quality, item, brand, visual

merchandise and the store itself (Huang, 2012:253). Besra *et al.* (2015:215) found that for stores to influence buying intentions, retailers must motivate consumers through favourable store characteristics. Ambient scents can influence consumers' moods, which can have a bearing on their buying intention (Bambauer, 2012:320).

3.5.2 Fashion involvement and buying behaviour

Fashion relates to various consumers with different tastes, values and social identification (Dhurup, 2014:170). Fashion is about an individual's appearance that provides hedonic and utilitarian value (Dale, 2017:20). Fashion involvement can be described as a motivational state in which consumers find themselves which is evoked by a fashion product, and include concepts such as awareness, knowledge, interest, and reaction that a consumer displays towards fashion items (Lichtlé & Plichon, 2014:10). Therefore, fashion involvement relates to fashionable clothing and items, and the degree of influence that the fashion item will have on a consumer's buying behaviour (Mishra *et al.*, 2014:109).

3.6 FASHION INDUSTRY

The fashion industry is a multi-billion dollar industry that is devoted to make and sell clothing and accessories to various groups of consumers (Dale, 2017:13). Dhurup (2014:169) propounds that fashion reflects different cultures, societies, wealth, and identities. According to Easey (2009:5), fashion offers constant change, whereby new designs and garments are frequently developed. Fashion comprises creative design skills, ranging from basic to extravagant designs. Once consumers had little choice when it came to fashion, but today's consumers have the power to accept or reject these items (Rahman, 2016:156). Table 3-8 depicts the development of fashion.

Table 3-8: Developments in fashion

Date	Development
Pre-nineteenth century	Fashion for the rich and powerful
1918 onwards	Start of mass-fashion
1930 – 1938	Film personalities influencing popular clothing
1939 – 1945	Hemline in fashion
1950 – 1960	Freer style clothes
1970 – 1990	Growth of mass media influence
1990s onwards	Increase in branded and designer labels
2002 onwards	Increase in cheap foreign manufactured clothing

Source: Adapted from Easey (2009:24).

Choi and Yu (2014:63) propound that the fashion industry can be characterised as a highly competitive market due to its short product lifecycle, high impulse rate and low predictability of consumer demand. In essence, fashion comprises change, and thus a sequence of short-term trends (Easey, 2009:3). Parumasur and Roberts (2015:20) state that consumers have become demanding and sophisticated due to product availability and the variety of retail stores. Recognising this, it is important that fashion industries should identify what will be acceptable to consumers and what their needs are (Easey, 2009:5). There are different fashion industries that perform on different levels, namely haute couture, designer wear, and street fashion/mass markets (Dale, 2017:13). Table 3-9 depicts the different fashions levels.

Table 3-9: Fashion levels

Fashion markets	Description
Haute couture	These garments are individual garments sold at high prices, which are only displayed twice a year. These garments are managed by main fashion houses, which are run by internationally famous designers.
Designer wear	These garments are stylish, of high quality and are highly priced. It is known as ready-to-wear garments, which are available to a wider audience. It can be bought at designer shops or exclusive department stores. Consequently, these garments are not unique, but are still limited.
Street fashion/mass markets	Most consumers buy their fashion from this market. It is not exclusive, but it offers value for money.

Source: Adapted from Easey (2009:21).

Fashion retailers should empower consumers to express their identities through the store's clothing on offer (Dowling, 2018). The fashion industry should therefore provide opportunities for consumers to identify with the store's product offerings, for the reason that an emotional bond will develop that is likely to lead to consumer loyalty (Abazi & Sohani, 2016:16). Therefore, fashion industries should satisfy consumers' needs by offering stylish, durable, comfortable, and value for money items (Easey, 2009:5). Thus, obtaining value is of fundamental importance, since it can offer a competitive advantage over other fashion industries (Douce & Janssens, 2011:217). According to Rahman *et al.* (2016:157), effective branding strategies and high-value pursuit can aid in consumer brand loyalty, enhance profitability and create equity.

Kym and Sullivan (2019:2) affirm emotional branding as a vital approach when communicating with consumers. Fashion retailers could use scent marketing to form stronger emotional bonds with consumers (Douce & Janssens, 2011:217). It can increase consumers' involvement in the store, since scent can influence consumers' emotions, perceptions, state of mind, and the shopping process (Kym & Sullivan, 2019:2). According to Balbeur (2019), a unique scent can

increase brand loyalty since consumers will associate the smell with the fashion brand. It should be taken into account that scent can differentiate itself from competitors by forming nostalgic memories with the store and/or brand, which can lead to store and/or brand recall and can also heighten exploratory behaviour when the specific scent is smelled (Aromatech, 2018; Balbeur, 2019; Douce & Janssens, 2011:217).

Muller (2011:16) propounds that the presence of a pleasant scent is regarded as effective and inexpensive since it enhances consumers' reactions and perceptions towards a store's environment. Most importantly, scent facilitates consumers' experiences (Clarke *et al.*, 2012:497). Fashion industries should involve consumers in such experiences since these can bring forth memories and emotions due to the scent that is present in the store (Khan, 2016). According to Roopschund *et al.* (2016:285), one sense tends to be influenced by the interaction of other senses. For this reason, the chosen scent and the product displayed in the store should correspond to form positive emotional reactions (Nibbe & Orth, 2017:1059). According to Cachero and Vázquez (2016:540), the secret lies in the interplay between scent and sound; scent and touch; and scent and vision.

Retailers can create this interplay by making use of multisensory marketing. Table 3-10 shows how Chanel, a high-end fashion brand utilises multisensory marketing.

Table 3-10: Multisensory marketing by Chanel

Sense	Incorporated
Sight	<ul style="list-style-type: none"> • Colour: Chanel integrates the colours black and white as its brand recognition in the entire Chanel collection. • Lighting: LED signage is used to display the Chanel signature name. • Display: The Chanel flagship store in London has a gravity-defying staircase.
Touch	Accessories are placed throughout the store for consumers to touch, so that they can connect with the product offerings.
Smell	Chanel No.5 perfume is sprayed into the air at Chanel stores.

Source: Adopted from Kym and Sullivan (2019:7).

The table above is an example of Chanel (a high-end fashion industry) that makes use of multisensory marketing.

According to Ahn (2015:5), a connection exists between luxury brands, corporate social responsibility and consumer experience. High-end fashion industries should focus on providing consumers with an unforgettable shopping experience (Hultén, 2012:174; Krishna & Schwarz, 2014:160).

3.7 HIGH-END FASHION INDUSTRY

Laurea (2016:9) defines high-end fashion as any fashion item that is recognisable, higher-priced, of excellent quality, rarity, has a symbolic meaning and is set apart from alternative options. According to Vincent (2015), high-end fashion is the expression of uniqueness, timelessness, durability, incomparability, faithfulness, desirability, and expressing one's identity. Buying high-end fashion items leads to feelings of excitement, delight, pleasure, self-evaluation, confidence, satisfaction and security (Abazi & Sohani, 2016:16; Vincent, 2015).

3.7.1 High-end fashion brands

Dale (2017:1) propounds that high-end clothing, also known as luxury clothing, was generally associated with designer brands and Italian fashion houses. However, luxury clothing has evolved and now represents fashion items that are higher priced and exclusive (Laurea, 2016:9). According to Moore *et al.* (2010:143), luxury fashion brands include brands and fashion items that are exclusively designed and/or manufactured by/or for the retailer; are branded with recognisable symbols, perceived to be of superior quality, and are priced higher than the market norm. Clarke *et al.* (2012:498) mentioned that luxury fashion brands assist with the development of the best fashion items for the market and play a significant role in modern fashion and in the economy. Table 3-11 depicts different types of high-end fashion brands.

Table 3-11: Types of high-end fashion brands

Store	Entails	Example
Entry-level luxury brands	The entry-level luxury brand ranks just above the premium segment on the lowest luxury level.	Hugo Boss
Medium-level luxury brands	Medium-level luxury brands are those brands that are already recognised as being part of the luxury fashion brand segment but are still not yet at the forefront of luxury.	Dolce & Gabbana, Escada, Moschino
Top-level luxury brands	Top-level luxury brands are already established in the high-end fashion industry and are leading luxury brand	Louis Vuitton, Armani, Cartier
Elite-level luxury brands	Elite-level luxury brands are niche brands, which represent the highest quality and exclusivity of high-end fashion.	Puiforcat

Source: Adapted from Laurea (2016).

According to Laurea (2016), a luxury brand is ranked in comparison to other luxury brands, therefore the categorisation of a brand will change over time. There are brands that can build a brand name rapidly among consumers, such as Burberry and Asprey (Phan *et al.*, 2011:213). There are high-potential brands that could end up being part of the luxury segment, such as

Leysieffer. Once-upon-a-time brands refer to luxury brands that have lost their image, such as Calvin Klein and Pierre Cardin (Kapferer & Bastien 2009:319). According to Kapferer and Bastien (2009:319), luxury brands can further be differentiated into connoisseur and star brands, which are based on brand awareness as depicted in Table 3-12.

Table 3-12: Luxury brands by awareness

Type of brand	Entails	Example
Connoisseur brands	These brands focus on a niche market. They do not strive to increase brand awareness, but rather focus on staying unique. Therefore, the target group can differentiate itself from other consumers. Connoisseur brands use direct marketing and would host exclusive events for their niche consumers.	Bottega Veneta
Star brands	These brands attempt to achieve maximum brand awareness. They want to be known by everybody. Consumers tend to buy star brands to reveal their wealth. These brands follow aggressive marketing strategies by placing advertisements in niche magazines or by sponsoring events.	Louis Vuitton

Source: Adapted from Kapferer and Bastien (2009:319).

3.7.2 Consumers of high-end fashion

According to Dale (2017:2), the luxury fashion industry represents the largest spending category in the luxury product category. Interestingly, Generations Y and Z are at the forefront of fashion awareness (Anna, 2018). Dale (2017:2) states that the luxury fashion industry is constantly changing and evolving. Giovannini *et al.* (2015:23) propose that “the growth of the high-end fashion industry consumption can be attributed to the changing face of the premium consumer”. Generation Y, also known as Millennials, are known to be the new luxury consumers (Anna, 2018). According to Giovannini *et al.* (2015:22), Generation Y’s spending has been increasing every year, and therefore the focus of luxury industries is shifting toward the younger generation, aged between 23 and 26. Generation Z are also consumers of high-end fashion, and are aged between 16 and 22 (Buckle, 2019). They are known to have certain expectations about brand-consumer relationship, as well as value that go beyond the purchase (Anna, 2018; Dale, 2017:2).

According to Hung *et al.* (2011:458), consumers attach high levels of emotion to premium fashion brands and identify themselves with the brand. Hudders and Pandelaere (2015:254) note that the purchase of high-end fashion items gives rise to emotions such as enjoyment, happiness, expressing identity, boosts self-esteem and mental well-being. Another reason why consumers buy high-end fashion items is to project a symbol of status, showcase their physical ambitions, and the achievement at the ownership of the item (Pozharliev *et al.*, 2015:550).

In today's competitive fashion retail environment where countless brands provide similar products and services of good quality, consumers may tend to turn to a brand that appeals to their emotions and offer brand experience (Clarke *et al.*, 2012:494). According to Hung *et al.* (2011:458), consumers attach high levels of emotion to premium fashion brands and also identify themselves with the brand. Since fashion is emotionally charged, high-fashion retailers should make use of emotional branding (Airikka, 2014:8).

Kym and Sullivan (2019:12) state that emotional branding speaks to the heart of the consumer. High-end fashion retailers should make use of scent marketing in particular to offer consumers an experience in the store and to create a competitive advantage over other fashion brands (Khan, 2016). The purpose of scent marketing is to allow a scent to form part of a brand's identity, image, environment and to create lasting memories (Krishna, 2010:22). High-end fashion brands can also differentiate themselves from competitors by creating their unique signature scent that is memorable and distinctive (Kym & Sullivan, 2019). According to Thomas (2015:11), it is very important to identify the type of scent that would match the product and correspond with consumers' needs and wants. An example of a high-end fashion brand that makes use of scent marketing is Abercrombie & Fitch, which releases a woody scent into the store by making use of a nebuliser (Dowling, 2018).

South African high-end fashion retailers should also make use of scent marketing to enhance consumers' experience and create brand value that would most likely lead to brand loyalty (Hultén, 2012:274; Krishna & Schwarz, 2014:160).

3.8 THE SOUTH AFRICAN HIGH-END FASHION INDUSTRY

The high-end fashion industry offers a long-term growth opportunity in South Africa (Luxity, 2018). South Africa is regarded as the gateway to Africa's luxury market due to its shopping culture, international exposure, innovation and its transparent pricing (CPP-Luxury, 2019). Furthermore, the 52 independent African states are also likely to visit South Africa to take advantage of the availability of luxury brands (CPP-Luxury, 2019, Luxity, 2018). According to Eytan (2019), high-end fashion brands were very cautious of entering the South African market, and Louis Vuitton was among the first to take the risk. Consequently, other high-end fashion industries are also trying to make use of the opportunities offered by the South African market (Eytan, 2019).

Table 3-13 depicts high-end fashion brands that are available in South Africa, and Table 3-14 depicts high-end fashion brands that are difficult to find or that are unavailable in South Africa.

Table 3-13: High-end fashion brands available in South Africa

Brand		Brand	
1	Armani	7	Louis Vuitton
2	Burberry	8	Prada
3	Bulgari	9	Salvatore Ferragamo
4	Dolce & Gabbana	10	Versace
5	Gucci	11	Montblanc
6	Jimmy Choo	12	Christian Louboutin

Source: Adopted from Luxity (2018).

Table 3-14: High-end fashion brands difficult to find in South Africa

Brand		Brand	
1	Balenciaga	7	Hermes
2	Chanel	8	Marc Jacobs
3	Chloe	9	Miu Miu
4	Christian Dior	10	Moschino
5	Fendi	11	Tod's
6	Givenchy	12	Tom Ford

Source: Adopted from Luxity (2018).

According to Dietiker (2015:3) and Business in SA (2019), South Africa's luxury industry is dominated by a number of international luxury brands to take advantage of the growing middle-class. Between the years 2009 and 2014, South Africa's luxury goods market grew by 65.2%, due to middle-class demand and increased numbers of foreign visitors (Dietiker, 2015:6).

3.8.1 South Africa's population

Santander (2018) propounds that South Africa's population is relatively young, with a median age of 27.4 years. Furthermore, 46.6% of the population is under 25 years old, 45.3% is between 25 and 50, and 8.1% is over 50. The majority of the South African's population is black (80.2%), followed by Mestizo (8.8%), white (8%), and Asian (2.5%) (Santander, 2018). Therefore, the main spenders in the high-end fashion industry is represented by the middle-class black South Africans, with their spending power reaching up to R420 billion per annum (Dietiker, 2015:6). South Africa's middle-class consumers are increasing, due to the government that is addressing economic

disparities before the country's independence in 1994 (Business in SA, 2019). Due to the black population constituting the majority of the country's population, as well as the rise in black female consumer income, an increase in volume of sales and the economy is experienced (De Villiers, 2018).

According to Business in SA (2019), the middle-aged female population experienced a 3% growth, due to women obtaining better jobs, especially within the black society. Therefore, emerging markets consists of middle-class consumers who are brand conscious and who show their status by the brands they are consuming (BOF, 2012; Business in SA, 2019). Conversely, it is notable that male consumers' spending is also increasing since the new generation (millennials) are very brand conscious (Buckle, 2019). Luxity (2018) propounds that middle-class consumers are buying high-end fashion items for a status symbol.

3.8.2 Tourism in South Africa

With regards to the increase in tourism, South Africa has become an alternative shopping destination for luxury consumers due to the presence of global luxury brands (Business in SA, 2019). It has been noted that the majority of the money is coming from higher-end luxury shopping centres, which includes Sandton City, Hyde Park Corner, and the V&A waterfront (Dietiker, 2015:14).

3.8.3 South Africa's multi-millionaires

Apart from this, multi-millionaires that are based in South Africa, also play a vital role Dietiker (2015:5) propounds that South Africa has 2 060 multi-millionaires and 581 ultra-high net worth individuals; moreover, the number of South African millionaires has grown by 106% and multi-millionaires by over 120% over the past decade. According to Dietiker (2015:10), "the greatest portion of South Africa's multi-millionaires live in Johannesburg (990), followed by Cape Town (380), Durban (115) and Pretoria (105)". The most popular suburbs for multi-millionaires in Johannesburg are Sandton City, Sandhurst, Hyde Park Corner, Menlyn and Bryanston. In Cape Town Camps Bay, Bishopscourt and Constantia are the most popular, while in Durban, La Lucia and Umhlanga had been the most successful (Dietiker, 2015:10; IOL, 2019).

3.8.4 Destination of high-end fashion industries in South Africa

According to IOL (2019), Gauteng has become very fashionable, offering an exclusive shopping experience for its multi-millionaires. Sandton City, which is based in Johannesburg, receives over 2 million visitors per month (Dietiker, 2015:11). The main attraction of Sandton City is the R185-

million Diamond Walk where eleven fashion brands are housed. Brands include Billionaire Italian Couture, Burberry, Dolce & Gabbana, Giorgio Armani, Gucci, Jimmy Choo and Prada, to name a few (Dietiker, 2015:11). Sandton City management states that Louis Vuitton is the most prosperous of the high-end fashion brands, followed by Versace, Burberry, and Cartier (Eytan, 2019). Eytan (2019) adds that high-end fashion brands are growing with double digits every passing year.

According to IOL (2019), Hyde Park Corner is the other high-end retail area in Johannesburg that positions itself as “the luxury shopping destination of choice”. Hyde Park Corner houses brands such as Burberry, Emporio Armani, Versace, Tiger of Sweden, Hugh Boss, Aspley House, A2, Callaghan, Luminance, and Longchamp (Dietiker, 2015:12, IOL, 2019). In its turn, Menlyn Park shopping mall in Pretoria houses Paris Hilton, Geri and Superdry (Grange, 2015). Other centres situated in Johannesburg that experienced significant growth in recent years include The Zone at Rosebank, Killarney mall, Norwood mall and Cresta mall (Dietiker, 2015:13; Grange, 2015).

Another shopping destination for multi-millionaires is Cape Town, which is dominated by the V&A Waterfront (Wise, 2014). The V&A Waterfront houses high-end fashion brands in the luxury wing as well as in the Platinum Mile, and include Gucci, Louis Vuitton, Burberry, Dunhill and Jimmy Choo (Dietiker, 2015:13).

3.9 CHALLENGES OF HIGH-END FASHION INDUSTRIES

3.9.1 South Africa’s economy

According to Grange (2015) and Wise (2014), a South African luxury consumer enjoys spending money on high-end fashion items, which classifies them as being less price-sensitive and more resistant to the economic downturn. For this reason, high-end fashion brands are surviving the economy, since South African luxury consumers spend enough to keep these brands afloat (Wise, 2014). Luxury brands tend to expect continued value sales growth; however, volume sales growth will tend to be influenced by weaker economic conditions (Business in SA, 2019). Additionally, if the Rand weakens against currencies it could lead to tourist attraction due to the positive exchange rate for visitors’ currency (Wise, 2014).

It should be noted that competition in the South African retail market is intense and retailers are faced with increased competition, keeping up with the latest trends, observing changes in consumer behaviour, staying abreast of fast-changing technology, and constantly keeping up with an evolving industry (Grange, 2015). Therefore, retailers should keep up with innovation and should focus on offering a unique experience to consumers (IOL, 2019).

3.9.2 Consumers' attitudes

South Africa's high-end fashion consumers tend to focus on different elements when buying high-end fashion brands (CPP-Luxury, 2019). Table 3-15 depicts consumers' attitudes towards high-end fashion brands.

Table 3-15: Consumers' attitudes towards high-end fashion brands

Elements	Engagement
Quality focus	Consumers tend to focus more on the quality of products than on price. Consumers associate quality with high-end fashion brands (international brands), especially when fashion items are involved. It was found that 75 % of consumers will tend to save and cut back on spending to pay more for products that are important to them, such as fashion items.
Brand conscious	Consumers buy high-end fashion brands as a symbol of wealth and status. Some consumers state that wearing high-end fashion brands tend to make them feel good. Furthermore, brand-conscious consumers lead to a demand for designer labels.
Meet local taste	It is important for a brand to express who they are, to provide a sense of belonging, offer a unique experience, and transmit local consumers' values. Therefore, brands should adapt their image and offerings to meet local tastes.

Source: Adapted from CPP-Luxury (2019).

3.9.3 South Africa's high-end fashion consumers

According to Wise (2014), black South African consumers demand high-quality and luxury products that are driven by brand heritage and exclusivity, which makes international brands more competitive because they are known to have excellent quality and brand strength compared to goods made in South Africa. Thus, consumers are demanding products that offer value for money (Buckle, 2019). Dietiker (2015:8) states that black South African consumers also demand high levels of service and attention. South African consumers further demand and expect trends to be in line with global fashion trends, and personal accessories and designer fashion wear sold in South Africa should keep these demands in mind (Business in SA, 2019).

Thus, the demand for high-end fashion is driven by brand heritage, magazines and celebrities (Business in SA, 2019; Wise, 2014). According to Dietiker (2015:14), high-end fashion industries must adapt to local standards and should offer an exclusive shopping experience for multi-millionaires, tourists and its target market.

3.10 CONCLUSION

This chapter explored consumers' buying behaviour also with reference to the South African high-end fashion industry. The chapter commenced by explaining marketing scent marketing and the Mehrabian-Russell model. Emphasis was placed on consumer behaviour followed by the decision-making model. Social-cultural influences as well as psychographic factors were explored with the main focus being on the emotional experiences of consumers. Moreover, consumers' intention and buying behaviour was discussed, followed by the fashion industry, the high-end fashion industry, and lastly the South African high-end fashion industry.

The primary objective of this study is to understand the impact that scent marketing has on consumers' buying behaviour. To achieve this, an in-depth understanding is necessary regarding consumers' decision-making process and what influences their buying behaviour. Chapter 4 provides the measurement of scent marketing in high-end fashion industries.

CHAPTER 4: RESEARCH METHODOLOGY

4.1 INTRODUCTION

This chapter focuses on the research methodology that was applied to address the research problem and to meet the primary and secondary objectives of the study. The chapter commences with an explanation of the marketing research process. A brief review of the research problem follows as well as a discussion of the primary and secondary objectives in order to provide a background for the selected methodologies. The chapter continues with a discussion on the selected research design, sampling technique, data collection method and the procedure followed to conduct the required data analysis. Finally, the chapter concludes with an explanation on how trustworthiness and rigour were ensured for this study.

4.2 MARKETING RESEARCH PROCESS

According to Feinberg *et al.* (2013:5), marketing research can be defined as the gathering of new information. Bradley (2013:35) describes marketing research as the process of collecting and analysing data to make informed decisions and to solve a marketing problem. According to Babin and Zikmund (2016:50), marketing research provides the necessary knowledge of the market and is used to make informed decisions. Saunders *et al.* (2016:124) mention that marketing research identifies opportunities and challenges that will assist marketers to devise improved marketing strategies. The marketing process comprises six stages that serve as an outline for this chapter. The various stages of the marketing research process are depicted in Figure 4-1.

Figure 4-1: The marketing research process



Source: Adapted from Babin and Zikmund (2016:62), and Burns and Bush (2014:68).

Stage 1 of the marketing research process requires the identification of a problem in the market that requires to be researched. Stage 2 comprises the selection of a suitable research design, and stage 3 requires the collection of data. During stage 4 of the process, the sample is designed and the data is collected. The data is analysed and interpreted in stage 5, after which the research report is prepared in stage 6. The respective stages of the marketing research process are discussed and an explanation is provided as to how these stages were applied in this study.

4.2.1 Stage 1: Define the research problem

Defining the research problem entails the identification of a research problem or an opportunity at hand (Babin & Zikmund, 2016:51). Burns and Bush (2017:35) propound that a problem is defined as a situation that an entity is facing at a specific point in time, and it should be established whether adequate information exists in order for a decision to be made. Identifying and defining a problem is the most important stage in the marketing research process, since it constitutes the foundation of a research study (Brown *et al.*, 2018:27). Only when a research problem has been clearly defined can the proper research commence (Babin & Zikmund, 2016:51). According to Feinberg *et al.* (2013:37), the identification of a company problem or opportunity requires analysis of past, present and future circumstances that a company may encounter. This can identify future growth opportunities or identify circumstances that can hinder the success of a company. According to Wiid and Diggins (2015:62), a researcher's task involves the identification of an opportunity or problem, as well as monitoring and evaluating the current situation. It is of paramount importance that the problem or opportunity should be identified to avoid incorrect or conflicted findings regarding the situation (Bradley, 2013:35).

The research problem for this study was discussed (in section 1.9), where it was explained that the existing literature fails to recognise the potential of scent marketing and the influence thereof on the emotional and behavioural responses of consumers. In particular, very little research has been conducted on the influence of scent marketing on consumer buying behaviour in the high-end fashion industry in South Africa. Furthermore, South Africa has not yet fully recognised the benefits of scent marketing in a competitive retail environment like that of the high-end fashion industry. Therefore, the reason for undertaking the current study is to determine the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry. In order to achieve this aim, a number of specific research objectives have been formulated.

According to Boshoff (2014:103), the research objectives that are formulated for a study must be based on the research problem. These objectives determine what information should be collected in order to solve the research problem at hand. Moreover, the research objectives of a study refer to the specific goals that need to be accomplished in order to specify and understand the research

problem (Babin & Zikmund, 2016:52). A research study has a primary objective and various secondary objectives (Burns & Bush, 2017:34). Cooper and Schindler (2014:592) propound that both primary and secondary objectives must be determined for all research studies. The primary objective can be defined as the main goal that the researcher aims to achieve in conducting the study, whereas the secondary objectives are formulated in order to attain the primary objective (Brown *et al.*, 2018:14). McDaniel and Gates (2015:67) further state that secondary objectives guide the sample size as well as the design of the study.

Taking the research problem into account, the primary objective of this study is to explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry. The following secondary objectives have been formulated in support of the primary objective:

- 1) To provide an overview of the literature related to the main constructs of this study, namely store atmospherics, scent marketing and consumer behaviour.
- 2) To determine consumer awareness of scent marketing.
- 3) To determine the influence of scent marketing on consumers' emotions.
- 4) To determine the influence of scent marketing on consumers' approach and avoidance behaviour.
- 5) To determine the preferred scent for consumers in high-end fashion stores.
- 6) To determine the importance of scent marketing to consumers in relation to other store atmospheric elements.
- 7) To develop a demographic profile of consumers who shop at high-end fashion stores and who participated in the study.

4.2.2 Stage 2: Determine the research design

The second stage of the marketing research process is to formulate the research design of the study. According to Brown and Suter (2014:27), the term research design refers to the research approach that is undertaken to meet the set objectives. Clow and James (2014:28) propound that a research design refers to a master plan that describes the technique and processes needed to collect and analyse data. Iacobucci and Churchill (2015:53) state that a research design can be descriptive, causal or exploratory in nature.

4.2.2.1 Descriptive research

According to Wiid and Diggins (2015:35), descriptive research is used to answer questions such as 'who, what, where, when and how'. Hence, descriptive research is conducted in order to provide detailed information, such as determining the perceptions of consumers; buying frequency; marketing forecasts; and to make informed strategic marketing decisions (Cooper & Schindler, 2014:137; Hair *et al.*, 2017:36). Babin and Zikmund (2016:57) add that descriptive research is used to describe a population's characteristics and to determine the variance between consumers' needs, attitudes and opinions. Iacobucci and Churchill (2015:56, 82) propound that descriptive research is used in studies with large sample sizes. Descriptive research is divided into two types, namely cross-sectional and longitudinal studies (Burns & Bush, 2017:103).

- *Cross-sectional* studies, also called 'snapshots', are one-time measurements measured at one specific point in time (Brown *et al.*, 2018:15). The samples are usually drawn to represent a specific population (Wiid & Diggins, 2015:37). Blumberg *et al.* (2014:42) propound that one of the advantages of cross-sectional studies is that information of different variables can be collected at the same time such as the panel's age, gender, income and education level. However, the disadvantage of a cross-sectional study is that it does not provide sufficient information of cause-and-effect relationships (Saunders *et al.*, 2016:120).
- *Longitudinal studies*, also known as 'movies', observe the same panel of participants over a period of time (Boshoff, 2014:103). There are two types of panels, namely a continuous panel and a discontinuous panel (Burns & Bush, 2017:103). A continuous panel comprises of the same questions at every panel meeting, while a discontinuous panel comprises of different questions at every panel meeting (Feinberg *et al.*, 2013:59). According to Blumberg *et al.* (2014:42), one of the benefits of a longitudinal study is that changes can be detected amongst individuals as well as in the group. Therefore, a sequence of events can be established. Another benefit of conducting a longitudinal study is that cause-and-effect relationships in a specific study can be determined (Burns & Bush, 2017:104).

4.2.2.2 Causal research

According to Iacobucci and Churchill (2015:57), causal research entails obtaining evidence on the cause-and-effect relationship amongst dependent and independent variables. Causal research is conducted to demonstrate that the change in one variable will lead to an increase or decrease in another variable (Babin & Zikmund, 2016:57). For example, when the packaging of a product is changed, it could lead to an increase in sales (Burns & Bush, 2017:105). Causal research should be conducted when one wants to investigate the relationship between the causal

factors and the effect it has, and by establishing what combined variables provided answers to the reasons why the effect occurred (Wiid & Diggines, 2015:62). McDaniel and Gates (2015:67) note that ‘if’ and ‘then’ statements are used to manipulate variables in causal research.

4.2.2.3 Exploratory research

Exploratory research is qualitative in nature and should be used to clarify a problem that is not clearly defined (Hair *et al.*, 2017:37). According to Babin and Zikmund (2016:54), exploratory research should be used to reduce research topics and convert unclear problems into identified problems with set objectives. Feinberg *et al.* (2013:54) propound that exploratory research should be used to develop a clearer interpretation of a problem or opportunity at hand, gaining knowledge on variables, establishing priorities, formulating a course of action and considering the hazards of a problem. Brown *et al.* (2018:16) add that exploratory research should be used to gain a different perspective on a problem, obtain new ideas, develop hypotheses and provide insights into a specific situation.

Exploratory research can thus be used for growth opportunities, prioritising or choosing an alternative course of action (Saunders *et al.*, 2016:120). Cooper and Schindler (2014:94) mention that exploratory research should be flexible in order for it to lead to new ideas. However, the main reason why exploratory research is conducted is to obtain conclusive evidence (Kolb, 2017:107). Four popular techniques used to conduct exploratory research include surveys, focus groups, case analyses, and in-depth interviews (Brown & Suter, 2014:29). These techniques are discussed in greater detail in section 4.2.3.2.

Table 4-1 provides a summary of the differences between the various types of research designs, in terms of objective, characteristics, application and methods.

Table 4-1: A comparison of primary research designs

Element	Exploratory research	Descriptive research	Causal research
Objective	Clarify a problem	Provide detailed information	Determine cause-and-effect relationships
Characteristics	Not structured Flexible Low-cost Open-ended Time-consuming	Quantitative research Uncontrolled variables Cross-sectional study Basis for further research	Neutrality Reliability Validity Generalisation

Table 4-1: A comparison of primary research designs (continued)

Element	Exploratory research	Descriptive research	Causal research
Application	Different perspectives New ideas Create hypotheses Identify the problem Establishing priorities Formulating courses of action Consider hazards	Making forecasts Answer questions such as 'who, what, where, when and how' Measure data trends Compare information Validate current conditions Conduct research at different times	Understand the relationship between the causal factors and the effect that it had. Understand which combined variables give answers to the reasons why that effect occurred
Methods	Secondary data (online research, literature research). Primary data (surveys, focus groups, interviews, case analyses)	Quantitative (observation method) Qualitative observation (case study method, survey research)	Descriptive design Experimental design Correlation design Diagnostic design Explanatory design

Source: Adapted from Brown and Suter (2014:29), Nell (2013:75), and Zikmund *et al.* (2011:18).

For the purpose of this study, an exploratory research design was used. The research problem emphasises that very little research has been conducted on the influence of scent marketing on consumer buying behaviour in the high-end fashion industry. At the time this study was conducted, no evidence existed on the impact that scent marketing has on consumer buying behaviour in the high-end fashion industry. Therefore, an exploratory research design was chosen to gain insight into and obtain relevant information on the research problem.

4.2.3 Stage 3: Design the data collection method

Once the research problem has been formulated and the research design has been selected, the data collection commences. The third stage of the marketing research process involves the selection of an appropriate data collection method. Data collection can be defined as the method that is used to obtain information for the specific purpose of a study (Joubert *et al.*, 2016:112). According to Burns and Bush (2017:110), two types of data collection methods can be used to collect relevant data, namely secondary and primary data collection.

4.2.3.1 Secondary data collection

According to Brown *et al.* (2018:60) and Nell (2019:78), secondary data has been previously collected for the purpose of resolving a specific problem. Cooper and Schindler (2014:130) concur that secondary data has been collected by someone else for a different purpose. Brown and Suter (2014:43) propound that a research study should begin with conducting an analysis of secondary

data. It is cost-effective, easier to obtain than primary data, information is published on a regular basis and is mostly freely available for users (Clow & James, 2014:63; Cooper & Schindler, 2014:130; Joubert *et al.*, 2016:112). Secondary data can be found in textbooks, articles, magazines, newspapers and on the internet (Joubert *et al.*, 2016:112).

For the purpose of this study, secondary data was obtained by conducting a literature review (Chapters 2 and 3) in order to clarify and state the objectives of this study. Chapter 2 comprises the theoretical constructs of retail, visual merchandising and scent marketing. Chapter 3 focuses on consumer behaviour, the consumer decision-making process, impulse buying and the high-end fashion industry.

4.2.3.2 Primary data

Primary data is information that is obtained in order to gain specific information for a study (Burns & Bush, 2017:122). According to Clow and James (2014:40), primary data is information that is collected for the first time. Moreover, primary data is original, it is obtained in real-time and it addresses a specific problem at hand (Hair *et al.*, 2017:66). Primary data can be collected by making use of quantitative and/or qualitative research methods (Boshoff, 2014:103).

4.2.3.2.1 Quantitative research

Quantitative research is defined as objective measurements and the analysis of data collected by means of surveys, questionnaires or polls to clarify a problem (Brown & Suter, 2014:35). Feinberg *et al.* (2013:219) propound that quantitative research involves collecting data from large, scientifically drawn samples. Burns and Bush (2017:120) add that quantitative research methods include self-administered survey questionnaires, in-office surveys, telephone surveys, mall-intercept surveys and in-home surveys.

- **Self-administered surveys**

A self-administered survey is designed to be completed by a participant without the involvement of a researcher. Therefore, special attention should be given to the wording of questions (Brown *et al.*, 2018:30). Burns and Bush (2017:120) propound that a self-administered survey may consist of an office survey, group self-administered survey, mail survey, drop-off survey and fully automated survey. The advantages include cost efficiency, since supervisors do not need to be hired and information can be gathered from a large audience (Debois, 2019). The disadvantages are that participants can be dishonest, some questions can be left unanswered and participants can interpret and understand questions differently (Debois, 2019).

