

Tiia-Elina Kokko

**INTERNAL AND EXTERNAL MULTISENSORY
BRANDING: A FRAMEWORK AND A METHOD FOR
ESTABLISHING MULTISENSORY BRAND IMAGE**



UNIVERSITY OF JYVÄSKYLÄ
FACULTY OF INFORMATION TECHNOLOGY
2019

ABSTRACT

Kokko, Tiia-Elina

Internal and external multisensory branding: a framework and a method for establishing multisensory brand image

Jyväskylä: University of Jyväskylä, 2019, 102 p.

Information Systems, Master's Thesis

Supervisor: Silvennoinen, Johanna

The purpose of this master's thesis is to develop a framework for multisensory branding, and to describe the development process of a survey method that can be used to examine the current state of a company's brand from a multisensory perspective. This method, called Multisensory Brand Questionnaire (MBQ), consists of two separate questionnaires: the external questionnaire is directed to the company's customers to examine the company's brand image, and the internal questionnaire is designed to be filled out by the company's employees and other internal actors in order to examine the company's brand identity. First, a literature review was carried out to get acquainted with prior research done in the field of marketing and branding from a sensory perspective. Based on existing models, a brand identity planning model and a sensory marketing model, a framework for multisensory branding is presented to support the creation of MBQ. In addition, existing methods used to measure brands from a multisensory perspective were reviewed. The review of the existing literature showed that there is a need for a more lightweight method, which could be used to examine both the customers' perceptions, but which could also be used easily throughout companies to get an overview of the employees' multisensory perceptions related to the company's brand. The second phase of the thesis reports the development process of MBQ, including pretesting and piloting the two questionnaires. To examine a company's brand more comprehensively, both the external (customers) and internal (organization) perspectives are considered. In addition, examining brands through multiple senses heightens and intensifies the perceptions of brands: visual identity plays often a dominant role in the existing branding literature, but people's perceptions exceed the visual interpretations. The aim of MBQ is to offer companies a more lightweight method to get an overview of their company's brand from a multisensory perspective. Based on the results and feedback from the piloting, MBQ can be seen as a useful method that provides an overview of company's brand from a sensory perspective. The thesis was carried out as a part of a Tekes funded research project called The Rich Multisensory User Experience (RMUE) at the University of Jyväskylä.

Keywords: brand, brand identity, brand image, senses, multisensory experience, survey research

TIIVISTELMÄ

Kokko, Tiia-Elina

Sisäinen ja ulkoinen moniaistinen brändäys: viitekehys ja menetelmä moniaistisen brändikuvan luomiseen

Jyväskylä: Jyväskylän yliopisto, 2019, 102 s.

Tietojärjestelmätiede, pro gradu -tutkielma

Ohjaaja: Silvennoinen, Johanna

Tämän Pro gradu -tutkielman tarkoituksena on viitekehysten kehittäminen moniaistiselle brändäykselle olemassa olevaan kirjallisuuteen pohjautuen. Lisäksi tutkielmassa kuvataan uuden, kyselymuotoisen Multisensory Brand Questionnaire (MBQ) -menetelmän kehittäminen. Sen avulla yritykset voivat tarkastella brändiään moniaistisesta näkökulmasta. MBQ koostuu kahdesta erillisestä kyselystä. Ulkoinen kysely on suunnattu yrityksen asiakkaille ja sen avulla voidaan kartoittaa yrityksen brändikuvaa. Sisäisen kyselyn vastaajina ovat puolestaan yrityksen työntekijät ja tarkastelun kohteena on yrityksen brändi-identiteetti. Tutkielman ensimmäinen vaihe toteutettiin kirjallisuuskatsauksena, jonka avulla perehdyttiin olemassa olevaan tutkimukseen markkinoinnin ja brändäyksen alalta aistien näkökulmasta. Viitekehys moniaistiseen brändin tarkasteluun rakennettiin olemassa olevien mallien pohjalta tukemaan MBQ -kyselyiden rakentamista. Lisäksi perehdyttiin menetelmiin ja työkaluihin, joita on aiemmin käytetty brändien tarkastelemiseksi eri aistien näkökulmasta. Kirjallisuuskatsauksen pohjalta nousi esille tarve kevyemmälle menetelmälle, jota yritykset voisivat käyttää apunaan kartoittaakseen sekä asiakkaiden että työntekijöiden näkemyksiä yrityksen brändistä eri aistien kautta. Tutkielman toisessa vaiheessa kuvataan MBQ -menetelmän kehittäminen, mukaan lukien siihen sisältyvien kyselyiden testaus ja pilotointi. Jotta yrityksen brändiä voidaan tutkia kokonaisvaltaisemmin, on tärkeää tarkastella brändiä sekä ulkoisesta (asiakkaat) että sisäisestä (organisaatio) näkökulmasta. Tämän lisäksi yrityksen ja sen brändin tarkastelu eri aistien kautta tarjoaa uuden lähestymistavan brändien kehittämiseen: vaikka näköaistia pidetään usein muita aisteja dominoivampana, ihmisten havainnot eivät perustu ainoastaan visuaalisiin tulkintoihin. MBQ:n tavoitteena on tarjota yrityksille kevyempi menetelmä brändien tarkasteluun aistien näkökulmasta. Pilotoinnista saatujen tulosten perusteella MBQ voidaan nähdä hyödyllisenä menetelmänä, joka tarjoaa yritykselle yleiskuvan siitä, millaisena yrityksen asiakkaat ja työntekijät näkevät yrityksen brändin eri aistien näkökulmasta. Tutkielma toteutettiin osana Tekesin rahoittamaa The Rich Multisensory User Experience (RMUE) tutkimusprojektia Jyväskylän yliopistossa.

Asiasanat: brändi, brändi-identiteetti, brändikuva, aistit, moniaistinen kokemus, kyselytutkimus

FIGURES

FIGURE 1 The stages of study	10
FIGURE 2 Brand Identity Planning Model	14
FIGURE 3 Brand personality framework.....	17
FIGURE 4 Connection between brand identity and brand image	20
FIGURE 5 Store atmosphere and purchase probability	30
FIGURE 6 Multisensory Semantic Congruency (MSC) framework.....	33
FIGURE 7 The Sensory Marketing (SM) model	34
FIGURE 8 Framework for multisensory branding	35

TABLES

TABLE 1 Overview of methods used in the extant literature	40
TABLE 2 Four methodological positions	43
TABLE 3 Selected semantic differential adjectives for sight	52
TABLE 4 Selected semantic differential adjectives for hearing	53
TABLE 5 Selected semantic differential adjectives for touch.....	54
TABLE 6 Selected semantic differential adjectives for smell	55
TABLE 7 Selected semantic differential adjectives for multisensory experience	56
TABLE 8 Selected semantic differential adjectives for depicting brand personality	57
TABLE 9 Results from the external, paper questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand.....	65
TABLE 10 Results from the external, online questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand.....	66
TABLE 11 Results from the internal questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand.....	68
TABLE 12 Results from the feedback section of the internal questionnaire	69

CONTENT

ABSTRACT
TIIVISTELMÄ
FIGURES
TABLES

1	INTRODUCTION	7
2	BRAND, BRAND IDENTITY AND BRAND IMAGE	12
2.1	Brand identity.....	13
2.1.1	Brand as product	15
2.1.2	Brand as organization.....	16
2.1.3	Brand as person	16
2.1.4	Brand as symbol	18
2.2	Brand image.....	18
2.3	Connection between brand identity and brand image	19
3	MULTIPLE SENSES.....	21
3.1	Sensory modalities.....	21
3.1.1	Sight.....	22
3.1.2	Hearing	22
3.1.3	Touch.....	23
3.1.4	Smell.....	24
3.1.5	Taste	24
3.2	Multisensory experience.....	25
3.2.1	Crossmodal correspondence	26
3.2.2	Semantic congruency	27
4	MULTISENSORY BRANDING.....	28
4.1	Sensory branding.....	28
4.2	Store atmospherics.....	29
4.3	Developing the framework for multisensory branding.....	31
4.3.1	Existing frameworks	31
4.3.2	Framework for multisensory branding.....	35
4.4	Measuring brands from the sensory perspective.....	37
4.4.1	The external and internal perspectives	37
4.4.2	Existing methods for measuring brands from the sensory perspective	38
5	METHODOLOGY, METHOD AND EXECUTION	42
5.1	Methodology	42
5.2	Method and execution	43

5.3	Question forms and response scales	45
5.3.1	Free association.....	45
5.3.2	Semantic differential	46
5.3.3	Likert-type scale	47
5.3.4	Multiple choice and open-ended questions	47
5.4	Analysing the data.....	48
6	DEVELOPING THE EXTERNAL QUESTIONNAIRE FOR MBQ.....	50
6.1	Sensing the store	51
6.1.1	Through sight.....	51
6.1.2	Through hearing.....	53
6.1.3	Through touch	54
6.1.4	Through smell.....	54
6.1.5	Through taste	55
6.1.6	Through multiple senses	55
6.2	Sensing the brand	57
6.3	Pretesting the external questionnaire	58
6.4	Piloting the external questionnaire	58
7	DEVELOPING THE INTERNAL QUESTIONNAIRE FOR MBQ	60
7.1	Creating the internal questionnaire	60
7.2	Pretesting the internal questionnaire.....	61
7.3	Piloting the internal questionnaire.....	63
8	RESULTS	64
8.1	Results from piloting the external MBQ questionnaire	64
8.2	Results from piloting the internal MBQ questionnaire.....	67
9	DISCUSSION AND CONCLUSION	72
9.1	Discussion	72
9.2	Limitations and future studies.....	74
9.3	Conclusion	76
	REFERENCES.....	78
	APPENDIX 1 FEEDBACK FORM FOR THE EXTERNAL MBQ QUESTIONNAIRE (IN FINNISH).....	93
	APPENDIX 2 EXTERNAL MBQ QUESTIONNAIRE (IN FINNISH).....	94
	APPENDIX 3 INTERNAL MBQ QUESTIONNAIRE (IN FINNISH).....	97
	APPENDIX 4 RESPONDENTS' BACKGROUND INFORMATION FROM PILOTING THE EXTERNAL (PAPER AND ONLINE) AND THE INTERNAL MBQ QUESTIONNAIRES.....	102

1 INTRODUCTION

Our perceptions of the world are built on our multiple senses, and we are entering an era in which even more companies will take advantage of sense-based marketing: every company should consider design in a holistic way, using the senses to help create and intensify brands that consumers will cherish and remember (Harvard Business Review, 2015). Companies should utilize all five senses to reinforce their presence and deliver their messages (Kim, Koo & Chang, 2009). Over the last few decades, marketing has moved from being substantially transactional to an experiential approach, in which multisensory brand experiences are playing an important role in the value-generating process (Rodrigues, Hultén & Brito, 2011).

Following the increased importance of the service sector, according to Pine and Gilmore (1998), we are now living in the experience economy: businesses must create memorable events for their customers, and that memory itself becomes the product. In the current market, consumers are demanding more intense multisensory brand experiences that deliver higher quality brand interactions (Guzman & Iglesias, 2012). In this experience economy, brands are trying to adapt to human values in order to become meaningful to people, and the objective is to attach meaning to things. This raises the question of how the marketing and design industry can learn to adapt to human values to create these meaningful experiences. (van Waart, Mulder & de Bont, 2011.)

Branding can be viewed from the company's side or from the customers' point of view. The prior research has largely focused on examining the external, customers' perspective: how the customers see, remember, and experience the company and the company's brand. For example, measuring the brand awareness, that is the extent to which customers are able to recall or recognise a company's brand (e.g. Hoyer & Brown, 1990), or examining how consumers experience a brand, and does brand experience affect consumer behaviour (e.g. Brakus, Schmitt & Zarantonello, 2009). The classical models of brand management place more emphasis on external issues, paying less attention to employees as brand builders (De Chernatony, 1999): less research has been devoted to exploring the perceptions of the employees inside the company, and

how they perceive and understand the company's brand (Punjaisri & Wilson, 2007). Since communication and transparency between different actors across organizations is continuously increasing, it is vital to involve everyone in defining and developing the company's fundamental values to ensure coherent communication (Ornbo, Sneppen & Würtz, 2008). Taking also the internal, company's viewpoint into consideration can offer new insight to brand research. It can help to reveal how the different actors inside a company perceive the company's brand by making the more invisible and subconscious perceptions of the brand more visible and thus open to discussion. How the brand is perceived internally is essential for the development of the brand identity (Simões, Dibb & Fisk, 2005). Therefore, examining both the internal and external perceptions provides a more comprehensive view of the company's brand.

According to Aaker (1991) and Olins (2008), brands and the intangible value that they offer for a company is often much greater than the company's tangible assets. However, while there is growing evidence concerning how sensory information influences the consumers' perceptions of products, less attention has been given to sensory research in the context of brands themselves (Salgado-Montejo, Velasco, Olier, Alvarado & Spence, 2014). It is through the senses that individuals become conscious of and perceive companies, products, and brands, as well as differentiate one brand from others (Hultén, Broweus & Van Dijk, 2009). According to Kusume (2015), "applying multi-sensory design to all the touchpoints (moments of contact with a user) allows a product or service to produce a more complete, and ultimately better brand experience." (Kusume, 2015). Because of this, further knowledge about the human senses might make a company's marketing more successful and an individual's sensory experience more personalized (Hultén, Broweus & Van Dijk, 2009).

Sensory marketing (and sensory branding) can be seen as one of the current fields of study in multisensory research. According to Krishna (2010), sensory marketing refers to "marketing that engages the consumers' senses and affects their perception, judgment and behavior." (Krishna, 2010, p. 2). Sensory marketing can be used to create subconscious triggers that characterize consumer perceptions of abstract notions (i.e. apperception) of the product, for example its sophistication, quality, innovativeness or modernity (Krishna, 2012). Adequately designed sensory modalities of a brand, which refer to the brand's distinctive sensory impressions, can deliver synergy effects (i.e. sensory congruency) that promise greater efficacy than traditional ways of brand communication (Lindstrom, 2005). Developing a unique sensorial brand identity is essential to evoke positive and strong relationships between brands and consumers (Rodrigues, 2018).

The main terms used in this thesis are *brand identity*, *brand image*, *senses* and *multisensory*. Brands are examined both externally and internally. External brand image refers to the customers' perceptions of the brand. From an internal viewpoint, the focus is on the brand identity and the company's internal actors, in other words the employees, and their perceptions. Brand identity is something that a company has and what the company tries to build so that it

communicates for example the company's values to consumers. This thesis examines brands also from a multisensory perspective, and the senses include the five traditionally recognized senses that humans generally have: sight, hearing, taste, smell, and touch.

The aim of this thesis is to offer companies potentially a new way of viewing their brands by creating a framework for multisensory branding, and by developing a new, mainly quantitative measurement method to help companies examine the current state of their brands from a sensory perspective. The objective is more on increasing the awareness of the different sensory qualities of brands, and for example enhancing the communication inside companies related to this, rather than measuring things such as the direct monetary value of brands. One of the main goals of the new method, called the Multisensory Brand Questionnaire (MBQ), is to help companies consider all the possibilities given by the different sensory modalities when it comes to branding and building a strong brand. The research questions of this thesis are:

- What is multisensory branding?
- How a company can examine its brand from a multisensory perspective both externally (customers) and internally (employees)?