- **In-office surveys**

An in-office survey mostly takes place in the participant's office (Brown & Suter, 2014:30). The advantage of an in-office survey is the fact that body language and facial expressions can be observed (Cooper & Schindler, 2014:230). The drawbacks of an in-office survey are mainly that it is not cost-effective (the cost to drive up and down to a participant's office), long waiting times can occur, as well as cancellations of appointments by participants (Burns & Bush, 2017:120).

- **Telephone surveys**

Telephone surveys require a researcher to make a phone call in a data collection company, where questions are normally read from a computer to the participant. The advantage of telephone surveys is that it is cost-effective. Secondly, telephone surveys have a quick turnaround time. Thirdly, some participants could feel more relaxed over a telephone call than with a face-to-face interaction. Lastly, telephone calls could yield a high-quality sample (Wiid & Diggins, 2015:65). The shortcomings of telephone calls are that either party can be interrupted, bad network may interfere with the process, nothing physically can be shown to the participant, facial expressions cannot be observed, and only short interviews can be conducted over a telephone (Cooper & Schindler, 2014:232).

- **Mall-intercept survey**

This method requires researcher to approach participants in a mall and asking them if they are willing to participate in a survey (Brown & Suter, 2014:101). Advantages include that participants can interact with a real person, it is easier to convince participants to participate in the survey, verify their profiles, and participants can ask questions. Disadvantages are that participants can feel uncomfortable, the demographic can be skewed, it requires screening questions, and is mostly used for convenience sampling (CanViewTeam, 2017).

- **In-home surveys**

With regards to this method, the interview is held in the participant's home. High cost is incurred with in-home surveys (i.e. driving to every house) (Berndt & Petzer, 2011:183; Cooper & Schindler, 2014:237). An in-home survey is appropriate to use when participants should feel, see or use a product, or whether the participant would feel more at ease in their own home (Burns & Bush, 2017:120).

4.2.3.2.2 Qualitative research

According to Babin and Zikmund (2016:120), qualitative research is used to gain in-depth knowledge and understanding of social phenomena, with the main focus on the direct experience of human beings. Qualitative research studies social phenomena in their natural settings, attempting to understand and make sense of human behaviour (Blumberg *et al.*, 2014:50). According to Burns and Bush (2017:144), qualitative data collection methods comprise in-depth interviews, projective tests and focus groups.

- **In-depth interviews**

This method involves direct one-on-one engagement with participants (Saunders *et al.*, 2016:124). It is an unstructured interview to motivate participants to speak their mind (Feinberg *et al.*, 2013:219). Questions are asked by a trained interviewer to gain clarity as to why consumers behave in a certain way, what their thought patterns are, and to identify their attitudes and emotions (Burns & Bush, 2014:144).

- **Projective tests**

According to McDaniel and Gates (2015:106), a projective test is used to understand a participant's spontaneous behaviour, true feelings, attitudes, needs and wants towards a specific product. Babin and Zikmund (2016:129) propound that projective tests interpret ambiguous stimuli, providing insight into participants' unconscious impulses and drives. According to Churchill *et al.* (2015:50), participants' psychological defence mechanisms are bypassed, so that their true behaviour and feelings are revealed. Therefore, participants are communicating indirectly (Belk *et al.*, 2013:44). There are different types of projective tests namely a word-association test, sentence-completion test, picture test, cartoon test and role-playing activities (Cooper & Schindler, 2014:154; Reddy, 2019).

- **Focus groups**

A focus group can be defined as an unstructured in-depth interview conducted by a moderator among a small group of participants to obtain information for the research problem at hand (Brown & Suter, 2014:30; Hair *et al.*, 2012:50; Iacobucci & Churchill, 2015:53). The ideal size of a focus group is between six and twelve participants that have been selected based on specific characteristics (Babin & Zikmund, 2016:120; Malhotra, 2019:193). Focus groups are used to help formulate a hypothesis, get new ideas, or understand why consumers react the way they do (Feinberg *et al.*, 2013:220).

Table 4-2 provides a comparison between quantitative and qualitative research approaches.

Table 4-2: A comparison between quantitative and qualitative research approaches

Element	Quantitative research	Qualitative research
Purpose	Validation of facts, relationships, estimates, and predictions	Discover new ideas, thoughts, feelings; understand and gain insight of ideas and concepts
Research design	Descriptive or causal	Exploratory
Sample size	Large samples	Small samples
Time frame	Long time frame	Short time frame
Types of questions	Limited probing	Probing
Methods	Self-administered surveys (in-office, telephone, mall-intercept, in-home)	In-depth interviews, projective tests and focus groups.
Question format	Closed (fixed response)	Open-ended (semi-/unstructured)
Type of information	Less-in depth, but more information across many cases	More in-depth information
Approach	More objective	More subjective
Results	Number based	Text-based
Administration requirements	No interviewer, or interviewer with limited skills	Interviewer with research skills
Tools	Questionnaires, printouts, or computers	Interview guides, tape- and audio recorders, or pictures

Source: Adapted from Burns and Bush (2017:161), Nell (2013:77), and Orau (2019).

For the purpose of this study, primary data was collected by using a qualitative research approach. This is because the study is exploratory in nature and new insights and hypotheses need to be developed on an area that has not been researched before. Focus groups were used to collect the data from research participants in order to obtain new insights and content-rich information. Participants were asked a variety of questions in an interactive setting and were encouraged to discuss their thoughts freely with the moderator and other participants in the group. A moderator's guide was used to guide and direct the conversation of the focus group sessions. Thus, relevant questions were asked and participants' answers were recorded on an audio recorder.

The following section provides a discussion of the design and content of the moderator's guide used to collect data for this study.

4.2.3.3 Moderator's guide design

The research design selected for this study is exploratory in nature, and therefore primary data was collected by means of conducting focus group sessions with participants. Focus groups were chosen to gather consumers' perceptions of scent marketing in the high-end fashion industry. Open-ended questions were mainly asked, providing participants with the opportunity to respond freely to questions pertaining to the research topic (Brown & Suter, 2014:101). Moreover, questions were formulated in a specific sequence to guide the moderator in asking the relevant questions. Thus, a moderator's guide was used to lead the focus group sessions. According to Burns and Bush (2017:157), a moderator should be actively involved in the focus group session and should follow the sequence of the questions. The moderator's guide comprised of the following sections:

- **Section A: Introduction to the study (seven minutes)**

The participants were thanked for willingly participating in the study and a brief overview of the study was provided. The researcher mentioned that the focus group session was being audio-recorded and stated that the recording would remain confidential. Furthermore, participants were asked to state their name before answering a question or when commenting on another participant's response to a question. Participants were kindly asked to introduce themselves prior to commencing with the rest of the session.

Section A also comprised of two screening questions. The first screening question was asked to ascertain whether the research participants were aged 18 and above. The second screening question was asked so as to ensure that the participants have indeed purchased a fashion item from a high-end fashion store in the past 18 months.

- **Section B: Scent marketing's influence on buying behaviour (25 minutes)**

The aim of this section of the moderator's guide was to gain insight to the research participants' awareness of scent marketing. Participants were firstly asked whether they knew what scent marketing is. They were then asked an array of different questions to determine whether they could remember in which stores they became aware of the scent, as well as how it affected their shopping experience. Furthermore, specific questions were asked pertaining to the influence of scent marketing on consumers' emotions and their approach and avoidance behaviour. Participants were asked whether a scent in a high-end fashion store can affect their moods, whether scent can influence their browsing times, whether they would buy something from the store, enter a store or return to the store, if a scent was present in the store.

- **Section C: Importance of scent marketing (25 minutes)**

The primary aim of this section of the moderator's guide was to establish the importance of scent marketing to consumers in the high-end fashion industry. Questions were asked to determine participants' opinions on the effectiveness of scent marketing, and what they think are the advantages and disadvantages of scent marketing. Other questions were asked to verify how participants rate the quality, price, atmosphere of a scented high-end fashion store, and whether scent has an effect on consumers' perceptions. Additionally, questions were asked to determine what the preferred scent is of consumers in the high-end fashion industry and whether certain scents contribute to approach or avoidance behaviour. Lastly, participants had to state what type of scent makes them happy and unhappy; what type of scent they regard as a hygienic scent; what type of scent they consider to be a cheap scent; and what type of scent they prefer in a high-end fashion store.

- **Section D: Demographics (two minutes)**

The aim of this section of the guide was to gather participants' demographic information, which comprised age, gender, income and education. The demographic information was collected through a separate questionnaire that the participants had to complete on an individual basis. The aim of this section was to aid the researcher in compiling a demographic profile of consumers shopping at high-end fashion stores and who participated in this study.

- **Section E: Closure (five minutes)**

Participants were asked to give a brief overview of what their thoughts were concerning the notion of scent marketing in the high-end fashion industry and what they found to be interesting during the focus group session. Finally, participants were thanked for their time and were asked whether they would like to add any concluding remarks to the session.

4.2.3.4 Steps followed in conducting the focus group sessions

In order to conduct effective focus group sessions, the following steps were followed.

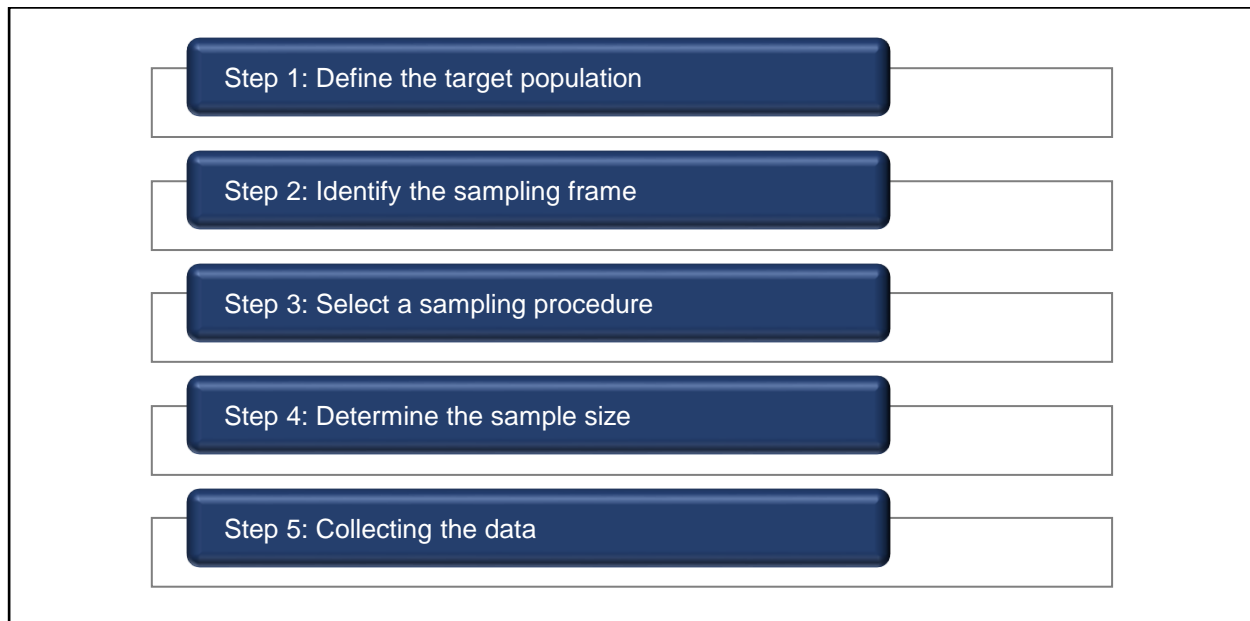
- **Identification:** Snowball-sampling was used to identify possible participants (see section 4.2.4.3.2). Possible participants were obtained from friends, family members and colleagues. These participants were contacted to find out whether they qualified and were willing to participate in the study. In order to qualify for the study, participants needed to be 18 years and older; had to have purchased a fashion item from a high-end fashion store within the past 18 months; and had to willingly consent to partaking in the study. A total of 100 research participants were identified, and 26 agreed to participate in the study.

- **Invitation:** All identified research participants (n = 100) were contacted via telephone and a text message was sent stating the details of the study and the requirements to participate in the study. If participants qualified and willingly agreed to partake in the study, a letter of invitation to the focus group session was sent to them (see Appendix D). The invitation provided the participants with a brief overview of the study, purpose of the study, sample methodology, requirements that should be met by the participants to qualify to take part in the study, rights of participants (specifically their right of confidentiality), as well as the venue, date and time when the focus group session would take place.
- **Appointment:** From the 100 identified research participants who were invited to participate in the study, 26 agreed to attend a focus group session. Three individual focus group sessions were conducted. Nine participants comprised the focus group conducted in Sandton, Johannesburg; eight participants comprised the focus group conducted at The Rest Nature Estate in Nelspruit; and nine participants comprised the focus group conducted at the Friends Café in Nelspruit. Prior to the commencement of the focus group sessions, each participant had to sign a consent form (see Appendix E).

4.2.4 Stage 4: Design the sample and collect the data

The next stage in the research process is designing the sample and collecting the required data. Babin and Zikmund (2016:342) define a sample as a subset of a population that should be differentiated from the population to be able to arrive at conclusions. Feinberg *et al.* (2013:298) describe a sample as the selection of participants from a target population to participate in the study. According to McDaniel and Gates (2015:54, 314), a sample needs to be selected in a scientific manner in order to ensure the collection of accurate data.

As indicated in Figure 4-2, there are five steps that should be followed when drawing a sample from a population, namely to define the target population, identifying the sample frame, selecting a sampling procedure, determining sample size and collecting the data (Iacobucci & Churchill, 2015:267; Nell, 2013:55).

Figure 4-2: Steps in the selection of a sample as applied in this study

Source: Adopted from Babin and Zikmund (2016:340), Nell (2013:55), and Zikmund *et al.* (2011:14).

4.2.4.1 Step 1: Define the target population

According to Babin and Zikmund (2016:340), a target population is defined as a group of elements (persons or objects) chosen to represent the population as a whole. Iacobucci and Churchill (2015:267) propound that the target population should be representative of the overall target population, taking into account the necessary characteristics that they should possess. A target population consists of an entire group of elements (persons or objects) that possess similar characteristics that form part of the sampling criteria, which was determined by the researcher (Burns & Bush, 2017:240). Therefore, a population should be identified correctly, since the sample will be drawn from the chosen population focusing on certain characteristics (Hair *et al.*, 2017:38, 171).

The target population consists of a sampling element, sampling unit, extent, and time (Feinberg *et al.*, 2013:303). A sampling element is a subset of the population that is suitable to represent the entire group (Babin & Zikmund, 2016:340). A sampling unit pertains to elements that are available for selection during the sampling process (Burns & Bush, 2017:240). The extent refers to the chosen geographical area for the study (Schiffman & Kanuk, 2014:63). The time element indicates the time period in which the data will be collected (Feinberg *et al.*, 2013:303). A summary of the target population for this study is presented in Table 4-3.

Table 4-3: Summary of the target population

Dimension	Definition
Sampling element	Consumers who are 18 years and older who have purchased an item from a high-end luxury fashion retail outlet in the past 18 months.
Sampling unit	High-end fashion stores in South Africa.
Extent	The Republic of South Africa.
Time	2019

The **target population for this study** included consumers who are 18 years and older and who have purchased an item from a high-end luxury fashion retail outlet in the past 18 months. The target population has been selected for this study since no previous research has been conducted on the influence of scent marketing on the high-end fashion industry.

4.2.4.2 Step 2: Identify the sampling frame

Brown *et al.* (2018:206) define a sampling frame as a list of all the sampling units available for selection for the actual sample. According to Aaker *et al.* (2011:338) and Rahi (2017:2), a sample frame does not contain a complete list of every sample element in a target population. Burns and Bush (2017:250) mention that some sampling frames include random digit dialling, telephone dictionaries, mailing lists, store clientele lists and voter registration lists.

For the purpose of this study, no sampling frame was available to draw a sample, since the new POPI ACT prohibits names or contact information to be provided by high-end fashion stores for research purposes. It is therefore that a non-probability, snowball sampling method was implemented in order to obtain the sample for this study. Possible research participants were obtained from friends, family members and colleagues.

4.2.4.3 Step 3: Select a sampling procedure

Sampling refers to the procedure of drawing a sample from a target population that will be used to represent the entire population (Babin & Zikmund, 2016:343). Babin and Zikmund (2016:343) further state that the aim is to make judgements about parts of the population that have not yet been investigated. According to McDaniel and Gates (2015:56, 314), the choice of a sampling procedure to be used depends on the identified research problem. There are two main sampling techniques, namely probability sampling and non-probability sampling (Burns & Bush, 2017:251; Nell, 2013:89).

4.2.4.3.1 Probability sampling

According to Schiffman and Kanuk (2014:63), probability sampling occurs when participants have a “non-zero” chance of being selected. Therefore, all members have a known chance (probability) of being selected in the sample (Burns & Bush, 2017:251). Babin and Zikmund (2016:333) propound that the entire population therefore has an equal chance to be selected for the study. No discretion is left to the researcher in terms of selecting the sample elements, since sample elements are selected by means of certain rules (Feinberg *et al.*, 2013:308). A probability sample consists of four types of sampling methods, namely simple random sampling, systematic random sampling, stratified random sampling, and cluster sampling (Hair *et al.*, 2012:60).

- **Simple random sampling:** Every member of the population has an equal chance of being selected to form part of the sample (Burns & Bush, 2017:251). Simple random sampling is the easiest and simplest to use of the probability-based samples (Cooper & Schneider, 2014:349). According to Iacobucci and Churchill (2015:271), a device is used to select the participants, such as generating random numbers via a computer-based program, random digit dialling, throwing a dice or randomly picking names from a list.
- **Systematic random sampling:** Every member has an equal chance of being selected to form part of the sample by using regular intervals to select participants (sample elements) (Feinberg *et al.*, 2013:308). According to Burns and Bush (2017:252), a list is used that contains the names of members of the population. In order to calculate the skip interval, the number of population members (sample size) is divided by the pre-selected target population size (Brown & Suter, 2014:118). The researcher starts by randomly selecting a starting point where a regular skip interval is used to cover the entire list of names (Feinberg *et al.*, 2013:308).
- **Cluster sampling:** The entire population is divided into groups, also known as clusters, whereby each participant is similar to the group but the members from one group differ from another group (Brown *et al.*, 2018:35). Clusters are divided into age, gender, or geographical area (Iacobucci & Churchill, 2015:285). Samples are drawn from each cluster by random selection of participants (Burns & Bush, 2017:243).
- **Stratified random sampling:** Subgroups (strata) are identified in the population when the population has a skewed distribution (Feinberg *et al.*, 2013:310). Babin and Zikmund (2016:353) propound that subgroups are homogeneous and heterogeneous among other subgroups.

4.2.4.3.2 Non-probability sampling

According to Brown and Suter (2014:116), non-probability sampling occurs when a list is not needed or was not obtainable for selecting participants for the study. McDaniel and Gates (2015:325) propound that non-probability sampling is not based on random selection, it is based on a decision or judgement formulated by the researcher. Due to the fact that the non-probability sample is based on inherent selection, this method of sampling may appear as biased (Mendlik & Gobit, 2016:382). Therefore, the sample that is chosen for a non-probability study is not an exact representative of the total population (Hair *et al.*, 2012:60). Another disadvantage of non-probability sampling is the fact that it is difficult to determine sample errors (Iacobucci & Churchill, 2015:269). Methods of non-probability sampling include convenience sampling, judgement sampling, quota sampling and snowball sampling (Burns & Bush, 2017:255).

- **Convenience sampling:** A convenience sampling method is a convenient, easily available and less costly means to select a sample. Convenience sampling locations involve high-traffic locations like shopping malls (Babin & Zikmund, 2016:348). A sampling frame error can occur during convenience sampling, for example when infrequent users of that location are selected to represent the sample (Burns & Bush, 2017:255).
- **Judgement sampling:** According to McDaniel and Gates (2015:325), a researcher or a knowledgeable person identifies and chooses the participants that will be part of the sample based on certain criteria. Therefore, judgement sampling is based on a person's own judgement (Burns & Bush, 2017:255). Babin and Zikmund (2016:349) propound that a sampling frame error can occur seeing that the researcher can be subjective and may exclude certain members of the population. Therefore, certain members will have a smaller chance of selection than others (Feinberg *et al.*, 2013:255, Iacobucci & Churchill, 2015:270).
- **Quota sampling:** Pre-set standards are in place to select participants for the sample to ensure that the sample is a true representation of the target population (Iacobucci & Churchill, 2015:271). The standards that participants should possess can be specific consumer behaviour traits, attitudes, or demographic characteristics (McDaniel & Gates, 2015:326).
- **Snowball sampling:** A group of research participants are selected who possess desired characteristics, and these participants are asked to provide contact details of additional participants whom they believe also qualify to participate in the study (Iacobucci & Churchill, 2015:270). Snowball sampling is efficient when the researcher needs participants who have a unique or rare characteristic; making it easier for the researcher to identify the sampling elements with the desired characteristics (Babin & Zikmund, 2016:350).

For the purpose of this study, a non-probability sampling method was used in the form of snowball sampling. A group of qualifying participants was asked to participate in the study. These participants were then asked whether they knew of other participants (friends, family or colleagues) who may also qualify to participate in the study, and who would be willing to attend a focus group session.

4.2.4.4 Step 4: Determine the sample size

Once a sampling method has been selected, the next step is to determine the sample size. According to McDaniel and Gates (2015:343), the sample size should represent the entire population. Therefore, when the sample is described, it should also be representative of the population. Burns and Bush (2017:267) affirm that a sample size affects the sample accuracy. According to Feinberg *et al.* (2013:319), the sample size of a qualitative study focuses on flexibility and depth, whereas a quantitative study focuses on statistics, mathematical and external validity. According to Malhotra (2019:374), the following factors have a bearing on the sample:

- The nature of the research will have an effect the sample, since quantitative research studies require larger samples than qualitative studies.
- Analysis of the data will have an effect the sample, since a detailed and more complex study will entail larger sample sizes.
- A sample size can be chosen according to what other studies used for their sample size, however the study should be of similar nature.
- The availability of resources will also influence the sample size.

According to Saunders *et al.* (2018:1893), there are a number of reasons why the sample size of qualitative studies is smaller than that of quantitative studies. Firstly, qualitative data should meet a point of saturation, so that no additional information gained would be of any benefit for the study. Secondly, qualitative research provides rich information. Thirdly, qualitative research consumes a great deal of time and only focuses on one particular subject at hand, and therefore it is not necessary to conduct large numbers of interviews or focus group sessions.

For the purpose of this study, three focus group sessions were conducted with a total of 26 participants. After conducting the second focus group session, a point of saturation was reached. A third focus group was conducted in order to confirm the point of saturation. According to Malhotra (2019:374), when data collected in focus group sessions no longer generates additional insights, the research objective has been reached.

4.2.4.5 Step 5: Collecting the data

The final step of the sampling process requires the data to be collected. According to McDaniel and Gates (2015:56, 317), a proficient moderator should conduct the focus group sessions with a fieldworker taking notes. **For the purpose of this study**, three focus group sessions were conducted. The details of each focus group session are set out in Table 4-4.

Table 4-4: Summary of the target population chosen

Focus group session	Number of research participants	Venue
1	8	Sandton, Johannesburg
2	9	The Rest Nature Estate, Nelspruit
3	9	Friends Café, Nelspruit

Prior to the commencement of each focus group session, research participants were asked to complete a consent form (see Appendix E). The participants were also informed that the focus group session was recorded on a voice recorder. The focus group session was conducted by a moderator. A fieldworker was present with one of the focus group sessions to take additional notes (see Appendix C) in order to compare these notes with the moderator's notes to ensure that no information provided by the participants was omitted. The researcher took notes during the other two focus groups.

4.2.5 Stage 5: Analyse and interpret the data

Data analysis should occur after the data has been collected. According to Malhotra (2019:374), qualitative research methods result in a large amount of raw data that needs to be transcribed, refined and analysed. McDaniel and Gates (2015:358) further mention that this process is necessary in order to understand and interpret the data correctly without compromising the quality of the data. Iacobucci and Churchill (2015:26) add that data collected would not be of any value unless it is analysed and interpreted according to the research problem at hand.

4.2.5.1 Data preparation

The data that has been collected by means of qualitative research methodologies needs to be transcribed preceding further analysis (Grbich, 2013:20). Transcription refers to audio recordings that are transformed into text documentation (Malhotra, 2019:374). However, it should be noted that changing the medium from a voice recording to a written documentation can hinder the interpretation, accuracy and reliability of the data (Saunders *et al.*, 2018:1893).

For the purpose of this study, the data was collected by means of audio-recordings, which were transcribed by *Language Matters*, a professional digital audio and video transcription service provider located in Potchefstroom, South Africa. The accuracy of the transcriptions was determined by means of comparing the transcripts with the original recordings.

4.2.5.2 Data analysis: The Morse and Field approach

The Morse and Field (1996) approach was used to analyse the data for this study as it is widely used in the marketing discipline and is relatively user-friendly. This approach includes four steps to analyse qualitative data, namely (1) comprehend – the information that was collected from participants are discussed and analysed, (2) synthesise – the findings of the information are categorised, (3) theorise – theories are made from the identified categories, and (4) recontextualise – theories are combined into the context of knowledge.

4.2.5.2.1 Step 1: Comprehend

Once the focus groups have been conducted and the data has been collected, the audio recordings from the focus groups should be transcribed, checked, adjusted and coded, for the researcher to understand the information (Morse & Field, 1996:104). Therefore, proper and reliable information should be collected to explain and describe what is being studied and what the study entails (Milnor, 2016:56). According to McDaniel and Gates (2015:51), comprehension is reached when sufficient data has been gathered to write a detailed and sufficient description of the study, without needing to ask additional questions. Once this point has been reached where no further information will provide any new insights into the study, the point of saturation is attained (Lewith *et al.*, 2011:51; Saunders *et al.*, 2018:1893). Therefore, data gathering continues until no new information or themes emerge from the last focus group session (Fusch & Ness, 2015:1408). Saunders *et al.* (2018:1893) state that comprehension of data is supported through a review of the literature, so that the researcher can compile a theoretical framework. This will indicate how the research can be approached analytically.

Moreover, coding is an important element to achieve comprehension (Milnor, 2016:56; Morse & Field, 1996:104). McDaniel and Gates (2015:366) define coding as the process of assigning codes to the responses that participants provided to each question. Coding reveals fundamental implications and it allows the researcher to categorise the collected data. According to Morse and Field (1996:104), to code exploratory open-ended questions, a line-by-line analysis is required. The researcher should read through every line of text in the focus group transcripts and should then be able to identify qualities and direct an analysis in that specific line of text. Once a concept becomes noticeable, a code is assigned to it.

For the purpose of this study, the literature review provided in Chapters 2 and 3 allowed for the full comprehension of the existing theory and concepts. Comprehension was reached by reviewing each line of the transcripts, where a code was assigned to it after which it was grouped into relevant categories. This method is regarded as the line-by-line analysis approach recommended by Morse and Field (1996:104) for comprehension purposes (McDaniel & Gates, 2015:366).

Prior to coding, common speech data in the transcripts were identified. The questions asked and irrelevant comments were deleted from the transcripts, as well as any sounds and words that detracted from the identified core content. This step was refined until the core information provided by each research participant was created without significant loss of meaning.

After the focus groups transcripts have been refined, the data was coded. The line-by-line analysis approach, by Morse and Field (1996:104), was used to code the data. The ATLAS.ti 8 qualitative data analysis software was used to assign specific codes to specific lines in the transcripts (McDaniel & Gates; 2015:366; Milnor, 2016:56). This method allows the researcher to understand how the tagged lines of analysis are arrayed throughout the document by reviewing the ATLAS.ti project file (see Appendix F). In addition, a codebook (see Appendix F) was created in which the assigned codes were clearly defined. Once the researcher was fully versed with the data and affirmed that the point of saturation has been achieved, comprehension was reached.

4.2.5.2.2 Step 2: Synthesise

The second step to analysing qualitative data is data synthesis. Harding and Whitehead (2013:153) define synthesising as grouping of data and identifying themes. Moreover, it is a process of describing, analysing, interpreting and drawing conclusions based on the research evidence (Fusch & Ness, 2015:1408; Hall & Roussel, 2014:90). Thus, patterns that were identified in the data are categorised and transformed into a story (Windle, 2018:704). Morse and Field (1996:105) identify two approaches to synthesise qualitative data:

- *Inter-participant analysis* involves the comparison of transcripts, where similarities and differences are identified.
- *Category analysis* is where collected data are compiled into categories according to resemblances identified. Thus, qualitative data synthesis enables a researcher to synthesise data, interpret data, identify relationships, and validate findings (Morse & Field, 1996:105).

For the purpose of this study, synthesising was accomplished by comparing the focus group transcripts across all research participants' answers and identifying numerous similarities and differences. Data synthesis followed by applying category analysis. As a result, five themes were identified, which comprised of 12 respective categories. For coding purposes, the ATLAS.ti 8 qualitative data analysis software was used to assign specific codes to specific lines of text or keywords in the transcripts.

Table 4-5: Interpretation categories and themes

Theme	Category (A)	Category (B)	Category (C)
Theme 1: Consumer <i>awareness</i> of scent marketing.	Comprehension	Notice	Effectiveness
Theme 2: The influence of scent marketing on consumers' <i>emotions</i> .	Influence		
Theme 3: The influence of scent marketing on consumers' <i>approach and avoidance behaviour</i> .	Approach	Avoidance	
Theme 4: The <i>preferred</i> scent for consumers in high-end fashion stores.	Presence	Pleasantness	Type
Theme 5: The <i>importance</i> of scent marketing to consumers.	Contribution	Perception	Atmospherics

The responses provided by the research participants during the focus group sessions were divided into the interpretation categories and eventually themes were identified as presented in Table 4-5.

The coding in step 1 (comprehension) facilitated data synthesis, as the codes that were created in the first step allowed the transcript results to be placed into categories identified in step 2. The results that were identified from analysing the focus group transcripts and were placed into categories in order to indicate similarities and differences.

4.2.5.2.3 Step 3: Theorise

The third step of Morse and Field's qualitative data approach requires the researcher to theorise. Theorising is the selection and the fitting of alternative models to the data (Morse & Field, 1996:105). The researcher compares data with alternative explanations until the best fit is identified that explains the data (Babin & Zikmund, 2016:70).

According to McDaniel and Gates (2015:366) and Morse and Field (1995:125), a theory emerges as soon as the results are compared and linked to the study's objectives. The most suitable theory is the one that provides the most adequate, comprehensive and practical explanation of the data (Harding & Whitehead, 2013:146; Morse and Field, 1996:106). Nelson (2016:567) adds that the theory should be able to direct the researcher to appropriate and existing theories. Thus, a theory gives a study structure and puts the body of the study together (Babin & Zikmund, 2016:70).

For the purpose of this study, the researcher analysed the literature review (Chapters 1 to 3) and the data that was collected during the empirical study. This led to the identification of the influence of scent marketing on consumers' buying behaviour in the South African high-end fashion industry. The data was further used to explain the importance of scent marketing in high-end fashion stores.

4.2.5.2.4 Step 4: Recontextualise

The fourth and final step of Morse and Field's approach to analyse qualitative is to recontextualise. Recontextualising is used to develop a theory that it creates an understanding between concepts and provides an explanation as to why these relationships occurred (Harding & Whitehead, 2013:142). Harding and Whitehead (2013:142) further state that these findings can be applied to other studies. The theories identified in step 3 are developed in such a way to make it clear in which settings and populations the theories are applicable. The categories and research results are integrated to indicate how they are supported by existing theoretical models. The results obtained from the focus group sessions, together with the supporting literature, will contribute to recontextualisation of the findings of the study.

For the purpose of this study, the theories identified in step 3 were further expanded in order to establish the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry, and to determine whether scent marketing efforts are affective or not.

4.2.5.3 Trustworthiness ensures rigour in qualitative research designs

Trustworthiness refers to faith and confidence in the data that has been collected (Silver *et al.*, 2013:105). Connelly (2016:435) states that trustworthiness can be achieved by using a data collection instrument that can provide similar results when used repeatedly (reliability), and it is able to measure what it aims to measure (validity). According to Brown *et al.* (2018:16, 76), validity refers to the appropriateness of the research instruments that were used, the process that was followed to obtain the data, and the quality of the data that was collected. Reliability refers to the consistency and predictability of research findings and that the findings can be replicated in

another study (Feinberg *et al.*, 2013:128). The aim of this study was to achieve trustworthiness throughout the research process by limiting errors and delivering truthful results. According to Guba (1981:75-91), four criteria should be considered by qualitative researchers towards evaluating trustworthiness, namely credibility, transferability, dependability, and confirmability.

4.2.5.3.1 Credibility

According to Harding and Whitehead (2013:153), credibility is the confidence one has in the findings of the study and whether the interpretations drawn from the data are credible. According to Saunders *et al.* (2018:1902), if an instrument is statically reliable, the results and recommendations will be credible. Methods to establish credibility in a study are by means of member checking, continuous engagement with participants, and peer debriefing sessions (Anney, 2015:276; Nell, 2013:99).

- **Member checking:** Determines that the researcher's conclusions have been accurately interpreted, thereby reducing researcher bias considerably (Cope, 2014:90). Member checking is done by repeating the answer obtained from a focus group question back to a research participant in order for him/her to verify and confirm the answer given (Belk *et al.*, 2013:33). **For the purpose of this study**, answers from participants during focus group sessions were repeated to make sure that the answer was accurately captured, and the participant was satisfied with the answer that he/she gave.
- **Continuous engagement:** A mutual trusting relationship between the participant and the researcher is built to gain access to participants' private and intimate experiences, insights and ideas (Raheim *et al.*, 2016:8). **For the purpose of this study**, the researcher conducted research on the topic of scent marketing for three consecutive years. In addition, visits were made to high-end fashion industries in various malls, where attention was particularly paid to the use of scent marketing in these stores.
- **Peer debriefing:** This is a process whereby peer-debriefers give their opinions regarding findings (Nowell *et al.*, 2017:3). They state what they believe and give their opinion regarding the themes and categories that have been identified. Peer debriefing therefore enables peers to provide additional perspectives on the results obtained and the method that was used throughout the study (Nowell *et al.*, 2017:3; Petty *et al.*, 2012:382). Peers include doctoral students, colleagues or field workers (Anney, 2015:279). **For the purpose of this study**, the results and findings of the focus groups were submitted to two experienced researchers in the field of qualitative research (Prof Alfred Henrico and Dr Rajesh) to confirm findings of the study and to provide their input on these findings (see Appendix G).

4.2.5.3.2 Transferability

Transferability refers to how useful and applicable the study's findings are for them to be applied to other studies (Bryman, 2016:675). According to Nowell (2017:3) and Petty *et al.* (2012:382), transferability is the degree to which qualitative research results can be transferred to other contexts that are similar in nature. It is the researcher's responsibility to provide the database that makes transferability judgements possible (Anney, 2015:279; Smith, 2018:140). Transferability is therefore established by providing readers with evidence indicating that the findings of the study can be applicable to other situations, contexts, and times (Moon *et al.*, 2016:3; Statistic Solutions, 2019). Methods to establish transferability are achieved by means of providing background information, establishing the context of study, low-inference descriptors, and using purposeful sampling (Smith, 2018:140). Methods that were used in this study to obtain transferability included establishing the context of the study, maintaining low interference, and using purposeful sampling.

- **Establish context of study/scientific analysis:** The researcher engages with the collected data (Statistic Solutions, 2019). **For the purpose of this study**, the researcher enhanced the transferability of the findings by describing the research and assumptions. The data was analysed (see Chapter 5) by reviewing the transcripts (audio recording to text), whereby coding took place. The data was examined to ensure that there were no discrepancies.
- **Low-interference descriptors:** This refers to the moderator using the moderator guide exactly as provided, as well as quoting the words that participants used during focus group sessions (Anney, 2015:279). **For the purpose of this study**, participants' original responses were quoted to support the findings, and negative feedback was staffed to prohibit bias.
- **Purposeful sampling:** This refers to the selection of participants who are knowledgeable about the topic under study (Harding & Whitehead, 2013:153; Palinkas, 2015:534). **For the purpose of this study**, it was ensured that only participants were chosen who purchased a fashion item from a high-end fashion industry during the past eighteen months.

4.2.5.3.3 Dependability

Dependability refers to the stability of data throughout the study, which involves the assessment of data quality, data analysis and theory creation (Elo *et al.*, 2014:2). Dependability involves the sufficiency of information, whereby the researcher is lead from the main question and raw data, through the steps of analysis, to the findings and interpretations (Cooper & Schindler, 2014:15; Harding & Whitehead, 2013:154). Methods used to establish dependability include an audit trail, peer-debriefing, recording and transcription of focus group sessions (Belk *et al.*, 2013:33).

- **Audit trail:** An audit trail refers to a situation where another researcher can follow the decisions made by the researcher and understand why the researcher made those specific decisions (Palinkas, 2015:534). **For the purpose of this study**, an audit trail was conducted by presenting and explaining the problem statement; explaining the selection of the research participants; explaining the data collection method and how it took place; describing how the data was analysed; discussing the results of the study; and explaining how trustworthiness of the study was maintained.
- **Peer debriefing:** The process ensures the trustworthiness of a qualitative study, whereby the research process is examined from multiple perspectives. A peer that is not involved in the research project examines the researchers' thinking and the results obtained (Figg *et al.*, 2010:20). **For the purpose of this study**, the results of the focus group sessions were submitted to two professional qualitative researchers (Prof Alfred Henrico and Dr Rajesh) in order to verify the codes and analysis of the data (see Appendix G).
- **Recording of a focus group session:** This refers to making use of audio recorders to capture what is being said in a focus group session. It provides conversations conducted between the researcher and the participants during the focus group sessions (Belk *et al.*, 2013:33). **For the purpose of this study**, various audio recording devices, including a dictaphone were used to record the focus group sessions.
- **Transcription of focus group sessions:** Data should be transcribed from an audio recording to text, to further analyse data. A transcript of participants' behaviour during the focus group should also be captured, especially if the behaviour can mean something (Harding & Whitehead, 2013:154). **For the purpose of this study**, the data collected for all three focus group sessions were captured by means of an audio recorder. The recordings were transcribed by Language Matters, a digital audio and video transcription service provider that is located in Potchefstroom, South Africa. Due to the fact that *Language Matters* transcribed the audio recordings, all the transcripts were read through whilst listening to the original recordings in order to correct any errors and to fill in any blanks.

Once the data has been transcribed, further analysis in terms of coding, categorisation and thematic analysis was completed by using the ATLAS.ti 8 computer programme for qualitative data analysis.

4.2.5.3.4 Confirmability

Confirmability refers to the consistency of the findings and whether the findings can be repeated by other researchers (Ary *et al.*, 2019:448). Elo *et al.* (2014:6) affirm that confirmability is concerned with establishing that the results are based on factual data and are trustworthy. Methods that can be used to establish confirmability include conducting reflexivity and an audit trail (Creswell, 2015:218).

- **Reflexivity:** According to Creswell (2015:218), reflexivity takes into account how the researcher's background and interest can have an influence on the qualitative research process. **For the purpose of this study**, the supervisor of this study (Dr Roland Goldberg), analysed and evaluated the data. Additionally, the results and findings of the focus groups were submitted to two experienced researchers in the field of qualitative research (Prof Alfred Henrico and Dr Rajesh) to confirm the findings of the study. Furthermore, the researcher engaged in an ongoing dialogue with the participants and removed biases.
- **Audit trail:** As with dependability, the decisions taken throughout the research process were recorded and explained. **For the purpose of this study**, bias was prevented by taking notes, remaining neutral, and only asking the research questions on the moderator's guide.

4.2.6 Stage 6: Prepare the research report

Stage 6 focuses on the reporting of the findings, the results and formulating conclusions for high-end fashion industries. This stage of the research process is presented in Chapters 5 and 6 of the study.

4.3 CONCLUSION

The empirical research methodology applied in this study was presented by discussing each of the six stages of the marketing research process. The research problem was identified and the research objectives were determined. The chosen research design was examined, and the process of selecting a research method was described. The method of sampling was justified, followed by an explanation of the methods and approaches used to collect, analyse and interpret the research findings. Chapters 5 and 6 provide the research findings and as well as the conclusions of the study. The interpretation categories identified in this chapter (Chapter 4) are used to report on the research findings.

CHAPTER 5: REPORTING OF RESULTS

5.1 INTRODUCTION

Chapter 5 presents the results obtained from the study after implementing the research methodology as set out in Chapter 4. The chapter commences with the demographic profile of the research participants and continues by providing a review of the questions asked during the three focus group sessions. The categories and themes that were identified in the second stage of the Morse and Field approach (see section 4.2.5.2) to analyse qualitative data are then discussed. The results that have been identified for each category are subsequently presented and a summary of the main findings pertaining to each theme follows.

5.2 RESULTS OBTAINED FROM SECTION D OF THE QUESTIONNAIRE

The information obtained from section D of the questionnaire was used to compile the demographic profile of participants.

5.2.1 Demographic variables of participants

Table 5-1: Demographic variables of participants

Variables	F	%
Age		
18 to 29 years	13	50.00
30 to 39 years	3	11.50
40 to 49 years	7	26.90
50 to 59 years	3	11.50
Total	26	100.00
Frequency missing	0	0
Gender		
Male	12	46.10
Female	14	53.90
Total	26	100.00
Frequency missing	0	0

Table 5-1: Demographic variables of participants (continued)

Variables	F	%
Monthly disposable income		
Less than R20 000 p.m.	9	34.61
R21 000 to R30 000 p.m.	3	11.41
R31 000 to R40 000 p.m.	2	7.69
R41 000 to R50 000 p.m.	1	3.84
R50 000 to R60 000 p.m.	2	7.69
More than R60 000 p.m.	5	19.23
Prefer not to say	4	15.38
Total	26	100.00
Frequency missing	0	0
Highest level of education		
Matric / Grade 12 completed	7	26.92
Technical college diploma	1	3.84
University or technology diploma	2	7.69
University degree (B-degree or honours)	12	46.15
Postgraduate degree (masters or doctorate)	4	15.38
Total	26	100.00
Frequency missing	0	0

In light of the results obtained from Section D of the moderator's guide, it was found that the sample primarily consists of participants who are between 18 and 29 years of age (50%). 26.92% of participants were aged between 40 to 49. 11.54% of participants are aged between 30 to 39, and the same percentage applies to the group aged 50 to 59. In terms of gender, participants were almost equivalently distributed with females representing 53.9% of the sample and males representing 46.2%. The majority of participants earn an income of less than R20 000 per month (34.61%). 19.23% of participants earn more than R60 000 per month. Taking the highest level of education into consideration, the majority of participants (46.2%) have a university degree (B-degree or honours). 26.92% completed matric, and 15.38% hold a postgraduate degree (masters or doctorate). Participants who have a university or technology diploma represent 7.69%, whereas only 3.84% have a technical college diploma.

5.2.2 Demographic profile of participants

Table 5-2 presents the demographic profile of the participants who participated in the three focus group sessions.

Table 5-2: Demographic profile of participants

	Participant	Age	Gender	Monthly disposable income	Highest level of education	
Focus group session	1	1-1	30 – 39	Female	Less than R20 000	University/technology diploma
		1-2	18 – 29	Male	R31 000 – R40 000	Matric
		1-3	18 – 29	Male	Less than R20 000	Matric
		1-4	18 – 29	Male	Less than R20 000	University degree
		1-5	40 – 49	Male	Prefer not to say	Post-graduate degree
		1-6	40 – 49	Male	Prefer not to say	Matric
		1-7	40 – 49	Female	Less than R20 000	Matric
		1-8	50 – 59	Male	R51 000 – R60 000	Post-graduate degree
	2	2-1	18 – 29	Male	Prefer not to say	University degree
		2-2	18 – 29	Female	R21 000 – R30 000	University degree
		2-3	18 – 29	Male	Less than R20 000	University degree
		2-4	30 – 39	Female	R21 000 – R30 000	University degree
		2-5	50 – 59	Male	More than R60 000	Technical college diploma
		2-6	40 – 49	Female	More than R60 000	Matric
		2-7	30 – 39	Female	R51 000 – R60 000	University degree
		2-8	18 – 29	Male	Prefer not to say	University degree
		2-9	18 – 29	Female	R31 000 – R40 000	University degree
	3	3-1	18 – 29	Female	Less than R20 000	University degree
		3-2	18 – 29	Male	R41 000 – R50 000	Post-graduate degree
		3-3	50 – 59	Female	More than R60 000	University degree
		3-4	40 – 49	Male	More than R60 000	Post-graduate degree
		3-5	18 – 29	Female	Less than R20 000	Matric
		3-6	18 – 29	Female	Less than R20 000	Matric
		3-7	40 – 49	Female	More than R60 000	University degree
		3-8	18 – 29	Female	Less than R20 000	University degree
		3-9	40 – 49	Female	R21 000 – R30 000	University/technology diploma

5.3 RESULTS OBTAINED FROM SECTION B OF THE QUESTIONNAIRE

In this section, the results of the study are discussed and the aims of the focus group questions are explained. This was achieved by linking each question asked during the focus group sessions to the literature and the objectives of the study. The section further explains how the questions asked are related to the respective categories and themes identified.

5.3.1 Aims of the focus group sessions' questions and relation to literature, objectives and interpretation categories

As a point of departure for presenting the empirical research results, the links between the questions asked during the focus group sessions; the research objectives (see section 1.10); the literature (Chapters 2 and 3); as well as the categories and themes identified (as determined by means of the Morse and Field approach as noted in section 4.2.5.2) are presented in Table 5-3.

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories

Focus group question B1:	
From your point of view, what do you consider scent marketing to be?	
Aim	To determine whether consumers understand the meaning of scent marketing.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 1	Category (A)
Focus group question B2:	
Have you ever walked into a store and noticed the scent or aroma within the store?	
Aim	To determine whether consumers are aware of or notice scent in a store.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 1	Category (B)
Focus group question B3:	
In which type of store were you aware of the scent around you?	
Aim	To determine if consumers are aware of or notice scent in specific stores.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 1	Category (B)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question B4: Where else have you experienced a form of scent marketing in South Africa?	
Aim	To determine whether consumers are aware of or notice scent in other environments apart from that of the retail sector, e.g. hotels.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 1	Category (B)
Focus group question B5: In which type of stores do you think scent marketing would be most effective and why?	
Aim	To determine the type of store in which consumers are aware of scent or where they would prefer scent or in which scent affects their approach and avoidance behaviour.
Research objective	Secondary objectives 2 and 3
Literature	Chapters 2 and 3
Theme 1	Category (C)
Focus group question B6: Would you say that a pleasant scent enhances your shopping experience within a high-end fashion store?	
Aim	To determine whether scent has an effect on a consumers' shopping experience.
Research objective	Secondary objective 3 and 4
Literature	Chapters 2 and 3
Theme 2	Category (A)
Focus group question B7: How does a pleasant scent in a high-end fashion store affect your mood and your emotions at that specific point in time?	
Aim	To determine the effect of a pleasant scent on a consumer's mood and emotions when shopping in a high-end fashion store.
Research objective	Secondary objective 3
Literature	Chapters 2 and 3
Theme 2	Category (A)
Focus group question B8: How does an unpleasant scent in a high-end fashion store affect your mood and your emotions at that specific point in time?	
Aim	To determine the effect of an unpleasant scent on a consumer's mood and emotions when shopping in a high-end fashion store.
Research objective	Secondary objective 3
Literature	Chapters 2 and 3
Theme 2	Category (A)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question B9: Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you enter the store or not? Please explain.	
Aim	To determine whether scent has an effect on a consumer's approach and avoidance behaviour.
Research objective	Secondary objective 4
Literature	Chapters 2 and 3
Theme 3	Category (A&B)
Focus group question B10: Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine how long you browse around the store or not? Please explain.	
Aim	To determine whether scent has an effect on a consumer's browsing period when shopping in a high-end fashion store.
Research objective	Secondary objective 4
Literature	Chapters 2 and 3
Theme 3	Category (A)
Focus group question B11: Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you buy something from the store or not? Please explain.	
Aim	To determine whether scent has an effect on a consumer's decision to purchase a product when shopping in a high-end fashion store.
Research objective	Secondary objective 4
Literature	Chapters 2 and 3
Theme 3	Category (A&B)
Focus group question B12: Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you return to that store in the future or not? Please explain.	
Aim	To determine whether scent has an effect on a consumer's re-patronage habits when shopping in a high-end fashion store.
Research objective	Secondary objective 4
Literature	Chapters 2 and 3
Theme 3	Category (A&B)
Focus group question B13: If you encounter a store with a pleasant or unpleasant scent, would you discuss this with your friends and family?	
Aim	To determine whether scent contributes towards word-of-mouth marketing and whether the consumer finds scent significant enough to discuss with reference groups.
Research objective	Secondary objective 4
Literature	Chapters 2 and 3
Theme 3	Category (A)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question B14: Which type of stores in South Africa, in your opinion, have the most pleasant scent(s)?	
Aim	To determine in which type of stores consumers are aware of or notice scent and which stores in South Africa are perceived to have the most agreeable scents.
Research objective	Secondary objectives 2 and 5
Literature	Chapter 2
Theme 4	Category (B)
Focus group question B15: Which type of stores in South Africa, in your opinion, have the most unpleasant scent(s)?	
Aim	To determine in which type of stores consumers are aware of or notice scent and which stores in South Africa are perceived to have the most disagreeable scents.
Research objective	Secondary objectives 2 and 5
Literature	Chapter 2
Theme 4	Category (B)
Focus group question C1: Do you consider scent marketing to be an important method of marketing?	
Aim	To determine whether the consumer perceives scent to be a contributing factor towards the marketing of a store.
Research objective	Secondary objectives 4 and 6
Literature	Chapters 2 and 3
Theme 5	Category (A)
Focus group question C2: What are the advantages of scent marketing?	
Aim	To determine what consumers perceive to be the benefits of scent marketing.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 5	Category (A)
Focus group question C3: What are the disadvantages of scent marketing?	
Aim	To determine what consumers perceive to be the disadvantages of scent marketing.
Research objective	Secondary objective 2
Literature	Chapter 2
Theme 5	Category (A)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question C4: In your opinion, does effective scent marketing contribute to a high-end fashion store's competitive advantage? Why?	
Aim	To determine whether consumers perceive scent marketing to be a contributing factor towards a high-end store's competitive position in a market.
Research objective	Secondary objective 6
Literature	Chapters 1 and 2
Theme 5	Category (A)
Focus group question C5: Is scent an important atmospheric element that affects your shopping experience within a high-end fashion store?	
Aim	To determine the importance of scent as an atmospheric element when shopping in a high-end fashion store.
Research objective	Secondary objectives 6 and 7
Literature	Chapter 2
Theme 5	Category (A)
Focus group question C6: Would you rather visit a scented high-end fashion store or a non-scented high-end fashion store?	
Aim	To determine the effect of scent on a consumer's approach and avoidance behaviour when shopping in a high-end fashion store.
Research objective	Secondary objectives 4 and 7
Literature	Chapters 2 and 3
Theme 4	Category (A)
Focus group question C7: Which other atmospheric elements in a high-end fashion store do you take note of and are important? Why?	
Aim	To determine the importance of scent marketing to consumers in relation to other store atmospheric elements.
Research objective	Secondary objective 6
Literature	Chapter 2
Theme 5	Category (C)
Focus group question C8: Which atmospheric element in a high-end fashion store would you consider to be the most important? Why?	
Aim	To determine what is considered to be the most important atmospheric element in a high-end fashion store.
Research objective	Secondary objective 6
Literature	Chapter 2
Theme 5	Category (C)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question C9: Would you say that the quality of clothes sold in a pleasantly-scented high-end fashion store is of higher quality than those sold in a high-end fashion store with an unpleasant scent or no scent whatsoever?	
Aim	To determine whether scent has an effect on a consumer's perceived quality of products sold within a high-end fashion store.
Research objective	Secondary objective 6
Literature	Chapter 2
Theme 5	Category (B)
Focus group question C10: Would you say that the prices of clothes sold in a well-scented high-end fashion store are higher than those sold in a high-end fashion store with an unpleasant scent or no scent whatsoever?	
Aim	To determine whether scent has an effect on a consumer's perceived prices of products sold within a high-end fashion store.
Research objective	Secondary objective 6
Literature	Chapter 2
Theme 5	Category (B)
Focus group question C11: Would you say that a well-scented high-end fashion store is more hygienic and cleaner than a store with an unpleasant scent or no scent whatsoever?	
Aim	To determine whether scent has an effect on a consumer's perceived cleanliness of a high-end fashion store.
Research objective	Secondary objective 6
Literature	Chapter 2
Theme 5	Category (B)
Focus group question C12: Would the scent in a high-end fashion store determine whether you would try on fashion items or not? Please explain.	
Aim	To provide an overview of whether scent in a high-end fashion store would influence consumers to try on a fashion item or not.
Research objective	Secondary objective 6
Literature	Chapters 2 and 3
Theme 5	Category (A)
Focus group question C13: Would you complain to store personnel should you experience an unpleasant scent in a high-end fashion store?	
Aim	To determine whether consumers are aware of or notice scent in a high-end fashion store and whether it is regarded as important enough to complain about should it be unpleasant.
Research objective	Secondary objective 4
Literature	Chapter 2
Theme 3	Category (B)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question C14: What type of scent makes you happy?	
Aim	To determine the type of scent that contributes to a consumer's positive emotions.
Research objective	Secondary objectives 3 and 5
Literature	Chapters 2 and 3
Theme 4	Category (C)
Focus group question C15: What type of scent makes you unhappy or irritable?	
Aim	To determine the type of scent that contributes to a consumer's negative emotions.
Research objective	Secondary objectives 3 and 5
Literature	Chapters 2 and 3
Theme 4	Category (C)
Focus group question C16: How would you define a luxury scent?	
Aim	To determine what type of scent is considered to be a luxury scent for consumers.
Research objective	Secondary objective 5
Literature	Chapter 2
Theme 4	Category (C)
Focus group question C17: What type of scent do you mostly associate with high-end luxury fashion?	
Aim	To determine the type of scent that consumers associate mostly with high-end luxury fashion.
Research objective	Secondary objective 5
Literature	Chapter 2
Theme 4	Category (C)
Focus group question C18: How would you define a cheap scent?	
Aim	To determine what type of scent is considered to be a cheap scent for consumers.
Research objective	Secondary objective 5
Literature	Chapter 2
Theme 4	Category (C)

Table 5-3: The aims of focus group sessions' questions and their relation to literature, objectives and interpretation categories (continued)

Focus group question C19: How would you define a hygienic scent?	
Aim	To determine what type of scent is considered to be a hygienic scent for consumers.
Research objective	Secondary objective 5
Literature	Chapter 2
Theme 4	Category (C)
Focus group question C20: How would you define a foul/unhygienic scent?	
Aim	To determine what type of scent is considered to be an unhygienic scent for consumers.
Research objective	Secondary objective 5
Literature	Chapter 2
Theme 4	Category (C)

The remainder of this section is structured according to the categories and themes identified by using the Atlas.ti software for analysing qualitative data and by applying the Morse and Field approach. Details on how the themes and categories were identified, as well as the codebook used during the analysis of the data can be found on the CD-ROM included at the back of this dissertation. Table 5-4 specifies the thematic and categorical framework for the research results.

Table 5-4: The thematic and categorical framework for empirical research results

Theme	Category (A)	Category (B)	Category (C)
Theme 1: Consumer <i>awareness</i> of scent marketing.	Comprehension	Notice	Effectiveness
Theme 2: The influence of scent marketing on consumers' <i>emotions</i> .	Influence		
Theme 3: The influence of scent marketing on consumers' <i>approach and avoidance behaviour</i> .	Approach	Avoidance	
Theme 4: The <i>preferred</i> scent for consumers in high-end fashion stores.	Presence	Pleasantness	Type
Theme 5: The <i>importance</i> of scent marketing to consumers.	Contribution	Perception	Atmospherics

The categories identified with regard to each theme are discussed below. Once the findings are presented in relation to each category, the main findings of each theme are explained.

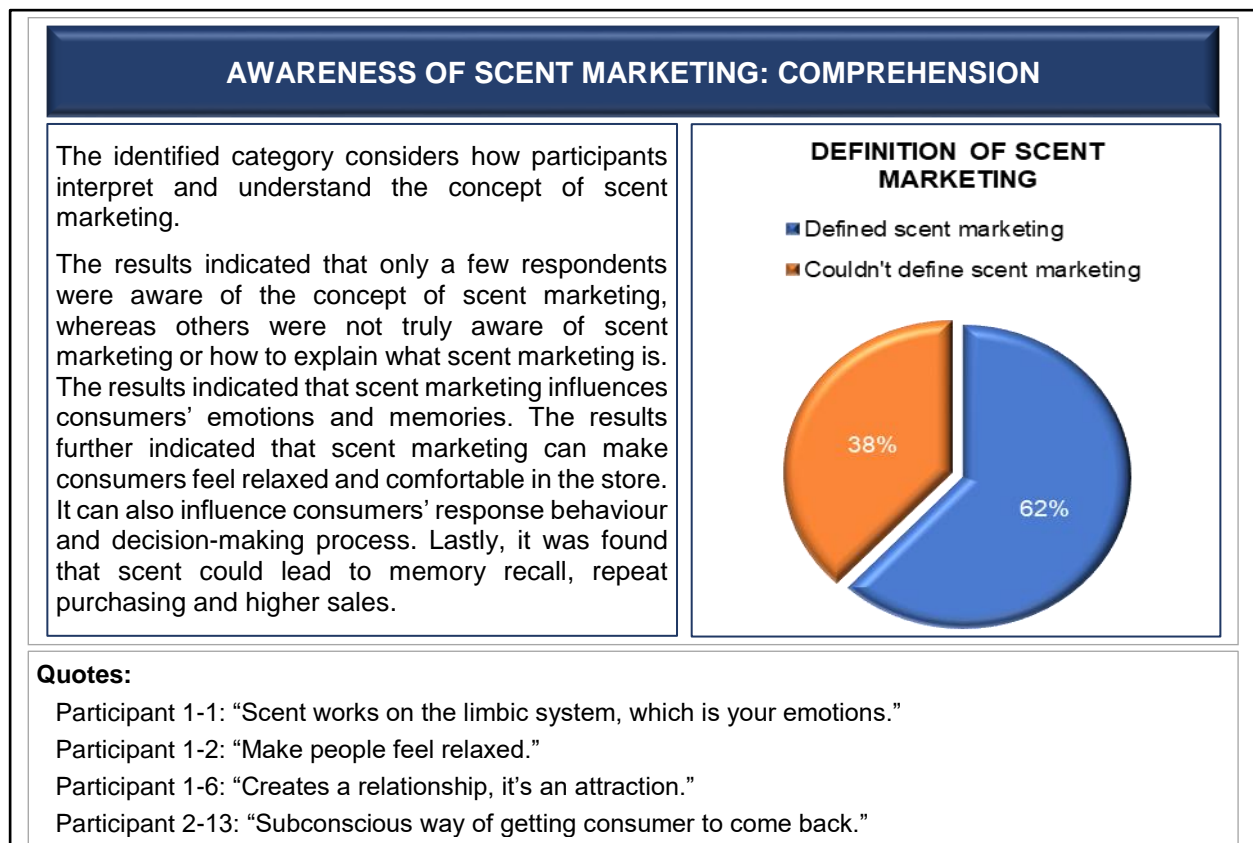
5.3.2 Theme 1: Consumer awareness of scent marketing

This section provides a detailed discussion pertaining to consumers' awareness of scent marketing and presents the results for each of the three categories identified (see Table 5-4).

5.3.2.1 Category 1(A): Comprehension

Category 1(A) considers how participants interpret and understand the concept of scent marketing. The results indicate that only a few participants were aware of the concept of scent marketing, whereas others were not truly aware of scent marketing or knew how to explain what scent marketing is. Those who are aware of the concept described scent marketing as an aggressive yet subtle marketing technique. Participants stated that scent marketing has an effect on consumers' emotional associations and recall of memories, since the olfactory system nerves connect directly to the limbic system in the brain. It was further indicated that scent marketing can attract consumers to the store and enhance their emotional state and moods by making them feel relaxed and comfortable. This emotional reaction is also likely to influence a consumer's response behaviour and decision-making process. The results further indicate that participants feel that scent marketing allows for a smell to linger in a consumer's mind, thus forming a connection with the store and/or brand, further resulting in memory recall and repeat purchasing.

Figure 5-1: Category 1(A) research results – Theme 1



5.3.2.2 Category 1(B): Notice

Category 1(B) establishes in which type of store participants noticed a scent as well as the specific type of scent that participants became aware of in a store.

5.3.2.2.1 The type of store in which participants noticed a scent

The results pertaining to this category indicate that participants notice scents in a vast variety of stores and other institutions, namely cafés/restaurants, self-care, general stores, entertainment areas, automotive, hospitality, health and recreational institutions.

Table 5-5: Type of stores in which participants noticed a scent

Category	Stores
Cafés/restaurants	Bakeries, coffee shops
Self-care	Barbershop, spas, body shops
General	Duty-free shops at airports, baby stores, surf shops, Indian shops, leather shops, tobacco shops, electronic stores, bookstores, surf shops
Entertainment	Casinos, strip clubs
Automotive	Motor showrooms, cars' interiors, car wash facilities
Hospitality	Safari lodges, hotels, beaches
Health	Hospital foyers
Recreation	Gyms

As stated by:

- Participant 1-7: "Hospital foyers and the high-end motor show rooms."
- Participant 1-1: "Safari lodges. When I smell neroli, lavender or cedar wood, I want to go on a safari. They invite you with more woody smells."
- Participant 1-1: "Strip clubs. They would have pheromones. Scent is about emotions."
- Participant 1-2: "Casinos. Some casinos are purposely pumping out smells to attract and keep people there, to make people feel comfortable and at ease..."
- Participant 1-5: "Bakeries. When they want you to buy bread some of them make sure that there's cinnamon lingering in the air."
- Participant 1-5: "Baber shop. We had a beautiful bottle with great aroma, it just made people not want to leave, no matter how busy we are."
- Participant 1-3: "High-end places should focus on scent, because if you go into a high-end place and they don't have scent, you notice it."
- Participant 2-13: "Duty-free shops at airports, you can literally smell different scents as you walk past them. Some of those shops smell amazing and it makes it worthwhile stopping there."
- Participant 2-13: "Coffee shops. The scent of coffee."
- Participant 2-13: "Comparing two bookstores. The one is very bland compared to the one that has a coffee shop."
- Participant 2-17: "Gym."
- Participant 3-19: "Surf shops."
- Participant 3-19: "Tobacco shop."

5.3.2.2.2 Specific type of scent that participants noticed in a specific store

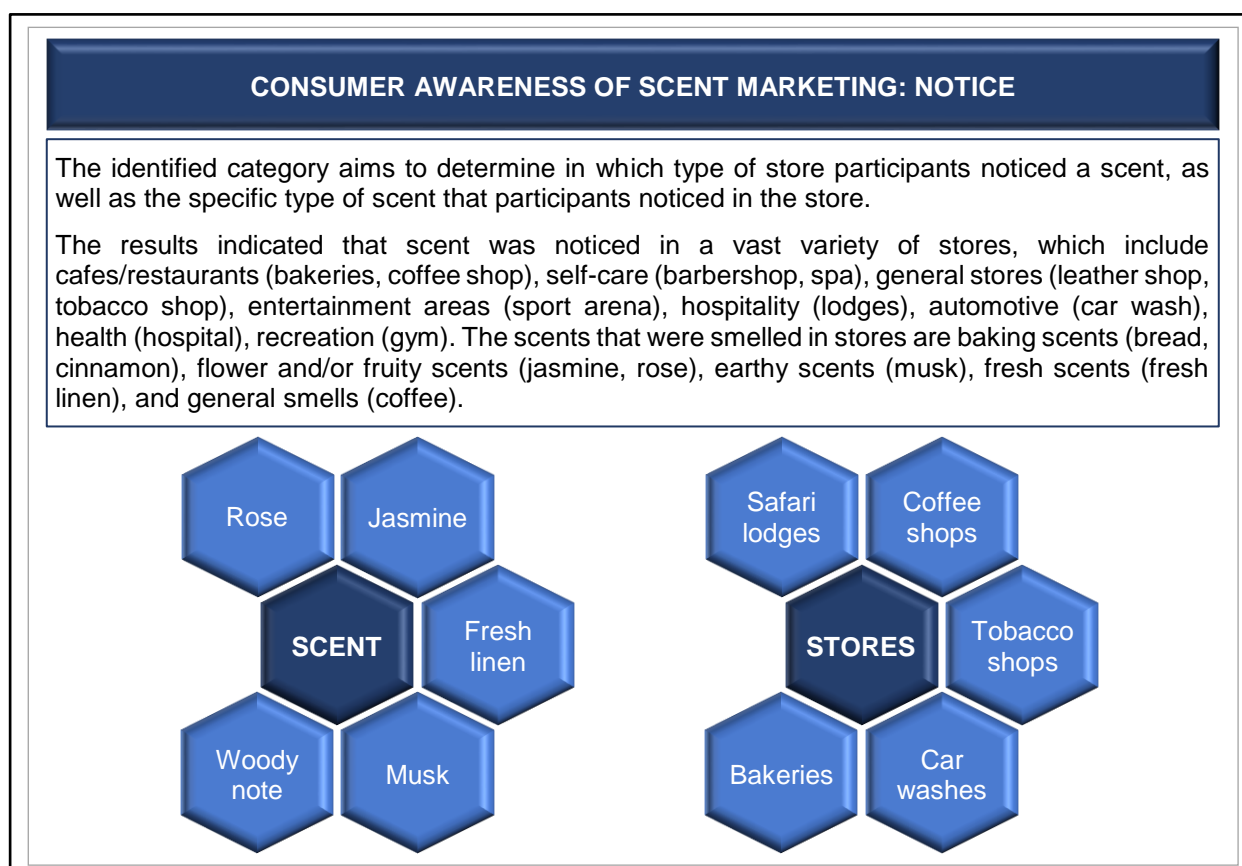
The results pertaining to this category indicate that a variety of scents are smelled in stores and/or industries. These scents include flower smells, fruity smells, earthy smells, fresh smells, baking smells, general smells and uncomfortable smells.

Table 5-6: Scent types in specific stores

Type	Scent
Flower/fruity smells	Eucalyptus oil, arnica, neroli, lavender, floral, rose, jasmine, vanilla
Fruity smells	Coconut, pineapple
Earthy smells	Woody note, musk, cedar wood
Fresh smells	Baby powder, fresh linen, fresh smell, pool chlorine, beach scent
Uncomfortable smells	Material, rubber, plastic, sweat, paper
Baking smells	Chocolate croissant, bread, cinnamon
General	Coffee, popcorn

As stated by:

- Participant 1-1: "Eucalyptus oil, arnica, neroli, cedar wood."
- Participant 1-7: "Lavender."
- Participant 1-6: "Vanilla."
- Participant 1-4: "Paper, bookstores smell like paper."
- Participant 2-13: "Comparing two bookstores. The one is very bland compared to the one that has a coffee shop, you smell the scent and the atmosphere is right."
- Participant 2-15: "Woody smell, furniture shops smells like wood."
- Participant 2-25 "Bread and cinnamon, smell it in bakeries."
- Participant 3-20: "Leather and musky scent. I normally smell it in handbag or shoe shops."
- Participant 3-23: "Floral scent."
- Participant 3-19: "Surf shop, use pine scent."

Figure 5-2: Category 1(B) research results – Theme 1

5.3.2.3 Category 1(C): Effectiveness

Category 1(C) considers in which type of stores and/or industries participants feel that scent marketing can and will be effective.

Table 5-7 indicates the type of stores and institutions that participants think scent marketing will be effective in. These include recreational institutions, public spaces, health, organisation/workplace, general stores, entertainment areas, self-care, hospitality and homes.