This thesis was conducted as a part of the RMUE (The Rich Multisensory User Experience) -project at the University of Jyväskylä. RMUE is a Tekes funded (From Research to Business) cognitive science project that seeks to bridge the gap between design practice and cognitive scientific data about the ways in which the multiple senses influence the experience of products (digital and physical). In order to develop for example more human-friendly information technology, professionals must know about human mind, emotions and behaviour: how people process information and what motivates them (Saariluoma, 2015).

To create the framework for multisensory branding and examine the current measurement methods used in the context of sensory branding, a literature review was conducted. As part of the RMUE research project, a databank of the state-of-the-art of multisensory research was compiled as a literature review, and this databank was utilized also for this thesis. The method of the literature review included keyword-based database searches and backward searches with the most cited articles. In addition, author-based searches were conducted regarding leading researches in the field of multisensory research. Various databases were used (ACM Digital Library, Science Direct, Springer Link, IEEE Xplore Digital Library, Web of Science, JSTOR, EbscoHost, Scopus, ERIC) and also further searches were conducted with Google Scholar. The used keywords were *multisensory experience*, *multisensory user experience*, *crossmodal correspondence*, *sensory marketing*, *multisensory marketing*, *multisensory design*, *multisensory internet*, *multisensory brand*, *sensory branding*, and the different spelling variations of these words/word pairs. Four screening criteria were defined to narrow the entries:

- The used keywords had to occur mostly in the title, as keywords, or in the abstract section of the materials in the databases.
- The materials had to address the human senses (one or multiple).
- Studies related to people with special conditions (e.g. people with sensory disabilities) and studies with specific test subjects (e.g. only musicians) were not included in the review.
- The publications included for analysis had to be available for viewing and written either in English or in Finnish.

In addition, for this thesis, searches were also conducted following the same method by using keywords such as *brand identity*, *brand image*, *store atmospherics*, *corporate identity*, *corporate brand*, and combining them with words such as *measuring*, and *measurement*. The JUFO ranking produced by the Publication Forum (<https://www.tsv.fi/julkaisufoorumi/haku.php>) was utilized to assess the quality of the publications. The theoretical part of the thesis, conducted as a literature review, determines the background and main concepts of the thesis, and it serves as the basis for developing the framework for multisensory branding. In addition, it contributes also to the empirical part of the thesis, which includes the creation and testing of the new MBQ survey method.

The stages of the study in this thesis are presented in the figure below (figure 1). The findings from the literature review brought up a need for developing a more lightweight method to measure brands from a multisensory perspective. Therefore, following the literature review and the development of the framework for multisensory branding, the external questionnaire for MBQ is created based on existing literature. The external questionnaire is then pretested and piloted, and after that the internal questionnaire for MBQ is created based on both the external questionnaire and the developed framework. The internal questionnaire is first pretested as part of two workshops organised by the RMUE project. After pretesting, the internal questionnaire is piloted.

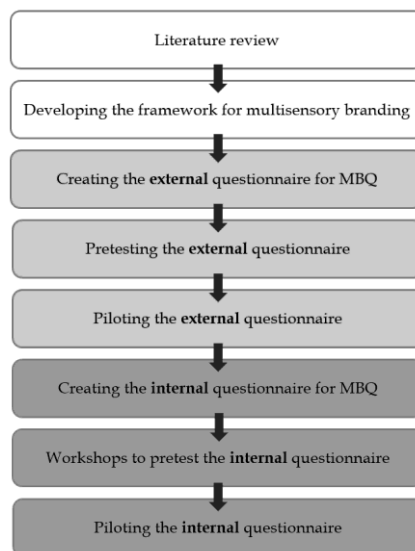


FIGURE 1 The stages of study

The results and feedback from piloting the questionnaires showed that MBQ can be used to offer a company an overview of how its customers and employees evaluate the company's brand from a sensory perspective. Being based on prior research on sensory marketing and branding, MBQ can especially help companies that are interested in developing a multisensory brand but do not have much prior knowledge about it. As a survey, MBQ provides also a more lightweight method for collecting data compared to many qualitative methods, such as interviews, used in prior research.

Companies are constantly looking for new ways to differentiate themselves from the competitors, and one way of doing this is by taking the senses into consideration. The topic is current and raises interest: the piloting of the external MBQ questionnaire brought up a question is the reign of visuality crumbling, and how companies should consider all the senses when managing the customers' experiences (see Tolvanen, 2018). Even though research exists on how senses can have an influence on customers, it can still be unclear for many companies how to find and actually use this knowledge in practise. The created framework and the developed measurement method can be utilized both in academia and in practice to help resolve this problem.

The second chapter of this thesis, following the introduction, describes the concepts of brand, brand identity and brand image in more detail. After that, the third chapter addresses the five sensory modalities, which are sight, hearing, touch, smell, and taste, and examines them especially in the marketing and branding context. In addition, multisensory experience and concepts related to it are presented in order to highlight the importance of taking all of the senses into consideration. In the fourth chapter, the two prior chapters are brought together to examine the concept of multisensory branding. A framework for multisensory branding is developed after looking at existing sensory marketing frameworks. To support the development process of MBQ, existing methods used to empirically examine brands from the sensory perspective are also considered. In the fifth chapter, the methodology and method, as well as the execution of the empirical part of this thesis are presented in more detail. The sixth chapter presents the development of the external MBQ questionnaire, followed by the seventh chapter with the development of the internal questionnaire. In the eight chapter, an overview of the results from piloting both the external and internal questionnaire are presented. Finally, in the ninth chapter, the results are discussed, the limitations of the study and potential future studies are considered, and finally a conclusion of the thesis is presented.

2 BRAND, BRAND IDENTITY AND BRAND IMAGE

Branding is all about differentiation. According to American Marketing Association (2018), brand means "a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers." (American Marketing Association, 2018). In other words, brands function as the point of recognition (Karjalainen, 2006). For example, there is not that much difference in the price or performance between a similar class of cars from Volvo and Alfa Romeo, but there is a vast difference in the way they look and the sounds they make, and even the way their doors open and shut. There is also a big difference in the way people feel about them. (Olins, 2008.)

Brands function as the interface between the company and its customers (Karjalainen, 2006). Brand perceptions can be more important than physical products, so forming associations with the brand that extend beyond the physical product is at heart of the process of building a brand (Aaker, 1991; Karjalainen, 2006). These mental associations add to the perceived value of a product or service (Keller, 2013). It can be said that brands exist in the minds of people and building brands requires building perceptions. In other words, the management of brands is about the management of perceptions. (Lindstrom & Kotler, 2005; Rosenbaum-Elliott, Percy & Pervan, 2015.)

In the recent years, there has been a shift in the branding literature from brand image, which refers to the perception of a particular brand in the minds of consumers (American Marketing Association, 2018; Boulding, 1956; Doyle, 2011), towards brand identity. Brand identity and brand image are related but distinct concepts. Unlike brand image, which refers to the receiver's (consumer) perceptions, brand identity can be seen as being on the sender's (company) side: brand identity is more related to how managers and employees can make a company's brand unique (Harris & de Chernatony, 2001; Kotler & Keller, 2006; Nandan, 2005). In order to build a comprehensive view of the company's brand, it is essential to examine it both internally and externally, in other words, examine the perceptions of both the customers and the employees. In this chapter, definitions of brand identity and brand image are presented in more detail, and the connection between them is examined.

2.1 Brand identity

According to Aaker (1996), brand identity can be seen as a unique selection of brand associations, and "these associations represent what the brand stands for and imply a promise to customers from the organization members." (Aaker, 1996, p. 68). Brand identity also provides guidance, purpose and meaning for the brand (Aaker, 1996). A successful brand identity contains a series of interlinked elements that all aim to communicate the values of the company (Slade-Brooking, 2016). As stated by Heding, Knudtzen and Bjerre (2009), "the brand identity must express the particular vision and uniqueness of the brand." (Heding, Knudtzen & Bjerre, 2009, p. 13).

Various models and frameworks have been proposed to define the concept of brand identity, such as Kapferer's Brand Identity Prism (Kapferer, 2008), and de Chernatony's Identity-Reputation Gap Model (de Chernatony, 1999). The latter emphasises especially the importance of the organization's culture and internal communication in the brand building process. One of the most referenced models in the academic literature was created by David A. Aaker in 1996. Aaker (1996) developed the Brand Identity Planning Model, which outlines four dimensions of brand identity: brand as a product, brand as an organization, brand as a person, and brand as a symbol. The different brand elements presented in the model can help define, enrich, and differentiate a company's identity (Aaker, 1996).

The Aaker's (1996) model is divided into three stages that follow each other: Strategic Brand Analysis, Brand Identity System, and Brand Identity Implementation System. In the first stage, the relevant background information needs to be collected: this includes customer and competitor analysis, as well as examining the company's existing brand image, strengths, capabilities, and organizational values. The second stage is the heart of the model, and it focuses on the creation of the brand identity. In this stage, brand identity is divided into two layers: core identity, which represents the timeless essence of the brand that should stay constant for the brand to remain recognizable, and extended identity, which includes elements that provide texture and details that help portray what the brand stands for. Consistency drives recognition, so the core identity should stay more or less the same, but the elements of the extended identity can vary. (Aaker, 1996.) The core identity attributes are especially critical in terms of differentiation (Karjalainen, 2006). In this second stage, brand identity is examined through the four dimensions mentioned earlier (product, organization, person, and symbol). These will be examined in more detail in the following subchapters. All these four perspectives aim to serve as a base to develop a value proposition and build credibility for the company, as well as help to establish strong brand-customer relationship. Not every brand needs to employ all of the four perspectives, but each company should at least consider them all. (Aaker, 1996.)

The third and final stage focuses on how to communicate the brand identity to the consumers, and how this communication should be monitored (Aaker, 1996). The structure of the Brand Identity Planning Model is presented in the figure below (figure 2).

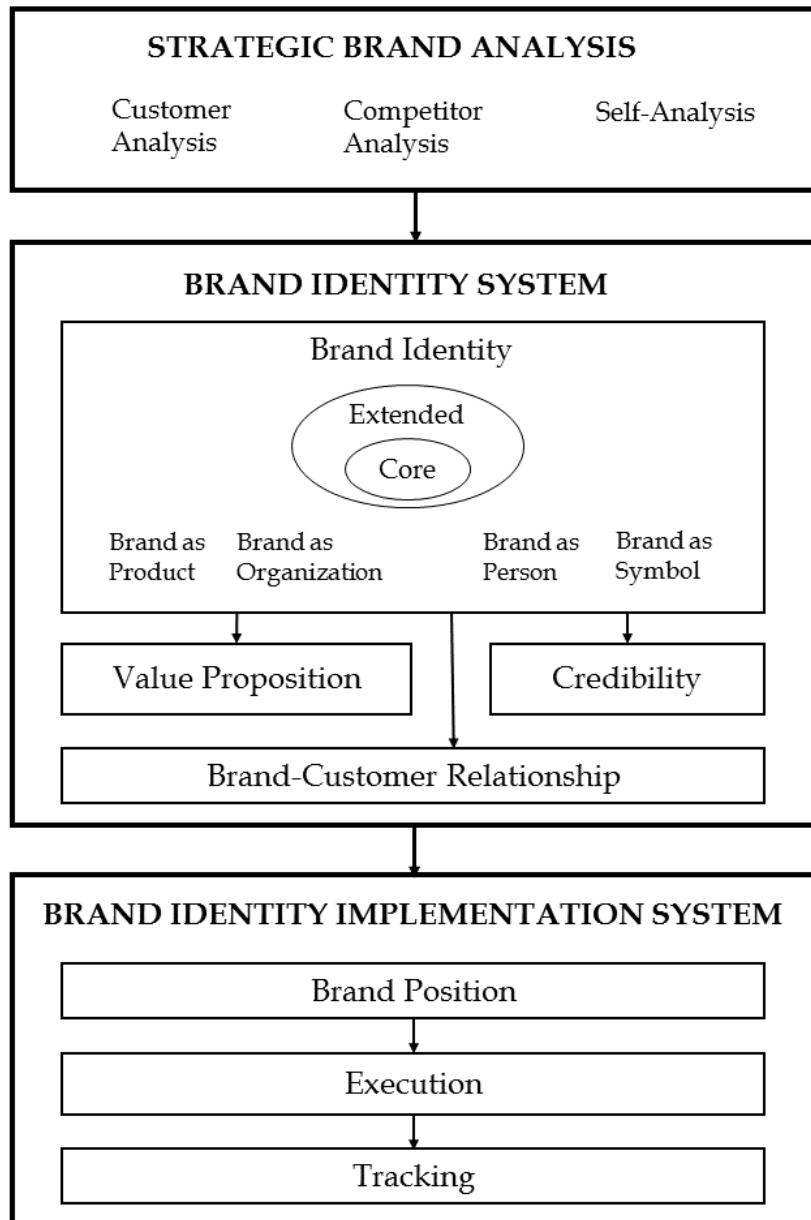


FIGURE 2 Brand Identity Planning Model (adjusted from Aaker, 1996, 177)

Although the different frameworks mentioned in this chapter have all been referenced in the academic literature, they have not been subject to empirical investigation. From a scale development perspective, these current frameworks are problematic, and the researchers have not suggested how the different dimensions of brand identity could be scaled. (Coleman, de Chernatony & Christodoulides, 2011.) Next, the four brand identity dimensions, brand as

product, brand as organization, brand as person and brand as symbol, will be examined in more detail.

2.1.1 Brand as product

Brand as product is a central element since products can be directly linked to brand choice decisions and consumers' user experiences (Aaker, 1996). In many cases, the primary encounters that users have with a brand are realized through the products (Karjalainen, 2006). This perspective includes components such as product scope, attributes, quality, and associations with use occasions and users, as well as links to brand's country or origin (Aaker, 1996).

According to Karjalainen (2007), it is important that companies develop products with designs that carry distinctive references to the character of the brand based on the company's core values. This semantic transformation means creating design features that embody implicit and explicit value based design cues. People attach consciously and subconsciously specific functional and symbolic qualities to products and designs, and expect them to feel and function in a certain way. (Karjalainen, 2007.) Product design can be utilized strategically to foster desired brand identity and evoke symbolic associations to create and support brand values (Borja de Mozota, 2004; Creusen & Schoormans, 2005; Stompff, 2003). The tangible attributes that comprise company's products will send a message to the consumers about the various features of the brand (Nandan, 2005).

According to Kotler and Keller (2006), brand differences are often related to attributes of the company's products themselves, which is why it is important to incorporate all employees, including the designers, to the brand building/evaluation process. Designs can be used to reflect corporate values, and the management of brand identity involves an array of strategic decisions to be made prior and during the design process (Karjalainen, 2006). Unfortunately, there are still many companies in which marketing and branding are far removed from product development. An integrated design requires mutual understanding between product and brand design team. (Montague, 1999.)