Table 5-7: Types of stores scent marketing will be effective in

Category	Scent
Health	Dental hygienists, baby clinics, pharmacies, doctors' consultation rooms, drug rehabs, psychiatric wards, hospitals, vets
Recreation	Gyms
Public places	Home affairs, police stations
Organisation/ workplace	Office, boardrooms
General stores	Fashion stores, bookstores, hardware stores
Entertainment areas	Ice-skating rinks, sports arenas

Table 5-7: Types of stores scent marketing will be effective in (continued)

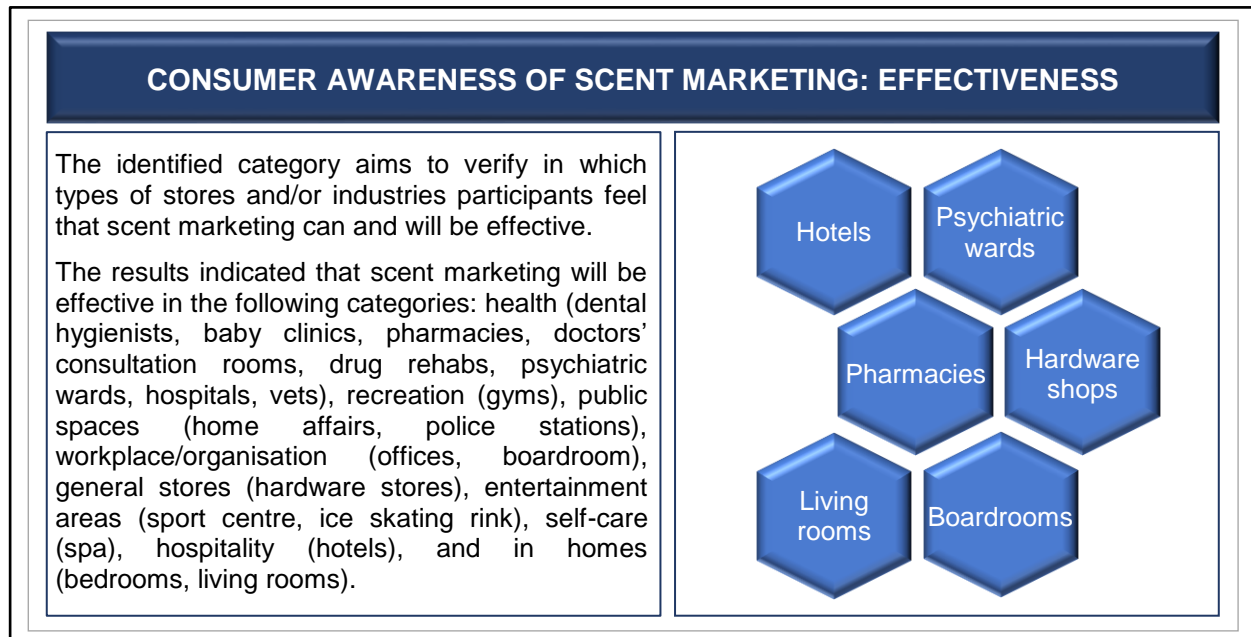
Category	Scent
Self-care	Spas
Hospitality	Hotels
Home	Bedrooms, lounges, living rooms

As stated by:

- Participant 1-1: “Drug rehabs, psychiatric wards, baby clinics, cancer clinic, radiation areas – places where you are emotionally down, emotionally trying to uplift yourself. Where scent can be used in a subconscious level to raise your emotion, it makes you feel better.”
- Participant 1-5: “Public spaces. There are queues, there are lots of people, different scents. Can do with uplifting, you know scent.”
- Participant 1-5: “I love my room. We have got different scents in our house for different rooms, it is nice for the kids. So those diffusers, I love that, for me, your rooms, your bedrooms, like that you can do that.”
- Participant 1-4: “Boardrooms, where you are sitting and having meetings, I think a scent in there might calm someone.”
- Participant 2-20: “Office. We have a diffuser in our office that’s got a smell and I have noticed clients making comments about it when they come in.”
- Participant 3-23: “I would think a ice-skate rink, because if they have a beach scent, I would like that.”
- Participant 3-19: “Sport arenas. Sports arenas like in America, their fun fares and thing like that, immediately if you think of the smell, they use it in the form of popcorn, but here in our sporting arenas I don’t smell anything. I can’t think of a sport-related to a certain smell if I go watch rugby.”

The results indicate that scent should be used in medical or health-related establishments to improve and uplift consumers’ emotions; these include doctors’ consultation rooms, psychiatric wards, clinics, rehab centres and hospitals. Therefore, scent should be used in a subtle manner to give these consumers/patients hope and make them feel at ease. Public spaces were also mentioned, and it was noted that scent can influence one’s perception of time, and it is likely that the appropriate scent would help consumers to feel more relaxed and comfortable while waiting. Public spaces include police stations and home affairs offices. Entertainment areas were also a topic of discussion. Scent may be able to create an attractive environment, thus enhancing the experience of the space.

Another place where scent marketing is likely to be effective is in offices and in boardrooms. Scent can enhance workers’ productivity and make them feel calm and comfortable. It was also found that some participants are already making use of scent marketing in their own houses, where they have different scent diffusers in each room. Therefore, consumers can use scent in their bedrooms, living room, bathrooms and in the entertainment area of the house.

Figure 5-3: Category 1(C) research results – Theme 1

5.3.3 Theme 2: The influence of scent marketing on consumers' emotions

This section provides a detailed discussion pertaining to scent marketing's influence on consumers' emotions and presents the research results for the one category identified (see Table 5-4).

5.3.3.1 Category 2(A): Influence

Category 2(A) establishes the positive effects that scent marketing has on a participants' moods/emotions, as well as the negative effects that scent marketing has on participants' mood/emotion.

5.3.3.1.1 Positive effects that scent marketing has on participants' moods/emotions

The results indicate that scent affects a person's mood, emotions and memories, due to the olfactory bulb that is connected to the limbic system that consist of the amygdala, hippocampus and hypothalamus. Scents can be used on a subconscious level to enhance consumers' moods and make them feel happier. The results further indicate that a pleasant scent can make consumers feel relaxed, calm, comfortable and de-stressed in the store. Thus, consumers can experience the store on a deeper level. The results also indicate that this type of scent can make consumers feel oblivious to time, where they want to spend time in the store and browse around. Scent may also put consumers in a "buying mood".

Another impact that scent marketing has on participants' moods/emotions is that scent can create a connotation between the consumer and the store/brand. Scent can make the experience feel more personal; it can establish relationship amongst consumers and the store/brand, which could lead to consumer loyalty. It could further lead to brand recall, which entails that a certain smell can remind a consumer of the particular store and/or brand.

Lastly, because scent associates profoundly with memory, a certain smell can remind a consumer of a past memory or experience. This could lead to the consumer either experiencing a pleasant feeling (which will lead to a positive reaction) or a negative feeling (which will lead to a negative reaction). It is important to realise that every consumer will have a different emotional response to a smell, since culture, personality history and memory plays a role in this response.

As stated by:

- Participant 1-1: "Scent works on the limbic system which affects a person's moods and emotions."
- Participant 1-1: "It can be used on a subconscious level to just raise your emotion ... makes you feel better."
- Participant 1-4: "Makes you feel calm."
- Participant 2-15: "Enjoy shopping experience."
- Participant 2-13: "Memory. Scent is very powerful; I can clearly remember my wife's wedding perfume."
- Participant 2-12: "Feels personal, like a connection with the store."
- Participant 3-19: "A good smell makes me feel de-stresses, and I've got more time in a store."

The results indicate that scent is described as an attraction that can lure consumers to enter a store, making them feel welcome and part of a new world. Consumers would, in such instances, tend to feel special and may also feel that the store cares about them, because the store is making an effort to enhance their shopping experience. It was also found that consumers tend to feel more stylish, sophisticated and part of a luxurious experience if a pleasant scent is present in a high-end fashion store. This is due to scent having an influence on consumers' moods and emotions. Scent can also lead to consumers feeling less guilty about their purchase and braver to spend. Lastly, scent can make consumers feel calm and de-stressed in a high-end fashion store, which is likely to make them feel empowered and intrigued to purchase items.

As stated by:

- Participant 1-2: "Make[s] you feel special, are cared about ... they are doing an effort."
- Participant 1-7: "Feel quite *larney*."
- Participant 1-8: "Feel appreciated."
- Participant 1-8: "Impowered and self-confident."
- Participant 2-12: "Scent enhances your mood and it makes you feel part of a new world."
- Participant 3-19: "Feel welcome and special."

5.3.3.1.2 Negative effect that scent marketing has on participants' moods/emotions

The first negative effect that participants mentioned during the focus group sessions were health risks. It was found that some people are allergic to perfumes and certain scents, which can cause an allergic reaction. Another health risk that was identified is asthma attacks. Asthma attacks can develop in consumers who are very sensitive to certain smells or when a scent is too strong. An overpowering scent could also lead to headaches.

Other negative emotions that scent marketing can have are that consumers may start to feel irritated or uncomfortable in a store due to overpowering scents. A bad or overpowering scent can also affect the consumer's view of a salesperson. It was found that consumers might feel annoyed with a salesperson and even with the merchandise. Feelings of discomfort can also develop when a certain scent brings back a negative memory. This type of feeling would make consumers leave the store and a bad memory will be formed.

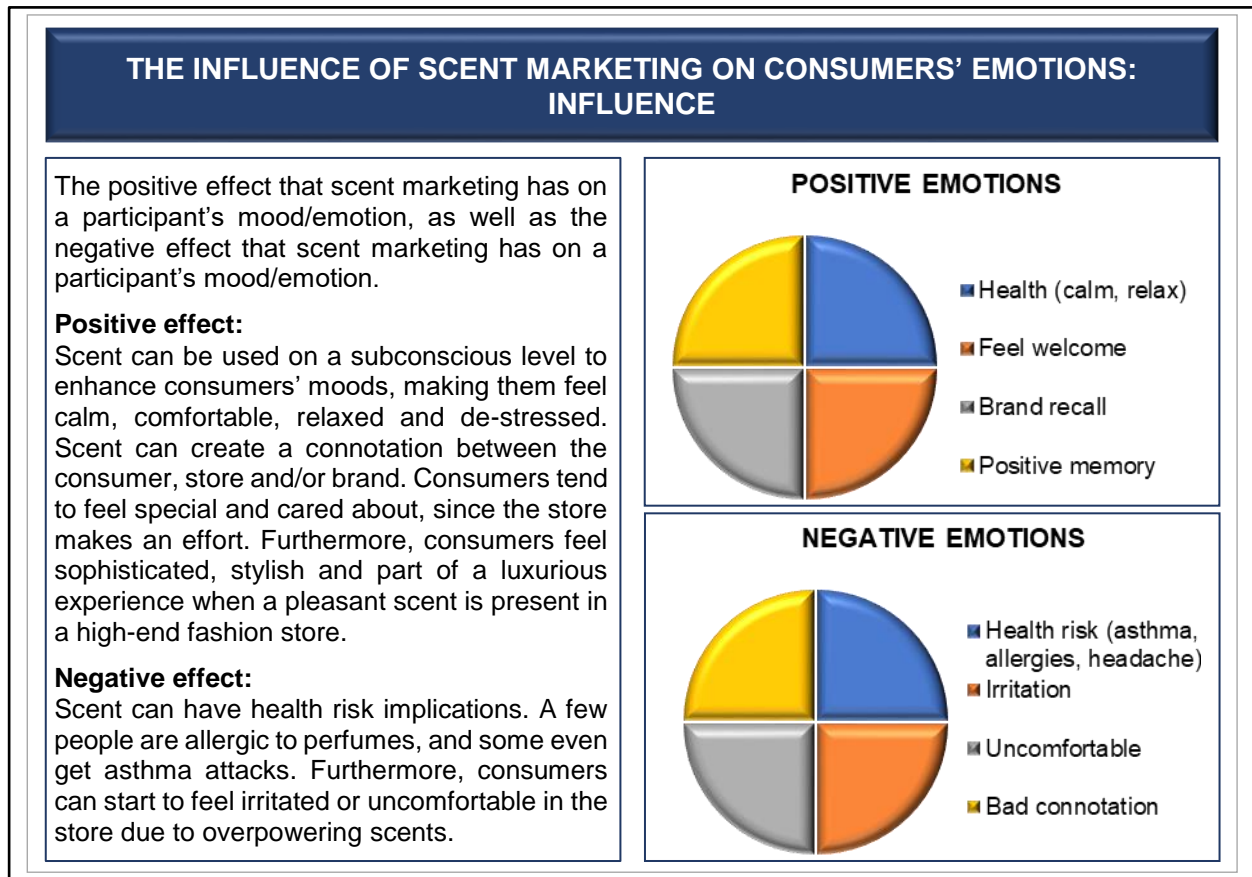
The results indicate that consumers would not feel special in a non-scented store; apart from this, no connotation is likely to be made with the store. Some consumers can even end up feeling unwelcome in a store without scent. The same goes for stores with an unpleasant or overwhelming scent. Consumers are likely to feel unwelcome and a bad connotation may be formed with the store. Furthermore, it was found that if consumers smell a bad scent or if they dislike a scent, they will immediately leave the store and go to another one.

As mentioned, not every person has the same likes and dislikes, and what smells pleasant for one person can smell horrible for another person. Therefore, some people may feel uncomfortable with certain smells, since these smells can evoke bad memories.

It is also important to note that consumers of high-end fashion have high expectations, and these expectations should be met. They want to feel special and they want to be treated like royalty. Therefore, the chosen signature scent should be able to enhance their experience and make them feel like they belong in the store. Lastly, scepticism can arise towards a retailer's motives. Consumers may think retailers are only using scent marketing to increase sales by purposely pumping out smells to influence their decision-making process.

As stated by:

- Participant 1-6: "Don't feel special."
- Participant 1-7: "No connotation, you feel a tiny bit unwelcome."
- Participant 2-9: "99% of the time just walk out."
- Participant 3-19: "Headache."
- Participant 3-19: "Bad smell keeps me away from the shop."
- Participant 3-19: "... uncomfortable."

Figure 5-4: Category 2(A) research results – Theme 2

5.3.4 Theme 3: The influence of scent marketing on consumers' approach and avoidance behaviour

This section provides a detailed discussion pertaining to scent marketing's influence on consumers' emotions and presents the research results for the two categories identified, namely approach and avoidance behaviour (see Table 5-4).

5.3.4.1 Category 3(A): Approach

Category 3(A) considers the effect of scent marketing on luring a participant into a store; the effect of scent marketing on a participant's decision to purchase an item; the effect of scent marketing on a participant's decision to return to the store in the future; the effect of scent marketing on the duration of a participant's stay within the store; the effect of scent marketing on a participant's decision to try on a fashion item; and a participant's decision to discuss the scent of a store with his/her reference groups.

5.3.4.1.1 The effect of scent marketing on luring a participant into a store

The results indicated that scent marketing is described as an attraction, since it stimulates consumers' emotions. A pleasant scent can make consumers feel that the store is of higher quality and could enhance consumers' shopping experience. Also, a scent can enhance consumers' curiosity as to what the smell is, and this could lead them to approach the store. Therefore, consumers may well approach a store because they had an emotional response. Furthermore, it was found that a subtle scent can have a subconscious effect on consumers. Therefore, without them realising it, scent could lead consumers to approach and/or enter a store because of an emotional reaction that took place. Furthermore, it was found that some consumers are intrigued to enter or approach a store when a classy, soothing and pleasant scent is smelled. It could even lead to a purchase even though it was not a priority at that moment.

It is important to remember that a scent can connect with consumers' emotions. However, before the mind can link a specific scent to a pleasant/unpleasant emotion, the scent must first be connected to a pleasant or unpleasant experience. If a consumer has a pleasant reaction to the scent, they are likely to approach the store (an attraction took place).

It was also discovered that consumers who are browsing around a shopping centre without a specific focus or time constraint could be lured into a store if they experienced a subtle and pleasant scent. Therefore, the scent could attract a consumer by eliciting an emotional response in the consumer. It was also mentioned that a pleasant scent could most likely lure a consumer in the first time, but they would only enter the store a second time if they wanted to browse or buy something in the store. However, the opposite is also true: if it is a bad smell, then consumers are likely not entering the store again.

From the results, it emerges that a number of factors play a role in terms of scent marketing's ability to attract consumers to a store and/or when it would not have an impact. Firstly, it should be taken into consideration that people have different tastes. What might smell good to one person can smell bad to someone else. Therefore, gender and age are likely to have an impact on whether consumers find a scent pleasant or unpleasant. Secondly, the mood of a consumer is likely to play a salient role. If the consumer is in a shopping mood, a pleasant scent can influence him or her to enter the store. Thirdly, if a consumer is focused on a specific task or does not have time to browse around, scent will probably not influence him or her to enter the store, except if the store stocks the product they are looking for. Fourthly, personality plays a role. The personality type of a consumer will determine whether he/she will be influenced by the scent. Also, some people are triggered by scents while others are visually stimulated. Therefore, even

though a consumer may smell a pleasant scent, this may not lead him/her to enter the store, but the window display would. However, the scent would definitely enhance the shopping experience.

As stated by:

- Participant 1-4: "What might smell good to one person can smell bad to someone else."
- Participant 1-5: "Depends on like my focus for the day."
- Participant 1-5: "If I'm walking around a mall with no purpose, I'm gonna go in the shop."
- Participant 1-1: "I think it's when you got time, that's when the scent marketing will work for you."
- Participant 1-5: "Appeals to your senses."
- Participant 2-15: "People have different tastes."
- Participant 2-17: "Personality type."
- Participant 3-20: "Even though a store smells nice, it's not gonna make me go in there, I will only go in there if something catches my eye."
- Participant 3-25: "I think my mood plays a role, if I am in a good mood and I smell something nice, I will definitely enter the store."

5.3.4.1.2 The effect of scent marketing on a participant's decision to purchase an item

The results indicate that when consumers encounter a pleasant scent, they tend to spend more time in the store and this could lead to a purchase. Furthermore, if the scent makes consumers feel comfortable, relaxed and de-stressed, it could also lead to a purchase, since they are likely to spend more time in the store.

The results further indicate that scent in high-end fashion stores are likely to make consumers feel like a million dollars, which will make them feel empowered. Therefore, consumers may be more eager and willing to spend money in the store.

The results of the focus group session also suggest that scent marketing may well lure consumers into a store, and that scent may enhance their mood and behaviour, which can influence their purchase decision. However, it should be taken into consideration that the entire consumer experience depends on the layout of the store, atmospherics, temperature and consumer service. All these aspects have an effect on how long consumers linger in the store and how much money they are likely to spend. Scent may enhance the experience, but it will not suffice on its own. Therefore, if the store smells pleasant and looks sophisticated, this could boost the possibility that the consumer will purchase an item in the store.

As stated by:

- Participant 1-7: "You might even buy something if you said you're not going to."
- Participant 2-12: "Part of a new world."
- Participant 2-14: "If a scent makes you feel like a million dollars, you're far more likely to spend bigger money."
- Participant 2-14: "Feel relaxed, tend to spend more."
- Participant 2-9: "A lot of things needs to be taken in consideration, the temperature, the layout of the shop, all of the stuff at the end contributes to how much you spend."
- Participant 3-11: "Want to buy more with the aroma scents."
- Participant 3-20: "if a customer gets a good experience because the store smells nice, it looks nice, I think it might actually just get him to buy or enhance the possibility that he will buy."

5.3.4.1.3 The effect of scent marketing on a participant's re-patronage behaviour

The results indicate that scent marketing is a subconscious way to get consumers to return to a store. If a consumer had a satisfying experience in a scent-enhanced store, he/she is more likely to return to the store and spend more money. This is because the store is connected to a pleasant scent in the mind (memory) of the consumer. Furthermore, if a consumer smells the scent of a specific store or brand, that scent is likely to make him/her recall the brand or store name.

The results further indicate that the entire consumer experience determines whether a person will return to a store or not. Scent can help to lure consumers into a store and/or seduce them to browse around in the store, but the entire experience that a consumer encountered in the store will have an influence on the overall consumer experience. If the service was bad, the consumer would be prone to remember the bad service and scent will not be able to justify it.

As stated by:

- Participant 1-7: "You got to go back to that specific store."
- Participant 1-7: "Thus, if you had a good experienced within the store, which scent enhanced for you, you will go back to the store and spend more money."
- Participant 2-10: "Even if you're not in the shop, and you smell that, you go back to that shop."
- Participant 2-14: "It will depend on the entire customer experience if a person will return to the store or not."
- Participant 3-20: "I think if you need something that's in the same line that you bought, you will tend to go back to the store where you bought that, because of the nice smell."

5.3.4.1.4 The effect of scent marketing on the duration of a participant's stay within the store

The results indicate that if a scent is pleasant, one is naturally going to linger longer in the store. Consumers who feel happy and relaxed are also likely to remain longer in stores, due to scent receptors in the nose that connects directly to the brain and which are responsible for linking

memory and emotion. It was also found that if scent can make an individual feel calm, and once this feeling is experienced, they might stay and browse around the store for longer periods than what they would have anticipated. Furthermore, smell can also transport a person to a certain time and place, recalling a memory or feelings. If the feeling or memory is positive, consumers would tend to remain in the store. Therefore, scent is used to keep consumers in a store for longer periods of time, to enhance their moods and offer a pleasant consumer experience. However, the same is true for an unpleasant scent. If an unpleasant scent is smelled, consumers would quite likely leave the store.

It should also be taken into account that different cultures, ages and personalities have different associations with smells. This would also have an impact on the duration of a consumer's stay. Therefore, it is important that a scent matches the theme and atmospheric elements of the store. If it does not match the store, it will not match the brand and a wrong connotation can be formed of the store. Furthermore, the temperature, layout and merchandise will also play a role in terms of the duration of a consumer's stay in a store.

As stated by:

- Participant 1-6: "The aroma just made people not want to leave."
- Participant 1-4: "Yes, if it can be a good aroma and giving you a calming sense then for sure, I'm gonna hang around in that store for much longer than I would have anticipated."
- Participant 1-1: "The scent is conditioned to keeping you there longer."
- Participant 2-13: "Naturally linger longer."
- Participant 2-13: "It can make you feel relaxed, but it is only maybe fifteen percent of the effectiveness of the shop, it is taken over from there in terms of the layout, the staff, temperature."
- Participant 3-23: "I was in a building that had a floral section in one part of the store and a fresh scent in another section of the store. I ended up staying in the floral section for longer than planned."
- Participant 3-13: "Personality plays a role. If there is a pleasant smell I am de-stressed and relaxed, so I feel like I've got more time to spend. If it is an unpleasant smell, the first thing I would do is get out of there."

5.3.4.1.5 The effect of scent marketing on a participant's decision to try on a fashion item

The results indicate that a few participants stated yes and a few answered no when asked whether scent would lead them to try on a fashion item. It was found that scent could perhaps lead consumers to try on fashion items, because the appropriate scent can make consumers feel calm, relaxed and de-stressed. If consumers feel comfortable in a store, they may feel that they have time to spend in the store, and this could lead to them trying clothes on. However, it depends on a consumer's personality and on whether he/she enjoys shopping and trying on clothes.

The results further indicate that a scent in a store or a scent on a fashion garment can bring back a memory or enhance a positive emotion, which could lead to consumers wanting to try on fashion items. Therefore, it is a subconscious feeling.

As stated by:

- Participant 3-23: "A good smell makes me feel de-stressed."
- Participant 3-22: "Bridging of senses ... subconscious."

5.3.4.1.6 Participant's decision to discuss the scent of a store with his/her reference groups

The results indicate that a consumer's personality has an effect on word-of-mouth and the relationship that they have with friends and/or families.

It was found that some participants often inform their friends and families when they have encountered a bad or pleasant scent. Such word-of-mouth is a means of warning family members or friends to avoid certain stores and rather choose other stores.

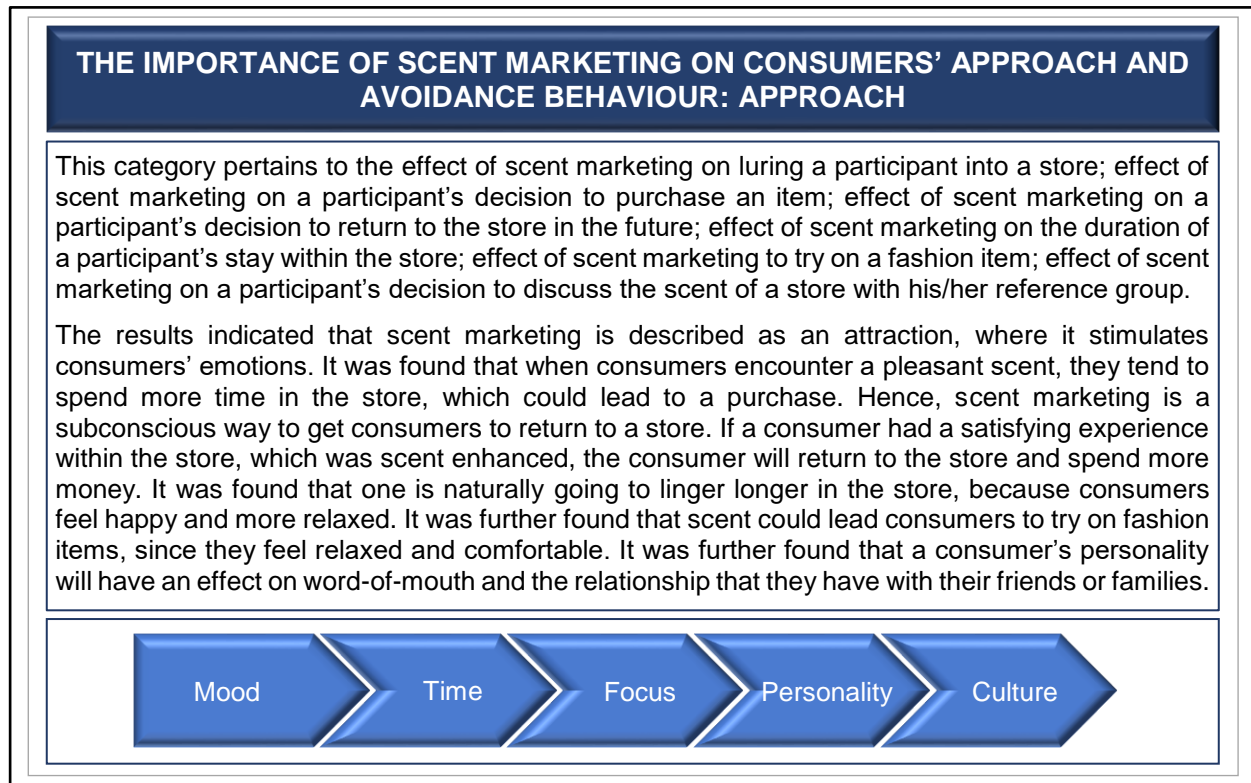
It was further found that participants are likely to inform family or friends if they encountered a bad scent, but less likely to share their experience of a pleasant scent. Also, it was found that a bad or pleasant scent would only be mentioned to friends or family members if it arose as a topic of discussion.

The results also indicate that a consumer's personality plays a role in terms of whether or not they are likely to discuss a scent. For example, a few participants stated that they would not mention to family or friends when they have encountered a bad or pleasant scent, as it would not be worth mentioning.

Therefore, personality types and a person's relationship with friends or family play a role in terms of word-of-mouth marketing.

As stated by:

- Participant 1-4: "I won't mention it, unless it is a topic of discussion."
- Participant 1-7: "It wouldn't be worth mentioning, I wouldn't mention the shop either."
- Participant 2-10: "Yes, all the time. You have to share that with someone, tell them don't go into that store."
- Participant 2-9: "Wouldn't bother telling anybody that I didn't like the scent."
- Participant 2-12: "If it was an unpleasant smell I would definitely discuss it, but a good smell, no."
- Participant 3-20: "Personality will play a role."
- Participant 3-20: "I think again it depends on whether you are visual shoppers or not."

Figure 5-5: Category 3(A) research results – Theme 3

5.3.4.2 Category 3(B): Avoidance

Category 3(B) considers the effect of scent marketing on driving a participant away from a store; the effect of scent marketing on a participant's decision not to purchase an item; and the likelihood of a participant to complain to store personnel about an unpleasant scent.

5.3.4.2.1 Effect of scent marketing on driving a participant away from a store

The results indicate that if a store smells repulsive, damp or if it has a general bad smell, consumers are not likely to enter the store. If it is a subtle smell, consumers may still be willing to buy the item that they were looking for, but they are not likely to browse around in the store for longer than necessary. It was also found that if there is a bad smell near or outside the store area, this would also stop consumers from entering or coming near that section of the store. Consumers also commented on public bathrooms that do not have a pleasant scent near shops. This unpleasant scent kept them away from that area in the mall; consumers are therefore likely to be unwilling to enter stores near that section of the shopping centre because of the unpleasant smell.

The results further indicate that if consumers are brand loyal, a bad scent will keep them from going to that specific store, but will not stop them from buying the products. Therefore, consumers would rather shop at a different branch or even shop online. Consumers could end up changing their method of buying and not return to a specific store, because the bad smell resulted in a bad

experience and memory. Another finding is that if the scent and the store's layout, temperature, season and overall theme do not match, people may well avoid a store. The season should match the scent: if the scent is cold (ice-blue or peppermint) and the store is too cold (air-conditioning), this could lead to people feeling too cold and they may end up leaving the store.

It was lastly found that some high-end consumers expect a scent to be present in a store. If there is no scent in the store, consumers can regard it as simply another store. The store will not stand out and it will not be regarded as a high-end store.

As stated by:

- Participant 1-7: "If something smells damp or repulsive, you're not going to go in there."
- Participant 1-4: "It comes down to how strong or weak the smell is."
- Participant 1-5: "Expectations will drop to say it's just another shop."
- Participant 1-10: "I think it will influence me going back to the store, but it won't keep me from buying their items."
- Participant 3-19: "Ninety-nine percent of the time you will walk."
- Participant 3-13: "Balance between scent and temperature."

5.3.4.2.2 Effect of scent marketing on a participant's decision not to purchase an item

The results indicate that consumers have certain expectations that a store should live up to. If anything in the store is questionable, then consumers would be hesitant to buy from that store. Most participants indicated that an unpleasant smell will make them want to leave the store and buy the product elsewhere. It was also found that an unpleasant scent can cause a consumer to feel irritated, which can build up towards the merchandise. Some consumers indicated that they would not buy clothes because they would feel anxious that the garment might also smell bad. In short, the clothes may not look as "high-end" as they are supposed to look.

As stated by:

- Participant 1-4: "Not buy at the store, will move on to the next shop."
- Participant 2-10: "An irritation towards the clothing."
- Participant 2-10: "Irritation of [sic] the person that's helping you ... irritation of [sic] the clothing."
- Participant 3-21: "I'll find it from another shop."

5.3.4.2.3 Likelihood of a participant to complain to store personnel about an unpleasant scent

The results indicate that it depends on a consumer's personality, the mood they are in, whether they have time to complain, and how severe the unpleasant scent is in the store. It was found that the majority of participants are likely to complain if a bad scent is present in a store. Some consumers believe in consumer feedback and they want to make personnel aware that the store is not up to its usual standard, especially in the case of a high-end fashion store. It was mentioned

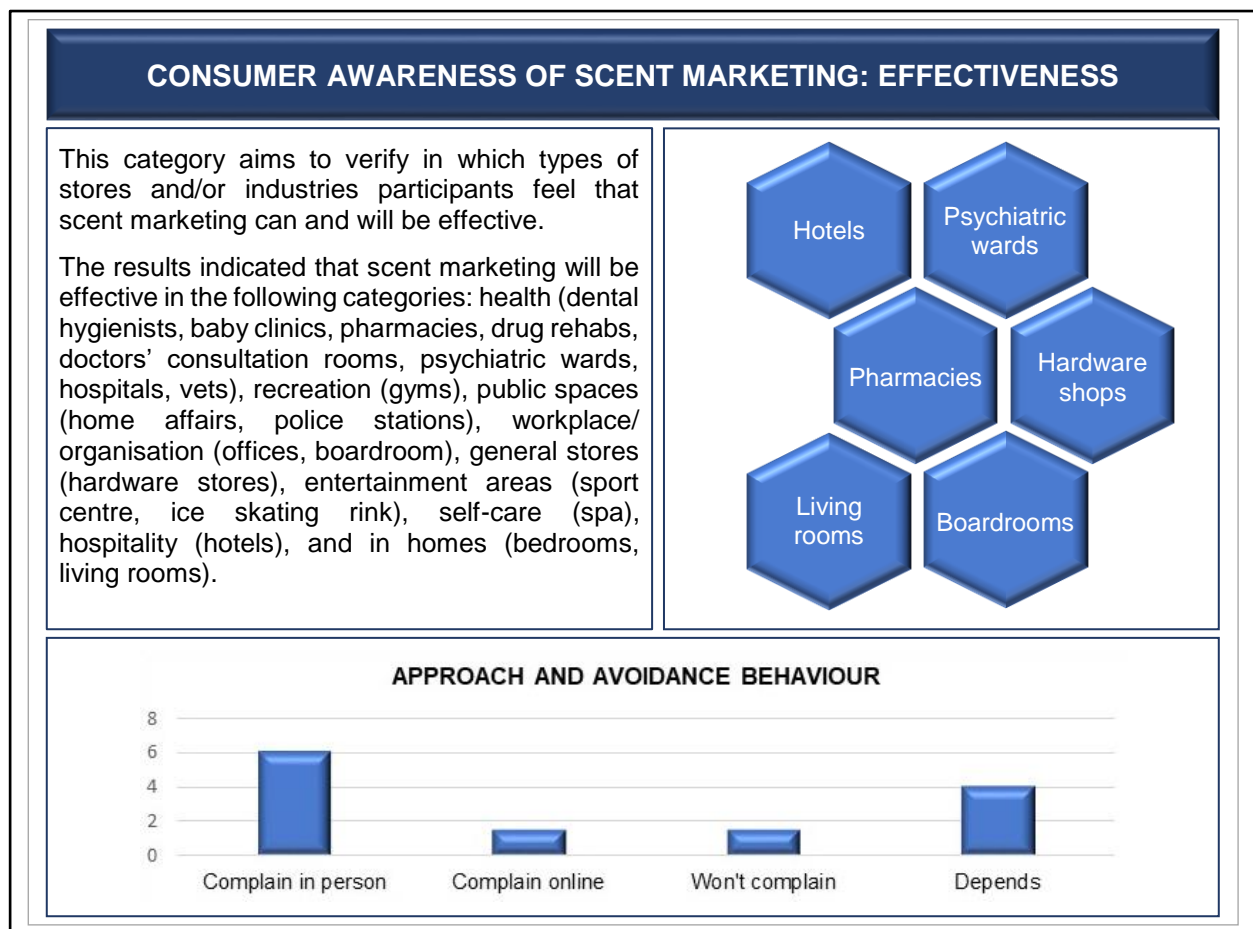
that if a person visited a store for the first time and there is an unpleasant scent hanging in the air, the consumer is not likely to address the situation but would most likely leave the store immediately. However, if one is a regular consumer and there is a bad smell, one would feel more at ease to mention it to the store assistant.

It was also found that a number of participants would not complain in person but would complain online or send an email to the manager. Furthermore, a few participants stated that they would not complain, but would immediately leave the store. Therefore, a consumer's personality and his/her cultural makeup have an effect with regards to feeling sufficiently at ease to complain to store personnel if an unpleasant scent is present in the store.

As stated by:

- Participant 2-14: "I am classified as a dangerous customer, the one that will walk out of the store and never return".
- Participant 2-15: "Complain online."
- Participant 3-25: "It depends on your personality and mood."
- Participant 3-26: "Depend on how bad the experience and smell were."

Figure 5-6: Category 3(B) research results – Theme 3



5.3.5 Theme 4: The preferred scent for consumers in high-end fashion stores

This section provides a detailed discussion pertaining to the scent that consumers prefer for high-end fashion stores and presents the research results for the three categories identified (see Table 5-4).

5.3.5.1 Category 4(A): Presence

Category 4(A) establishes whether participants prefer a scented high-end fashion store or a non-scented high-end fashion store.

5.3.5.1.1 Prefer a scented store

The results indicate that all participants prefer a scented high-end fashion store, since scent enhances the overall shopping experience. It was further found that consumers prefer scented stores because it enhances their emotional state, so that they tend to feel relaxed, calm, comfortable and de-stressed.