Company's products can be seen as the manifestations of the brand identity (Karjalainen, 2003; Montague, 1999; Stompff, 2003). According to Kapferer (2008) and Montague (1999), the product is the first source of brand identity: a brand reveals its plan and its uniqueness through the products (or services) it chooses to endorse, and products are the most tangible and enduring presentation of corporate character. The brand's values must be embodied in the brand's most highly symbolic products. (Kapferer, 2008.) For example, safety can be seen as one of the core values of Volvo, which makes it special and helps it to differentiate itself from its competition (Karjalainen, 2006).

2.1.2 Brand as organization

Brand as organization refers to the attributes of the organization, which are created by the company's people, culture and values. These attributes include traits such as innovativeness and concern for the environment. Organizational attributes are often more resistant to competitive claims than product attributes. (Aaker, 1996.) It is important that the brand's purpose and values are clearly communicated throughout the whole organization in order to inspire and guide the employees' behaviour (Harris & de Chernatony, 2001). The visibility and presence of the organization behind a brand can generate an image of the company's size, substance, and competence for consumers (Aaker, 1996).

Sometimes companies invest in external consultants to perform identity and cultural analyses in order to define the company's main characteristics and differentiating factors. However, this might result in a set of too sophisticated values that might express how the company would like to be viewed, but they can be hard to carry out in real life. It is more important to make sure that employees recognize and understand the company's values and are motivated to support them. (Ornbo, Sneppen & Würtz, 2008.)

A company's core values should be embedded in its employees' everyday actions. For values to become the foundation of a company's brand identity, they must be organizationally well rooted, yet express what the company stands for today. What really differentiates one company from another is how it manages to transform its values into behaviour. (Ornbo, Sneppen & Würtz, 2008.) According to Piercy and Morgan (1991), for a marketing strategy to be successful, it requires support from the whole organization, staff being an important part of the process. By bringing employees into the brand building/evaluation process and making them aware of their role in delivering the brand's identity, they can participate in the process of considering how to enhance and better deliver the desired identity (De Chernatony, 1999).

2.1.3 Brand as person

Agreement exists that brand personality can be seen as an essential part of brand identity (Azoulay & Kapferer, 2003; Stach, 2015). Brand as person perspective suggests that the brand identity should be richer and more interesting than one based only on product attributes: like a person, a brand can also be associated with human characteristics (Aaker, 1996). This metaphor of brands as people is in line with Aaker's (1997) brand personality research. Similarly how human personalities affect relationships between people, brand personality functions as the basis of the relationship between customers and brands (Aaker, 1996). In addition, brand personality reflects brand's values (Lindstrom & Kotler, 2005).

Brand personality is one of the most studied construct of brand associations. According to Aaker (1997), brand personality refers to a set of human characteristics associated with a brand. It can be expressed and

measured through a set of personality traits, which are captured through different adjectives (Azoulay & Kapferer, 2003). However, different opinions exist regarding the most suitable set of personality characteristics that should be used since the best way to compile adjectives for measuring brand personality has not yet been defined. The Big Five Model of human personality provides a consensual framework for classifying and organizing descriptors of human personality: in many different languages, most adjectives describing individuals can be grouped into five personality traits of extroversion, agreeableness, conscientiousness, emotional stability, and openness (see e.g. Goldberg, 1990). Based on these, Aaker (1997) specified that brand personality can be seen consisting of the following five dimensions: sincerity, excitement, competence, sophistication, and ruggedness (figure 3). Aaker (1997) also developed a generalizable measurement scale for brand personality based on these dimensions. The brand personality scale asks people to rate brands based on the different personality dimensions by indicating the extent to which each trait describe a brand using a Likert-type scale (Aaker, 1997).

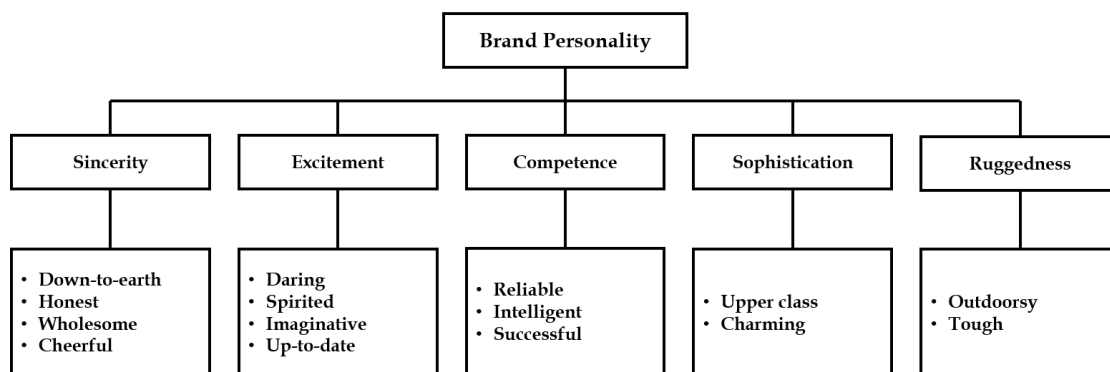


FIGURE 3 Brand personality framework (Aaker, 1997, 352)

Only three out of the five factors in Aaker's (1997) model correspond to the elements of the Big Five model in psychology (Azoulay & Kapferer, 2003). Unlike sincerity, excitement and competence that are more related to innate part of human personality, sophistication and ruggedness address a dimension that individuals desire but do not necessarily have themselves (Aaker, 1997). According to Geuens, Weijters and De Wulf (2009), brand personality measures should be more closely related to human personality dimensions than Aaker's (1997) dimensions, which is why they developed a new scale that has activity, responsibility, aggressiveness, simplicity, and emotionality as the five dimensions. A complete agreement regarding the most suitable adjectives is still missing, and Caprara, Barbaranelli and Guido (2001) showed in their study that adjectives may assume different meanings when used to describe different brands. However, this does not mean that utilizing existing scales is not valid: when applied to products and brands, for example the Big Five Model needs

revision and adaptation but it can still be helpful when detecting the best adjectives. (Caprara, Barbaranelli & Guido, 2001.)

2.1.4 Brand as symbol

The last perspective in Aaker's (1996) model is brand as a symbol, which includes especially visual imagery, metaphors, and the brand heritage. In some cases, a strong symbol can function as the foundation of a company's brand strategy. As will also be stated in the third chapter of this thesis, sight is one of the most important and frequently used senses (Bjorklund, 2010; Ornbø, Sneppen & Würtz, 2008), so symbols involving visual imagery can be powerful and memorable. Symbols can provide cohesion and structure to the brand identity, and they are often more meaningful if they contain a metaphor: metaphors refer to a verbal or non-verbal figurative expression representing a functional or emotional benefit. (Aaker, 1996.) According to Bartholmé and Melewar (2009), visual identity plays often a dominant role, and it can be seen as the key factor that indicates the identity of an organization. However, considering only the visual cues is increasingly seen as a too restricted perspective (Bartholmé & Melewar, 2009), which is why this thesis aims to examine brands and brand identity from a multisensory perspective.

2.2 Brand image

Brand image describes what customers think and how they feel about a brand (Roy & Banerjee, 2008). According to Kapferer (2008), brand image is a synthesis made by the public of all the company's brand messages, products, visual symbols, etc. It is based on the actual perceived benefits that the customers feel that they receive from the company (Burmah, Riley, Halaszovich & Schade, 2017).

Akhter, Andrews and Durvasula (1994) introduce a concept of brand schema that they define as the set of expectations that people have about the different attributes of a brand and the links among these attributes. Schemas can be defined as cognitive structures that represent one's expectations about a domain (Bettman, 1979). If a person has already existing experiences of a certain brand and that brand is familiar to a person beforehand, the person's brand schema can be seen as part of the brand image: it includes all the expectations that provide a structure for interpreting incoming information about that particular brand. If customers lack cognitive structures about the brand, they often look for other cues, such as store environments, to help form judgments about the brand. (Akhter, Andrews & Durvasula, 1994.)

2.3 Connection between brand identity and brand image

Since brands operate in an environment where also consumers attach meaning to them, consumers' perceptions might not always match the management's perceptions of the company's brand identity. In other words, there can be seen both a desired as well as a perceived identity. (Franzen & Moriarty, 2009.) The desired identity is related to the company's internal perception of its brand: how the company wants its brand to be seen. Perceived identity is related to the customers' point of view, in other words, what is the company's brand image like and how is it seen by customers.

In terms of brand management, brand identity precedes brand image: this means that before projecting a certain image to the public, the company must know what it wants to project (Kapferer, 2008). In other words, the company must specify its brand's meaning, aim and self-image (Kapferer, 2008). As stated previously, the brand identity is the company's internal self-perception of its brand, which is communicated externally, creating the brand image. Brand managers should aim at matching these two sides in order to create a strong and well-integrated brand for the company.

De Chernatony's (1999) Identity-Reputation Gap Model, which was mentioned earlier as one of the existing brand identity frameworks, focuses on the need to align employees' values with the brand's desired values. De Chernatony (1999) also highlights that employees should be included in brand building since shared values engender greater motivation as employees feel proud and become more loyal when they feel included in the brand building process. Gaps between the internal and external brand perceptions can occur if the employees' perceptions, values and behaviours differ from the desired brand intentions and identity, and also if the customers perceptions differ from the desired brand image. By considering these possible gaps, managers can identify strategies to minimize incongruency and develop more powerful brands. (De Chernatony, 1999.)

According to Burmann et al. (2017), brand image, which includes the customers' perceived benefits and experiences with the brand, can be viewed as the customers' perception of the company's value proposition. In other words, both the internal brand identity perspective and the external brand image perspective can be examined through the four brand identity dimensions (product, organization, person and symbol) presented earlier. The company's value proposition represents the intended set of benefits that the brand is trying to communicate, in other words the brand identity. Brand benefits can be divided into two categories: functional brand benefits and non-functional brand benefits. The functional brand benefit perceived by customers is primarily based on their knowledge of the brand's products and services. Non-functional brand benefits derive primarily from the brand's personality, values or vision. (Burmann et al., 2017.) Brand integration is the process of matching brand identity with brand image (Roy & Banerjee, 2008). The connection between the

internal brand identity and the external brand image is illustrated in the figure below (figure 4).

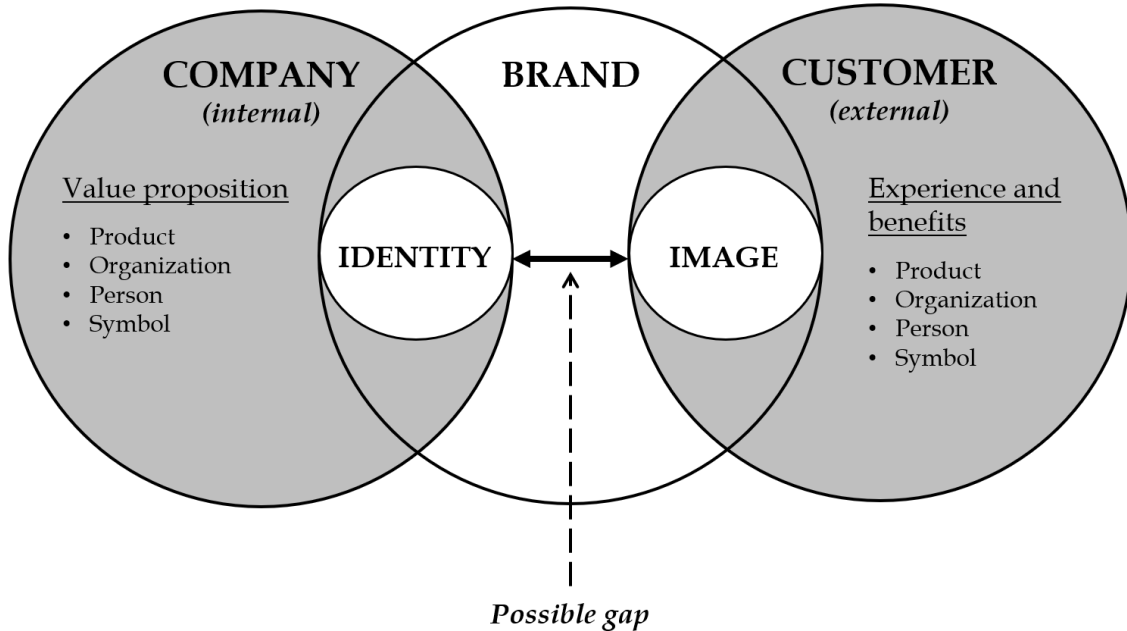


FIGURE 4 Connection between brand identity and brand image

There are differing views regarding whether brand identity should be constructed by the brand manager, or should it originate among the organization's members. In order to ensure that the company delivers a consistent brand image to its customers, the whole organization and its actors should be included when building the company's identity. It is important that the values communicated externally are shared also within the company: employees can be directly influential in how the brand is perceived by the customers. (Slade-Brooking, 2016.)

To broaden the prevailing visual perspective in the branding literature, the following chapter will examine the different senses, as well as multisensory experiences, in more detail to provide foundation for a more holistic and multisensory perspective on branding.

3 MULTIPLE SENSES

People gather constantly information from their surroundings through multiple sensory channels (Bjorklund, 2010; Lindstrom, 2005; Lindstrom & Kotler, 2005; Shams & Seitz, 2008). Much of the history of perceptual research has focused on the functional properties of one sensory modality at a time (see e.g. Carrasco & Ridout, 1993; Handel, 1993; Kaufman, 1974; Lederman, 1981; Miller & Reedy, 1990). However, it is important to note that perception is fundamentally a multisensory phenomenon: even those experiences that at first may appear to be modality-specific are most likely to have been influenced by activity in other sensory modalities, despite our lack of awareness of such interactions. In the light of recent research, people are rarely aware of the full extent of these multisensory contributions to our perception. (Calvert, Spence & Stein, 2004.) Some researchers (see e.g. Marks, 2014) even conceptualize senses as interrelated modalities since they often assist one another in the perception of objects and events. It is important to understand how senses help form different types of experiences. In this chapter, the five senses are examined, mainly in the context of branding and marketing. In addition, the concept of multisensory experience, as well as some concepts related to it are presented.

3.1 Sensory modalities

Senses are considered as the systems for perception (Gibson, 1966). According to Reid (1785), they make us feel and perceive: senses provide us with a variety of sensations, and at the same time, they give us a conception of the existence of external objects. The perception and its corresponding sensation are produced at the same time (Reid, 1785). This thesis will focus on the five traditionally recognized senses, which are sight, hearing, touch, smell, and taste. These five perceptual systems overlap one another: the same information can be picked up by a combination of perceptual systems working together as well as by one system working alone (Gibson, 1966). The different senses specialize in different

types of information, and people use senses in different ways to form experiences: some give us more factual information while others are linked more closely to our emotions (Lindstrom, 2005; Schifferstein, 2010).

Even though humans have more senses than only the five traditional ones, such as proprioception and the senses of balance, the focus of this thesis is on the five traditional senses (sight, hearing, touch, taste and smell) that are each presented in more detail next.