It was further found that consumers prefer a scented store over one with a bland scent, since scent enhances the entire shopping experience. Some participants mentioned that scent is very intriguing and can attract and “get consumers out of their comfort zones”.

As stated by:

- Participant 2-9: “Feel calm and comfortable.”
- Participant 2-10: “Makes me want to visit the store.”
- Participant 2-15: “Scent has a positive reinforcement on the shopping experience.”
- Participant 2-14: “Through scent I might choose the store I wouldn’t normally have gone in, get out of my comfort zone.”
- Participant 3-20: “It will enhance the entire experience.”

5.3.5.1.2 Prefer a non-scented store

As mentioned in the previous section, all participants mentioned that they prefer a scented store to one without scent, since scent contributes to the overall consumer experience. However, a few participants stated that they would not mind if a store is un-scented. The results indicate that a consumer’s personality plays a role: for example, a consumer who is more prone to react to visual stimuli and who is oblivious to scent would not mind if the store is un-scented.

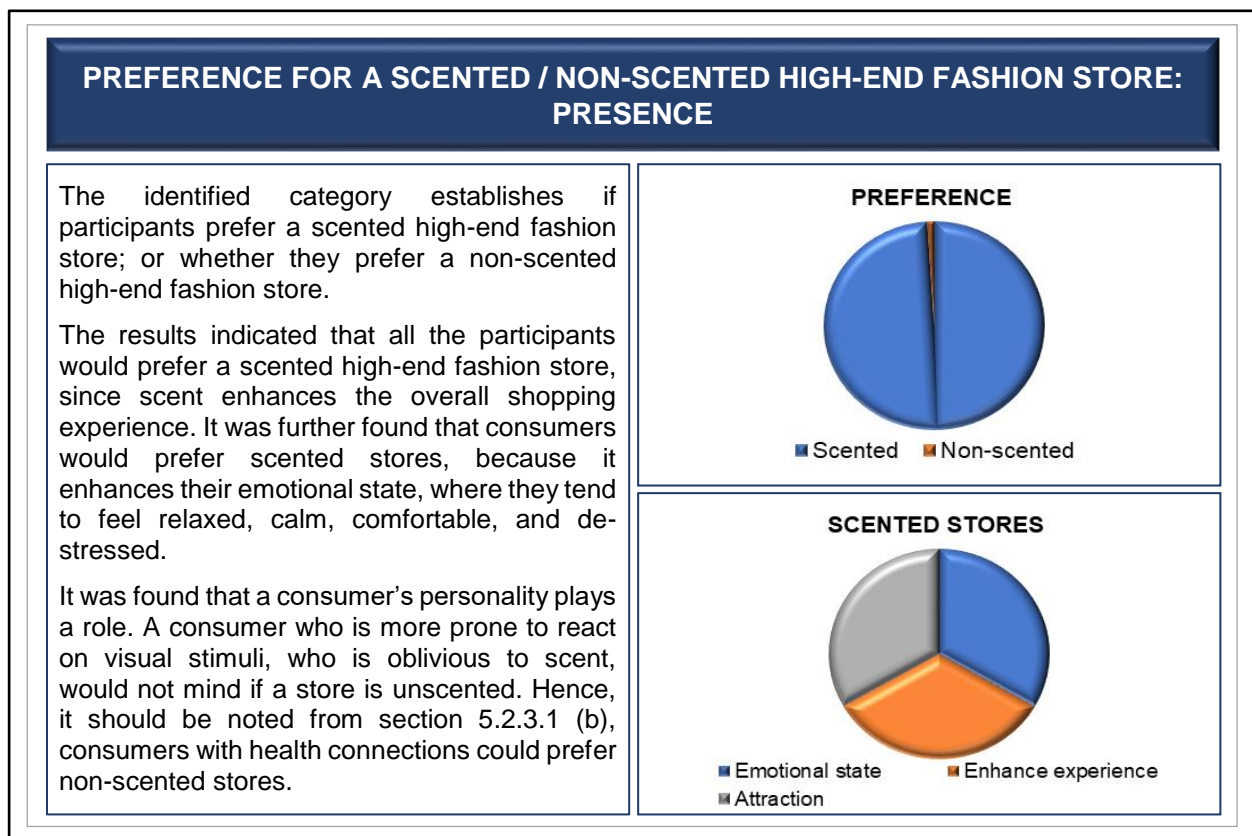
It was also found that consumers who are very brand loyal would not change their brand because another brand uses scent marketing. It was further found that consumers would not be prevented from buying at a store because it does not have a scent – if a consumer likes a store’s products they will still buy there. However, if there are two stores next to each other and the one was making use of scent marketing, they would be more inclined to shop at the scented store.

Lastly, it should be noted from section 5.3.3.1.2 that consumers with health conditions tend to prefer non-scented stores.

As stated by:

- Participant 2-10: “Depending on what I prefer, so I wouldn’t go buy at Gucci just because it smells better than Dior.”
- Participant 3-25: “It depends on your personality.”

Figure 5-7: Category 4(A) research results – Theme 4



5.3.5.2 Category 4(B): Pleasantness

Category 4(B) establishes the type of store in which participants have noticed a pleasant scent and where participants have noticed an unpleasant scent.

5.3.5.2.1 Type of stores in which participants noticed a pleasant scent

Participants mentioned that the most pleasant store and other institutions are *cafés/restaurants*, self-care facilities, hospitality institutions and stores.

Table 5-8: Most pleasant store type

Category	Stores
Cafés/restaurants	Coffee shops, bakeries, restaurants
Self-care	Spas
Hospitality	Hotels
Stores	High-end fashion stores, perfume shops, leather shops

As stated by:

- Participant 1-4: "Coffee shops."
- Participant 1-7: "High-end fashion stores."
- Participant 1-20: "Leather stores."

5.3.5.2.2 Type of stores in which participants noticed an unpleasant scent

Participants mentioned that the most unpleasant store types are your general stores such as hardware stores, discount stores and beauty parlours such as nail technicians.

Table 5-9: Most unpleasant store type

Category	Stores
General stores	Clothing stores, hardware stores, fabric stores, discount stores, food stores, stationery stores, bookstores.
Self-care	Nail technicians, beauticians

As stated by:

- Participant 1-6: "Nail technicians."
- Participant 2-13: "Bookstores smell like paper."

The results indicated that these retailers, as mentioned above, have no smell or they smell like the products that they are selling in the store. For example, fabric stores smell like fabric and dust; bookstores smell like paper; and hardware stores and discount stores are usually unscented.

Figure 5-8: Category 4(B) research results – Theme 4



5.3.5.3 Category 4(C): Type

Category 4(C) considers the type of scent that make participants happy; the type of scent that makes participants unhappy; the type of scent that participants associate with luxury high-end fashion stores; the type of scent that participants define as a luxury scent; the type of scent that participants define as a cheap scent; the type of scent that participants define as a hygienic scent; and the type of scent that participants define as an unhygienic/foul scent.

5.3.5.3.1 Type of scent that make consumers feel happy

Table 5-10 indicates scents that tend to make consumers happy. Participants mentioned that scents that make them happy include clean, flower, fruity, spicy, earthy, café and other scents.

Table 5-10: Happy scents

Category	Scent
Clean scent	Fresh, fresh linen, baby powder, sea breeze
Flower scent	Floral, vanilla, rose, geranium
Fruity scent	Coconut, honeydew, melon and granadilla, kiwi, citrus, neroli
Spice scent	Cinnamon, lemongrass, mint
Earthy scent	Wood, cedar wood, nature, leather, musky, tobacco
Café scent	Coffee, chocolate
Other scents	Pleasing, classy, soothing, stylish, new, subtle, calm, muscular, energetic, peaceful

As stated by:

- Participant 1-1: "Chocolate croissant."
- Participant 1-7: "Classy or pleasing."
- Participant 1-6: "Cinnamon."
- Participant 1-7: "Fresh linen smell, sea breeze."
- Participant 1-1: "Neroli, geranium, cedar wood."
- Participant 2-10: "Honeydew."
- Participant 2-13: "Spanspek, melon, granadilla."
- Participant 2-16: "Subtle, solid flavours."
- Participant 2-11: "Outdoors, so a nature smell."
- Participant 2-12: "Lemongrass."
- Participant 2-9: "Sweet smell."
- Participant 3-20: "Citrus."
- Participant 3-19: "Musky, leathery, tobacco."
- Participant 3-25: "Leather."
- Participant 3-24: "Roses."

The results indicate that different demographic elements (age and gender), personality, mood and memories could influence whether a person like or dislikes a certain scent. Therefore, one person's preference will not be another person's preference. It was found that young men (18-29) prefer sweet smells and they do not like sour smells such as granadilla, citrus or cucumber. Older men (40-69) prefer floral scents and not too sweet scents such as vanilla. They also prefer fruity scents such as granadilla, melon and citrus. It was found that women of all ages liked more or less the same scent: leather, rose, mixed vanilla, honeydew, fruity and flowery scents.

5.3.5.3.2 Type of scent that make participants unhappy

Table 5-11 indicates scents that tend to make consumers unhappy. Participants mentioned flower scents, fruity scents, spicy scents, other and descriptive scents.

Table 5-11: Unhappy scents

Category	Scent
Flower scent	Rose, lavender, vanilla, sweet floral
Fruity scent	Orange, granadilla, banana
Spice scent	Cinnamon, coriander, hot spice
Other scent	Dust, material, rubber, musk, plastic, latex, fish, sweat, public bathrooms, tea tree, dog shampoo, old oil, medicine, hospital smells, butchery smells.
Descriptive scent	Repulsive, overbearing, too strong, too sweat, overwhelming, thick smell, humid, dingy, damp.

As stated by:

- Participant 1-7: "Damp, dingy, repulsive."
- Participant 1-4: "Extremely strong."
- Participant 1-1: "Coriander, I was a vegan for 10 years."
- Participant 1-7: "Lavender ... rose."
- Participant 2-10: "Chinese stores, they always have this scent of like noodles."
- Participant 2-17: "Gym."
- Participant 2-9: "Hospitals."
- Participant 2-12: "Dusty."
- Participant 2-15: "Vanilla is a bit too much."
- Participant 2-11: "Granadilla is too sour."
- Participant 3-19: "Humid smell."
- Participant 3-23: "Incense the stick they burn."
- Participant 3-24: "Overwhelming of perfumes."

The results indicate that a few of the smells that participants indicated as making them unhappy were felt to be happy scents by others. Therefore, demographic elements (age and gender), personality, mood and memories have a bearing on whether consumers would associate a scent as a happy or unhappy smell.

It was found that young men (18-29) prefer sweet smells and not sour- or flower smells such as lavender. Older men (40-69) prefer floral scents and dislike sweet scents. They also prefer citrus- and sour scents such as granadilla. Woman dislike scents that are too sweet, such as vanilla on its own. Other scents that both genders and all ages dislike are the smell of fish, butcheries, dust, sweat, materials, public bathroom smells and hospital smells. Participants also mentioned overwhelming, repulsive, damp and extremely strong smells.

5.3.5.3.3 Type of scent that participants associate with luxury high-end fashion stores.

Table 5-12 indicates scents for luxury high-end fashion stores. Participants mentioned earthy scents, flower scents, fruity scents, fresh scents and other scents.

Table 5-12: Scents for luxury high-end fashion stores

Category	Scent
Earthy scent	Cedar wood, Cuban, sandalwood, leather, oily
Flower scent	Jasmine, rose
Fruity scent	Fruity floral, neroli
Fresh scent	Sea breeze, fresh
Other scent	Professionalism, sophisticated, luxurious, quality, distinct, subtle

As stated by:

- Participant 1-6: "Subtle, fresh."
- Participant 1-1: "Jasmine, cedar wood."
- Participant 1-7: "Sea breeze."
- Participant 1-6: "Very sophisticated smell, you can tell that this is not just a normal smell, but something that is really high."
- Participant 2-13: "Distinct."
- Participant 2-17: "Woody or oily."
- Participant 2-9: "Leathery smell, if you smell leather you can perceive it as a high quality."
- Participant 2-11: "Cubin and sandalwood."
- Participant 3-20: "Floral."
- Participant 3-25: "Leather smell."

5.3.5.3.4 Defining a luxury scent

The results indicate that participants defined a luxury scent to be sophisticated, complex, professional, respectable, luxurious, elegant, subtle, appealing and natural.

As stated by:

- Participant 1-6: "Sophisticated."
- Participant 1-16: "Clean and complex."
- Participant 1-4: "Respectable."
- Participant 2-14: "Subtle."
- Participant 3-19: "Natural."

5.3.5.3.5 Defining a cheap scent

The results indicate that participants defined a cheap scent as one that is artificial, chemical, synthetic, overpowering, too sweet, too strong, too floral and a mixture of scents.

As stated by:

- Participant 1-1: "Artificial, chemical."
- Participant 1-4: "Synthetic."
- Participant 2-16: "Overpowering."
- Participant 2-14: "Too sweet."
- Participant 2-15: "Too strong."

5.3.5.3.6 Type of scent that participants define as a hygienic scent

Table 5-13 indicates hygienic scents. The results indicate that participants mentioned fruity smells flower scents, fresh scent and a chemical smell.

Table 5-13: Hygienic scents

Category	Scent
Fruity scent	Citrus, coconut, lemon, pine
Flower scent	Lavender, eucalyptus
Fresh scent	Linen, ocean breeze, baby powder
Chemical scent	Jaye's fluid, Dettol, acetone, anaesthetic

As stated by:

- Participant 1-1: "Eucalyptus."
- Participant 1-6: "Acetone, Jeye's fluid."
- Participant 2-9: "Baby powder."
- Participant 2-14: "Clean linen."
- Participant 3-22: "Citrus, lemon."
- Participant 3-23: "Ocean."
- Participant 3-19: "Dettol."

5.3.5.3.7 Type of scent that participants define as an unhygienic/foul scent

Table 5-14 shows participants' perceptions of an unhygienic and/or foul scent as well as examples of what type of product and/or item is classified as having an unhygienic or foul scent.

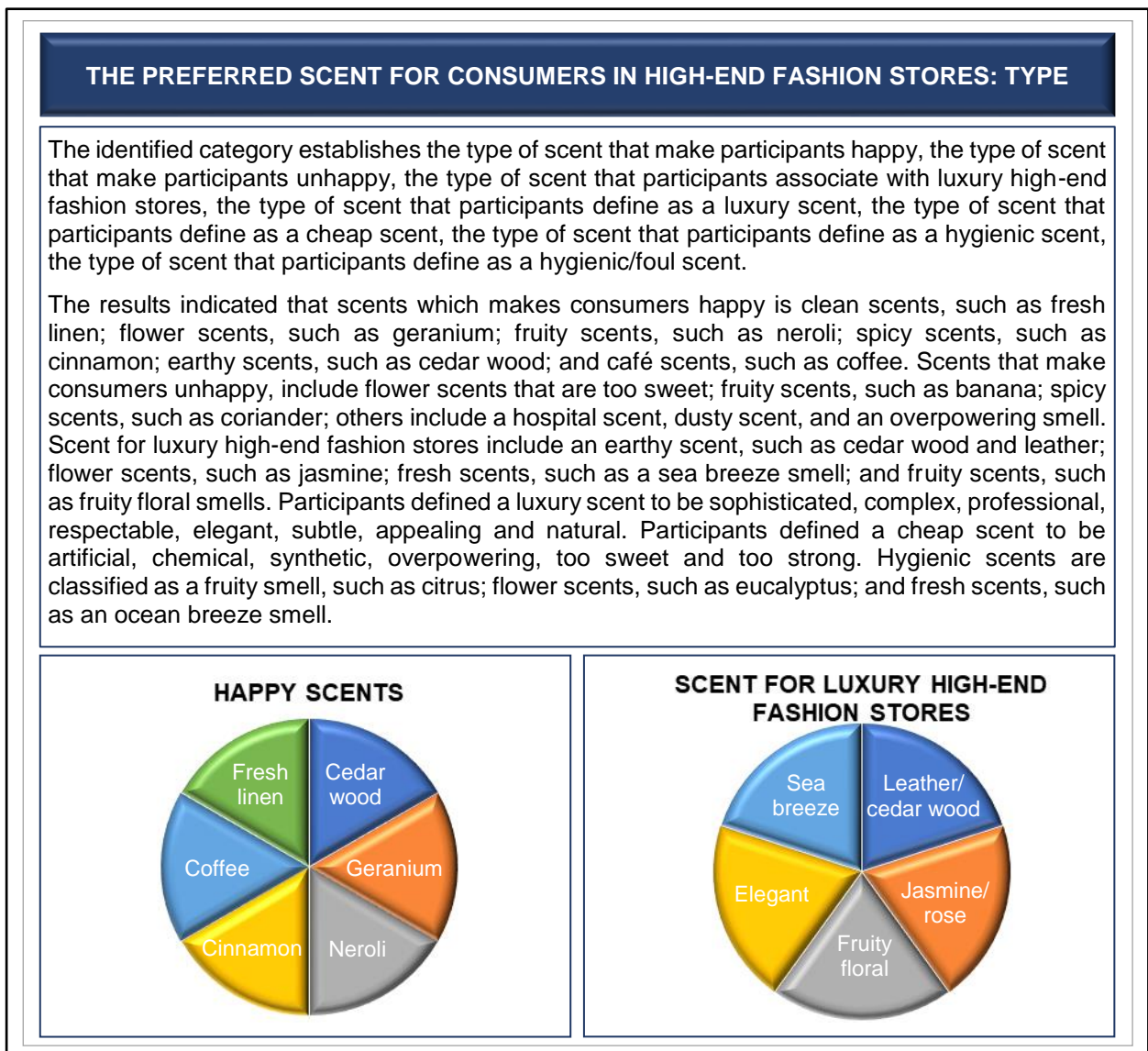
Table 5-14: Unhygienic/ foul scents

Category	Different type of smells
Defining smells	Stuffy, mouldy, sharp, vulgar
Unhygienic/ foul scent	Old carpet smell, sweat, rotten egg, old shoes, wet dog, fish, public bathrooms

As stated by:

- Participant 1-4: "Mouldy."
- Participant 1-1: "Sharp smell, a vulgar smell."
- Participant 2-10: "Sweat."
- Participant 2-11: "Rotten egg."
- Participant 2-16: "Fish."

Figure 5-9: Category 4(B) research results – Theme 4



5.3.6 Theme 5: The importance of scent marketing to consumers

This section provides a detailed discussion pertaining to the importance of scent marketing and presents the research results for the three categories identified (see Table 5-4).

5.3.6.1 Category 5(A): Contribution

Category 5(A) considers whether participants regard scent marketing as a significant contributor to the shopping experience; whether participants regard scent marketing as an insignificant contributor to the shopping experience; the advantages of scent marketing; the disadvantages of scent marketing; whether participants regard it as a tool to gain competitive advantage; and whether scent marketing enhances the shopping experience in a high-end fashion store.

5.3.6.1.1 Scent marketing as a significant contributor to the shopping experience

The results indicate that scent can lure consumers into a store and influence them to browse the store for longer periods by making them feel relaxed, stimulated and comfortable in the store. This is due to the olfactory system nerves, which is connected directly to brain structures of the limbic system. Therefore, scent works subconsciously on consumers' emotions and memories.

A few participants stated that if scent marketing is used in a store, it is indicative of the fact that the store cares about its freshness and wants to offer consumers a relaxing shopping environment. Thus, scent marketing enhances the consumer experience in a store. It was found that high-end consumers desire a luxurious experience, thus almost demanding scent marketing. Furthermore, if a company has a signature scent, a consumer can form a connection with the store or brand. Whenever that specific scent is smelled, consumers will recall the brand or store. Scent is one of the most prominent senses and should therefore be a central marketing element, since scent taps into consumers' memories, emotions and behaviours. However, participants also note that there should be a correlation with scent and the other atmospheric elements in the store.

As stated by:

- Participant 1-6: "I stay in the shop because of what I smell."
- Participant 2-13: "Entice you to go inside."
- Participant 2-13: "I think it is one of the important aspects of marketing."
- Participant 2-12: "A blunt smell will not feel personal to me, but if there's a smell in the air it feels personal and it, like a connection with the store and a relationship."
- Participant 2-15: "I do believe that scent has a positive reinforcement on the shopping experience."
- Participant 2-12: "Subconsciously, triggering one of your senses."
- Participant 3-19: "To take something that is not high end, into a high-end status."
- Participant 3-20: "I think it enhances the customer experience."

5.3.6.1.2 Scent marketing as an insignificant contributor to the shopping experience

However, scent marketing does not appeal to everyone. What smells nice for one person can smell bad for another person. Therefore, certain consumers may well be excluded from a scented store.

The results indicate that if consumers are focused on getting a specific item in the store, an un-scented store will not keep them from entering. It was further found that if a consumer is focused on buying a specific item or if he/she is in a hurry, a scented store will not lure the consumer in, except if the store has the item he/she is looking for.

Some participants also mentioned that they do not think a pleasant fragrance will influence consumers to spend money. However, this is not corroborated by other answers, where it was found scent can make consumers feel calm and happy and put them in a buying mood. However, personalities do play a role, because certain people are motivated by visual stimuli and not by scent.

It was also found that some consumers regard scent marketing as an added bonus and that scent cannot on its own make a consumer feel happy. This, however, is in contrast with the finding that scent can enhance a consumer's experience and it can increase the overall perception of happiness towards the store.

The results further indicate that a lack of scent will not disconcert consumers, but an unpleasant scent will. Still, if a consumer is already brand loyal, a lack of scent would not bother him/her. Nonetheless, some participants mentioned scent is indeed expected to be present in high-end fashion stores and that scent enhances the overall consumer experience.

As stated by:

- Participant 1-7: "If I'm focused, I will walk right past it."
- Participant 1-6: "Not all good smells are good for everyone."
- Participant 2-13: "I'd enjoy being in the shop, but I won't buy, unless it's something I really like."
- Participant 2-16: "The scent is an added bonus; it doesn't really matter if I walk in and it doesn't have a scent."
- Participant 2-15: "I don't think I will just buy because of the smell, but I would enjoy the shopping experience."
- Participant 3-20: "I literally just walked past the store and it smelled very nice, but it didn't do anything for me, it's what is in the window."

5.3.6.1.3 Advantages of scent marketing

The results indicate that consumers are able to identify a store by its fragrance, especially if the store has its own signature scent. If consumers were to smell that specific scent somewhere else, it should influence them to think of the store and make them return to that store. Therefore, scent marketing takes place subconsciously, and the scent that was smelled in the high-end fashion store will stay with the consumer. In this regard, it should be taken into account that memories are powerful, especially if a memory is connected to scent. The results further indicate that scent marketing can make consumers feel special and that they are part of a new world. Scent can also enhance consumers' moods, making them feel happy, calm and de-stressed. Thus, scent marketing can be used to attract consumers to a store and keep them there by making them feel comfortable. It is important to take note that scent contributes to the overall consumer experience.

An advantage for companies is that scent marketing can be used to create brand awareness and it can be used to identify the store and/or brand in the mind of the consumer. Scent can keep clients in the store for longer periods of time, which is likely to lead to an increase in revenue. Scent can also enhance repeat sales, since a connotation is formed with the store and/or brand. Lastly, scent can also allow for a greater competitive advantage.

As stated by:

- Participant 1-6: "Repeated sales, subconsciously, that smell is going to stay somewhere."
- Participant 1-2: "Brand awareness and identity."
- Participant 2-10: "Every store has a different fragrance and you kind of identify the store with that fragrance."
- Participant 1-12: "Feel relaxed and part of a new world."
- Participant 2-10: "It plays on your emotions ...influences your buying purchase behaviour."
- Participant 2-14: "Calm and relaxed."
- Participant 2-13: "Scents associate with memory, it's very powerful memory."
- Participant 2-11: "More revenue."
- Participant 3-20: "It makes the client feel special."
- Participant 3-13: "Scent marketing is the experience that keeps them there. It's that client engagement."

5.3.6.1.4 Disadvantages of scent marketing

The results indicate that scent in a store can be too strong and this can be overwhelming for consumers or result in headaches. Staff can get used to the scent and can turn up the smell too much, which can result in an overwhelming scent. It should also be taken into account that some consumers are allergic to perfumes and certain smells. Scent can also be too subtle, and then it will not have an impact on consumers' buying behaviour.

A major disadvantage of scent marketing is that stores may well exclude quite a number of consumers. If a store chooses a scent, it is only designed for the selected target market. Therefore, the consumer who does not react to that scent is excluded. If such a consumer is part of the target market but he/she dislikes the scent, they will also be excluded. Furthermore, if a consumer has a bad memory of that scent, he/she will also avoid the store. Therefore, careful planning and thorough research should be done when choosing a scent for a company. It is important to realise that what a company might think is a good scent that will fit the theme of the store, might be a smell that can put consumers off.

The results also indicate that scent marketing will not suffice on its own. It should link with all the other atmospheric elements in a store in order to influence consumers' buying behaviour. Scent and theme, scent and visuals, scent and music, and scent and season should all work together. It was also found that some consumers are stimulated by visuals to enter a store but were kept inside the store by the pleasant scent.

It was found, furthermore, that some participants questioned the ethical side of scent marketing, since consumers' impulse control is affected and they may buy more than they intended. Therefore, it can be argued that companies are manipulating consumers to increase their revenue. However, it is also the case that consumers actually want to feel relaxed, comfortable and de-stressed in a store. Secondly, certain consumers demand a pleasant shopping experience, and this makes scent a necessity.

As stated by:

- Participant 1-6: "It excludes some customers. You're already what target market you want."
- Participant 1-1: "It creates you to be impulsive."
- Participant 2-10: "Not everyone has the same scent pallet, so what the company might see as a good smell, might put them off."
- Participant 3-22: "Allergic."
- Participant 3-23: "Headache."
- Participant 3-20: "Smells can be overwhelming."
- Participant 3-20: "I don't think a smell on its own is gonna do it."

5.3.6.1.5 Competitive advantage of scent marketing

The results indicate that scent marketing offers an experience to consumers that can make them feel welcome and special. As stated previously, a pleasant scent can make consumers feel relaxed and comfortable in the store.

Furthermore, consumers would perceive a store with a pleasant scent as being more high-end and may feel that the store offers good quality items. It should also be taken into account that if a brand presented itself with a signature scent and the scent is not present in the store, it will not be regarded as the real product. Therefore, a store can distinguish itself from competitors by having a signature scent.

As stated by:

- Participant 1-1: "Each brand has its signature scent. That does not come with a signature scent, it's not genuine."
- Participant 2-14: "In fashion it is really important to make the client feel relaxed."
- Participant 3-19: "It is the experience that keeps them there."

5.3.6.1.6 Scent marketing enhances the shopping experience

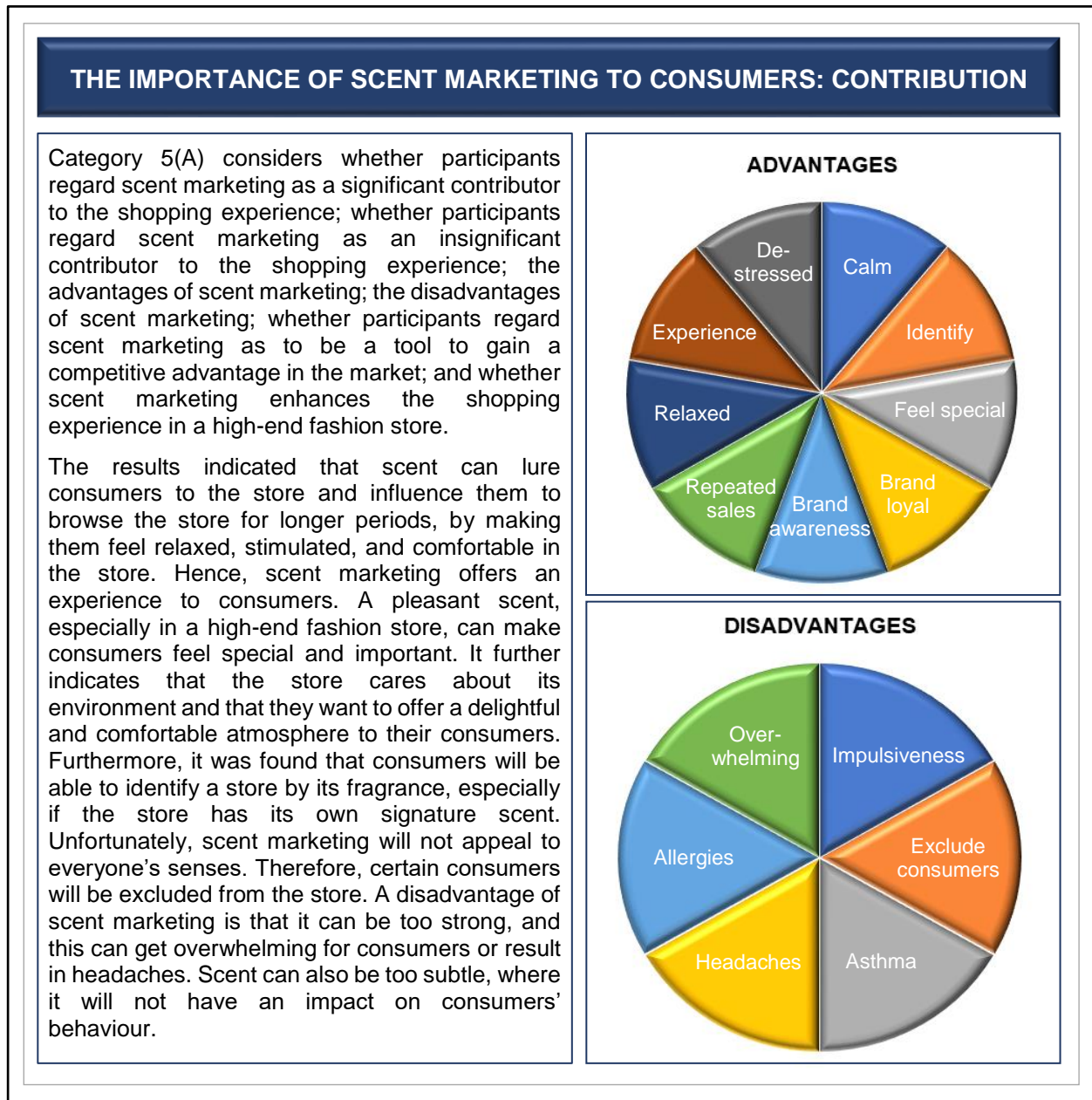
The results indicate that scent marketing may enhance the shopping experience since it is pleasurable to inhale a pleasant scent. A pleasant scent, especially in a high-end fashion store, can make consumers feel special and important. It is also the perception that a store with a pleasant scent cares about its environment and wants to offer a delightful and comfortable atmosphere. In particular, high-end fashion stores work to make the entire shopping experience for the client as glamorous as possible.

Furthermore, scent can appeal to consumers' senses and make them feel part of the luxurious experience. Scent marketing enhances the shopping experience because it puts consumers in a good mood and makes them feel relaxed and comfortable to browse around in the store.

However, it was discovered that there should be a connection between scent and other atmospheric elements. Scent can contribute to the shopping experience in a store, but the overall consumer experience also depends on consumer service, temperature, store layout and visuals.

As stated by:

- Participant 1-5: "I think it means some people care a little bit about their space, freshness."
- Participant 1-4: "Giving you a calming sense, I'm gonna hang around in that store for much longer."
- Participant 1-2: "Obviously it's always nice to buy something in a place that smells pleasant."
- Participant 1-6: "Makes me feel like I belong."
- Participant 1-3: "Make you feel special, like they are doing effort."
- Participant 2-13: "It can make you feel relaxed, but that's only a very, maybe fifteen percent of the effectiveness of the shop, it's, takes over from there in terms of the layout, the staff, temperature."

Figure 5-10: Category 5(A) research results – Theme 5

5.3.6.2 Category 5(B): Perception

Category 5(B) establishes whether scent marketing has an influence on the perception of prices of items sold in a high-end fashion store; whether scent marketing has an influence on the perception of quality of items sold in a high-end fashion store; whether scent marketing has an influence on the perception of the authenticity of items sold in a high-end fashion store; and whether scent marketing has an influence on the perception of the hygiene of a high-end fashion store.

5.3.6.2.1 Scent marketing's influence on the perception of prices in a high-end fashion store

The results indicate that some consumers are likely pay more for clothes in scented stores while others commented that they would not pay more for clothes in a scented store.

It was found that if there were two stores selling the same clothes, consumers would be willing to pay more for the clothes in the scented store, since they would tend perceive the store as being more high-end and offering better quality clothes. The right scent has a subconscious effect and stimulates happy emotions. It was also found that some consumers demand this experience, and therefore they are likely to be prepared to pay for the experience. On the other hand, a few participants mentioned that scent should be part of the experience, but they are not willing to pay extra for an item/garment in a scented store, because they felt that exceptional service is part and parcel of a high-end fashion store.

However, in light of the overall findings, scent could influence a consumer to pay more for an item, since scent can enhance consumers' mood and put them in a buying behaviour. Consumers may well be stimulated at that moment to try on or buy the outfit, especially if the scent matches the other atmospheric elements in a store.

As stated by:

- Participant 1-4: "I'm likely to pay more."
- Participant 1-8: "No, because I'm not taking the scent home, I'm taking the thing with me, not the scent."
- Participant 3-22: "You probably would have."
- Participant 3-23: "You are paying for the experience, the smell, the scent in the high-end store."

5.3.6.2.2 Scent marketing's influence on the perception of quality on items

The results indicate that scent marketing does have an influence on the perception of the quality of merchandise. The conclusion was made that scent will not enhance the physical quality of the item, but the item can be perceived as being of higher quality due to the experience of a luxurious scent. It was found that if there were two stores with the same product, but the one has a pleasant scent and the other one not, consumers may well perceive the scented store as being of higher quality than the unscented store. Clearly, the actual quality of the merchandise may remain the same, but scent may influence consumers in a subconscious fashion. On the other hand, consumers may be aware that there is an unpleasant scent and the merchandise will then lack the look or feel of a high-end quality garment. Therefore, it is a subconscious decision whereby consumers perceive the items in a pleasant high-end fashion store to be of higher quality than the items in a non-scented high-end fashion store.

It was found that smell can enhance the consumer experience, which adds value to merchandise. It was also found that a garment is regarded of higher quality when it is bought in a physical store compared to when it is bought online. This is due to the overall consumer experience, which includes choosing the item, trying it on, the smell, lighting, visuals and service. Thus, the in-store experience adds value to the consumer experience, which adds value to the merchandise.

Participants who stated that scent marketing does not have an effect on their perception of quality mentioned that if a consumer buys into a brand, such a consumer will still believe that his/her brand offers the best quality products. However, it was found that it could be possible that the consumer will not feel entirely satisfied with the in-store experience if the store is unscented. Therefore, the consumer could possibly switch branches, but will not switch brands.

As stated by:

- Participant 1-4: "It's perceived as being higher in quality."
- Participant 2-10: "you would perceive the one with the scent of higher quality, but the quality won't be different, but you will perceive it differently."
- Participant 2-13: "That's a subconscious decision."
- Participant 2-17: "So scent won't make a difference to me, because I like the brand. It impresses me without smell."
- Participant 3-19: "I'm going to say smell or experience adds to the experience and experience adds value. I'll say yes, it definitely will, for me, a feel of higher value."
- Participant 1-23: "Perception. Immediately you think it doesn't have the smell, it doesn't have the look or the feel of the other shop, you're going to think the quality is better at the other shop."

5.3.6.2.3 Scent marketing's influence on the perception of the authenticity of items sold in a high-end fashion store

The results indicate that scent marketing is the only atmospheric element that influences a consumer's emotions and memories directly. If there is a pleasant scent in a store, consumers are likely to feel welcome, special, happy and relaxed. Thus, scent can establish a connection with a store or brand. If consumers smell that specific scent, they will recall that specific store.

The results also indicate that scent marketing is complex. Scents should be subtle but still strong enough to have a subconscious effect on consumers. However, the challenge with scent marketing is that it should cater for many people with different needs, memories, emotions and likes. It was found that high-end fashion brands sell an overall experience, and that if one element such as scent is lacking, the store or brand does not live up to consumers' expectations. Some consumers stated that most of the high-end fashion brands have a signature scent and if an item is not accompanied by this scent, it is not regarded as the real thing. Thus, if a brand has a scent in one store, consumers expect a similar scent to be in all the stores connected to that brand.

Another answer that came forth was that scent marketing is essential in the high-end fashion industry. It is expected from a high-end fashion store to deliver excellent service and offer a pleasant experience. Some consumers even demand that there should be a pleasant scent present to enhance their experience, making them feel relaxed and comfortable in the store.

As stated by:

- Participant 1-1: "Each brand has its signature scent, if it does not come with a signature scent, it's not genuine."
- Participant 2-16: "Scent marketing is very complex."
- Participant 2-13: "The shops are completely on their own merits and they've got to work out their scent."
- Participant 3-20: "Scent marketing is essential in high-end shopping."

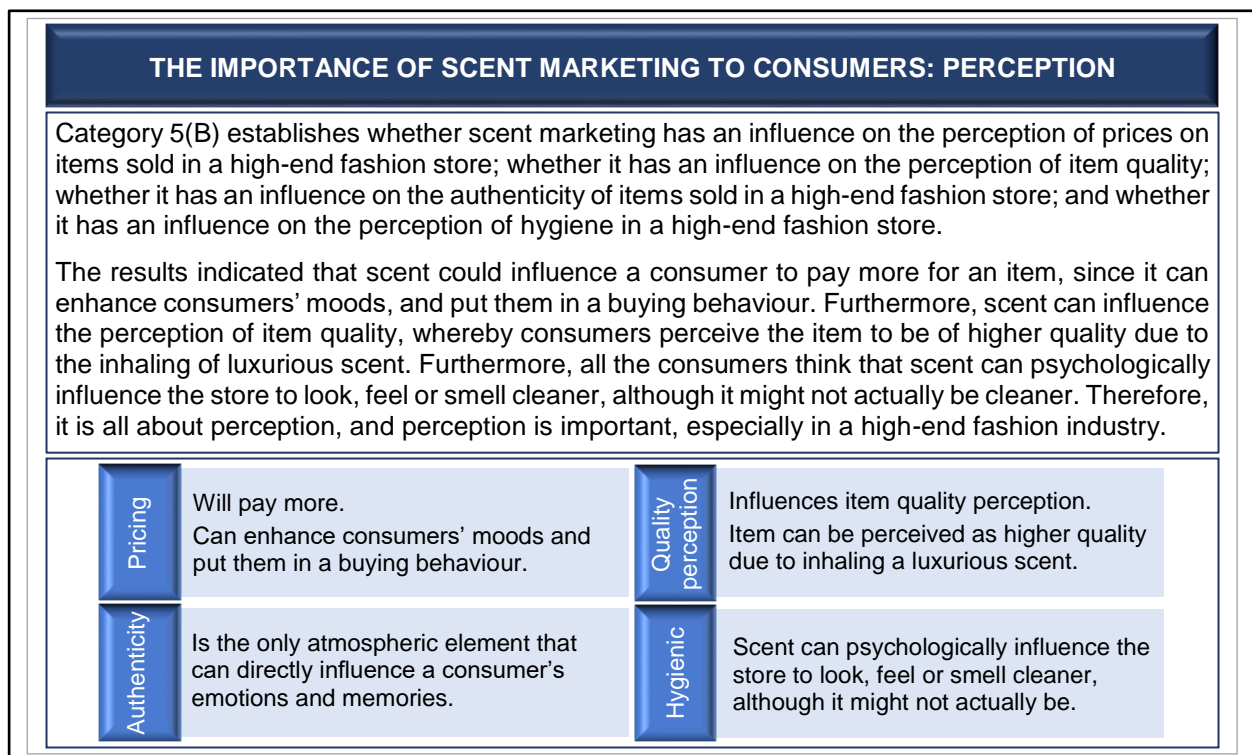
5.3.6.2.4 Scent marketing's influence on the perception of hygiene/cleanliness in a store

The results indicate that all participants think that scent can psychologically influence the store to look, feel or smell cleaner although it might not actually be cleaner. Therefore, it is all about perception, and perception is important, especially in a high-end fashion industry.

As stated by:

- Participant 2-13: "Psychologically."
- Participant 2-9: "Perceived to be cleaner."
- Participant 2-14: "Perception is important."

Figure 5-11: Category 5(B) research results – Theme 5



5.3.6.3 Category 5(C): Atmospherics

Category 5(C) considers the atmospherics that are noticed by participants when shopping at a high-end fashion store; and the most important atmospherics for participants when shopping at a high-end fashion store.

5.3.6.3.1 The atmospherics that participants noticed in high-end fashion stores

Table 5-15: Atmospherics in high-end fashion stores

Type	Explanation
Music	<p>Music plays an important role when entering a store. Some high-end fashion stores play soft music whereas others do not play any music. Participants commented that music is an important element in a store, since it can have a salient influence on their mood, emotion or behaviour. It was found that calming music helps one to relax, and then consumers will feel comfortable in the store. If the music is loud and overpowering, consumers may feel uncomfortable and could possibly leave the store.</p> <p>Participant 2-12: "You can't hear yourself think, then you won't buy."</p>
Layout	<p>Layout is also important to a few participants. A store should be well organised, especially a high-end fashion store. Layout can also affect consumers' moods and the way they respond. A high-end fashion store should be spacious and clean to make the store seem inviting. Layout can also determine whether consumers would browse around in a store or if they would feel uncomfortable and leave.</p> <p>Participant 1-12: "Organised."</p>
Visuals	<p>The design of a high-end store is also important, since visuals can lure consumers into the store and create an 'exclusive' vibe in the store. The visuals should be placed in such a way that they complement the store and enhance the in-store experience. Visual elements that are important for high-end fashion stores are mirrors and chairs.</p> <p>Participant 3-23: "Mirrors and comfortable chairs."</p>
Temperature	<p>The temperature in a store is one of the elements that a consumer quickly takes note of. If it is too hot or cold, consumers will leave the store.</p> <p>Participant 1-13: "Temperature."</p>
Lighting	<p>It was found that lighting also makes a difference in a high-end fashion store. It is important for high-end fashion stores to make use of downlighters, clean lights, as well as white, yellow, and blue lights. Proper lighting should be used in fitting rooms, as well as throughout the store in order to place emphasise merchandise.</p> <p>Participant 2-13: "Lighting makes a huge difference."</p>
Consumer service	<p>Consumer service is another element that participants emphasised. A high-end fashion store should provide well-equipped, friendly and knowledgeable staff. The staff should also be placed at the correct areas in a store so that consumers will not feel uncomfortable. One participant stated that if it looks like a person needs help, staff should be ready to assist; however, no hovering should be allowed.</p> <p>Participant 3-19: "Persons working there should be well-equipped and knowledgeable."</p>
Texture	<p>Textures was also classified as important. Different types of textured carpets and pillows should be used. Consumers will then be aware of what they are smelling, seeing and hearing. Different textures are used to draw consumers in and create synergy in the store.</p> <p>Participant 1-1: "Work with different textures in combination with one another, to draw you in."</p>

5.3.6.3.2 The most important atmospherics for participants when shopping at a high-end fashion store

The majority of participants mentioned that consumer service plays an important role, especially in high-end fashion stores. If consumer service is bad, it influences the entire shopping experience. Participants mentioned that staff should be well trained and should offer assistance when it looks like consumers are looking for something specific. Staff should also be placed at the right and suitable stations in a store.

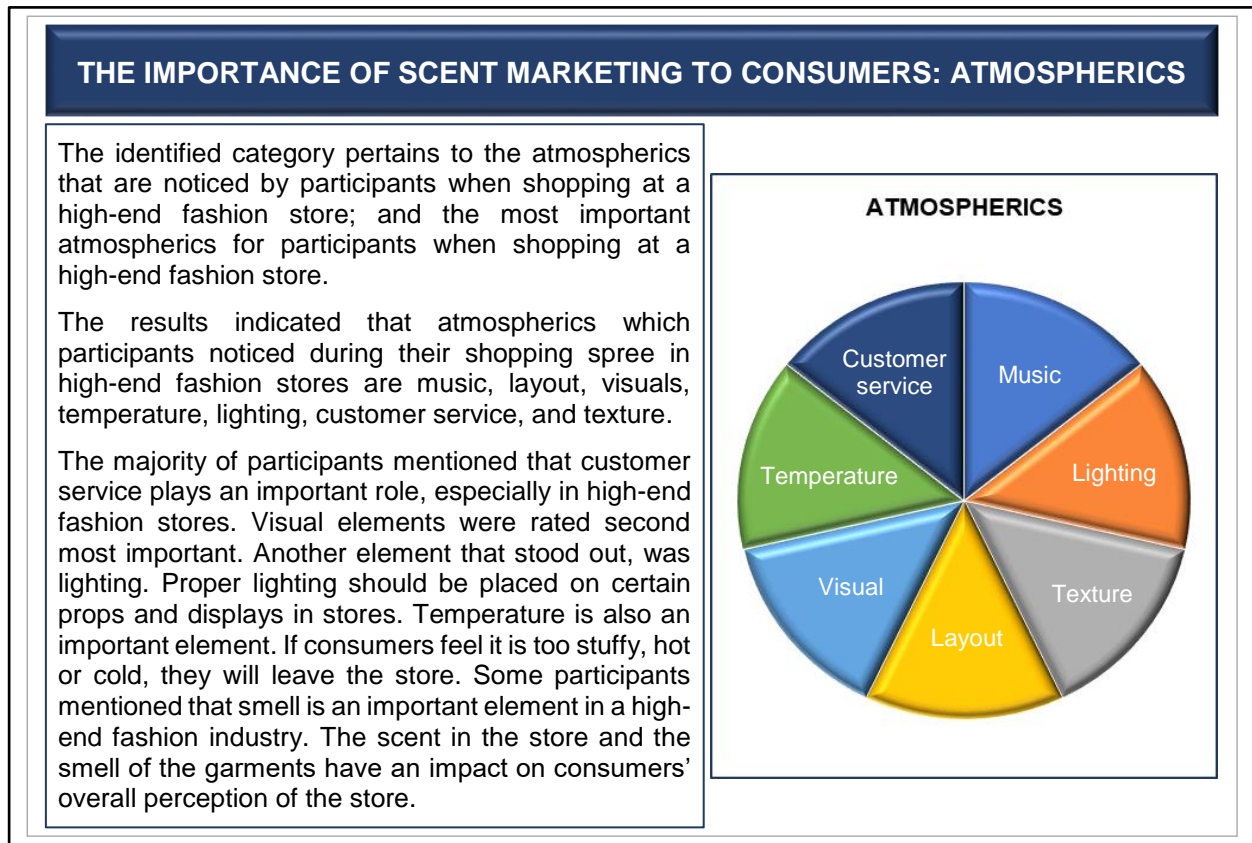
Secondly, it was found that visual elements are very important in a high-end fashion store. The placing of items in high-end stores should be organised. Items of the same calibre should be placed together and it should be easy for consumers to find their way through the store. Keeping things minimalistic in a high-end fashion store is very important. Merchandise should be packed on displays that lure consumers in, but at the same time it should be kept to a minimum, offering space to consumers to move around and browse. Cleanliness in a high-end fashion industry is of paramount importance.

Another element that stood out was lighting. Proper lighting should be placed on certain props and displays in stores. Fitting rooms should be properly lit to enhance consumers' experience of merchandise.

Temperature also plays an important role. If consumers feel that a store is too stuffy, hot or cold, they are likely to leave the store.

A few participants mentioned that everything should be in order. It is difficult to choose one element when all the elements seem equally important in a high-end fashion store. It is also of paramount importance that all the atmospheric elements work together. One atmospheric element that is "off" will influence the entire consumer experience. It was found that a pleasant scent can lure consumers into the store, but the service, layout and all the other atmospherics need to work together for it to be a pleasant shopping experience. One atmospheric element will not be able to suffice on its own.

Figure 5-12: Category 5(C) research results – Theme 5



5.4 SUMMARY OF THE EMPIRICAL RESULTS

Table 5-16 summarises the categories and themes identified in the empirical research results. It also notes the main findings pertaining to each identified theme.

Table 5-16: Summary of empirical research results

Theme 1: Consumer awareness of scent marketing			
Categories	1(A) Comprehension	1(B) Notice	1(C) Effectiveness
Main finding 5.1	<p>Scent works on the limbic system, which controls human emotions. Scent marketing is a subconscious manipulation of consumers' emotions and response behaviour. A consumer's daily decisions are controlled by the subconscious mind not the other way around.</p> <p>Participants noticed scent in a vast variety of stores, which include cafés/restaurants (bakeries, coffee shop), self-care (barbershop, spa), general stores (leather shop, tobacco shop), entertainment areas (sport arena), hospitality (lodges), automotive (car wash), health (hospital) and recreation (gym). The scents that are smelled in stores are baking smells (bread, cinnamon), flower and/or fruity smells (rose, jasmine), earthy smells (musk), fresh smells (fresh linen) and general smells (coffee).</p> <p>The type of stores that participants think scent marketing will be effective in include health (dental hygienists, baby clinics, pharmacies, doctor consultation rooms, drug rehabs, psychiatric wards, hospitals, vets), recreation (gym), public spaces (home affairs, police station), organisation/ workplace (office, boardroom), general stores (hardware shops), entertainment areas (sport centre, ice skate rink), self-care (spa), hospitality (hotels) and in homes (living room, bedroom).</p>		

Table 5-16: Summary of empirical research results (continued)

Theme 2: The influence of scent marketing on consumers' emotions			
Categories	2(A) Influence		
Main finding 5.2	<p>Participants described scent as an attraction. A pleasant scent can attract consumers into the store, and make the consumer feel welcome, calm and relaxed. One participant mentioned that the scent in a store can create a connotation between the consumer and the store/brand. It should be taken into account that a pleasant scent in a high-end fashion store can make one feel part of a luxurious experience, it can make one feel empowered and self-confident.</p> <p>The first negative effect of scent marketing is connected to health risks, such as asthma, headache or allergy. Negative emotions caused by scent marketing include the scent being overwhelming so that consumers can feel irritated or uncomfortable. Lastly, scepticism can arise towards a retailer's motive for using scent marketing.</p>		
Theme 3: The influence of scent marketing on consumers' approach and avoidance behaviour			
Categories	3(A) Approach	3 (B) Avoidance	
Main finding 5.3	<p>Scent marketing is described as an attraction, and it stimulates consumers' emotions. A pleasant scent can make consumers feel that the store is of better quality or that it could enhance their shopping experience. It was further noted that scent in a high-end fashion store tends to make consumers feel like a million dollars, which can make them feel empowered. This could lead to impulse buying. Participants mentioned that scent marketing is a subconscious way to get consumers to return to a store. Furthermore, if a scent is pleasant, one is naturally going to linger longer in the store. A few participants mentioned that scent can make consumers feel calm, which means that they will browse around the store for longer periods and this could lead to them trying on clothes. It emerged that a consumer's personality and the relationship that they have with their friends or families also have an effect on word-of-mouth.</p> <p>Most of the participants mentioned that if a store smells bad, repulsive, or damp they will not enter it. Most participants noted that an unpleasant smell will make them want to leave the store and buy the product elsewhere. It was found that the majority of participants would complain if a bad scent is present in a store, while some indicated that they would complain online. The consumer's personality, mood, and whether they have time to complain on how unpleasant the smell was would determine their actions.</p>		
Theme 4: The preferred scent for consumers in high-end fashion stores			
Categories	4(A) Presence	4(B) Pleasantness	4(C) Type
Main finding 5.4	<p>The majority of participants commented that they would prefer a scented high-end fashion store, since scent enhances the overall shopping experience. A consumer who is more prone to react on visual stimuli and who is oblivious to scent would not mind if a store is un-scented.</p> <p>Participants further mentioned that the most pleasant store types are cafés/restaurants and high-end fashion stores. They also mentioned that the most unpleasant store types are general stores and self-care facilities.</p> <p>Participants mentioned that scents that make them happy include fresh scents, flower scents, fruity scents, spicy scents and earthy scents. Scents that make them unhappy include flower scents, fruity scents and spicy scents. Participants mentioned that scents for luxury high-end fashion stores are aspiring scents, woody/earthy scents, flower scents, fruity scents and fresh scents. They defined a luxury scent as one that is sophisticated, complex, professional, respectable, luxurious, elegant, subtle, appealing and natural. Participants defined a cheap scent as artificial, chemical, synthetic, overpowering, too sweet, too strong, too floral and a mixture of scents. They mentioned that a fruity smell, flower smell, chemical smell and a fresh smell are classified as hygienic smells. Foul/unhygienic scents are described as stuffy smells, mouldy smells, sharp smells and vulgar smells.</p>		

Table 5-16: Summary of empirical research results (continued)

Theme 5: The importance of scent marketing to consumers			
Categories	5(A) Contribution	5(B) Perception	5(C) Atmospherics
Main finding 5.5	<p>Participants stated that if scent marketing is used in a store, it is indicative of the fact that the store cares about its freshness and it wants to offer consumers a relaxing shopping environment. However, scent marketing does not appeal to everyone's senses. What smells nice for one person can smell bad to another. An advantage of scent marketing is that it can make consumers feel special and it can enhance their moods. A competitive advantage of scent marketing is that a store with a pleasant scent can be perceived as being more high-end and that it offers better quality items. A disadvantage of scent marketing is that it can exclude some consumers.</p> <p>The conclusion was made that consumers are likely to pay more for merchandise in a scented store. Participants stated that consumers may well perceive a store with a scent as being more high-end, offering better quality clothes. Therefore, one may be willing to pay more for the item/garment. The conclusion was made that scent does not enhance the physical quality of the item, but the item can be perceived as being of higher quality due to the experience of a luxurious scent. Scent marketing is regarded as complex. The challenge with scent marketing is that it should cater for a lot of people with different needs, memories and emotions. All the participants agreed that scent can psychologically influence the store to look, feel or smell cleaner although it might not actually be cleaner.</p> <p>The atmospheric elements that participants regarded as the most important are consumer service: a high-end fashion industry should provide well-equipped, friendly and knowledgeable staff. Secondly, it was found that the visual element is very important in a high-end fashion store, especially the placement of elements. Another element that stood out was lighting. Proper lighting should be on certain props and displays in stores. Smell, temperature and texture were also briefly mentioned.</p>		

5.5 SUMMARY

This chapter presented the empirical research results obtained for this study. The chapter commenced with a brief review, which indicate the questions asked, the aim of the questions, the secondary objective addressed by the questions, the literature chapter pertaining to the specific questions, and the themes and categories related to the questions. A thematic and categorical framework followed, and the empirical research results concerning each category and theme were identified. The chapter concluded by providing the main findings related to each identified theme.

Chapter 6 presents the conclusion of this study, followed by recommendations, the limitations that the study faced and suggestions for future research.

CHAPTER 6: CONCLUSION, RECOMMENDATIONS AND LIMITATIONS

6.1 INTRODUCTION

In this chapter, the research objectives that have been formulated for this study are addressed. The chapter commences by providing a brief overview of the study. Conclusions and recommendations are discussed for each of the secondary research objectives as well as for the primary research objective of the study. The chapter concludes with the limitations of the study as well as recommendations for future research.

6.2 OVERVIEW

In order to provide context about the conclusions and recommendations of each objective discussed in section 6.3, this section presents a summary of the study's objectives, the concepts addressed in the literature (Chapters 2 and 3), and the research methodology (Chapter 4).

This study was conducted in order to address the primary objective of determining the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.

The reason for pursuing this primary objective is addressed in the problem statement (see section 1.9). To recapitulate, the research problem was identified as a lack in existing literature to directly recognise the potential of scent marketing in high-end fashion stores and its influence on the emotional and behavioural responses of consumers. Furthermore, an increasing number of competitors are entering South Africa's fashion industry with the consequence that locally-manufactured fashion brands are losing market share to international fashion brands. Another problem faced by the high-end fashion industry is the fact that consumers are overwhelmed with the exposure to marketing messages. Lastly, the rising debt among South Africans is restricting brand success by prohibiting certain income groups from optimal consumption. Given the problem areas identified above, the motivation for undertaking the current study is to explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.

A literature study was conducted pertaining to the key concepts of the research objectives as well as the problem statement, and was presented in Chapters 2 and 3.

Chapter 2 provided a definition of retailing and what it entails. It was further noted that to achieve visually appealing retail environments, fashion retailers must make use of various visual and other merchandising tactics. The focus has recently shifted to various types of atmospherics, namely sight, sound, touch, taste and smell. Scent marketing was further elaborated on since it is the main focus of this study. Chapter 3 discussed consumer behaviour, which was analysed in terms

of the Mehrabian-Russell model and the consumer decision-making model. The Mehrabian-Russell model illustrates the effect that store environment has on consumer behaviour, which in turn is predicated upon the possibility of leading to certain emotional reactions in consumers. Emotion, as a psychological factor, was discussed in-depth, since emotion is a feeling that consumers experience that influences their behaviour and/or thoughts. Science has proven that a link exists between scent, emotion and the effect that smell or odour can have on consumers' actions and state of mind. Scent brings memories to mind, affects moods, may create the perception of quality and could motivate impulse buying. Since fashion is emotionally charged, fashion retailers should, in light of the findings of this study make use of emotional branding. The key concepts pertaining to each literature chapter are presented in Table 6-1.

Table 6-1: Literature overview Chapters 2 and 3

Key aspects		Reference
Chapter 2 Scent marketing	The concept of retailing was discussed, as well as that of visual merchandising. A detailed discussion followed on the 5 elements that visual merchandising comprises of namely store design, fixtures, presentation techniques, mannequins and atmospherics.	Sections 2.2 and 2.3 Figure 2-1
	Marketing was defined, and the concept of scent marketing was explained. The impact that scent has on consumers moods were discussed as well as the composition of a scent.	Section 2.4 Figure 2-5
	The advantages of scent marketing were emphasised.	Section 2.9 Figure 2-6
Chapter 3 Consumer behaviour	The Mehrabian-Russell Model was defined and discussed as a manner used to explain the effect that a physical store's environment can have on consumers' buying behaviour.	Section 3.3 Figure 3-1
	Consumer buying behaviour was defined, and was linked with the consumer decision-making process, consumers' values, physical activities and product purchases. Decision-making was found to be affected by social-cultural factors and psychological, which would determine the purchase and post purchase decisions.	Sections 3.4 and 3.5 Figure 3-2
	The fashion industry was discussed. Fashion reflects different cultures, societies, wealth and identities to consumers. Fashion retailers could use scent marketing to form stronger emotional bonds to increase consumers' involvement in the store, since scent can influence consumers' emotions, their perceptions, their state of mind, as well as their shopping process.	Sections 3.6 and 3.7 Table 3-9
	The high-end fashion industry was defined as any fashion item that is recognisable, higher-priced, of excellent quality, rarity, has a symbolic meaning and is set apart from alternative options.	Section 3.7 Table 3-11
	Competition within the South African retail market is intense and therefore retailers need to keep abreast with the latest trends, changes in consumer behaviour, fast-paced technology and an evolving industry. Retailers should keep up with innovation and should focus on offering a unique experience to their consumers.	Section 3.8 Table 3-13 Table 3-14

Secondary research was conducted by means of a literature review in order to address the primary objective. Primary research was conducted by collecting data for the empirical study. A qualitative research design was selected and data was collected by means of conducting three focus group sessions with 26 participants. A non-probability snowball sampling method was used to recruit participants (see section 4.2.4.3.2). The data collected for the empirical study was analysed by using the Morse and Field approach, and using the ATLAS.ti qualitative data analysis software (see section 4.2.5.2), after which the results were presented in Chapter 5. The subsequent section provides conclusions and recommendations pertaining to each objective.

6.3 ANSWERING THE RESEARCH OBJECTIVES

This section provides answers to the research objectives formulated for the study. Firstly, the secondary research objectives are addressed in order to answer the primary research objective of the study. An indication of how the study's research objectives are linked to the literature review and empirical study is provided in Table 6-2.

Table 6-2: Summary of the linkages between the research objectives, literature review and empirical study

Research objectives	Literature review	Empirical study
Primary objective		
To explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry.	Chapters 2 & 3	Focus group questions: B1-15; C1-20
Secondary objectives		
1) To provide an overview of the literature related to the main constructs of this study, namely store atmospherics, scent marketing and consumer behaviour.	Chapters 2 & 3	
2) To determine consumer awareness of scent marketing.	Chapter 3	Focus group questions: B1-B5; B14-B15; C2-C3
3) To determine the influence of scent marketing on consumers' emotions.	Chapters 2 & 3	Focus group questions: B5-B8; C14-C15
4) To determine the influence of scent marketing on consumers' approach and avoidance behaviour.	Chapters 2 & 3	Focus group questions: B6; B9-B13; C1; C6; C13
5) To determine the preferred scent for consumers' in high-end fashion stores.	Chapters 2 & 3	Focus group questions: B14-B15; C14-C20
6) To determine the importance of scent marketing to consumers in relation to other store atmospheric elements.	Chapters 2 & 3	Focus group questions: C1; C4-C12
7) To develop a demographic profile of consumers who shop at high-end fashion stores and who participated in the study.		Focus group questions: D1-D4

Conclusions and recommendations pertaining to each of the secondary objectives were drawn based on the empirical research results presented in Chapter 5, as well as the literature review presented in Chapters 2 and 3. The subsequent section provides the conclusions and recommendations pertaining to each research objective.

6.3.1 Conclusions and recommendations

6.3.1.1 Secondary objective 1

Secondary objective 1 was to provide an overview of the literature related to the constructs of this study, namely store atmospherics, scent marketing and consumer behaviour. Table 6-3 presents the literature findings, conclusions and recommendations pertaining to secondary objective 1.

Table 6-3: Conclusions and recommendations: Secondary objective 1

Literature findings: Secondary objective 1
<p>By conducting a thorough review of the literature pertaining to atmospherics, it was found that atmospherics can be described as a marketing tool, whereby the environment is planned, organised and developed to influence consumer behaviour (Tifferet & Yavetz, 2017:814). Thus, atmospherics entails the design of a store, tangible and intangible elements, that are used to attract consumers, influence their emotions, buying behaviour and experiences (Hussain & Ali, 2015:35). It was found that a store's atmosphere can enhance the quality of the store or the products, which could influence consumers' buying behaviour (De Farias <i>et al.</i>, 2014:88). According to Helmfalk and Hulten (2017:1), store atmospherics should be developed according to the theme, image and personality of the store to differentiate itself from competitors and to influence consumers' emotions and buying behaviours. According to De Farias <i>et al.</i> (2014:88), the way in which consumers observe a store's products can be influenced by its atmosphere, which in itself impact consumers' buying behaviour. Therefore, retailers should make use of atmospherics to enhance consumers' experience in-store (Björkman <i>et al.</i>, 2015:14). Atmospherics forms part of visual merchandise, which communicates to consumers through sound, touch, sight and scent (as discussed in section 2.3.5).</p> <ul style="list-style-type: none"> • <i>Sound</i> relates to music. Background music (as explained in section 2.3.5.1) can assist retailers to develop a desirable atmosphere in a store, which in turn can have a positive effect on the store's image (Waja, 2013:30). Hence, it is important that the volume and the type of music that is played in stores match the atmosphere and theme of the store (Cachero & Vázquez, 2017:4). • The sense of <i>touch</i> (depicted in section 2.3.5.2) is a communication method; it is used to evaluate a product's form, weight, texture, durability and quality (Hussain & Ali, 2015:36). Touch can be classified into two groups, namely tactile and hedonic touch. Tactile touch is the way a consumer obtains information about the product; whereas hedonic touch is the need to inspect a product, which could lead to consumers developing a preference for it (Cachero & Vázquez, 2017). • The sense of <i>sight</i> (in section 2.3.5.3) is used to observe a product or service (Roopschund <i>et al.</i>, 2016:6). Pawaskar and Goel (2014:259) propound that lighting and colour influence sight. Lighting can highlight merchandise and enhance the store's image (Levy <i>et al.</i>, 2014:507). The correct use of colour can create a positive mood and draw attention to certain objects (Taskiran, 2012:7).

Table 6-3: Conclusions and recommendations: Secondary objective 1 (continued)

Literature findings: Secondary objective 1
<ul style="list-style-type: none"> • <i>Scent</i> (as explained in section 2.3.5.4) is described as a fragrance that influences consumers' moods and emotions (Hussain & Ali, 2015:36). Multisensory marketing (as depicted in section 2.8), is the combination of senses (Cachero & Vázquez, 2017:5). According to Roopschund <i>et al.</i> (2016:17), it is possible for one sense to be influenced by the interaction of other senses. Colour helps to identify a specific scent and is easier to recognise a specific scent when the colour matches the product (Goldkuhl & Styven, 2007:1299), as discussed in section 2.8.1. <p>It was found that different levels of <i>volume and sound</i> correspond to different types of scents (see section 2.8.2). Scent plays a salient role in consumers' actions and responses when it comes to <i>touch</i> and evaluating a product. Scent can influence the effect of touch considering soft versus rough materials, cold versus hot products as well as thick versus thin liquids (see section 2.8.3).</p>
<p>By conducting a review of the literature pertaining to scent marketing it was found that scent marketing can be defined as a long-term strategy that is based on drawing attention to a specific brand or product where the unique scent becomes an identifying factor of the store, brand or product (Hulten <i>et al.</i>, 2009:8).</p> <p>As stated in section 2.4.2, scent marketing is perhaps the most influential tool of atmospherics due to scent's ability to connect to the limbic system, the part of the brain that deals with emotions and memories (Roopschund <i>et al.</i>, 2016:3). Hence, scent marketing can be used to create memories, influence consumers' perceptions, enhance the experience and make consumers feel relaxed and comfortable (Abazi & Sohani, 2016:16; Levy <i>et al.</i>, 2012:508).</p> <p>According to Walsh (2014), humans can recall up to 10 000 scents. Furthermore, studies show that 75% of consumers' emotions are created by smell (Moodmedia, 2019; Valenti & Riviere, 2008:13). According to Roopschund <i>et al.</i> (2016:8), three factors contribute to the effective use of scent marketing, namely the scent's presence, the pleasantness of the scent, and how that scent fits into the shopping environment.</p>
<p>By conducting a review of the literature pertaining to consumer behaviour, it was found that consumer behaviour can be defined as all those value-seeking activities associated with the purchase, consumption, experience, and consumer's emotional, mental and behavioural responses that determine these activities (Babin & Harris, 2018:23; Hoyer <i>et al.</i>, 2018:5).</p> <p>The Mehrabian-Russell model (discussed in section 3.3.1) suggests that environmental stimuli can trigger emotional reactions that can influence consumers' behaviour, and it can lead consumers to either approach or avoid a store (Bakker <i>et al.</i>, 2014:3; Guillet <i>et al.</i>, 2017:2).</p> <p>Another important aspect of consumer behaviour is the consumer decision-making process (discussed in section 3.4.1). According to Levy <i>et al.</i> (2012:104), consumers' decisions are affected by socio-cultural and psychological factors that contribute to purchase and post-purchase decisions. Socio-cultural factors comprise culture, social class, reference groups, family, age and the economy (Durmaz & Durmaz, 2014:257). Psychological factors comprise motivation, perception, learning, personality, attitudes and emotions (Schiffman & Wisenblit, 2019:441). The consumer decision-making process is illustrated in Figure 3-2.</p>

6.3.1.2 Secondary objective 2

Secondary research objective 2 was to determine consumer awareness of scent marketing. Table 6-4 shows the literature findings, conclusions and recommendations pertaining to this research objective.

Table 6-4: Conclusions and recommendations: Secondary objective 2

Literature findings: Secondary objective 2
<p>A review of the literature in Chapters 2 and 3 established that scent marketing is an important marketing technique. Scent marketing (as defined in section 2.4.2) is a long-term strategy that is based on drawing attention to a specific store, brand or product by appealing to a consumer's sense of smell, where the unique scent becomes an identifying factor of the store, brand or product (Hulten <i>et al.</i>, 2009:8). Scent can strengthen the communication between a store and consumers by linking a scent to the brand or store (Roopschund <i>et al.</i>, 2016:8). Scent is the only stimulus that links directly to the brain, which connects with consumers' emotions and facilitate memory recall (Roopschund <i>et al.</i>, 2016:3). Scent is the most powerful sensory element for creating memories, since these memories have more emotion attach than any other sensory stimuli (Pawaskar & Goel, 2014:258). Hence, scent has an impact on consumers' moods, product evaluation and perception of the store and/or products in the store (Clarke, 2012:496; Gottschalk, 2018:1).</p> <p>According to Moodmedia (2019), studies show that 75% of consumers' emotions are created by smell. Furthermore, scent marketing is used to create a calming atmosphere, relieve stress, and motivate consumers to spend more time in the store (Cachero & Vázquez, 2017:473). However, the main goal of scent marketing is to create a pleasant atmosphere (Muller <i>et al.</i>, 2011:344).</p>
<p>Section 2.6 explored the types of stores/industries that make use of scent marketing and delved into the reasons why it would be effective in these industries for example casinos, hotels, airlines, coffee shops, gas stations, retail outlets, solons, spas, restrooms, events, hospitals, offices, malls and showrooms to make use of scent marketing. It was noted that scent marketing can improve the atmosphere by making consumers feel welcome and comfortable (Anglin, 2015; ScentAir, 2017:5).</p> <p>Examples of these are noted below:</p> <ul style="list-style-type: none"> • Airlines: Singapore airlines spray their unique scent onto hot towels that are handed out to consumers on the flights (Nibbe & Orth, 2017:1054). • Gas stations: According to Orvis (2016), a study found that a gas station that released coffee scent into the air increased its coffee sales by 300%. • Retail outlets: From clothing, shoes, furniture, book, hardware, music, beauty and electronic stores. According to White (2012), Nike found that consumers' intent to purchase increased by 80% due to a pleasant scent that is present in the store. • Entertainment areas: Casinos, theatres and nightclubs. A study found that gamblers spent 45% more in a casino when a floral fragrance was present (Aromatech, 2018).