3.1.1 Sight

As mentioned earlier, sight is the most frequently used sense, and it might often overrule the other senses (Lindstrom & Kotler, 2005). Especially in the identity and marketing literature, the visual dimension is the most recognized sensory dimension (Bartholmé & Melewar, 2009). According to Spence, Puccinelli, Grewal and Roggeveen (2014), visual cues often have direct positive effects on people's shopping behaviour. For example, installing additional lighting can make shoppers touch more items in a store (Summers & Hebert, 2001). Visual identity includes also elements such as logos, colours, typographies, and for example employees' clothing (Bartholmé & Melewar, 2011; Yan, Yurchisin & Watchravesringkan, 2011; Salgado-Montejo et al., 2014). People tend to be good at remembering different shapes and pictures, so visual and geometric forms have always played an important role in constructing the identities of companies, and they help to differentiate one brand from another. (Ornbo, Sneppen & Würtz, 2008.)

According to Balmer (1995), the main purpose of visual identity is communicating the company's mission, visualizing its values, supporting consistent communication, and ensuring an up-to-date visual appearance. Most companies are very conscious of their visual appearance. However, it is crucial to remember that people's perceptions exceed the visual interpretations: perceptions also include the way things smell, sound, feel and taste. (Ornbo, Sneppen & Würtz, 2008.)

3.1.2 Hearing

After the sense of sight, hearing is the second most developed sense (Bjorklund, 2010). In addition to sight, the auditory dimension has also been a subject to many studies in the marketing literature (Bartholmé & Melewar, 2009). Much research has been conducted especially in consumer behaviour context. The results have shown that especially music effects people's moods and emotions. (Bartholmé & Melewar, 2009; Lindstrom & Kotler, 2005.) In addition to music, sounds can also appear in forms such as voices, jingles or sonic logos (Jackson, 2003). According to Bruner (1990), people assign emotional meaning to music, experience affective reactions to music, and music is also capable of evoking affective and behavioural responses in consumers.

In the context of branding, the term “sonic branding” has been used to indicate the creation of brand expression in sound, as well as the consistent and strategic usage of sonic properties across different touch points (Jackson, 2003). Music can be characterised as one of the brand signifiers among others, such as the company’s name, logo, and colours (Balmer & Gray, 2003). Schmitt and Simonson (1997) consider sound as a flexible element that can enhance or help creating brand identity: for example, background music can enhance the brand identity since sound serves as an effective emotional and behavioural cue.

For a long time, product engineers have been interested in acoustic design, since sounds can affect people's perceptions of the quality and attractiveness of products (Ornbo, Sneppen & Würtz, 2008). For example, "many of the top automobile brands have separate door development teams, with design engineers dedicated to fine-tuning their particular - signature - door-closing sound." (Kusume, 2015). Since opening and closing a car’s door is one of the first product experiences that consumers encounter in the automotive sector, for example Mercedes-Benz has tuned its off-road vehicle doors to sound heavier in order to communicate robustness (Kusume, 2015). In addition, sounds can also alter people's perceptions of time: according to Garlin and Owen (2006), familiar music with a slow tempo causes shoppers to stay in a store a little longer.

3.1.3 Touch

The sense of touch is relevant in everyday tasks, and haptic memory allows us to remember the feeling of different objects. Touch involves pain perception, temperature perception, proprioception, kinaesthetic perception and tactile perception. (Fernandes & Albuquerque, 2012.) How a brand feels is closely related to what sort of quality people attribute to company’s products (Lindstrom & Kotler, 2005).

Different materials are often a way to attract people’s initial attention (Karana, Pedgley & Rognoli, 2015). According to Karana (2009), materials can be used for creating sensorial experiences, and in product design, materials can contribute to the meanings that people attribute to products. Functioning as the interface between products and people, materials have an impact on the product experience. They are not selected only for their physical characteristics but also for their intangible values: materials can convey meanings and elicit emotions. (Karana, 2009.) Different materials evoke different mental representations and feelings: for example, wood is considered more natural than plastic, and leather and wood are both associated as being warmer than for example metal and glass (Ornbo, Sneppen & Würtz, 2008).

According to Heskett (2005), people can use objects and environments to construct a sense of who they are. Similarly, materials used in environments and embodied in objects can also contribute to the constructions of self-identity (Karana, 2009). The tactile sense activates the whole body and influences how

people perceive the quality and value of products (Ornbo, Sneppen & Würtz, 2008).

3.1.4 Smell

The olfactory sense, or sense of smell, is a powerful sense, which helps especially with human memory recall (Bjorklund, 2010). Sense of smell also exceeds the other senses in its ability to invoke place awareness, and smells have the capacity to evoke other memories, both sensory and cognitive (Malnar & Vodvarka, 2004). Krishna, Lwin and Morrin (2009) showed in their experiment that when products (in their study pencils) are scented, consumers are more likely to remember information about them as much as two weeks after product exposure compared to non-scented products. Smells are able to evoke strong feelings more effectively than for example pictures. They can also easily trigger mental representations: for example, the smell of spruces can evoke memories related to Christmas. (Ornbo, Sneppen & Würtz, 2008.) Companies should utilize smells more often to trigger desired associations: one managerial approach is trying to utilize scents that could fuel specific consumer thoughts related to the company's products (Spence et al., 2014).

Scents can be divided into two categories: ambient scents, which refer to scents that are present in an environment, and non-ambient scents that derive from objects (Mattila & Wirtz, 2001). In the marketing literature, similarly to sounds, the sense of smell has also been studied mainly in a consumer behaviour context: research related to the sense of smell from the internal brand identity perspective is still rare (Bartholmé & Melewar, 2009). Based on their systematic review of extant research, Rimkute, Moraes and Ferreira (2016) state that exposure to scents can positively influence attitudes towards service environments, increase the likelihood of purchase, and enhance the ability to recall brands.

3.1.5 Taste

The sense of taste, or gustation, can be divided into five basic tastes: salty, sweet, sour, bitter, and savoury, which is also called umami (Bjorklund, 2010). Bitterness and sourness can often trigger and/or lead to rejection while sweetness can trigger the need or urge for ingestion. Saltiness and savouriness can also trigger ingestion responses, and all the taste qualities that lead to ingestion can also trigger physiological responses that prepare the body to process food. (Cardello & Wise, 2008.) Taste and smell are closely related, and people rarely taste something without having an idea of what it is first. These flavour expectations, based especially on sight and smell, anchor our subsequent flavour experience when we actually come to taste (Spence, Obrist, Velasco & Ranasinghe, 2017). Apart from the food and beverage industry, taste is a complicated sense for most brands to incorporate, and it is often regarded as being insignificant unless the company's products are supposed to be eaten

(Lindstrom & Kotler, 2005; Ornbo, Sneppen & Würtz, 2008). However, in addition to direct sensory experience, for example a brand name may serve as a cue for sweetness to a customer (Van Trijp & Schifferstein, 1995). According to Kotler (1973), even though the sense of taste does not often apply directly to a store's atmosphere, certain artefacts in a store environment can activate remembered tastes.

3.2 Multisensory experience

Most of our everyday experiences, including brand and product experiences, are multisensory (e.g. Calvert, Spence & Stein, 2004; Fernandes & Albuquerque, 2012; Hultén, Broweus & Van Dijk, 2009; Lindstrom & Kotler, 2005; Spence, 2012). Our emotional and cognitive responses are affected by the information gathered through all of our senses (Gibson, 1966). To perceive the external environment, our brain combines and integrates multiple sources of sensory information gathered through several different modalities (Ernst & Bühlhoff, 2004). One central objective of branding is to produce distinct experiences, and these experiences can be created through utilizing human senses in an effective manner. Even though senses can be differentiated based on the mechanisms that activate them, we can also infer for example tactile information from only seeing a surface (Cacciari, 2008).

Studies in marketing, psychology and neuroscience have shown examples of how information received from one sensory modality can influence the information coming from another modality. For example, what we see, and how we feel about it, is influenced by what we happen to be smelling or smell at the same time (e.g. Li, Moallem, Paller & Gottfried, 2007; Rimkute, Moraes & Ferreira, 2016). Similarly, our perception of softness is influenced by olfactory cues (e.g. Demattè, Sanabria, Sugarman & Spence, 2006), and for example crispness of potato chips has been noted to result from both what we hear and what we actually feel in the mouth (e.g. Zampini & Spence, 2004). When it comes to for example a retail environment, there is often an optimal level of stimulation for customers through the different senses that leads to favourable attitudes and behaviours: bringing more sensory cues into a store atmosphere increases the number of sensory touch points for the customers, but it also increases the risk of sensory overload (Spence et al., 2014).

When exploring brands, due to their intangible nature, people's mental representations related to them should be taken into consideration. In apperception process, already existing mental information contents and information from different sensory modalities are integrated into a meaningful mental representation (Saariluoma, 2003; Silvennoinen, Rousi, Jokinen & Perälä, 2015; Silvennoinen, 2017). This means that product qualities are not perceived as objective, but instead are constructed in a mental process, which makes the products and their properties meaningful to the users (Silvennoinen et al., 2015). In their study, Silvennoinen et al. (2015) found out that this means that for

example desired impressions and affects can be tactually designed into products, such as the use of hard, shiny materials, which have been found to elicit impressions of professionalism. In other words, apperception can be described as “seeing something as something” (Silvennoinen et al., 2015). This notion could also be brought to the context of branding since one major component, which forms the company’s brand identity, is its products and services through which it can communicate its values.

3.2.1 Crossmodal correspondence

One aspect of multisensory perception is the topic of crossmodal correspondence: it refers to a tendency for a feature, or attribute, in one sensory modality to be matched (or associated) with a sensory feature, or attribute in another sensory modality (Parise & Spence, 2013). For example, people tend to associate rounded packaging shapes with sweeter taste (Velasco, Salgado-Montejo, Marmolejo-Ramos & Spence, 2014). Research shows that people experience consistent crossmodal correspondences between many stimulus features in different sensory modalities: for example, people have a tendency to consistently match high-pitched sounds with small, bright objects that are located high up (Spence, 2011). Overall people tend to associate larger objects with lower frequency tones and smaller objects with higher frequency tones (Parise & Spence, 2009).

One form of crossmodal correspondence is called shape symbolism. It refers to the similar crossmodal mapping that exists between abstract shapes and other sensory attributes. (Spence, 2012.) There is a considerable body of evidence to support the idea that rounded shapes tend to be linked to more positive emotions than more angular, geometric shapes (e.g. Bar & Neta, 2006; Dazkir and Read, 2011; Leder & Carbon, 2005; Westerman et al., 2013). However, it is only recently that research on shape symbolism has been introduced to the field of marketing (e.g. Salgado-Montejo et al., 2014; Spence, 2012; Velasco et al., 2014). In branding, shape symbolism can be utilized for example in the context of logos, which are usually made up of typefaces, colours and shapes (Salgado-Montejo et al., 2014).

In addition to shape symbolism, there have also been studies related to another form of crossmodal correspondence called sound symbolism, where the sound of a word conveys meanings (Yorkston & Menon, 2004). Sound symbolism has been recognized for example as an important factor in how individuals derive specific meaning from unfamiliar brand names (Klink, 2001). For example, people tend to associate words and names containing the sound of the letter ‘i’ with smallness. Research suggests that marketers can enhance consumers' product experiences by ensuring that the sound symbolism of the brand name, as well as the shape symbolism of the labelling and packaging sets up congruent product-related sensory expectations in the minds of the consumers. (Spence, 2012.)

3.2.2 Semantic congruency

In addition to crossmodal correspondence, another aspect of multisensory perception is called semantic congruency, which describes the fit between a sensory modality and an abstract meaning (Spence, 2011). For example, rough textures are often perceived as more masculine. Multisensory semantic congruency means that multiple sensory modalities channel the same semantic meaning, for example a combination of male fragrance and a rough texture, and this kind of congruent combinations are often evaluated as being more favourable than incongruent ones. (Krishna, Elder & Caldara, 2010.) People tend to form evaluations of products' sensory properties based on other sensory impressions the product conveys (Schifferstein & Spence, 2008). According to James and Stevenson (2012), multisensory enhancement takes place when different sensory stimuli are congruent with each other. On the other hand, incongruent combinations of different sensory stimuli can lead to misconceptions. The concept of semantic congruency is useful in the context of branding since it can be used to help choose the suitable sensory modalities to match the brand's identity.

The next chapter brings together the two prior chapters by examining branding from a sensory perspective and describing concepts such as store atmospherics. The chapter aims at creating the framework for multisensory branding. In addition, some relevant, existing methods used to examine and measure brands from the sensory perspective will be presented.

4 MULTISENSORY BRANDING

According to Schmitt and Simonson (1997), a company's brand identity consists of four elements: properties (e.g. buildings and retail spaces), products (specific attributes of goods and services), presentations (things surrounding the goods and services, such as packaging and the appearance of employees), and publications (promotional materials, such as advertising). All of these elements are infused by sensory and aesthetic attributes (Schmitt & Simonson, 1997). In previous literature, store atmospherics and how customers experience the store environments has been acknowledged as an important marketing tool that takes the senses into account in the marketing and branding context (Kotler, 1973). However, apart from visual identity, research related to the other senses is not as common (Balmer, 2001; Bartholmé & Melewar, 2009).

In addition to visual imagery, it would be beneficial for companies to consider also the role of the other senses when examining and building their brands. As mentioned in the previous chapter, multisensory experiences are often more memorable, and they can further enhance the recognition and recall of brands. First in this chapter, the central discoveries from existing literature on sensory branding are presented, and after that, store atmospherics as a marketing tool is introduced. Following that, existing frameworks related to sensory branding are examined, and the framework for multisensory branding is presented. Finally, to support the development process of the MBQ -method, the ways how brands have been empirically examined in the existing literature from the sensory perspective are considered.

4.1 Sensory branding

Brand knowledge refers to the overall personal meaning of a brand that is stored in a person's memory, and it contains descriptive and evaluative brand-related information (Keller, 2003). A considerable amount of branding literature perceives brands as cognitive phenomena in people's minds. However, in

recent years, approaching brands and brand knowledge from the perspective of embodied cognition theory has challenged the assumptions of traditional branding theorists. This viewpoint takes into account especially the multisensory and non-conscious nature of brand knowledge. (von Wallpach & Kreuzer, 2013.) Sensory experiences result in embodied knowledge (Gallagher, 2005), and people generally store embodied knowledge in a nonverbal form since they often lack the necessary linguistic resources to verbalize multisensory information (Barsalou, 1999). According to Lindstrom (2005), branding is all about building emotional ties between consumers and products. Senses serve as a link to our memories, and they are also connected to our emotions: the more senses you appeal to, the stronger the message. (Lindstrom, 2005). The purpose of sensory branding is to increase emotional engagement, bring closer the match between perception and reality, as well as make sure that companies have a systematic integration of the different senses in their communication, products, and services (Lindstrom & Kotler, 2005). According to Hepola, Karjaluoto and Hintikka (2017), sensory brand experience has a positive impact on the cognitive, emotional and behavioural dimensions of consumer brand engagement.

Brands can be essentially seen as assortments of conceptual associations (Thomson, 2016). It can be said that for a marketer's purpose it is more important to know what consumers think they taste, smell or feel, and overall how different sensory stimuli are apperceived, than what these sensations actually are (Lesser, 1983). Nowadays this is true especially in the context of online stores, digital products or other products that cannot be physically experienced.