Table 6-4: Conclusions and recommendations: Secondary objective 2 (continued)

Literature findings: Secondary objective 2
<p>In section 3.7.2, it was noted that it could be beneficial for fashion retailers to use of scent marketing to form emotional bonds with consumers in a subconscious way (Airikka, 2014:8). According to Hung et al. (2011:458), consumers attach high levels of emotion to premium fashion brands.</p> <p>Section 2.9 indicates the 11 advantages of scent marketing, which include:</p> <ul style="list-style-type: none"> • <i>Brand recognition</i>: Scent marketing can differentiate one brand from another, due to a signature scent. It can also give a deeper meaning to a brand in the mind of the consumer (Meng, 2016:2). • <i>Consumer experience</i>: Scent can make consumers feel welcome and relaxed, which enhances their experience in a store (Air-Scent, 2017; Meng, 2016:4). Hence, scent can lower stress levels, decrease anxiety, enhance moods, and it can increase productivity (Aromatech, 2018). • <i>Brand recall</i>: According to Roopschund <i>et al.</i> (2016:3), consumers tend to recall a brand when a scent is linked to a memory and a pleasant experience. • <i>Browsing times</i>: A study indicated that consumers linger times can increase up to 44% when surrounded by a pleasant scent (Aromatech, 2018). Therefore, a pleasant can make consumers feel comfortable in a store, which can increase their browsing times (Kiukkanen, 2017:38). • <i>Attraction</i>: Scents can attract and entice consumers to enter a store (Kiukkanen, 2017:1). Scent is able to create a lasting first impression on consumers, due to scents ability to connect directly with the brain (Air-Scent, 2017). • <i>Value perception</i>: A pleasant scent can make consumers perceive a product and/or garment of higher quality and of higher value (Aromatech, 2018). • <i>Repeat purchase</i>: The right scent in the right place can influence consumers' memories and motivate consumers to make repeat purchases (Air-Scent, 2017). • <i>Sales</i>: An increase in sales is the ultimate goal behind a scent marketing campaign. Nike found that consumers' intent to purchase increased by 80% due to the scent that was present in the store (Air-Scent, 2017). • <i>Brand loyalty</i>: Scent has the ability to connect a fragrance to a brand by attaching a positive emotion to a brand, which may lead to brand-loyal consumers (Air-Scent, 2017). Consumers may connect their experiences and emotions with the unique and pleasant scent of the store (Aromatech, 2018). • <i>Productivity and performance</i>: Scent can have a positive impact on employees' performance in the workplace (Aromatech, 2018). • <i>Malodour</i>: Scent can reduce bad scents and it can make a room smell fresh, sophisticated and welcoming (Air-Scent, 2017).
<p>It was mentioned that scent has disadvantages. Scent should not be overpowering, since consumers will form a bad memory that will influence them to leave the store (Hefer, 2012:10). Scent should not be too subtle, otherwise it will not have an effect on consumers' moods. Scent must match the brand's values and image, otherwise a negative experience and emotion will be connected to the brand or store (Air-Scent, 2017).</p>
<p>Data pertaining to consumer awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 2 was addressed in main finding 5.1. Conclusions and recommendations pertaining to consumers' awareness of scent marketing is provided subsequently.</p>

Table 6-4: Conclusions and recommendations: Secondary objective 2 (continued)

Conclusions: Secondary objective 2
<p>Conclusion 2.1: The results indicate that some participants struggled to describe scent marketing and others wondered at first what it was. Answers that emerged of the focus group sessions were that scent marketing is seen as a subconscious manipulation of consumers' emotions and response behaviour. It was found that scent marketing is a tool used in stores to make consumers feel relaxed and comfortable. Also, scent marketing is seen as a way to stimulate purchases, to increase sales.</p>
<p>Conclusion 2.2: The results indicate that participants were aware of scent marketing around them; however, a few participants struggled to identify industries, other than the usual industries that make use of scent marketing. The stores where consumers were aware of scent marketing include cafés/restaurants such as coffee shops and bakeries; self-care such as barbershops and spas; general stores such as tobacco shops and leather shops; entertainment areas such as casino's; automotive such as motor showrooms; hospitality such as safari lodges and hotels; health organisations such as hospital foyers; and recreation such as gyms.</p>
<p>Conclusion 2.3: The type of stores participants think scent marketing will be effective in include health organisations to engage consumers' emotions and to emotionally uplift them; these include consultation rooms, psychiatric wards, clinics, rehabs centres and hospitals. Therefore, scent should be used in a subconscious level to make consumers feel at ease. It was found that scent should be used in public spaces, especially in small buildings with numerous people. Scent can also influence the perception of time, where consumers would tend to feel relaxed and comfortable while waiting. Public spaces include police stations and home affairs. Entertainment areas, such as casinos can consider scent marketing, since scent may create an attractive environment, enhancing the experience of consumers. Another place where scent marketing will be effective is in offices and in boardrooms. Scent can enhance their workers' productivity and make them feel calm and comfortable. It was also found that some participants are already making use of scent marketing in their own houses, where they have different scent-diffusers in each room. Therefore, consumers can use scent in their bedrooms, living room, bathrooms and in the entertainment area of the house. Lastly, scent can make consumers feel welcome in hotels, gyms and salons.</p>
<p>Conclusion 2.4: It was found that the most unpleasant store types are general stores such as homeware stores, discount stores and beauty parlours such as nail technicians.</p>
<p>Conclusion 2.5: The results indicate that the advantages of scent marketing are that consumers can identify a store by its fragrance, especially if the store has its own signature scent. Thus, it should be taken into account that memories are powerful, especially if a memory is connected to scent. The results further indicate that scent marketing can make consumers feel special as if they are part of a special world. Scent can also enhance consumers' moods, making them feel happy, calm and de-stressed. Thus, scent marketing can be used to attract consumers to a store and keep consumers browsing for longer periods of time. Some advantages for companies are that scent marketing can be used to create brand awareness and to identity the store and/or brand in the mind of the consumer. Scent can keep clients in the store for longer periods of time, which could lead to an increase in revenue. Scent can also enhance repeated sales for the company, since a connotation is formed with the store and/or brand. Lastly, scent can also allow for a greater competitive advantage.</p>

Table 6-4: Conclusions and recommendations: Secondary objective 2 (continued)

Conclusions: Secondary objective 2
<p>Conclusion 2.6: The results indicate that scent can at times be too strong and this can be overwhelming for consumers or result in headaches. If scent is too subtle, it may not have an impact on consumers' buying behaviour. Also, some consumers are allergic to perfumes and certain smells.</p>
<p>Conclusion 2.7: A salient disadvantage of scent marketing is that stores may be excluding many consumers. If a store chooses a scent, it will be designed for the selected target market that the store is focusing on. It follows, therefore, that if a consumer dislikes the scent they will also be excluded. Furthermore, if the consumer has a bad memory pertaining to the scent, he/she will tend to avoid the store. The results also indicate that scent marketing will not suffice on its own. It should link with all the other atmospheric elements in a store in order to exert a reaction on consumers' buying behaviour.</p>
Recommendations: Secondary objective 2
<p>Recommendation 2.1: A pleasant scent should be subtle and welcoming. It should be implemented in such a way that it contributes to consumers' overall mood and enhance their shopping experience. If scent marketing is understood correctly then consumers will not think that scent marketing is a trick to get them to purchase more items.</p>
<p>Recommendation 2.2: It is evident that scent marketing can make consumers feel relaxed, comfortable and at ease, therefore health organisations should realise that scent can uplift consumers' emotions and should be implemented in consultation rooms, psychiatric wards, clinics, rehabs centres and hospitals. Scent could also be beneficial in public spaces, since scent can influence consumers' perception of time, which entails that consumers feel comfortable while waiting. It was also found that scent is only used in one or two casinos. Therefore, entertainment areas should use scent marketing to get rid of bad odours such as smoke or alcohol. This will enhance the atmosphere and consumers' experience of the store. However, the advantages for entertainment areas are that consumers may tend to remain longer and spend more money.</p> <p>Furthermore, companies should understand that scent marketing can benefit workers by making them feel relaxed and comfortable, which may result in productive workers who are less stressed. Scent should also be used in gyms, since the smell of sweat is a big turn-off for consumers. Gyms can infuse an energetic and fresh scent, which would stimulate energy but also attract more consumers. Salons, in turn, should also make use of scent, since it will disguise malodours such as acetone and nail polish smells. Scent should also be used in hotels to make consumers feel welcome and special. Scent should be sprayed in the halls and reception area of hotels, since a foul carpet smell is a big turn-off for consumers. Hotels can even make use of scent sachets in closets as well as an elegant and subtle scent in the room. Scent can also be advertised to general consumers to make their houses feel and smell inviting, refreshing and welcoming.</p>
<p>Recommendation 2.3: High-end industries such as tobacco shops, furniture shops, clothing stores, restaurants and malls should make use of scent marketing. Consumers are expecting an unforgettable experience and scent forms part of it. Scent could also help communicate to consumers as well as making them brand loyal to the store.</p>

Table 6-4: Conclusions and recommendations: Secondary objective 2 (continued)

Recommendations: Secondary objective 2
<p>Recommendation 2.4: It should be taken into account that any store that wants to infuse a store with scent should do proper research to determine the target market, the theme of the store, what type of scent will fit the image of the store, do they want a normal scent or a signature scent as well as what type of machine or method used to release the scent. It is important to realise that what a company might think is a good smell, can be a smell that will put consumers off. Companies should be aware that there are scent companies out there that can assist with advice and market research.</p>
<p>Recommendation 2.5: The results indicate that stores and/or companies should be careful with the intensity of scent used in outlets. Scents should not be too strong, since it can result in headaches. The chosen scent should also not be too subtle, since a too subtle scent will have no effect on consumers' moods or buying behaviours.</p>

6.3.1.3 Secondary objective 3

Secondary research objective 3 aimed to determine the influence of scent marketing on consumers' emotions. Table 6-5 presents the literature findings, conclusions and recommendations pertaining to this objective.

Table 6-5: Conclusions and recommendations: Secondary objective 3

Literature findings: Secondary objective 3
<p>In order to understand the effect of a pleasant scent in a high-end fashion store on consumers' moods and emotions, a large number of factors must be taken into account. In section 3.3.1, the Mehrabian-Russell model is discussed. This model suggests that environmental stimuli can trigger emotional reactions, which influence consumers' behaviour (Bakker <i>et al.</i>, 2014:3; Guillet <i>et al.</i>, 2017:2). Emotion is a feeling that is experienced by consumers that influences their behaviour and thought patterns (Soodan & Pandey, 2016:3). Table 2-4 presents the different moods that scent can stimulate. According to Abazi and Sohani (2016:24), there are three types of emotional reactions that consumers can have towards a store namely pleasure, arousal and dominance.</p> <ul style="list-style-type: none"> • Pleasure is described as a powerful reaction that reveals consumers' feelings towards a store, whether they are happy, content or satisfied (Helmefalk & Hulten, 2017:3). • Arousal refers to the effect that a store's environment has on consumers' emotions such as feelings of being excited or calm; energised or dull (Hung <i>et al.</i>, 2019:44). • Dominance is the feeling of being in control; this is when consumers feel like they belong in the store. <p>Furthermore, consumers' needs are influenced by social and psychological factors. Socio-cultural factors include culture, social class, reference groups, family, age and the economy (Durmaz & Durmaz, 2014:257). Psychological factors include motivation, perception, learning, personality, attitudes and emotions (Schiffman & Wisenblit, 2019:441).</p>

Table 6-5: Conclusions and recommendations: Secondary objective 3 (continued)

Literature findings: Secondary objective 3
<p>By conducting a review of the literature pertaining to a pleasant scent's impact on consumers' shopping experience in a high-end fashion store, it was found that scent marketing can enhance a feeling of happiness that positively impacts merchandise quality, service quality and perceived price (Randhawa & Saluja, 2017:117). Thomas (2016:8) propounds that scent marketing enhances the atmosphere of a store, making consumers feel relaxed, comfortable, energetic or de-stressed in the store. Laudamiel (2017) propounds that scent can be used to create memorable brand experiences and to ignite arousal.</p>
<p>A number of factors must be taken into account to understand the effect of an unpleasant scent in a high-end fashion store on consumers' moods and emotions. The Mehrabian-Russell model (discussed in section 3.3.1) indicates avoidance behaviour, which refers to consumers leaving a store, avoiding a store or not entering a store (Joustra, 2016:8). Avoidance behaviour is affected by the behavioural inhibition system (BIS) (Tang & Zhangb, 2018:4). Therefore, consumers are likely to avoid a store when a negative emotion has been experienced, such as overpowering scents, a bad odour or a negative memory towards the scent (De Farias <i>et al.</i>, 2014:90).</p>
<p>The type of scents that make consumers <i>happy</i> include rosemary that tends to lower stress levels; lemon which releases tension, anger and anxiety; lavender of its calming properties; cinnamon which increases productivity, focus and attention to detail; jasmine is refreshing and revitalising; and peppermint which enhances alertness and mental clarity (Air-Scent, 2017). According to Thomas (2015:15), peppermint, thyme and rosemary aid in energy; cinnamon, citrus and basil stimulate relaxation; ginger, chocolate and liquorice stimulate romance.</p>
<p>The type of scent that makes consumers <i>unhappy</i> or irritable include overpowering scents, spicy flavours and strong odours (see sections 2.9 and 3.4.3.3). According to Nibbe and Orth (2017:1060), if there is a scent present without corresponding music, a negative evaluation can follow (refer to section 2.8.2).</p>
<p>Data pertaining to consumers' awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 3 was addressed in main finding 5.2. Conclusions and recommendations pertaining the influence of scent marketing on consumers' emotions are provided subsequently.</p>
Conclusions: Secondary objective 3
<p>Conclusion 3.1: The results indicate that a pleasant scent affects consumers' mood and/or emotion due to the olfactory bulb that is connected to the limbic system. Consumers may tend to feel special, welcome and part of a new world in the presence of certain scents. The results further indicate that a pleasant scent can make consumers feel stylish, sophisticated, relaxed, comfortable and de-stressed in the store. Scent can also lead to consumers feeling less guilty about their purchases and braver to spend. Scent could make consumers oblivious to time, which means that they would enjoy spending time in the store and browse around. Lastly, because scent associates with memory, a certain smell can remind a consumer of a past memory or experience. This could lead to the consumer experiencing a pleasant feeling, which will lead to a positive reaction, or a negative feeling, which will lead to a negative reaction. It is important to realise that every consumer will have a different emotional response to a smell since culture, personality history and memory plays a role.</p>

Table 6-5: Conclusions and recommendations: Secondary objective 3 (continued)

Conclusions: Secondary objective 3
<p>Conclusion 3.2: The results indicate that if a store smells repulsive, damp or if it has a general bad smell, consumers are not likely to enter the store. The results further indicate that brand-loyal consumers are not likely to stop buying the brand's products, but they will shop at different branches or they will shop online. Thus, consumers may end up changing their methods of buying due to an unpleasant smell that formed a bad experience and memory.</p>
<p>Conclusion 3.3: The results indicate that scents which make consumers happy include clean scents such as a fresh linen and an ocean breeze scent; flower scents such as geranium; fruity scents such as neroli, coconut, honeydew; spicy scents such as cinnamon and lemongrass; earthy scents such as cedar wood and a woody smell; café scents such as coffee and chocolate; other scents such as an energetic- calm and subtle scent. The results also indicate that different cultural elements (age, gender), personality, mood and memories are likely to influence whether a person likes or dislikes a certain scent.</p>
<p>Conclusion 3.4: The results indicate that scents that are too sweet or too strong may make consumers unhappy. Related scents include flower scents such as vanilla; fruity scents such as banana; spicy scents such as coriander and hot spicy scents; other scents such as dust, material and hospital smells; and descriptive scent such as an overwhelming or humid smell. The results indicate that a few of the smells that participants acknowledged as an unhappy scent other participant associated as a happy scent. Therefore, culture elements (age, gender), personality, mood and memories will influence whether consumers associate a scent as a happy or unhappy smell.</p>
Recommendations: Secondary objective 3
<p>Recommendation 3.1: The main goal of a store is to enhance the experience of the consumer by infusing the store with a pleasant scent. High-end fashion stores should investigate which scents trigger good emotions in their consumers. One should decide what type of emotion the store wants to elicit to be able to decide on the type of scent they want to release.</p>
<p>Recommendation 3.2: It should be taken into account that a certain type of scent will elicit a certain type of emotion onto consumers. For example, a gym can infuse a peppermint scent (cool, refreshing, energetic scent); a bookstore can infuse a coffee scent; offices can infuse a rosemary scent (lower stress levels), lemon scent (release tension), lavender scent (calming properties), and cinnamon scent (increases productivity). Health industries such as hospitals or consultation rooms can increase orange scents (lowers anxiety).</p>
<p>Recommendation 3.3: The most fundamental rule is that scent should correspond to all the other atmospherics in the store, as well as fit the overall theme.</p>

6.3.1.4 Secondary objective 4

Secondary research objective 4 was to determine the influence of scent marketing on consumers' approach and avoidance behaviour. Table 6-6 shows the literature findings, conclusions and recommendations pertaining to this objective.

Table 6-6: Conclusions and recommendations: Secondary objective 4

Literature findings: Secondary objective 4
<p>The literature presented in Chapters 2 and 3 established that pleasant scents can enhance a shopping experience in a high-end fashion store. According to Meng (2016:2), scent marketing is a powerful tool since it can improve consumers' experience and satisfaction levels. Scent improves consumers experience, enhance time spent in stores, attract consumers, heighten the values of products and/or services, counteracts malodours, enhance performance of personal and improves brand recognition (see section 2.9). However, scent marketing's overall outcome is the establishment of an enjoyable and relaxing atmosphere, whereby consumers encounter a pleasant experience (Thomas, 2016:8).</p> <p>According to Johnson (2013), luxury industries use scent marketing to enhance consumers experience and to increase consumers' emotional connections with the brand. Clarke <i>et al.</i> (2012:497) propound that scent is important because it can affect consumers' perception of a store and the products displayed in the store.</p>
<p>According to the literature (in section 2.9), scent can attract consumers to a store and a welcoming signature scent can entice consumers to enter a store (Kiukkanen, 2017:1). According to Doucé and Janssens (2011:217), scent should be able to attract consumers' attention, influence their emotions and motivate them to enter a store. Therefore, consumers may adopt an approach behaviour that may lead them to enter a store, browse the store and to make a purchase (Waja, 2013:32). Vinnikova (2016:22) propounds that consumers' emotional reactions towards environmental stimuli will determine whether they will be discouraged or motivated to enter a store.</p> <p>Consumers' emotional response towards an environment will reveal their true feelings, frame of mind, attitudes and judgements (Hefer, 2012:113). The Mehrabian-Russell model (in section 3.3.1) suggests that environmental stimuli can trigger emotional reactions that can influence consumers' behaviour (Guillet <i>et al.</i>, 2017:2). Hefer (2012:91) propounds that emotional reactions may influence consumers to either approach or avoid a store.</p>
<p>Scent can make consumers browse the store for longer periods of time, since it makes consumers feel relaxed, warm and comfortable (see section 2.9) (Kiukkanen, 2017:38). A study showed that consumers' linger times increased up to 44% when surrounded by a pleasant scent (Aromatech, 2018).</p> <p>Scent marketing's overall outcome is the establishment of an enjoyable and relaxing atmosphere, so that consumers are more likely to browse a store for longer (Thomas, 2016:8). Doucé and Janssens (2011:218) propound that pleasure is a feeling of happiness, satisfaction and content. Pleasure derived from a coherent scent tends to influence consumers' moods and persuade them to explore the store and browse the aisles (Nibbe & Orth, 2017:1056). According to Johnson (2013), smell is used to convince consumers to stay and browse a store for longer and purchase more items.</p>

Table 6-6: Conclusions and recommendations: Secondary objective 4 (continued)

Literature findings: Secondary objective 4
<p>Today, the fashion industry is experiencing intense competition, and therefore, this industry needs to explore various tactics in order to entice consumers to enter and browse around in a store (Chen & Xu, 2017:1; Yao, 2018). Therefore, these industries should be aware of the benefits of scent marketing, since once scent is incorporated correctly with the vision and the theme of the company, it can influence thoughts, behaviours, choices, emotions and memories (Bergland, 2015). Buying intention is influenced by the shopping process and includes the attitude towards buying a product (Bhukya & Singh, 2015:220). Ambient scents in a store can influence consumers' moods, which can influence their buying intentions (Bambauer, 2012:320). According to Joustra (2016:11), arousal through scent can increase buying intention in fashion stores. Arousal indicates whether and to what extent the store's environment can stimulate consumers' emotions such as feeling excited, calm, feeling energised or dull (Hung <i>et al.</i>, 2019:44).</p>
<p>A study found that if consumers remained 20% longer in stores, sales in certain products will increase by 300% (Air-Scent, 2017). Scent marketing's overall outcome is the establishment of an enjoyable and relaxing atmosphere, which means that consumers would quite likely want to browse the store for longer periods, which may lead to an increase in purchases (Thomas, 2016:8). However, buying intention can also be influenced by price, quality, brand, visual merchandise and the store itself (Huang, 2012:253).</p>
<p>According to Doucé and Janssens (2013:215), scent can have a positive influence on consumer's evaluations, reactions and the intention to visit and revisit a store. The approach or avoidance behaviour is adopted by the consumer during the outcome phase of the consumer decision-making model. Laudamiel (2017) propounds that scent is used to create memorable brand experiences and to ignite arousal. Therefore, a signature scent can influence the consumers to return to the store, since it can enhance brand loyalty (Balbeur, 2019).</p>
<p>According to Roopschund <i>et al.</i> (2016:3), scent is an important method of marketing since it is the only stimulus that is directly linked to the brain and can connect with consumers' emotions and facilitate memory recall. Scent is the most powerful sensory element for creating memories, since it has an impact on consumers' moods, product evaluation, perception of the store and the products in the store (Clarke, 2012:496; Rodrigues <i>et al.</i>, 2011:43). Pawaskar and Goel (2014:258) state that memories that were created by smell are much more emotional than other sensory stimuli.</p> <p>Scent marketing has various benefits, namely to improve brand recognition; to improve consumer experience; to enhance time spent in stores; to increase loyalty among consumers; to make a brand unforgettable; to attract new consumers; to heighten value of products and/or services; to counteract malodour; and to enhance performance in companies (Air-Scent, 2017; Cachero & Vázquez, 2017:473). Furthermore, scent marketing improves store and product evaluations by influencing consumers' moods and aspects related to the shopping experience (Meng, 2016:4). However, it is very important to identify the type of scent that would match the product and correspond with consumers' needs and wants (Thomas, 2015:11).</p>
<p>It was found that consumers tend to prefer scented high-end fashion stores, since scent forms part of a brand's identity and image (Krishna, 2010). Scent marketing can reach people on a conscious- and subconscious level by stimulating a consumer's sense of smell, and thus affecting their emotions and past memories (Guillet <i>et al.</i>, 2017:2; Nell, 2013:30).</p>

Table 6-6: Conclusions and recommendations: Secondary objective 4 (continued)

Literature findings: Secondary objective 4
<p>It should be taken into account that scent can differentiate itself from competitors by forming nostalgic memories with the store and/or brand, which can heighten exploratory behaviour when the specific scent is smelled (Balbeur, 2019). In today's competitive fashion retail environment where countless brands provide similar products and services of good quality, consumers may tend to turn to a brand that appeals to their emotions and offer brand experience (Clarke <i>et al.</i>, 2012:494). It should be taken into account that consumers' life experience will likely influence their reaction to certain smells (Hung <i>et al.</i>, 2019:44).</p>
<p>Data pertaining to consumer awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 4 was addressed in main finding 5.3. Conclusions and recommendations pertaining the influence of scent marketing on consumers' approach and avoidance behaviour are provided subsequently.</p>
Conclusions: Secondary objective 4
<p>Conclusion 4.1: The results indicate that scent marketing will enhance the shopping experience within a high-end fashion store, since it is appealing to inhale a pleasant scent. A pleasant scent, especially in a high-end fashion store, can make consumers feel special and important. It further indicates that the store cares about its environment and that they want to offer a delightful and comfortable atmosphere to their consumers. Hence, high-end fashion stores should make the entire shopping experience for the client as glamorous as possible, which also indicates a sense that the store cares about its freshness and other attributes, and it wants to offer consumers a relaxing shopping environment. It was found that a blunt smell will not make the shopping experience personal, while a pleasant smell can make it personal. Furthermore, if a company has a signature scent, a consumer can form a connection with the store and/or brand. Whenever that specific scent is smelled, consumers will recall the brand and/or store.</p>
<p>Conclusion 4.2: The results indicate that a pleasant scent can enhance consumers' curiosity as to what the smell is and this could lead them to approach the store. Therefore, consumers may approach a store because they had an emotional response. Furthermore, a subtle scent can have a subconscious effect on consumers. Therefore, without them realising it, scent could lead consumers to approach and/or enter the store. Also, it was found that some consumers are intrigued to enter or approach a store when a classy, soothing and pleasant scent is smelled. It was also discovered that consumers who are browsing around a shopping centre without a specific focus or time constraint could be lured into a store if there is a pleasant scent. However, the opposite is also true, if it is a bad smell then consumers are not likely not enter the store again. From the results it was seen that a number of factors play a role regarding scent marketing. Firstly, it should be taken into consideration that people have different tastes. Therefore, gender and age are likely to have an impact on whether consumers will find a scent pleasant or revolting. Secondly, the mood a consumer is in will play a big role. Thirdly, if a consumer is focused on a specific task or do not have time to browse around, scent will not influence the consumer to enter the store, except if the store has the product they are looking for. Fourthly, the personality type of a consumer will depend if he/she will be influenced by the scent. Some people are triggered by scent others are visually stimulated. Also, some personality types enjoy a different type of scent than others.</p>

Table 6-6: Conclusions and recommendations: Secondary objective 4 (continued)

Conclusions: Secondary objective 4
<p>Conclusion 4.3: The results indicate that a pleasant scent can lead to consumers lingering longer in a store, feel calm and lead them to browse around the store for longer periods of time. Scent can also transport a person to a certain time and place, recalling a memory or feeling. If that feeling or memory is positive, consumers would tend to stay in the store. Therefore, scent aims to keep consumers for longer periods of time in a store, to enhance their mood and offer a pleasant consumer experience. However, the same is true for an unpleasant scent. If an unpleasant scent is smelled, consumers are likely to leave a store. It should also be taken into account that different cultures, ages and personalities have different associations with smells. This would also have an impact on the duration of a consumers stay. Hence, it is also important that the scent matches the theme and atmospheric elements of the store, since this will also play a role in the duration of a consumers stay.</p>
<p>Conclusion 4.4: The results indicate that scent in high-end fashion stores can make consumers feel like a million dollars, which will make them feel empowered to purchase items. Furthermore, a pleasant scent can make consumers feel comfortable, relaxed and de-stressed, and these feelings could lead to a purchase. However, it should be taken into consideration that the entire consumer experience also depends on the layout of the store, atmospherics, temperature and consumer service. Scent may enhance the experience, but it will not suffice on its own.</p>
<p>Conclusion 4.5: The results indicate that scent marketing is a subconscious way to get consumers to return to a store. If a consumer had a satisfying experience in a store, which is scent-enhanced, that consumer may well return to the store and spend more money. This is due to the reason that the store is connected with a pleasant scent in the mind (memory) of the consumer. Furthermore, if a consumer smells the scent of a specific store or brand, the scent should make him or her recall the brand and/or store name. However, other atmospheric elements also play a role in the overall consumer experience.</p>
<p>Conclusion 4.6: The results indicate that a consumer's personality and the relationship that they have with their friends or families will determine whether they will discuss it with friends or family members if they have encountered an unpleasant scent. It was found that some participants will always inform their friends and families when they encounter a bad or pleasant scent. Other participants would only tend to inform family or friends when they encountered a bad scent and not when they encountered a pleasant scent. Hence, it was also found that a few participants will only mention the interaction of scents if it is a topic of discussion. Some participants stated that it would not be worth mentioning if they encountered a bad or pleasant scent.</p>
<p>Conclusion 4.7: The results indicate that scent marketing is an important method of marketing, since scent can attract consumers to the store. Also, scent can make consumers browse the store for longer periods of time, because it makes consumers feel relaxed, de-stressed and comfortable. Scent can aid in brand-recall and brand recognition, whereby consumers form a connection with the store and/or brand through a signature scent. Furthermore, scent adds to value perception and can assist with unpleasant smells.</p>

Table 6-6: Conclusions and recommendations: Secondary objective 4 (continued)

Conclusions: Secondary objective 4
<p>Conclusion 4.8: The results indicate that all of the participants would prefer a scented high-end fashion store, since scent enhances the overall shopping experience and it makes them feel relaxed, calm, comfortable and de-stressed. However, it was found that a consumer who is more prone to react on visual stimuli which is oblivious to scent will not mind if the store is un-scented. Therefore, personality traits play a role. It was further found that consumers would not buy at a store because it does not have a scent, if they like the store's products they will still buy there. Lastly, consumers with health conditions could prefer non-scented stores.</p>
<p>Conclusion 4.9: The results indicate that it depends on a consumer's personality, the mood they are in, if they have time, and how severe the unpleasant scent is, whether they would complain to store personnel. It was found that the majority of participants would complain if a bad scent was present in the store. Some consumers believe in consumer feedback and they may want to make personnel aware that the store is not up to its usual standard. Others would complain online but not in person. The rest of the participants mentioned that they would just leave the store.</p>
Recommendations: Secondary objective 4
<p>Recommendation 4.1: High-end fashion industries should infuse their stores with a pleasant scent which may well lure consumers to the store. When deciding on a scent, a store should decide on what gender and age they want to focus on. The scent should also make consumers feel comfortable, de-stressed and energetic, which will keep them browsing the store for longer periods. Furthermore, high-end fashion industries should take note that it is important for the scent to match the theme and atmospheric elements (music, temperature, visuals) of the store, since this will also play a role in the attraction and duration of a consumers' stay.</p>
<p>Recommendation 4.2: High-end fashion stores should focus on making the entire shopping experience for their consumers as glamorous as possible. Therefore, a signature scent should be infused in the air to not only make the experience more personal but to form a connection with the store and/or brand, which will aid in brand-recall.</p>
<p>Recommendation 4.3: As it was seen, a number of factors play a role as to whether a consumer will approach or enter the store. Firstly, gender and age play a role. Therefore, high-end fashion industries should decide who their target market is (male, female or both). Secondly, the mood and whether a consumer has time to enter a store will play a major role. Therefore, the scent should be pleasant and alluring so that the consumer would want to enter the store. Thirdly, the personality type of a consumer will play a role. Therefore, the visual elements inside and outside the store should complement the scent to lure the consumer in.</p>
<p>Recommendation 4.4: Information can be obtained whereby consumers are asked to fill in a form to get a membership card. On the form for the membership card should be the regular questions such as age, gender, whether they want to receive newsletters, as well as whether they are allergic to any scents or perfumes. Stores can use this information to decide on a signature scent.</p>

6.3.1.5 Secondary objective 5

Secondary research objective 5 was to determine the preferred scent for consumers' in high-end fashion stores. Table 6-7 presents the literature findings, conclusions and recommendations pertaining to this objective.

Table 6-7: Conclusions and recommendations: Secondary objective 5

Literature findings: Secondary objective 5
The type of stores/industries that make use of scent marketing and why it would be effective in these industries were explored in section 2.6.4. These include casinos, hotels, airlines, coffee shops, gas stations, retail outlets, salons, spas, restrooms, events, hospitals, offices, malls and showrooms. It was noted that scent marketing can improve the atmosphere making consumers feel welcome and comfortable (Anglin, 2015; ScentAir, 2017:5).
By conducting a review of the literature pertaining to what scents make consumers happy, the following was found: rosemary tends to decrease stress levels; lemon relieves tension, anger and anxiety; lavender has calming properties; cinnamon increases productivity, focus and attention to detail; jasmine is refreshing and revitalising; and peppermint enhances alertness and mental clarity (Air-Scent, 2017). According to Thomas (2015:15), peppermint, thyme and rosemary aid in energy; cinnamon, citrus and basil stimulate relaxation; and ginger, chocolate and liquorice stimulate romance.
In the literature, it was found that scents that make consumers unhappy or irritable include overpowering scents, spicy flavours and strong odours (refer to sections 2.9 and 3.4.3.3). According to Nibbe and Orth (2017:1060), if there is a scent present without corresponding music, a negative evaluation can follow (see section 2.8.2).
Type of scents that associates with high-end fashion brands are unique signature scents that is memorable and distinctive (Kym & Sullivan, 2019). According to Dowling (2018), an example of a high-end fashion industry that makes use of scent marketing is Abercrombie and Fitch, which releases a woody scent into the store by making use of a nebuliser.
Data pertaining to consumer awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 5 was addressed in main finding 5.4. Conclusions and recommendations pertaining the preferred scent for consumers are provided subsequently.
Conclusions: Secondary objective 5
Conclusion 5.1: The results indicate that the stores in South Africa that have the most pleasant scents include café/restaurants such as bakeries and coffee shops; self-care such as spas; hospitality such as hotels and lodges; and stores such as high-end fashion stores and leather shops.
Conclusion 5.2: The results indicate that the stores in South Africa that have the most unpleasant scents include general stores such as clothing stores, homeware stores, discount stores and food stores; self-care such as beauticians and nail technicians. It was found that these shops have no smell or they smell like the products that they are selling in the store/industry. For example, material stores smell like material and dust; bookstores smell like paper; hardware stores and discount stores are usually unscented.