When it comes to the five senses, it is often the little things that count the most: for example, every company does not need to develop its own unique fragrance. Instead, even the process of viewing the company from a multisensory perspective will increase the awareness of the company's strengths and weaknesses, as well as opportunities and potential threats. If there are inconsistencies between the company's identity and the way in which it is experienced, there is a risk that the company will be seen as insincere. (Ornbo, Sneppen & Würtz, 2008.)

4.2 Store atmospherics

Atmospheric variables influence a wide variety of consumer evaluations and behaviours (Turley & Milliman, 2000). According to Kotler (1973), the term atmospherics refers to the conscious designing of spaces in order to create certain effects in customers. In other words, store interiors and exteriors can be designed to generate specific feelings in customers and help to increase purchase probability. More specifically, atmosphere can serve as a medium and have an effect on customers purchase behaviour in three ways: atmosphere can serve as an attention-creating medium, as an affect-creating medium, or as a

message-creating medium. This means that companies can use for example colours, sounds and textures in store environments for differentiation to stand out from competitors, or those can be used to directly arouse reactions that contribute favourably to purchase probability. The atmosphere can also be used to communicate a store's intended audience. (Kotler, 1973.) Companies can use different styling elements and sensorial cues as a way to connect with customers, enhance their emotional response, and for example create awareness towards products that could otherwise be missed (Eriksson & Larsson, 2011).

Atmosphere is experienced through the senses, and similarly how brands can be examined both internally and externally, a distinction can also be made between the intended atmosphere and the perceived atmosphere. The intended atmosphere refers to the sensory qualities that are intentionally designed for a space. The perceived atmosphere on the other hand may vary between different customers since it refers to how each customer subjectively experiences the intended atmosphere. (Kotler, 1973.) The mechanism how store atmospheres affect purchase behaviour can be explained through a causal chain shown in the figure below (figure 5). Sensory qualities surrounding the purchase objects can be designed into the space or they can be intrinsic. Each buyer perceives certain qualities of the space. These perceived qualities can have an effect to the information and affective state of the customer, which then can have an impact on his or her purchase probability. (Kotler, 1973.)

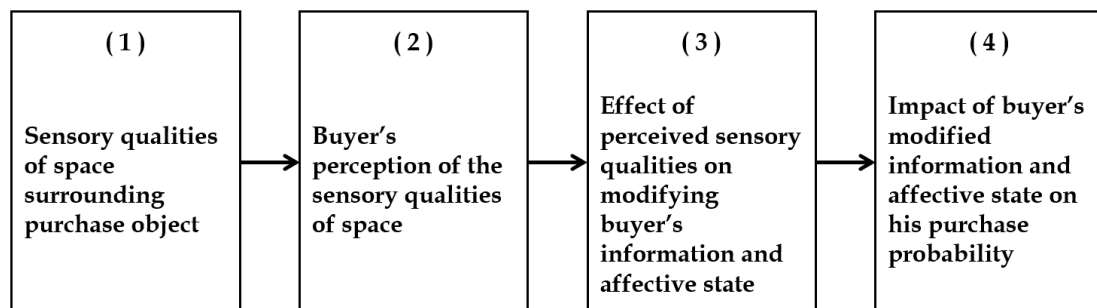


FIGURE 5 Store atmosphere and purchase probability (Kotler, 1973, 54)

In addition to potentially increasing the purchase probability, store atmospherics can be also used to produce the desired customer awareness and support the desired brand identity that is wanted to be communicated to the customers. In their study, Akhter, Andrews and Durvasula (1994) examined how different store environments influence brand-related judgments for established brands when consumers do not know about the brand versus when consumers know about the brand beforehand. Their results showed that when consumers do not know about the brand, they use store-related information to form brand judgments, and if the store has favourable attributes, the brand judgments are more favourable. In addition, under a schema congruity, meaning that there is a match between the brand and its store for brands that

consumers are already familiar with, favourable brand judgments are formed. (Akhter, Andrews & Durvasula, 1994.)

Physical store environments and their atmosphere designs are not equally important to all companies (Kotler, 1973): especially nowadays more and more companies operate for example only in an online environment. However, these companies too need to consider different ways of how to differentiate themselves from competitors and how to create rich, multisensory experiences for their customers. In addition to store atmospherics and the purchase experience inside a store, also in the area of product design the different sensory modalities have an important role (Fenko, Schifferstein & Hekkert, 2010). Consumer's experience with a product is always multisensory, even if the product is bought from an online retailer. According to Fenko, Schifferstein and Hekkert (2010), the most dominant sensory modality changes depending on the different stages of product usage: during purchase, vision is often the most dominant sensory modality, but in the later stages touch and hearing become equally important, followed by smell and taste. Which modality will dominate during the later stages depends on the primary function of a product and what the user-product interaction is like. Stimuli of any sensory modality can provide both pleasant and unpleasant product experiences (Fenko, Schifferstein & Hekkert, 2010), so in addition to purchase experiences inside stores, product experiences also have an effect on how a company and its brand are perceived.

4.3 Developing the framework for multisensory branding

A company's brand should be based on the company's fundamental, core values. Companies should consider how people experience their values through the different senses, and what kind of experiences should be created to support the company's messages. (Ornbo, Sneppen & Würtz, 2008.) The visual components are in general the most dominant factors when considering brands. The non-visual cues based on the other senses have often been overlooked, and academic literature provides mainly conceptual frameworks with limited examples regarding how a company could examine their brands from the sensory perspective in practise. In this subchapter, existing sensory marketing and branding frameworks are presented, and after that a framework for multisensory branding is developed.

4.3.1 Existing frameworks

Bartholmé and Melewar (2009) have suggested that it is necessary to take into account the role of sensory information more broadly when defining brand identities. They have proposed a conceptual framework for corporate sensory identity, which refers to all of the sensory means by which a company can project its identity to all of its internal and external audiences. The framework

includes five components: corporate visual identity, corporate auditory identity, corporate olfactory identity, corporate gustatory identity, and corporate tactile identity. (Bartholmé & Melewar, 2009.) However, similarly to the brand identity frameworks presented in the second chapter, the corporate sensory identity construct presented by Bartholmé and Melewar (2009) is only descriptive in nature, so it does not provide guidance how these sensory identities could be further examined or measured in practice. They offer examples related to the different components, such as visual logos for visual perception and product surface for tactile perception, but do not go beyond that. (Bartholmé & Melewar, 2009.)

Stach (2015) has created a framework for brand congruent sensory modalities called multisensory semantic congruency (MSC). It offers guidance for companies that wish to add previously unused sensory modalities to their brands. The framework highlights the importance of congruency between these newly added sensory modalities with the already existing ones, since the meaning and evaluation of one sensory modality can change when perceived from a multisensory perspective. The process of identifying brand congruent sensory modalities consists of three steps: identifying the brand's existing kernel traits, identifying potential new sensory modalities, and assessing the multisensory semantic congruency between these new and the already existing modalities. Like Aaker's (1996) core identity concept, which represents the timeless essence of the brand, according to Kapferer (2008), brand identity is expressed through kernel traits. Traits can be considered to be kernel when their absence severely reduces the ability to recognise a brand (Kapferer, 2008).

As mentioned earlier, brand knowledge refers to the meaning of a brand that is stored in a person's memory. According to Stach (2015), the transmitted brand identity and other brand related experiences result in brand knowledge that is in the minds of consumers. In order to explain the concept of brand knowledge, several researchers have utilized the associative network theory (see e.g. Keller, 1993). Brand knowledge consists of a brand node in memory to which a variety of associations are linked (Keller, 1993). Nodes can store any kind of information, for example emotions and intangible semantic constructs (Stach, 2015). Nodes are connected through links based on similar cognitive processes, and the strength of connection between different nodes depends on things such as the intensity and frequency of their paired activation (Bower, 1981). Spreading activation refers to a node becoming a potential source of activation for other nodes (Keller, 1993). According to Anderson and Pirolli (1984), spreading activation refers to the process in which activation spreads from node to node along network links, making knowledge associated with particular sources of activation available for processing. The more associations are linked to one particular concept, the higher the probability will be for this concept to be activated through spreading activation (Krishnan, 1996). The associative network theory highlights the importance of kernel traits: the pieces of brand information that have consistently been activated together with the brand will exhibit stronger links and become integral parts of the associative

network (Stach, 2015). According to Stach (2015), a brand can profit from congruent, multisensory enhancement if kernel traits of different sensory modalities transmit the same meaning. In addition, an activation of a brand's associative network via multiple senses can result in a more intense reaction than an activation with only one sense (Anastasio & Patton, 2004). A simplified visualization of the MSC -framework is displayed in the figure below (figure 6).

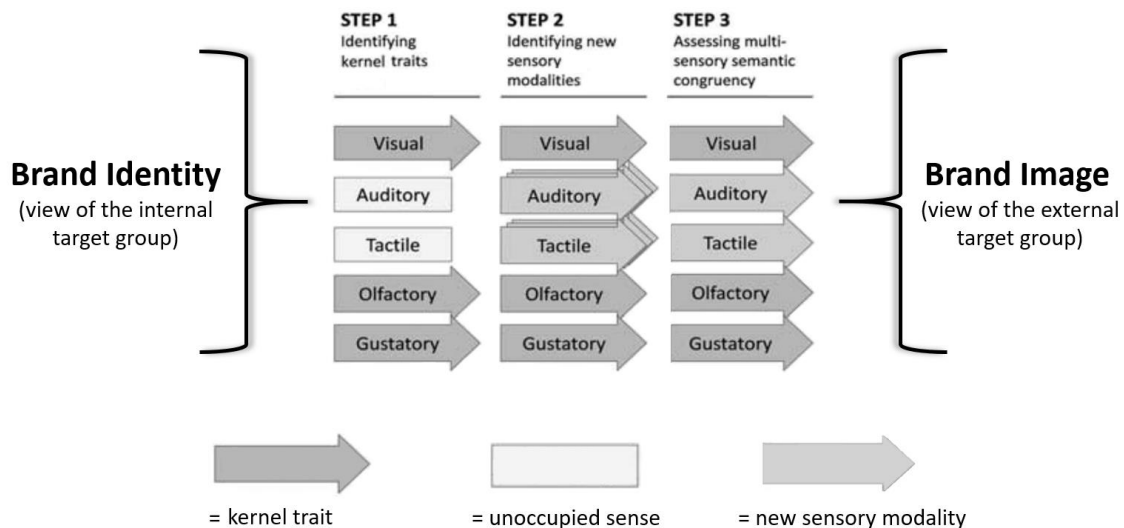


FIGURE 6 Multisensory Semantic Congruency (MSC) framework (adjusted from Stach, 2015, 683)

In the first step, regarding the internal target group, brand managers are assumed to be aware of the elements that construct the brand's core identity. For the external target group (consumers), free association is suggested: consumers are asked to name the most essential associations that come to mind regarding the brand in question. After that, a consumer is asked whether a product could still be a product of the brand in questions if it was missing the association provided earlier. (Stach, 2015.) Since the MSC -framework assumes that brand managers already have a well-established view of their company's brand identity, it does not necessarily offer any methods regarding how to examine the current state of the company's brand identity internally in practice.

To question the conventional marketing models, Hultén, Broweus and Van Dijk (2009) created a framework for sensory marketing. The sensory marketing framework is based on the assumption that a company should reach to its customers through the five senses at a deeper level than in the more traditional marketing approaches. Each sense expression should provide a personal touch to the brand, and each of the senses offers a scope for a company to distinguish and develop its own identity and uniqueness to establish a desired image in the eyes of its customers. (Hultén, Broweus & Van Dijk, 2009.) Based on the sensory marketing framework by Hultén, Broweus and Van Dijk (2009), Hultén (2011) developed the Sensory Marketing (SM) model (figure 7).

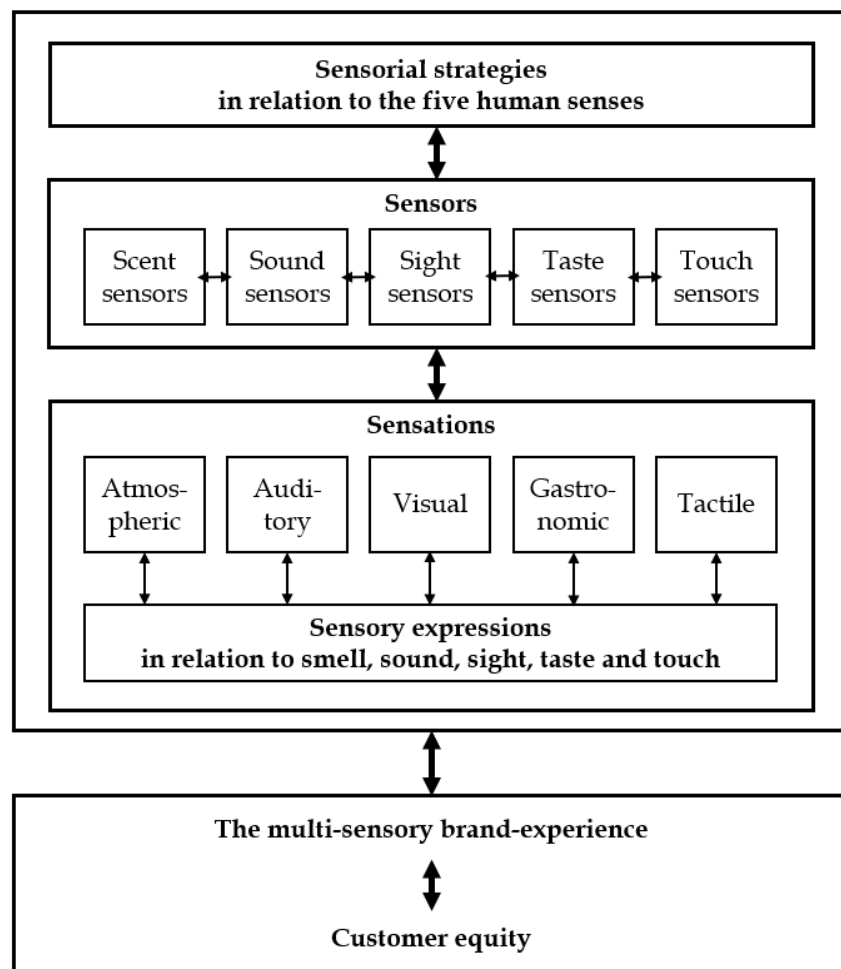


FIGURE 7 The Sensory Marketing (SM) model (Hultén, 2011, 264)

In his model, Hultén (2011) presents sensorial strategies as a way to differentiate and express a product, service, or company's identity in relation to the human mind and senses. The sensorial strategies rely on three concepts: sensors, sensations, and sensory expressions (Hultén, Broweus & Van Dijk, 2009). A strategy is defined as sensorial when it appeals to a certain sense or senses, and these sensorial strategies can be seen as a part of company's strategic choices (Hultén, 2011). According to Rodrigues, Hultén and Brito (2011), sensorial strategies can be defined as emotional and cognitive strategic approaches developed by companies in order to establish, maintain and enhance relationships between customers. The SM model offers companies the opportunity to differentiate and express their brands through sensorial strategies in order to leave imprints of their products or services (Hultén, 2011). According to Hultén (2011), multisensory brand experiences should be the basis for brand building and brand identity creation.

4.3.2 Framework for multisensory branding

The framework for examining a brand from a multisensory perspective is developed based on the Aaker's (1996) Brand Identity Planning Model, presented in the second chapter of this thesis, and the SM model created by Hultén (2011). The framework is depicted in the figure below (figure 8).

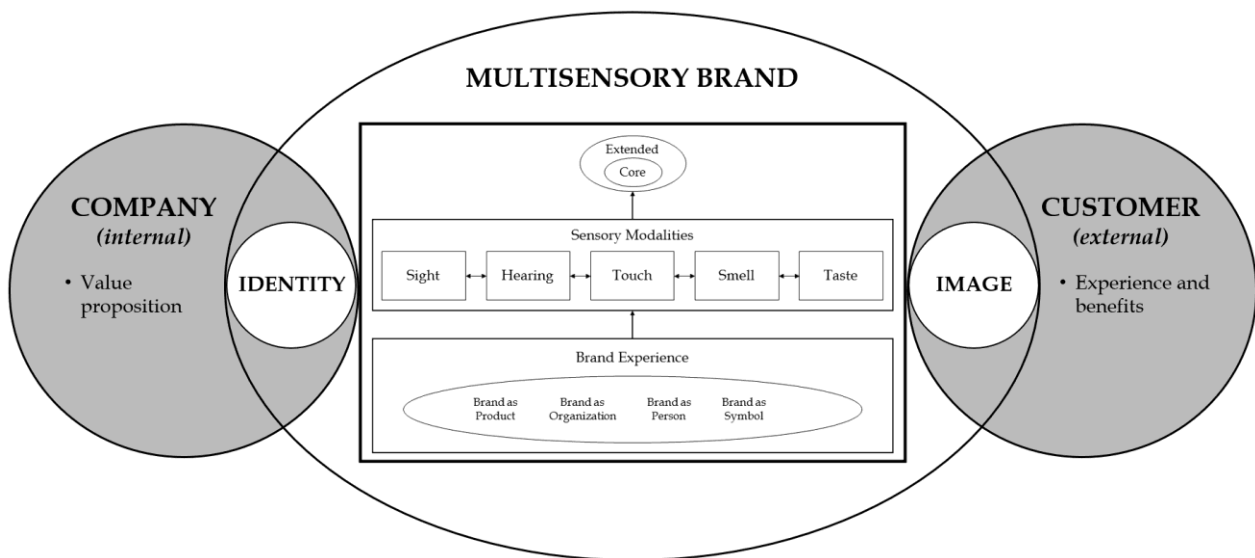


FIGURE 8 Framework for multisensory branding (developed from Aaker, 1996, 177; Hultén, 2011, 264)

As mentioned in the second chapter of this thesis, brand identity represents the view of the brand internally, that is the company and its employees. Brand image on the other hand consists of how the brand is viewed externally by its customers. When evaluating and building the company's brand, it is important to take both of these perspectives into account, and also consider the possible gaps between them. Similarly to Aaker's (1996) model, the company's multisensory brand can be viewed from either the more constant, core identity perspective or from extended identity perspective. When defining the company's multisensory brand, it is important to identify the core senses: forcing the integration of all five senses is not relevant, if it does not feel natural and authentic (Ornbo, Sneppen & Würtz, 2008). Hultén (2011) notes that the sensors (i.e. sensory modalities) aim at communicating sensations and sensory expressions that reinforce the multisensory experience, and all of the senses work together and influence each other. At the bottom are the four brand identity dimensions defined by Aaker (1996) under the brand experience concept, which is added to the model.

Each of these dimensions can be explored through each sensory modality, as well as through a multisensory perspective. A company can view its identity from the product perspective (how their products or services utilize the different senses), organization perspective (how senses are utilized to transmit

the company's values), personality perspective (if expressing the company's brand through human characteristics, what kind of sensory attributes could be utilized to support this view), symbol perspective (what kind of things separate the brand from other brands and make it distinguishable), and experience perspective (what kind of experiences are wanted to be generated, and could senses be utilized to support them).

In addition to the four dimensions defined by Aaker (1996), the brand experience concept is added to the framework. Brand experience is related but conceptually distinct from the other dimensions. People might project traits, such as sincerity, onto brands, but brand experiences are actual sensations, feelings, cognitions, and behavioural responses. (Brakus, Schmitt & Zarantonello, 2009.) When talking about product experience, people are typically asked to reflect on a combination of direct and indirect product experiences. Most of the research on experiences to date has focused on utilitarian product attributes, not on experiences provided by brands. (Brakus, Schmitt & Zarantonello, 2009.) However, people are continuously also exposed to various specific brand-related stimuli, such as brand-identifying colours (e.g. Meyers-Levy & Peracchio, 1995).

Brakus, Schmitt and Zarantonello (2009) conceptualize brand experience as "sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments." (Brakus, Schmitt & Zarantonello, 2009, p. 52). Since people perceive for example products and store atmospherics through their senses (Kotler, 1973; Schifferstein & Spence, 2008), the sensory dimension of brand experiences is central. The "multi-sensory brand-experience" -concept introduced by Hultén (2011) refers to how individuals react when a firm interacts and supports their purchase and consumption processes through the involvement of the five senses. This kind of multisensory brand experience takes place when more than one of the five senses contributes to the perception of sensory experiences (Hultén, Broweus & van Dijk, 2009).

The existing literature examines brand experiences mainly from the consumers' perspective. However, since practitioners utilize different strategies to provide these brand experiences, research from their perspective is also needed to understand the factors that influence their approach. (Harris, Kluppel-Strobel & Shakhiry, 2017.) From the findings of their study, Harris, Kluppel-Strobel and Shakhiry (2017) noticed that there is a need to involve multidisciplinary teams in brand experience creation, and designing emotional experiences is seen as being most effective in terms of generating consumer loyalty. As Roto, Lu, Nieminen and Tatal (2015) point out, "Brand experience design is no longer a sole territory for marketing people, but today, the whole organization is building the brand." (Roto et al., 2015, p. 2281).

People might not be aware of all their sensory experiences when it comes to evaluating companies. That is why it is important to ask the right questions: instead of asking people straight away for example to describe how a company tastes or smells like, the respondents need first to be evoked to think about their

own senses and be inspired to view the entire company and its products and values in the context of the different senses. People tend to think about the sensory experiences of brands mainly just in terms of the primary sense involved in a particular experience. (Lindstrom & Kotler, 2005.) Before going into more detail on the development process of MBQ, existing methods used to measure brands from a sensory perspective are examined.

4.4 Measuring brands from the sensory perspective

Although the importance of the senses has been widely acknowledged, there is still only little empirical research done to explore this strategic resource: the approach to multisensory brand research has been mainly conceptual. In addition, the research on brand management has generally focused on the perceptions and opinions of brand managers and other experts instead of all types of employees (Buil, Catalán & Martínez, 2016).

Since one of the objectives of this thesis is to create a new method for examining brands from a multisensory perspective, different ways of how brands have been measured especially from the sensory perspective in the extant literature are viewed next.

4.4.1 The external and internal perspectives

To examine a company's brand more comprehensively, both the external (customers) and internal (organization and its employees) perspectives should be considered. The prior research in the field of marketing and branding has largely focused on evaluating the company's external image and gathering the views of the customers: examining the customers' behaviour and experiences for example in the context of retail environments and store atmospherics is one common approach in the existing empirical studies, as mentioned earlier in this chapter.

Exploring the employees' perspectives regarding the company's brand is more common only in the context of the service industry (see e.g. King & Grace, 2008; Punjaisri & Wilson, 2007; Schneider & Bowen, 1985). In the existing branding literature, the empirical studies have mostly been conducted either to explore the employees' organizational commitment (e.g. Buil, Catalán & Martínez, 2016; Malhotra & Mukherjee, 2004; Punjaisri & Wilson, 2011; Wallace, de Chernatony & Buil, 2013), or to examine constructs such as brand commitment, brand loyalty, and brand citizenship behaviour among the employees (e.g. Burmann, Zeplin & Riley, 2009; Punjaisri & Wilson, 2007). In addition, methods such as the Rotterdam Organizational Identification Test (ROIT), reveal only the degree of acceptance by employees of the company's already existing identity (van Riel & Balmer, 1997).

These types of empirical studies do not actually take the employees' perspectives along to the brand building process to explore the constructs that form the company's brand identity. However, employees are becoming increasingly essential to the process of brand building. They form the interface between the brand's internal and external environments and have an impact on how the consumers see the organization and the brand. (Harris & de Chernatony, 2001.)

In addition to gathering the perceptions of customers, one objective for MBQ is to support companies' internal communication by acting as a discourse tool between various parties of the organization: helping to make assumptions and associations that guide invisible/subconscious actions, more visible and thus open to discussion. Committed employees, who feel they have been included to the brand building process, are more likely to deliver value to customers and other stakeholders (Ind & Bjerke, 2007).

4.4.2 Existing methods to measure brands from the sensory perspective

When it comes to sensory branding, studies, such as the effect of consumers' sensory brand experiences on brand equity (Hepola, Karjaluoto & Hintikka, 2017) and the influence of sensory stimuli on consumers' purchase intention and behaviour (Moreira, Fortes & Santiago, 2017), are more common than studies examining the company's brand identity, or the company's employees' sensory perceptions.

In 2003, Martin Lindstrom and the Millward Brown research institute conducted a study called *BRAND sense*, which purpose was to explore what makes a successful multisensory brand. The research examined existing sensory profiles of different brands from the consumers' point of view utilizing both qualitative (projective techniques with small groups) and quantitative (surveys) research techniques. For each brand in the study, they wanted to identify how strongly the different senses come to people's mind, does those impressions make them feel positive or negative about the brand, how distinctive the impressions are, and what specific memories and emotions are related to them. In addition, they wanted to identify how these impressions relate to brand loyalty. The results confirmed that senses do have a role in creating competitive advantage, and the more senses people were able to recall in relation to a certain brand, the more likely they were going to repurchase that brand again. The results also highlighted that companies should consider, would their brands still be recognizable if they for example remove their logos: this kind of approach will require a company to take a closer look to all the different elements that create the company's brand, as well as consider are the remaining components easily identifiable as their own. In addition, questions, such as could blindfolded consumers recognize your brand, might help when evaluating a brand from a sensory point of view. (Lindstrom & Kotler, 2005.)

Lindstrom and Kotler (2005) present a six-step process for sensory branding, which includes sensory audit, brand staging, brand dramatization,

brand signature, brand implementation, and brand evaluation. In the context of this thesis, the interest is in the first step in which the company's existing sensory touch points are considered. In their research, Lindstrom and Kotler (2005) organized focus group interviews with consumers. This kind of similar approach can be utilized among companies' employees as well. According to this first step, in order to achieve sensory excellence, companies should identify and exploit existing sensory touch points. Even though not all brands are able to achieve a total five-sensory appeal, it is clear that any brand can appeal to at least two senses, often to three. Many brands have several non-branded sensory components, which generate impulsive, yet often not long-term behavioural patterns or loyalty. A more effective strategy is to establish more specific, branded sensory components that will reflect the brand and help differentiate it from its competitors. The more distinct the values of the company, the better opportunity a company has to create a distinct sensory appeal. (Lindstrom & Kotler, 2005.)

Multisensory brand experiences lead to embodied brand knowledge, which refers to storing brand knowledge in the form of multisensory images, and this embodied knowledge is stored on both conscious and non-conscious levels. However, a major limitation of existing brand related knowledge retrieval methods is that they do not really take into account the multisensory, non-conscious nature of embodied brand knowledge: the main focus of existing techniques has been only on the visual sense. (von Wallpach & Kreuzer, 2013.) The Zaltman Metaphor Elicitation Technique (ZMET) is a metaphor-based technique, which focuses on people's non-conscious, embodied knowledge. This research tool uses visual and sensory images to help understand the meaning of brands. In this technique, respondents have one week to collect pictures that represent their brand-related knowledge, and then they verbally explain their findings during an interview. (Coulter & Zaltman, 1994.)

Based on projective techniques, von Wallpach and Kreuzer (2013) have created a method called multi-sensory sculpting (MSS), which also utilizes metaphors, but aims to take into account also the other senses more holistically, not just sight. In order to retrieve embodied brand knowledge, the senses that were originally involved in the brand experience need to be stimulated. MSS provides participants with a toolkit containing multisensory materials that stimulate different senses, such as sand paper, spices, iPods with different music genres, and materials with different colours, through which the participants can activate their brand-related mental representations. Compared to other existing brand knowledge retrieval methods, MSS is able to sort out the predominantly non-conscious and multisensory nature of brand knowledge. However, similarly to the other metaphor-based techniques, it is very laborious, cost intensive, and time consuming. MSS requires the development of the toolkit, a workshop type execution, interviews, transcriptions, and data analysis. (von Wallpach & Kreuzer, 2013.) The Multi-Sensory Sort (MuSeS) is a similar technique to MSS. MuSeS is created by Cian and Cervai (2011), and in it the respondents are provided with sets of pictures, colours, materials and different

types of music. With this technique, the interviewer obtains a large amount of both qualitative and quantitative data through which the associations between multi sensorial stimuli and the target brand can be explored. (Cian & Cervai, 2011.)

Brakus, Schmitt and Zarantonello (2009) have constructed a 12-item brand experience scale, which captures the dimensions of brand experience, as well as the degree to which people have a sensory, affective, intellectual, behavioural, or social experience with a brand. However, this scale does not measure the specific contents of the experiences, for example, whether the experience is visually exciting. The sensory dimension consists only of the following statements: "This brand makes a strong impression on my visual sense or other senses", "I find this brand interesting in a sensory way", and "This brand does not appeal to my senses". (Brakus, Schmitt & Zarantonello, 2009.) An overview of the different methods is presented in the table below (table 1).

TABLE 1 Overview of methods used in the extant literature

Method	Measurement focus	Approach	Reference
BRAND <i>sense</i>	Sensory profiles of brands	Qualitative, quantitative	Lindstrom & Kotler, 2005
The Zaltman Metaphor Elicitation Technique (ZMET)	Non-conscious, embodied brand-related knowledge (utilizing visual and sensory images)	Qualitative	Coulter & Zaltman, 1994
Multi-sensory sculpting (MSS)	Embodied, multisensory brand knowledge	Qualitative	Von Wallpach & Kreuzer, 2013
The Multi-Sensory Sort (MuSeS)	Associations between brands and sensorial stimuli	Qualitative, quantitative	Cian & Cervai, 2011
Brand Experience Scale	Characteristics of the brand experience (including a sensory dimension)	Quantitative	Brakus, Schmitt & Zarantonello, 2009

All of the methods presented above, apart from the MSS, are initially created from the consumers' perspective to gather insight from the customers: the MSS procedure suits brands from different industries and different stakeholder groups, including consumers and employees (von Wallpach & Kreuzer, 2013). Some of the other methods could also most likely be utilized among employees, especially if adjusted properly, but because the employees' relationship with the company's brand is very different from consumers, there is a need for methods that are created to be used also among the employees in the first place.

As can be noted, there is still a need for a more agile and lightweight method, which could be easily used throughout companies to get an overview of the multisensory perceptions of customers and employees related to the company's brand. Compared to many qualitative methods, such as interviews and observations, utilizing a survey is more convenient when the objective is to

collect multiple responses to form an overview of a concept, such as brand identity or brand image. It would be beneficial if companies could also have less time-consuming methods and tools available that they could potentially use even independently as part of their operations.