Table 6-7: Conclusions and recommendations: Secondary objective 5 (continued)

Literature findings: Secondary objective 5
<p>Conclusion 5.3: Table 5-10 indicates the scents that make consumers happy, these include clean scents such as fresh line and an ocean breeze smell; flower scents such as geranium and rose; fruity scents such as neroli, coconut and honeydew; spicy scents such as cinnamon, lemongrass and mint; earthy scents such as cedar wood, leather and wood; café scents such as coffee; other scents such as an energetic and classy scent. The results indicate that different culture elements (age, gender), personality, mood and memories influence whether a person likes or dislikes a certain scent. Therefore, one person's preference will not be another person's preference.</p>
<p>Conclusion 5.4: Table 5-11 indicates scents that tend to make consumers unhappy. Scents that were mentioned include a too sweet or a too strong scent make consumers unhappy. Other scents included flower scents such as vanilla; fruity scents such as banana; spicy scents such as coriander and hot spices; other scents such as dust, material and hospital smells; and descriptive scent such as an overwhelming or humid smell. The results indicate that a few of the smells that participants acknowledged as an unhappy scent, other participant associated as a happy scent. Therefore, culture elements (age, gender), personality, mood and memories will influence whether consumers associate a scent as a happy or unhappy smell.</p>
<p>Conclusion 5.5: The results indicate that participants define a luxury scent to be sophisticated, complex, professional, respectable, luxurious, elegant, subtle, appealing and natural.</p>
<p>Conclusion 5.6: Table 5-12 indicates the results that consumers associate with high-end fashion stores, these include earthy scents such as cedar wood, sandalwood and leather; flower scents such as jasmine; fruity scents such as a fruity floral scent; fresh scents such as a sea breeze or fresh linen; and other scents such as a luxurious and sophisticated scent.</p>
<p>Conclusion 5.7: The results indicate that participants defined a cheap scent to be artificial, chemical, synthetic, overpowering, too sweet, too strong, too floral and a mixture of scents.</p>
<p>Conclusion 5.8: The results in Table 5-13 indicate that participants classified a hygienic scent to be a fruity smell such as citrus and lemon; flower smell such as eucalyptus; fresh scent such as ocean breeze and fresh linen; and a chemical smell such as acetone or Dettol.</p>
<p>Conclusion 5.9: The results indicate that participants define an unhygienic and/or foul scent as stuffy, mouldy and a sharp smell. Examples are old carpets, sweat and public bathroom.</p>
Recommendations: Secondary objective 5
<p>Recommendation 5.1: High-end fashion stores should make use of a sophisticated, complex, professional, respectable, luxurious and an elegant scent. Some examples include cedar wood (a woody, sweet smell, which is calming, uplifting, it has a warming effect on the skin and has aphrodisiac effect on the mood), sandalwood (woody, creamy, warm, calming fragrance). Sandalwood can be used as a base, adding a top- and middle note such as musky rose, geranium, lemon or berries. An example of a complex, yet subtle scent, is a top note off fruity casaba, middle note off soft jasmine and lily water with the base being a musky sandalwood smell.</p>

Table 6-7: Conclusions and recommendations: Secondary objective 5 (continued)

Recommendations: Secondary objective 5
<p>Recommendation 5.2: As seen in the results homeware stores, discount stores and food stores; self-care, and health industries have the most unpleasant scents. Health care such as hospitals and consultation rooms can make use of a lavender or orange scent, since this can calm patients or families. Self-care industries can make use of a vanilla or rose scent, which is a playful and friendly scent. Homeware stores can make use of a woody, leathery or lily smell, and discount stores can make use of a fresh, rose or neroli scent. Hotels and salons can make use of sandalwood scents or even a coconut scents if they are located on the beach. Gyms can use peppermint and cotton fresh vanilla scents.</p>
<p>Recommendation 5.3: Stores, especially high-end stores should ensure that the scent that is infused in the store is not too strong or too sweet, since these scents tend to make consumers unhappy.</p>

6.3.1.6 Secondary objective 6

Secondary research objective 6 was to determine the importance of scent marketing to consumers in relation to other store atmospheric elements. Table 6-8 shows the literature findings, conclusions and recommendations pertaining to this objective.

Table 6-8: Conclusions and recommendations: Secondary objective 6

Literature findings: Secondary objective 6
<p>Clarke <i>et al.</i> (2012:497) propound that scent is important because it can affect consumers' perceptions of a store and the products displayed in the store. Moreover, scent can make consumers browse for longer periods of time and spend more money in the store (Emsenhuber, 2009:2). Scent contributes towards the marketing of a company as it adds value to the company and/or product, as well as creating an enjoyable experience for the consumer (Clarke <i>et al.</i>, 2012:497). Muller (2011:16) propounds that the presence of a pleasant scent is regarded as effective and inexpensive since it enhances consumers' reactions and perceptions towards a store's environment. Most importantly, scent facilitates consumers' experiences (Clarke <i>et al.</i>, 2012:497). Fashion industries should involve consumers in such experiences since these can bring forth memories and emotions due to the scent that is present in the store (Khan, 2016). High-end fashion brands can also differentiate themselves from competitors by creating their unique signature scent that is memorable and distinctive (Kym & Sullivan, 2019). According to Thomas (2015:11), it is very important to identify the type of scent that would match the product and correspond with consumers' needs and wants.</p>
<p>The effect of scent marketing on high-end fashion stores' competitive advantage was investigated (section 2.9). The most important is providing consumers with a pleasant shopping experience, value, browsing times and brand recognition. As noted in section 3.7.2, high-end fashion retailers should use scent marketing to offer consumers a pleasant experience and to aid in establishing a competitive advantage. Scent marketing forms part of a brand's identity and image, and create lasting memories (Khan, 2016; Krishna, 2010:21). High-end fashion brands can differentiate themselves by creating a unique signature scent that is memorable (Kym & Sullivan, 2019).</p>

Table 6-8: Conclusions and recommendations: Secondary objective 6 (continued)

Literature findings: Secondary objective 6
<p>Store atmospherics attract consumers to the store by appealing to consumers' senses (De Farias <i>et al.</i>, 2014:87). According to Hefer and Nell (2015:472), atmospherics influences consumers' behaviour, their evaluations and emotions. It plays a role in how consumers perceive a store, the brand and the quality of the clothes (Hefer & Nell, 2015:472). Therefore, the emphasis is on creating a unique experience (Doucé & Janssens, 2011:218). According to Pegler (2010:181), atmospherics refer to the design of the in-store environment through sound, touch, sight and scent. In section 2.3.5.1, it was mentioned that background music is important since it can develop a desirable atmosphere, which in turn can have a positive effect on the store's image (Waja, 2013:30). In section 2.3.5.2 it was stated that touch makes it easier for consumers to recall a product than to simply look at it, which can lead to increased buying intentions among consumers (Roopschund <i>et al.</i>, 2016:10). According to Nell (2013:23), in section 2.3.5.3, 90% of merchandise that is bought in a retail store is through that what consumers see. However, there are two important factors that have an influence on sight, namely lighting and colour (Pawaskar & Goel, 2014:259). <i>Lighting</i> can highlight merchandise which creates an environment that is visually pleasing (Levy <i>et al.</i>, 2014:507). According to Taskiran (2012:7), lighting has an influence on consumers' moods and on their decision-making process. <i>Colour</i> is regarded as a method of communication.</p>
<p>Colours are used by retailers to affect consumer behaviour by drawing attention to certain objects, which could lead to purchases (De Farias <i>et al.</i>, 2014:90). Levy <i>et al.</i> (2014:507) propound that the effective use of colour can enhance the image of retailers as well as set the mood inside the store.</p>
<p>Other elements that are important is visual merchandising such as presentation techniques, store design, fixtures and mannequins. It was found that scent marketing can enhance the quality of clothes sold in a pleasantly scented high-end fashion store. Scent marketing can reach people on a conscious- and subconscious level by stimulating a consumer's sense of smell, and thus affecting their emotions (Guillet <i>et al.</i>, 2017:2). According to Leender (2016:11), in section 2.9, scent marketing influences the way consumers perceive a store, the brand and the products in the store (Clarke, 2012:496). Therefore, a pleasant scent can make consumers perceive a product as higher quality and of higher value, however the opposite can occur when a scent is unpleasant (Aromatech, 2018).</p>
<p>The high-end fashion industry is known for its premium prices. It is believed that the right scent can positively affect consumers' behaviour, as consumers tend to spend more money when exposed to a pleasant scent (Kotler & Achrol, 2011:38; Roopchund <i>et al.</i>, 2016:283). Section 2.10 depicts the economics of scent marketing scale. Scent is an externality, because the company provides the scent (Thomas, 2015:14). Externalities occur when the actions of a company affects consumers' well-being and the benefit of the cost is not reflected in the market price (Caplan, 2008). Therefore, the company that is making use of scent marketing is not benefiting directly from the scent, but the consumer is benefiting from the atmosphere in the store. However, a pleasant atmosphere can influence consumers to browse the store for longer periods of time, leading to them buy more products in the store, and therefore companies should be prepared to pay the extra cost for this externality (scent) (Caplan, 2008; Thomas, 2015:14). Thus, consumers do not pay directly for the scent but enjoy the scent that accompanies the products in the store (Thomas, 2015:14). It should be taken into account that once scent is incorporated correctly with the vision and the theme of the company, scent can influence thoughts, behaviours, choices, emotions and memory (Bergland, 2015).</p>

Table 6-8: Conclusions and recommendations: Secondary objective 6 (continued)

Literature findings: Secondary objective 6
<p>Chapters 2 and 3 indicate that scent affects consumers' shopping experience in a high-end fashion store, since scent creates a relationship between the consumer and the brand. The scent becomes part of the identity of the brand and it positions a brand in the mind of the consumer (Cachero & Vázquez, 2017:3; Roopschund <i>et al.</i>, 2016:8). Furthermore, scent elicit memories, creates a calming atmosphere, relieve stress, increases satisfaction levels and motivates consumers to spend more time in stores (Cachero & Vázquez, 2017:473; Moodmedia, 2019). Clarke (2012:496) propounds that scent also has an impact on consumers' moods, product evaluation, perception of the store and the products in the store. Hudders and Pandelaere (2015:254) propound that the purchase of high-end fashion items gives rise to emotions such as enjoyment, happiness, expressing identity, boosts self-esteem and it improves mental well-being. It is about expressing personal creativity, intelligence, fluidity and meaning (Atwal & Williams, 2009:334; Kang <i>et al.</i>, 2011:2).</p>
<p>Data pertaining to consumer awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 6 was addressed in main finding 5.5. Conclusions and recommendations pertaining the importance of scent marketing are provided subsequently.</p>
Conclusions: Secondary objective 6
<p>Conclusion 6.1: The results indicate that scent is an important method of marketing since scent can lure consumers to the store and influence them to browse the store for longer periods. Due to scent being able to influence consumers' emotions, scent can also contribute towards consumers feeling feel relaxed, stimulated and comfortable in the store. It was further found that consumers regard scent marketing important because it indicates that the store cares and wants to offer consumers a relaxing shopping environment, which enhances the experience. Furthermore, a scent, especially a signature scent that is used in a store can form a connection with their consumers. Whenever that specific scent is smelled, consumers will recall the brand and/or store.</p>
<p>Conclusion 6.2: The results indicate that scent marketing contributes to a high-end fashion store's competitive advantage since consumers are likely to perceive a store with a pleasant scent as being more exclusive, offering better quality items. Furthermore, scent marketing offers an experience to consumers, which is what consumers are aiming to obtain while shopping. Therefore, scent offers client engagement and make consumers feel welcome and special in the store. Scent also tends to make consumers feel comfortable and relaxed, so that they may want to remain stay in the store and browse around. Lastly, scent can make consumers recall brands (brand-recall), which makes their choices easier. Therefore, scent can make a company stand out from the crowd.</p>
<p>Conclusion 6.3: The results indicate that consumers think other atmospheric elements are also important in a high-end fashion store, which include music, layout, visuals, temperature, lighting and consumer service. It was found that music plays an important role when entering a store. It can influence consumers' moods and their behaviour. It was mentioned that calming music can relax consumers. Layout was also regarded as an important element in a high-end fashion store. A store should be organised, spacious and clean to create an inviting environment. Therefore, the design is also important, since visuals can lure consumers into the store. Another element that is regarded as important, especially in a high-end fashion store, is temperature. If a store feels hot and stuffy or too cold, consumers are likely to leave the store. Lighting is also important to lure consumers to certain displays, especially the lighting in fitting rooms, since it can influence the consumer look and feel luxurious. Lastly, consumer service is also regarded as an important element in a high-end fashion store. Consumers demand staff to be trained and to offer excellent service.</p>

Table 6-8: Conclusions and recommendations: Secondary objective 6 (continued)

Conclusions: Secondary objective 6
<p>Conclusion 6.4: The results indicate that consumer service, visual elements, lighting and smell are regarded the most important atmospheric elements. Participants stated that if service is bad, it influences their entire shopping experience. Visual elements are important such as the placing of items, space, calibre and cleanliness in the store. Lighting should make certain props stand out as well as make the store seem luxurious with certain dark corners. Smell was also mentioned by a few participants. Consumers want a luxurious experience, the kind that scent can offer. However, various elements play a role in the experience of a high-end fashion store. It will influence the entire consumer experience if one atmospheric element is not matching the theme of the store.</p>
<p>Conclusion 6.5: The results indicate that some consumers may pay more for clothes in scented stores while others would not. Some participants mentioned that they will probably be unaware that they are paying more for clothes since scent may stimulate happy emotions, making them feel relaxed, which would result in them buying the items. Others mentioned that they may pay more for clothes in a scented store since they may perceive the store as being more high-end, offering better quality clothes. It was also found that some consumers demand the experience, therefore they may be prepared to pay more for merchandise. On the other hand, a few participants mentioned that it should be part of the experience, and that they will not be willing to pay extra for an item/garment. Exceptional service is expected from a high-end fashion store. However, given all the statements, it should be considered that scent can make consumers pay more for an outfit since consumers would be stimulated at that moment to take the outfit, especially if it matched the other atmospheric elements in a store. Therefore, consumers will be unaware of the influence that scent can have.</p>
<p>Conclusion 6.6: The results indicate that all the participants thought that scent can psychologically influence the store to look, feel or smell cleaner although it might not actually be cleaner. Therefore, it is all about perception, and perception is important, especially in a high-end fashion industry.</p>
<p>Conclusion 6.7: The results indicate that scent could lead consumers to try on fashion items, because a scent can make consumers feel calm, relaxed and de-stressed. Hence, if consumers feel comfortable in a store, they may tend to feel that they have time to browse around and fit clothes. However, it depends on a consumer's personality and if he/she enjoys shopping and fitting clothes.</p>
<p>Conclusion 6.8: The results indicate that scent marketing is an important atmospheric element that may enhance the shopping experience in a high-end fashion store. A pleasant scent can make consumers feel important and part of the luxurious experience. It was also found that this is indicative of a store that cares about its environment and that the store wants to offer a delightful atmosphere and experience to its consumers. Lastly, scent aids consumers to feel relaxed and de-stressed.</p>
Recommendations: Secondary objective 6
<p>Recommendation 6.1: High-end fashion stores should make use of scent marketing since it contributes to a store's competitive advantage, by making consumers feel comfortable and relaxed. Scent may also influence consumers to perceive a store as being more exclusive, offering better quality items. Furthermore, scent offers a personal experience to consumers, which is what consumers are aiming to obtain. Therefore, scent can make a company stand out from the crowd.</p>
<p>Recommendation 6.2: High-end fashion industries should take note that all the atmospheric elements will play a role in how a consumer perceives a store. Therefore, they should ensure that the scent matches the theme of the store, is in line with the target market, matches the theme of the store, the music as well as the visual elements in the store.</p>

6.3.1.7 Secondary objective 7

Secondary research objective 7 was to develop a demographic profile of consumers who shop at high-end fashion stores and who participated in the study. Table 6-9 shows the literature findings, conclusions and recommendations pertaining to this objective.

Table 6-9: Conclusions and recommendations: Secondary objective 7

Literature findings: Secondary objective 7
<p>It was established (in section 3.4.2.5) that age influences consumer buying behaviour, since new needs and wants develop during lifecycle changes (Cleveland <i>et al.</i>, 2011:248; Ramya & Ali, 2016:80). However, even though a consumer may belong to the same age group, they still differ in terms of value and cultural norms (Solomon <i>et al.</i>, 2013:140). Children prefer vanilla, creamy, and fruity scents. Younger and/or teenage girls prefer a sweet smell, as well as a floral, fruity, and citrus scent. Whereas adult women, between the ages of eighteen and twenty-four, prefer sandalwood, jasmine, lavender, peppermint, basil, citrus, and cinnamon scents (Dowthwaite, 2012; Thomas, 2015:9). Younger and/or teenage boys like manly, citrus, and clean smells (Dowthwaite, 2012; Thomas, 2015:9). Adult men prefer the following smells: vanilla, orange, bergamot, rose, sandalwood, cinnamon, jasmine, patchouli (woody, earthy smell), clary sage (sweet, nutty flavours), musk and peppermint (Walansky & Martin, 2019).</p>
<p>Personalities also influence consumer buying behaviour. It was found that consumers who have feminine personalities prefer floral scents, consumers who have masculine personalities prefer woody scents. Earthy personalities like earthy, green, tobacco and spicy scents. Whereas elegant personalities prefer leather scents.</p>
<p>Data pertaining to consumer awareness of scent marketing was obtained by conducting three focus group sessions. Secondary objective 7 was addressed in main finding 5.6. Conclusions and recommendations pertaining the importance of scent marketing are provided subsequently.</p>
Conclusion: Secondary objective 7
<p>Conclusion 7.1: The results indicate that the sample primarily consists of participants who are between 18 and 29 years of age (50%). 26.92% of participants were aged between 40 to 49. 11.54% represented participants aged between 30 to 39, and 50 to 59. In terms of gender, participants were almost equivalent with females representing 53.9% of the sample and males representing 46.2%. The majority of participants earn an income of less than R20 000 per month (34.61%). 19.23% of participants earn more than R60 000 per month. Taking the highest level of education into consideration, the majority of participants (46.2%), had a university degree (B-degree or Honours). 26.92% completed matric, and 15.38% had a postgraduate degree. Participants who had a university or technology diploma represented 7.69%, whereas only 3.84% had a technical college diploma. Furthermore, the results indicate that different culture elements (age, gender), personality, mood and memories will influence whether a person like or dislikes a certain scent. Therefore, one person's preference will not be another person's preference. It was found that young men (18-29) prefer sweet smells and they do not like sour smells such as granadilla, citrus or cucumber. Older men (40-69) prefer floral scents and not too sweet scents such as vanilla. They also prefer fruity scents such as granadilla, melon and citrus. It was found that woman of all ages liked more or less the same scent, which is leather, rose, mixed vanilla, honeydew, fruity and flowery scents.</p>

Table 6-9: Conclusions and recommendations: Secondary objective 7 (continued)

Recommendations: Secondary objective 7
<p>Recommendation 7.1: High-end fashion retailers should conduct extensive research on their target market in order to determine the specific scent that is favoured by them, this includes demographic element such as age, gender and personality type, seeing that scent preference can vary according to these elements.</p>
<p>Recommendation 7.2: High-end fashion retailers that focus on adult females can focus on floral, fruity, and citrus scents. Adult women, between the ages of eighteen and twenty-four, prefer sandalwood, jasmine, lavender, peppermint, basil, citrus and cinnamon scents (Dowthwaite, 2012; Thomas, 2015:9). High-end fashion industries that focus on adult men can infuse the store with a vanilla, orange, bergamot, rose, sandalwood, cinnamon, jasmine, patchouli (woody, earthy smell), clary sage (sweet, nutty flavours), musk, oak and peppermint scent (Walansky & Martin, 2019). If a high-end fashion store focuses on male and female consumers, the store can be infused with a sandalwood, patchouli (earthy/woody smell), jasmine or a rose scent.</p>

6.4 LINKING ALL ASPECTS OF THE STUDY: RESEARCH OBJECTIVES, QUESTIONS IN THE FOCUS GROUP SESSIONS, MAIN FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

Table 6-10 provides a summary of the links between all aspects of the study, including the study's primary and secondary research objectives, the questions asked in the interview guide, the main findings, conclusions and recommendations.

Table 6-10: Links between research objectives, questions, main findings, conclusions and recommendations

Questions	Main finding	Conclusions	Recommendations
Secondary objective 1: To provide an overview of the literature related to the main constructs of this study, namely store atmospherics, scent marketing and consumer behaviour.			
Chapters 2 and 3			
Secondary objective 2: To determine consumer awareness of scent marketing.			
Section B: questions 1 – 5; 14 – 15 Section C: questions 2 – 3	5.1	2.1 – 2.6	2.1 – 2.5
Secondary objective 3: To determine the influence of scent marketing on consumers' emotions.			
Section B: questions 5 – 8 Section C: questions 14 – 15	5.2	3.1 – 3.4	3.1 – 3.3
Secondary objective 4: To determine the influence of scent marketing on consumers' approach and avoidance behaviour.			
Section B: questions 6, 9 – 13 Section C: questions 14 – 15	5.3	4.1 – 4.9	4.1 – 4.4

Table 6-10: Links between research objectives, questions, main findings, conclusions and recommendations (continued)

Questions	Main finding	Conclusions	Recommendations
Secondary objective 5: To determine the preferred scent for consumers in high-end fashion stores.			
Section B: questions 5 – 8 Section C: questions 1 & 6	5.4	5.1 – 5.8	5.1 – 5.3
Secondary objective 6: To determine the importance of scent marketing to consumers in relation to other store atmospheric elements.			
Section B: questions 14 – 15 Section C: questions 14 – 20	5.5	6.1 – 6.9	6.1 & 6.2
Secondary objective 7: To develop a demographic profile of consumers who shop at high-end fashion stores and who participated in the study.			
Section C: questions 5 & 6 Section D: questions 1 – 4	5.4 & 5.5	7.1 – 7.3	7.1

6.5 LIMITATIONS OF THE STUDY

Although this study was cautiously planned and successfully conducted, a number of limitations were identified. This section provides the limitations of the literature review as well as the empirical research.

The following limitations regarding the literature review were identified:

- Extensive literature is available on marketing; however, limited research is available on scent marketing, especially in the high-end fashion industry.
- Literature available on scent marketing in the high-end fashion industry, specifically focusing on South Africa is almost non-existent. Therefore, literature pertaining to scent marketing in the high-end fashion industry within the international arena had to be used.
- Some information with regards to ambient scent marketing are older than 10 years.

The limitations pertaining to the empirical study are as follows:

- Due to the new POPI ACT, no sample frame (list) of consumers in the high-end fashion industry could be obtained in South Africa. Therefore, a non-probability snowball sampling was used to select the sample population of the study. As a result, the most applicable participants may have been omitted from the study.

- The study is area-specific, since the study was conducted in Sandton, which is located in Gauteng, as well as in Nelspruit, which is located in Mpumalanga. It can therefore not be justifiably generalised toward all the high-end fashion stores. The selection of the geographical area was based on resource considerations, store specific considerations and consumers who were suggested from among their acquaintances. However, due to focusing on these two locations it could limit the generalisation of the results.
- Only three focus groups were conducted, with a total of 26 participants, instead of 36 participants (12 participants per focus group). Therefore, it could limit the generalisation of the findings to the greater population.

By considering the limitations of the study, various recommendations for future research are presented in the subsequent section.

6.6 RECOMMENDATIONS FOR FUTURE RESEARCH

The following recommendations are proposed for future research:

- By using a probability sampling method, the results of this study could have been representative of the entire population and not only the research participants included in this study.
- In order to obtain an accurate representation of the target population a larger sample size should be used.
- Future research could use a wider geographic area of study, since this study only focused on Sandton and Nelspruit. Other geographical areas that have a market for high-upper class consumers include Cape Town and Pretoria. It would therefore be interesting to see how scent marketing can influence consumers in these specific areas.
- This study was conducted at one point in time only. In order for the results of the study to have high external validity, longitudinal research designs could be incorporated when conducting future research.
- This study focused only on the high-end fashion industry. Scent marketing can be tested in other fashion and/or retail industries as well.
- Scent marketing should also be tested in a physical high-end fashion store, to be able to get the real influence of scent marketing on consumers' behaviour.

- Future research should test a variety of scents that exhibit differences in pleasantness, arousal, evocativeness, and congruency with the product, to understand the impact and influence that scent has on consumers buying behaviour.
- Future research should also investigate the interaction of scent with other atmospheric elements, since consumers are exposed to several environmental elements at the same time. The study should include the impact of lighting on scent, music on scent, the stores environment/theme on scent, as well as a combination of different elements.
- Future research should test a variety of scents amongst different genders, race groups, occupations and languages to make more conclusive statements and to facilitate cross-cultural comparisons.
- Future research should test the true impact of consumers' reactions regarding scent marketing in a high-end fashion store and compare it with a high-end fashion store without scent. This should include consumers' perceptions of entering a store, browsing times in the store, emotions before and during the shopping time in the store, thoughts on the quality of the merchandise, thoughts on the price of the garments and intention to re-visit the store.

6.7 SUMMARY

In this chapter, an overview and the research objectives was provided in view of the literature and from an empirical perspective. The chapter further conversed with conclusions and recommendations for each secondary objective of the study. The results indicate the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry, which addressed the primary research objective of the study. This chapter concluded by providing the limitations of the study and bestowed recommendations for future research.

The theoretical chapters of this study, the results obtained from the focus groups sessions, the conclusions and recommendation that were made, have made an academic as well as practical contribution to the influence that scent marketing has on consumers' buying behaviour. Furthermore, definitions were made in the beginning of the chapter that elaborate on the meaning of certain constructs. As the concept of scent marketing is not yet well understood or used in South Africa, the theoretical chapters provided a clear understanding and indication of how scent marketing developed, what scent marketing is, where scent marketing can be used, the benefits of scent marketing, as well as the type of scents that high-end fashion industries can use inside their stores.

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APPENDIX A: MODERATOR'S GUIDE

MODERATOR'S GUIDE

Section A: Introduction

Thank participants for their time and provide a short description of the topic under study: the main aim of this study is to explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry. Today we are going to start by providing an overview of scent by specifically looking at scent marketing's influence on consumers' emotions and buying behaviour as a whole. We will then discuss how important scent marketing is to you as a consumer of high-end fashion. Lastly, we can address any closing remarks you may wish to share with regards to the topic.

Please take note that this focus group session is being audio-recorded, but you can be assured that the recording will remain confidential. Mentioning this, can you please switch off your phone or put it on silent mode for the duration of this focus group session. Lastly, can you please state your name before answering a question or when commenting on another participant's response to a question. Participants were kindly asked to introduce themselves prior to commencing with the rest of the session.

We are going to start off with two screening questions, to assure that you do qualify to take part in the study.

SQ1: I would hereby just like to confirm that you are above the age of 18 and that you have read and signed the consent form to partake in this study?

SQ2: Please confirm that you have purchased a fashion item from a luxury high-end fashion store in the past eighteen months.

Section B: Scent marketing's influence on buying behaviour

1. From your point of view, what do you consider scent marketing to be?
2. Have you ever walked into a store and noticed the scent or aroma within the store?
3. In which type of store were you aware of the scent around you?
4. Where else have you experienced a form of scent marketing in South Africa?
5. In which type of stores do you think scent marketing would be most effective and why?
6. Would you say that a pleasant scent enhances your shopping experience within a high-end fashion store?
7. How does a pleasant scent in a high-end fashion store affect your mood and your emotions at that specific point in time?
8. How does an unpleasant scent in a high-end fashion store affect your mood and your emotions at that specific point in time?

9. Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you enter the store or not? Please explain.
10. Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine how long you browse around the store or not? Please explain.
11. Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you buy something from the store or not? Please explain.
12. Would you say that a pleasant or unpleasant scent within a high-end fashion store will determine whether you return to that store in the future or not? Please explain.
13. If you encounter a store with a pleasant or unpleasant scent, would you discuss this with your friends and family?
14. Which type of stores in South Africa, in your opinion, have the most pleasant scent(s)?
15. Which type of stores in South Africa, in your opinion, have the most unpleasant scent(s)?

Section C: The importance of scent marketing

1. Do you consider scent marketing to be an important method of marketing?
2. What are the advantages of scent marketing?
3. What are the disadvantages of scent marketing?
4. In your opinion, does effective scent marketing contribute to a high-end fashion store's competitive advantage? Why?
5. Is scent an important atmospheric element that affects your shopping experience within a high-end fashion store?
6. Would you rather visit a scented high-end fashion store or a non-scented high-end fashion store?
7. Which other atmospheric elements in a high-end fashion store do you take note of and are important? Why?
8. Which atmospheric element in a high-end fashion store would you consider to be the most important? Why?
9. Would you say that the quality of clothes sold in a pleasantly-scented high-end fashion store is of higher quality than those sold in a high-end fashion store with an unpleasant scent or no scent whatsoever?
10. Would you say that the prices of clothes sold in a well-scented high-end fashion store are higher than those sold in a high-end fashion store with an unpleasant scent or no scent whatsoever?
11. Would you say that a well-scented high-end fashion store is more hygienic and cleaner than a store with an unpleasant scent or no scent whatsoever?

12. Would the scent in a high-end fashion store determine whether you would try on fashion items or not? Please explain.
13. Would you complain to store personnel should you experience an unpleasant scent in a high-end fashion store?
14. What type of scent makes you happy?
15. What type of scent makes you unhappy or irritable?
16. What type of scent do you mostly associate with high-end luxury fashion?
17. How would you define a luxury scent?
18. How would you define a cheap scent?
19. How would you define a hygienic scent?
20. How would you define a foul/unhygienic scent?

Section D: Demographics (to be answered on separate questionnaire)

D1. What is your current age?

18 to 29 years	1
30 to 39 years	2
40 to 49 years	3
50 to 59 years	4
60 to 69 years	5
70 or older	6

D2. What is your gender?

Male	1
Female	2
Other	3
Prefer not to say	4

D3. What is your monthly disposable income?

Less than R20 000 p.m.	1
R21 000 to R30 000 p.m.	2
R31 000 to R40 000 p.m.	3
R41 000 to R50 000 p.m.	4
R51 000 to R60 000 p.m.	5
More than R60 000 p.m.	6
Prefer not to say	7

D4. Please indicate your highest level of education

Primary school completed	1
Matric / Grade 12 completed	2
Technical College diploma	3
University or Technology diploma	4
University degree (B-degree or honours)	5
Post-graduate degree (masters or doctorate)	6

Section E: Closure

The participant will be thanked for his/her time and will be asked whether they would like to add any concluding remarks to the conversation.

APPENDIX B: FOCUS GROUP TRANSCRIPTS

Please refer to the CD-ROM included at the back of this dissertation.

APPENDIX C: RESEARCHER FIELD NOTES

Please refer to the CD-ROM included at the back of this dissertation.

APPENDIX D: LETTER OF INVITATION



NORTH-WEST UNIVERSITY
YUNIBESITHI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT

Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222

Web: <http://www.nwu.ac.za>

Dear (NAME OF PARTICIPANT)

15 June 2019

REQUEST FOR PARTICIPATION IN A RESEARCH STUDY BASED ON THE INFLUENCE OF SCENT MARKETING IN THE HIGH-END FASHION INDUSTRY

I am currently conducting a research study in fulfilment of my Master's degree in Marketing Management at the North-West University, with specific focus on *exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry*. This is a friendly request for you to participate in my study by attending a focus group session that will not take more than 60 minutes of your time.

Research objective

To explore the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry. In essence, the information accumulated will be used to explain what impact scent has on consumers' emotions and buying intentions. By determining the impact of scent marketing, high-end fashion stores can implement the findings of this study to enhance their competitiveness, brand loyalty, and could offer customers unique and memorable experiences.

Sample and methodology

The researcher aims to conduct focus groups with participants who have purchased an item from a high-end fashion store in the past eighteen months. The interview will take approximately 50 to 60 minutes of your time. A total of 10 consumers will be asked to partake in each focus group session. Questions will be asked pertaining to their experience with the store's atmospheric elements, specifically focusing on scent.

Confidentiality and anonymity

Participants will be asked to sign a disclosure agreement and confidentiality form prior to partaking in the focus group. All research participants are welcome to request results upon completion of this study.

Participation

If you are willing to participate in the face-to-face focus group, kindly provide details of your availability between 24 October 2019 and 20 November 2019, per email or phone; the provision of two or more alternative dates would be much appreciated. Kindly respond by Monday 4 October 2019.

You will receive confirmation of the interview arrangements upon agreement of participation in the study. I would also appreciate it if you could notify me if you wish *not* to participate or if you feel that another acquaintance/friend may be better suited to be interviewed on the topic under study.

I thank you in advance for time and effort awarded me in completing this research project. Your input will be greatly appreciated.

Please feel free to contact me directly with any queries.

Yours sincerely,

Chantel van Niekerk

Masters student

Cellular: 078 642 3733

Email: chantel1995.cvn@gmail.com

Student number: 25078178

Dr Roland Goldberg

Supervisor

Office: 018 285 2207

Email: Roland.Goldberg@nwu.ac.za

Personnel number: 20770626

APPENDIX E: CONSENT FORM



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CONSENT TO PARTAKE IN RESEARCH

Exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry

- I, _____ (name & surname) voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my interview within two weeks after the focus group, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing, and I have had the opportunity to ask questions about the study.
- I understand that participation involves providing general information pertaining to scent marketing.
- I understand that I will not benefit *directly* from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research, my identity will remain anonymous. This will be done by changing my name and disguising any details of my interview that may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in dissertations, conference presentations, and published papers.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years.

- I understand that under freedom of information legalisation, I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Research participant

Date

I believe that the research participant is giving informed consent to participate in this study.

Chantel van Niekerk
Researcher

Date

APPENDIX F: DATA ANALYSIS AND CODEBOOK

Please refer to the CD-ROM included at the back of this dissertation.

APPENDIX G: PEER CHECKING APPROVAL LETTERS



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School for Management Sciences

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Me. C van Niekerk
Master's student
North-West University

15 April 2020

Me Chantel van Niekerk

QUALITATIVE THEMATIC VALIDATION: ME CHANTEL VAN NIEKERK

This letter hereby serves to verify that I, Prof Alfred Henrico, have worked through analysed data applicable to this study as it is presented in Atlas Ti8, as well as the reporting thereof in the dissertation. I have scrutinised the emerging themes and crossed checked all themes with the data analysis and reporting.

I wish Me van Niekerk all the best.

Regards



Prof A Henrico
Associate professor in Business Management

Ms Chantel Van Niekerk

Masters student

North-West University

Date: 17th April 2020

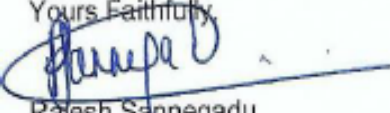
To whom it may concern

Qualitative Thematic Validation- Ms Chantel Van Niekerk

This is to certify that I (Rajesh Sannegadu) have scrutinised the code book and the findings of the qualitative study on "Exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry".

Conclusively, this letter confirms that the reporting of the qualitative data is focused, theme based and consistent with the objectives of the study.

I wish Ms Chantel Van Niekerk all the best.

Yours Faithfully,

Rajesh Sannegadu

Rajesh Sannegadu, Ph.D.

Lecturer, International Business

APPENDIX H: LETTER FROM LANGUAGE EDITOR

Declaration

To Whom It May Concern

I, Dr. L. Combrink, hereby certify that I was responsible for the language editing of the dissertation

Exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry

by Chantel van Niekerk

A handwritten signature in blue ink that reads "L. Combrink." with a period at the end.

25 May 2020

APPENDIX I: LETTER FROM TECHNICAL EDITOR

Declaration

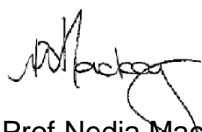
8 September 2020

To whom it may concern,

I, Nedia Mackay, hereby declare that this dissertation by Chantel van Niekerk (student number 25078178)

Exploring the influence of scent marketing on consumers' buying behaviour in the high-end fashion industry

has been technically edited by me.



Prof Nedia Mackay
12194778 (North-West University)
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