However, using a survey also sets up its own challenges. Compared to interviews and other qualitative techniques, surveys do not offer as detailed insight into the topic, and it is more difficult to ensure that the respondents understand the purpose of the research correctly: if people are for example asked to describe a company's brand through its potential taste, instead of literally thinking about tasting the products, the respondents can draw parallels and utilize metaphors. As pointed out by Lindstrom and Kotler (2005) it is especially important to ask the right questions, because multisensory knowledge is often both conscious and non-conscious. One objective is to make respondents realize that they are being asked to draw parallels, not always literally taste the company's products. It is important to get the customers and employees inspired to start thinking about the relationship between the different senses and the brand identity dimensions.

It is also essential to consider the fact that different senses affect each other as noticed in the third chapter of this thesis. Managing the transfer of meanings associated with the identity of any brand is a difficult task since identity is an abstract construct. The brand's mission, vision and values may be clear to executives and brand managers but remain unclear to the rest of the organization (Botschen, Combe & Thelen, 2014), and also to the customers. It is important to consider the perceptions of different actors related to the company, both internally and externally, to find out do they have similar perceptions, and are the received answers consistent (Ornbo, Sneppen & Würtz, 2008).

In the next chapter, the methodological position of this thesis is determined, and the method and execution of the empirical part of the thesis are described in more detail. In addition, different question forms and response scales to be used when developing the MBQ questionnaires are described, and the ways of analysing the survey data is considered.

5 METHODOLOGY, METHOD AND EXECUTION

According to Hirsjärvi, Remes and Sajavaara (2016), in order to achieve a good foundation for research, researcher's choices need to be coherent on four different levels: problem setting, philosophy of science, research strategy, and theoretical understanding. In other words, how the research problem is structured, how the subject of the study is understood (ontology) and how does the researcher consider gaining information (epistemology). In addition, researchers need to consider which methods work best and bring answers to the research problem, which theories are related to the research, and what is the relationship between the research and theory (for example testing or building a theory). (Hirsjärvi, Remes & Sajavaara, 2016.) In this chapter these questions are addressed: the methodology and methodological position of the study is determined, and the methods and the execution of the study are described. In addition, the applicable question forms and response scales for MBQ are described, and the ways of analysing the survey data is considered.

5.1 Methodology

In his doctoral dissertation, Jokinen (2015) created a framework of four methodological positions of human-technology interaction research (table 2). The positions are presented in general psychological framework, and all studies might not fit only into one methodological position (Jokinen, 2015). In the digital age, according to Kaplan (2016), interaction and user experience can be seen as important elements in representing brands. It can be difficult to differentiate between how people feel about a brand from how people feel about the experiences they have with that brand (Kaplan, 2016). Since both human-technology interaction research and brand research are strongly related to people's experiences, the framework developed by Jokinen (2015) is used to help explicate the underlying assumptions of the studied phenomenon in this thesis, in other words, the methodological baseline of the research in this thesis.

The four methodological positions in the framework are behaviourism, neuroscience, subjectivism and cognitivism, and these positions can be explained in terms of intentionality (relating to ontology) and causal explanations (relating to epistemology). Based on intentionality, human behaviour can be explained by intentions and beliefs. Alternatively, causal explanations mean that a phenomenon is explained with a cause and an action. (Jokinen, 2015.)

TABLE 2 Four methodological positions (Jokinen, 2015, 33)

		Causal explanations	
		No	Yes
Intentionality	No	Behaviourism (<i>empiricism</i>)	Neuroscience (<i>physicalism</i>)
	Yes	Subjectivism (<i>phenomenology</i>)	Cognitivism (<i>functionalism</i>)

Behaviourism does not consider either intentionality or causality as a proper perspective: instead the focus is on objectively measurable events that can be observed. In neuroscience, intentionality is disregarded because the interest is in the physical patterns observable in the nervous system. Opposite to neuroscience is subjectivism, which emphasizes the need to focus on the experience of the subject instead of objective results gained through experiments. Cognitivism can be seen as the opposite of behaviourism: in cognitivism, human behaviour is driven by internal cognitive processes, and mental processes can be examined causally. (Jokinen, 2015.)

This thesis can be methodologically seen as part of subjectivism: the sensory experiences examined through the created MBQ method are closely related to people's subjective experiences. Originating from phenomenology, in order to construct experiences, people need to actively interpret their environment. People have mental representations with information contents, and although experiences can be seen as subjective and often private, they can be explicated by verbalisation and therefore elicited, for example with questionnaires. (Silvennoinen, 2017.)

5.2 Method and execution

The aim of this thesis is to describe the development process of a mainly quantitative, questionnaire-based measurement method that companies can utilize to examine their brand (identity and image) from a multisensory perspective. The measurement methods and tools used to this day in the

context of sensory experiences are mainly qualitative in nature so the objective for this thesis is to develop a method that is more agile and easy to use also in an industry setting.

According to Hair, Celsi, Ortinau & Bush (2017), a questionnaire consists of a set of questions and scales that are designed to generate primary raw data and enable the collection of reliable and valid information. They can be designed to be either descriptive or predictive, and in this thesis, the descriptive research design is utilized. Descriptive research designs use questionnaires to collect data that can be turned into knowledge about a person, an object, or an issue. (Hair et al., 2017.)

Even though advances in information technology and communication systems have made it possible to execute surveys also digitally, the principles of designing them remain essentially the same (Hair et al., 2017). According to Stone (1993), there are few key steps in designing and developing a questionnaire before it can be utilized: decide what data is needed, design the individual questions, compose the wording, design the layout and presentation, think about coding, prepare and pretest the first draft, conduct a pilot study, and evaluate. These steps were followed also when creating the MBQ. The main steps of the study in this thesis are also shown in the figure (figure 1) in the introduction.

Pretesting and piloting a questionnaire during its development process is important. A pretest is a small-scale, descriptive research activity with representatives of the defined target population. The results of a pretest are only preliminary and intended only to assist researchers in designing of the questionnaire. A pilot study includes all the subcomponents that make up the main study. It is also conducted with representatives of the desired target population, and it is used to gain preliminary insights, as well as obtain data for refining scale measurements and finetuning research objectives and questions if needed. (Hair et al., 2017.)

According to Collins (2003), cognitive testing should be part of the development process of any survey instrument in order to make sure that all respondents understand the questions in a similar way, the respondents are able to give answers to the questions, and that the wording of the questions provides all the needed information so that the respondents understand the questions in the same way that the researcher intends them to be understood. Various cognitive methods, such as cognitive interviewing and paraphrasing, exist and can be applied to pretest survey instruments and prevent measurement errors. (Collins, 2003.) For pretesting the internal MBQ questionnaire, an adaptation of the cognitive interview method was carried out in two separate workshop settings. These workshops are described in more detail in the seventh chapter of this thesis. Cognitive interviewing is a method where an interviewer tries to elicit how the respondents went about answering the questions in the questionnaire. Two main cognitive techniques exist: think aloud interviewing and probing. (Collins, 2003.) From these two techniques, probing was utilized when pretesting the internal MBQ. In the probing method,

the interviewer asks specific questions from the respondents, such as how easy or difficult it was to answer a specific question or what the respondent understood by a specific term/concept used in the questionnaire. Even though cognitive methods have their limitations, for example not all cognitive processes can be verbalised and the methods are still in the process of being improved to meet the needs of survey researchers, they can still greatly improve understanding of the sources of measurement error in quantitative surveys (Collins, 2003).

As MacKenzie and Podsakoff (2012) state in their article, it is not possible to design a study that completely rules out all possibility of method bias. However, there are things to consider in order to mitigate it. For example, increasing the likelihood that respondents are able to answer accurately by avoiding too vague concepts, and using clear and concise language. It is also important to enhance the respondents' motivation to answer accurately: this can be done for example by providing an explanation of why the questions and the collected answers are important and does responding provide any useful consequences for the respondents and/or organization in question. Also assuring the confidentiality of respondents' answers and trying to minimize the length and repetitiveness of the questionnaire as much as possible can help mitigating the common method bias effect. It also may be a good idea to try and vary the used scale types when appropriate in order to make it more difficult for respondents to satisfice by for example randomly selecting a response, providing answers that are consistent with each other, or trying to choose socially desirable responses. (MacKenzie & Podsakoff, 2012.)

5.3 Question forms and response scales

The development process of MBQ started with considering what type of questions would be the most effective to measure the different dimensions of brands from a sensory perspective. The form of the question often determines the scale/form of how the answers should be collected and how the collected data can be analysed. According to Converse and Presser (1986), using multiple measures and indicators is often the preferred strategy of choice: relying on only single questions makes it difficult to uncover complexity.

For the MBQ questionnaires, the selected question forms and response scales are the following: free association, semantic differentials, Likert-type scales, multiple choice questions, and open-ended questions. In the following subchapters, each of these is explained in more detail.

5.3.1 Free association

In free association the respondent is asked to write down the first three words that come to his or her mind, in this case for example when they are sensing the

atmosphere in a retail space. Free association as a method is often used in marketing research to help profile brand associations (McDowell, 2004). Free association enables respondents to express subconscious thoughts and feelings that might not surface from more structured direct questions (Aaker, 1991). Free association tasks have proven successful in eliciting brand associations, which are one of the fundamental cornerstones of brand value (see e.g. Till, Baack & Waterman, 2011).

5.3.2 Semantic differential

Semantic differential scales are utilized for each sense (except taste) in the MBQ questionnaires. Semantic differential is a technique originated by Charles E. Osgood and his associates (Osgood, Suci & Tannenbaum, 1964). It contains lists of polar opposite adjectives (such as *Pleasant - Unpleasant*) designed to measure a specific issue. Respondents are asked to choose where their positions lie on an equal-interval ordinal scale between the two polar adjectives by placing a mark on one of the blanks between the two adjectives according to their opinion. (Rosenberg & Navarro, 2018.)

Osgood's original semantic differential scales had seven blanks to choose from but afterwards researchers have used also different scales, such as five, six- and nine-point scales. Using a greater number of scale points allows people to make more explicit judgments but on the other hand, with too many scale points the differences among them might become meaningless. In addition, it is important to consider whether the scale should contain an even or odd number of blanks. It is possible that in some cases people have neither negative nor positive opinions towards an examined issue when a neutral option can provide a more accurate result. (Rosenberg & Navarro, 2018.) However, in some cases the neutral option might also function as a way to avoid spending time considering the issue at hand. Since sensory related questions might be something that people are not that familiar with in the branding context, a nine-point scale is utilized to provide respondents with a few more options to choose from, and it also provides the neutral option in the middle of the scale.

According to Osgood, Suci and Tannenbaum (1964), semantic differential is a highly generalizable technique of measurement which must be adapted to the requirements of each research problem to which it is applied. There are no standard scales (adjectives), so the scales used in a particular study depend upon the purposes of the research. Selecting fitting adjectives has an impact on the quality of the data collected. According to Rosenberg and Navarro (2018), one way of creating the semantic differential scales is to rely on adjectives used in prior studies in a similar topic area. When selecting the adjective pairs for MBQ questionnaires, for each of the five senses, prior research was explored in order to select most fitting adjectives. It was also important to try to choose adjectives that most people understand and interpret in a similar way.

Semantic differential scales can contain as few as four or as many as 20 adjective pairs to assess the same concept. As a general rule, researchers must

balance comprehensiveness and practicality, but there is no standard rule for this. It is also important to consider the positions of the adjectives, for example arraying all the positive adjectives consistently on the left side of the scale. According to Rosenberg and Navarro (2018), when adjective pairs have clearly a negative and positive words, research indicates that it is best to consistently array them in the scale which helps respondents make their decisions and it is also less mentally taxing. However, not all adjectives have a clear distinction when it comes to being either negative or positive.

Quantifying highly subjective data and representing reactions that can be often difficult to verbalize are problems that researchers often encounter when doing brand related research (Mindak, 1961). Quantifying consumers' opinions, feelings and emotional reactions, and measuring what meaning a concept, in this case the different sensory experiences in relation to brands, might have for people, can be difficult. Semantic differential is an efficient way of getting quantifiable information from a larger group of people: it can offer both direction and the intensity of opinions towards a concept, and if desired, the results can be used as a guide to indicate areas that might need more intensive research (Mindak, 1961). As a tool, it can also be repeated from time to time easily, and when it comes to examining brands from the multisensory perspective, it helps providing a comprehensive picture of how people see a brand through the five senses and if one sense is for example neglected.

5.3.3 Likert-type scale

The third technique utilized in the questionnaires is a five-point Likert-type scale (from *Strongly Disagree* to *Strongly Agree*) measuring either a negative or positive response to a statement. Likert (1932), the developer of the scale, also utilized a five-point scale but other variations can be also used, including removing the neutral response. However, in order to be consistent with the semantic differential scales, the neutral option is kept in the MBQ. Because of their commonness, Likert-type scales are often familiar and easy to understand by the respondents.

5.3.4 Multiple choice and open-ended questions

Multiple choice questions ask the respondent to choose between two or more answer options. In the MBQ questionnaires, multiple choice questions are used for example when the respondents are asked to choose which one of the five senses is the most prominent for a certain brand in their opinion. These types of questions are often easy to answer and analysing the results is simple. However, they do not address the reasons why a certain answer is given. For this reason, six open-ended questions, such as why a certain basic taste was selected to best describe the company's brand, were added to the internal MBQ questionnaire. Open-ended questions can offer more in-depth explanations and allow

respondents to express their opinions without being influenced by the researcher's suggestions (Foddy, 1994).

Even though open-ended questions can be more time consuming for respondents, and the results take more time to analyse, they enable respondents the possibility to write down their own ideas and perspectives that the researcher might not have even considered. The disadvantage of open questions is that if they are not mandatory, they are easily not answered. (Reja, Manfreda, Hlebec & Vehovar, 2003.)

5.4 Analysing the data

According to Stone (1993), thinking about the coding of the data that will be collected is one of the key steps in designing and developing a questionnaire. The MBQ method is mainly quantitative: most of the data is collected with semantic differential scales and Likert-type scales. Since dealing only with descriptive statistics, basic statistics, such as frequency counts, percentages, and means (average scores) need to be analysed to answer the research question (Hair et al., 2017).

Free association questions, such as which words are used the most to describe the store atmospherics or the brand in general, are used in both the external and the internal MBQ questionnaires. Those can be analysed with using content analysis, which is a research method used to make inferences from texts. It extends beyond simple word frequency since respondents might use synonyms to describe similar experiences. Therefore, categorizing the data is important: a category can be defined as a group of words with similar meanings or connotations. (Weber, 1990.)

For the internal MBQ questionnaire, also open-ended questions are added to sections that might need further, more in-depth explanations, such as why a certain sense is selected as the most important for the customer experience provided by the company. If the open-ended questions provide enough data, a mixed-methods sequential explanatory design can be utilized. In sequential explanatory design, the qualitative (text) data are collected and analysed after the quantitative (numeric) data in order to help explain and elaborate in more depth the quantitative results. (Ivankova, Creswell & Stick, 2006.)

MBQ consist of different statements and questions based on existing branding literature and related to the different components of the framework constructed in the previous chapter for multisensory branding. These statements are measured by using for example semantic differentials and Likert-type scales to see how the respondents rate the different components in the context of a company. In the following two chapters, the development process of both the external and the internal MBQ questionnaires is presented. First the external MBQ for customers is created based on existing literature. After that, based on the external questionnaire and with the help of the developed framework, the internal MBQ questionnaire for employees is created.

During the development process, MBQ is also pretested and piloted during the RMUE project: for example, some employees from the project's partner companies participated to the pretesting of the internal questionnaire. The aim of piloting the questionnaires is to find out if MBQ is seen as useful, and if it can have an impact on how companies perceive their brands. In addition, one objective of the MBQ questionnaires is to potentially bring out new viewpoints regarding companies' brands.

6 DEVELOPING THE EXTERNAL QUESTIONNAIRE FOR MBQ

In this chapter, the development process and the different sections of the external MBQ questionnaire are described in more detail. In addition, both the pretesting and the piloting of the external questionnaire are presented.

Since more research has previously been done to gather insights from customers in the sensory branding context, the external MBQ questionnaire was decided to be created first. In addition, for companies that have physical stores, the stores function as touchpoints between the company and its customers, and a significant part of how the brand is experienced is based on the customers' experiences when they visit a company's store.

The external MBQ was developed by getting acquainted with existing research and literature, and after the first draft of the questionnaire was created, it was pretested and then piloted in order to gather as much feedback as possible during the development process. Because of the piloting conditions, the external MBQ was initially created to be printed out as a physical, paper questionnaire that the customers fill out inside the stores.

The external questionnaire contains two parts (in addition to the background information): the first part contains questions regarding the company's physical store from the sensory perspective, and the second part contains brand related sensory questions. The background questions are placed in the beginning of the questionnaire. The external one, which is targeted to the customers, includes only age and gender since those were the only ones that were considered necessary for the purpose of the questionnaire. The piloted version of the external MBQ can be found from the attachments at the end of the thesis (appendix 2).

6.1 Sensing the store

As mentioned earlier, the atmosphere of a place can be even more influential than the product itself when people are making their purchase decisions (Kotler, 1973), and store atmospherics can be seen as an important part of creating a desired brand identity and image. Companies should revise their stores regularly since atmospherics can suffer from a strong wear-out effect over time (Kotler, 1973).

Store atmospherics was chosen to be the main focus of the first part of the external MBQ questionnaire. Before asking more detailed questions regarding the different sensory channels, MBQ starts with a free association task. Having the free association as the first question on the questionnaire ensures that the other, more structured questions do not influence the selected words, and afterwards it is also possible to compare these free association words to the other results collected with rest of the questionnaire.

After the free association, the first part of the questionnaire continues with going through each of the five senses one by one, starting with sight, which is often considered as the easiest to perceive, followed by hearing, touch, smell, taste, and finally also considering the sensory experience and atmosphere when taking all the senses into consideration together. For each sense (except taste), a list of adjectives and their antonyms are provided for the semantic differential scales. The adjective pairs are chosen with the help of various literature sources.

In general, it has been studied that consumers avoid unpleasant and approach pleasant environments (e.g. Mehrabian & Russell, 1974; Dubé and Morin, 2001). Pleasantness is also one of the three environmental descriptors proposed by Russell and Mehrabian (1976), based on the emotional effects that places have on the people within them. For example, a person's desire to purchase an item is often increased in more pleasant settings. (Russell & Mehrabian, 1976.) The adjective pair *Pleasant-Unpleasant* was added as one factor by which each sense is evaluated. Next, each sensory channel and the questions related to them are described in more detail.

6.1.1 Through sight

Kotler (1974) considers visual atmospherics in terms of colour, brightness, size and shape of a retail space. According to Evans (2002), the lighting and colours used in a space can also influence a person's emotional state and mood. Beyond the physiological response, specific colours can also convey semantic meaning that must align with the ideology of the retailer (Spence et al., 2014).

Lighting plays an important role in creating an ambiance in retail environments (Custers, De Kort, IJsselsteijn & De Kruiff, 2010). According to a study by Park and Farr (2007), both the brightness and the colour temperature of the light source can affect the emotional state of arousal in a retail store environment. If the impression of a store is that the lighting is bright, the

atmosphere can feel less confined/intimate/romantic/relaxing, and in a brighter store the atmosphere can also feel more threatening, tense, uneasy, and/or unfriendly (Custers et al., 2010). According to a study by Schielke and Leudesdorff (2015), lighting can also have an impact on brand classification, such as the social status of the brand, and on brand personality, regarding factors such as temperament, competence, attractiveness and naturalness. Even though interior lighting alone may not have the potential to explicitly communicate a specific brand image, it can facilitate sending a specific brand message. (Schielke & Leudesdorff, 2015.)

For many customers, when it comes to visiting a store, the goal is convenience. This includes for example finding easily what he or she wants (Baker, Parasuraman, Grewal & Voss, 2002). Having a logical and enough spacious layout in a store can make it easier to achieve this goal and influence customers' expectations regarding the efficiency of navigating through a store (Titus & Everett, 1995). There are also studies, such as one by Mehrabian and Russell (1974), that suggest that modern spaces can elicit a more dominant (i.e. feeling of freedom) feeling than old-fashioned ones. In addition to interior design, decor, lighting and music, one of the elements that a retail environment includes is also its cleanliness (Baker, 1986).

Results from a study conducted by Yan, Yurchisin and Watchravesringkan (2011) indicated that the formality of employee clothing served as a cue for consumers in a retail environment regarding the service quality expected to be provided by the sales employees. In addition, the formality of employees' clothing also both directly and indirectly influenced consumers' perceptions of store image. (Yan, Yurchisin & Watchravesringkan, 2011.) The chosen adjectives for the semantic differential scale regarding the sense of sight can be found from the table below (table 3).

TABLE 3 Selected semantic differential adjectives for sight

Adjective in English (in Finnish)	Antonym in English (in Finnish)	Context inside a store	Reference
Dark (<i>Tumma</i>)	Light (<i>Vaalea</i>)	General appearance	Kotler, 1974; Spence et al., 2014
Colourful (<i>Värikäs</i>)	Colourless (<i>Väritön</i>)	General appearance	Kotler, 1974; Spence et al., 2014
Clean (<i>Siisti</i>)	Unclean (<i>Epäsiisti</i>)	General appearance	Baker, 1986
Modern (<i>Moderni</i>)	Old-fashioned (<i>Vanhanaikainen</i>)	General appearance	Mehrabian & Russell, 1974
Pleasant (<i>Miellyttävä</i>)	Unpleasant (<i>Epämiellyttävä</i>)	General appearance	Russell & Mehrabian, 1976
Bright (<i>Valoisa</i>)	Dim (<i>Hämärä</i>)	Lighting	Kotler, 1974; Park & Farr, 2007; Custers et al., 2010; Spence et al., 2014

(continues)

Table 3 (continues)

Cold (<i>Kylmä</i>)	Warm (<i>Lämmin</i>)	Lighting	Park & Farr, 2007
Narrow (<i>Ahdas</i>)	Spacious (<i>Avara</i>)	Space/Layout	Kotler, 1974; Titus & Everett, 1995
Logical (<i>Looginen</i>)	Illogical (<i>Epälooginen</i>)	Space/Layout	Titus & Everett, 1995
Coherent (<i>Yhtenäinen</i>)	Incoherent (<i>Epäyhtenäinen</i>)	Employees' clothing	Yan, Yurchisin & Watchravesringkan, 2011
Suitable (<i>Asianmukainen</i>)	Unsuitable (<i>Sopimaton</i>)	Employees' clothing	Yan, Yurchisin & Watchravesringkan, 2011

6.1.2 Through hearing

According to Kotler (1974), the auditory atmospherics include volume and pitch. Garlin and Owen (2006) have studied the use of background music in retail settings, and in their studies, they included tempo, volume, complexity, genre, liking/familiarity and absence/presence of music as the considered attributes. The results showed that music, as opposed to no music, lower tempo, lower volume and less complexity can be associated with greater purchases or a more favourable view of the venue. (Garlin & Owen, 2006.) The results of a study by Eriksson & Larsson (2011) showed that the sensory interplay of sight and hearing can have an impact on consumers' approach and touch behaviour and can lead to an experience that is positive and memorable for the customers. In order to examine how the store environment is experienced through the sense of hearing, the adjectives presented in the table below (table 4) were chosen for the semantic differential scale.

TABLE 4 Selected semantic differential adjectives for hearing

Adjective in English (in Finnish)	Antonym in English (in Finnish)	Context inside a store	Reference
Fast (<i>Nopea</i>)	Slow (<i>Hidas</i>)	Soundscape	Garlin & Owen, 2006
Loud (<i>Äänekäs</i>)	Silent (<i>Hiljainen</i>)	Soundscape	Kotler, 1974; Garlin & Owen, 2006
Restless (<i>Levoton</i>)	Calm (<i>Rauhallinen</i>)	Soundscape	Garlin & Owen, 2006
Pleasant (<i>Miellyttävä</i>)	Unpleasant (<i>Epämiellyttävä</i>)	Soundscape	Russell & Mehrabian, 1976; Dubé & Morin, 2001; Garlin & Owen, 2006

In addition to the semantic differential, a Likert-type scale was added to examine, if the store has some kind of background music, does that music fit in the space according to the customers.

6.1.3 Through touch

According to Kotler (1974) the main tactile dimensions of atmospherics are softness, smoothness and temperature. In order to facilitate the evaluation of a brand from a tactile perspective, the focus on the questionnaire is directed to things such as materials (used in e.g. packaging or interior decorations) and temperature which are often easier to experience and evaluate. As mentioned earlier, tactile sense is usually related to what kind of quality people associate to a brand and its products, and different materials can evoke different mental representations regarding the brand. Materials can be used to attract people's attention, and people can be for example captivated by a material itself or be excited by how it is applied. (Karana, Pedgley & Rognoli, 2015.)

Everything from the temperature in the store to the softness of the furniture can convey a subtle message to consumers about the retailer's offerings (Spence, Puccinelli, Grewal & Roggeveen, 2014). For example, wood is a natural material that can be perceived as warmer and seemingly softer than many other materials, and it is also associated with its characteristic sounds and smells (Ashby & Johnson, 2013). For the sense of touch, the following adjectives in the table below (table 5) were chosen.

TABLE 5 Selected semantic differential adjectives for touch

Adjective in English (in Finnish)	Antonym in English (in Finnish)	Context inside a store	Reference
Hard (<i>Kova</i>)	Soft (<i>Pehmeä</i>)	Materials	Kotler, 1974
Light (<i>Kevyt</i>)	Heavy (<i>Raskas</i>)	Materials	Ashby & Johnson, 2013
Fragile (<i>Hauras</i>)	Durable (<i>Kestävä</i>)	Materials	Ashby & Johnson, 2013
Artificial (<i>Keinotekoinen</i>)	Natural (<i>Luonnollinen</i>)	Materials	Ashby & Johnson, 2013
Smooth (<i>Sileä</i>)	Rough (<i>Karhea</i>)	Materials	Kotler, 1974
Cold (<i>Kylmä</i>)	Hot (<i>Kuuma</i>)	Temperature	Kotler, 1974
Pleasant (<i>Miellyttävä</i>)	Unpleasant (<i>Epämiellyttävä</i>)	Temperature	Russell & Mehrabian, 1976

6.1.4 Through smell

People are good at detecting different odorants but are poor at naming them (Yeshurun & Sobel, 2010). We can assess the intensity and pleasantness of an odour but not much else, even in cases when the odour is recognised as familiar (Spence, Puccinelli, Grewal & Roggeveen, 2014). In a study by Herz (2003), odorants were presented to participants describing them as either synthetic or natural. When pleasant odours were labelled as natural, they were rated as more familiar than when they were labelled as synthetic (Herz, 2003). To examine how the store environment is experienced through the sense of smell,

the following adjectives in the table below (table 6) were chosen for the semantic differential scale.

TABLE 6 Selected semantic differential adjectives for smell

Adjective in English (in Finnish)	Antonym in English (in Finnish)	Context inside a store	Reference
Strong (<i>Voimakas</i>)	Mild (<i>Mieto</i>)	Scents/smells	Yeshurun & Sobel, 2010
Familiar (<i>Tuttu</i>)	Unfamiliar (<i>Vieras</i>)	Scents/smells	Yeshurun & Sobel, 2010; Spence et al., 2014
Artificial (<i>Keinotekoinen</i>)	Natural (<i>Luonnollinen</i>)	Scents/smells	Herz, 2003
Pleasant (<i>Miellyttävä</i>)	Unpleasant (<i>Epämiellyttävä</i>)	Scents/smells	Russell & Mehrabian, 1976; Yeshurun & Sobel, 2010

Since familiarity is one aspect of smells that can often be spotted, free association is also utilized to collect more detailed information regarding the scents and smells in the stores by asking what type of memories those evoke in the customers. As mentioned earlier in the thesis, the sense of smell can often help especially with memory recall.

6.1.5 Through taste

Taste does not usually apply directly to atmosphere (Kotler, 1974). However, as mentioned earlier, taste is related to other senses (such as smell) and tastes can evoke very strong positive but also negative reactions in customers (Spence, Puccinelli, Grewal & Roggeveen, 2014). Even though there have been some arguments that the concept of basic tastes is not a proper scientific model, the basic tastes have directed taste related research for over a century (Erickson, 2008). Because these basic tastes (salty, sweet, sour, bitter and savoury) are well-known among most people, those were chosen as the descriptors also for MBQ by asking the respondents to select the one that could best describe the store atmosphere.

6.1.6 Through multiple senses

Most research on store atmospherics focuses on a single aspect of the environment at a time, such as changing the lighting inside a store. However, assessing the impact of multisensory environmental cues and for example the relationship between different sensory experiences is also important. Congruent multisensory store environments and consistency across different sensory cues are often rated as more pleasing and engaging to consumers compared to environments that offer incongruent multisensory experiences. However, in some cases it can be beneficial to utilize incongruent environments to create more stimulating and surprising experiences for customers. (Spence, Puccinelli,

Grewal & Roggeveen, 2014.) In order to examine these qualities of the atmosphere inside a retail space, the respondents are asked to select, which sense they experience to be the most dominant in the space, and do they feel that the senses create a congruent multisensory experience, in other words, do the different sensory experiences they have evaluated in the questionnaire earlier go well together.

Customers' evaluation of the atmosphere/ambiance in a store is often formed based on the overall experience they have when visiting a store. Russell and Pratt (1980) have proposed a scale to describe the affective quality attributed to places, and their scale consists of the following polar adjectives: pleasant-unpleasant and arousing-sleepy, or equally well exciting-gloomy and distressed-relaxed. Based on their study, exciting-gloomy and pleasant-unpleasant were included to a semantic differential scale in this research to examine how the overall, multisensory ambiance of the store is evaluated.

Luxury goods are often characterised by exclusivity, premium prices, image and status, and these combined make them desirable for reasons other than function. In common usage, the word luxury often refers to something that is experienced infrequently because it is usually expensive or rarely accessible. (Jackson, 2004.) According to Mehrabian and Russell (1974), elegant spaces can be perceived as more arousing (i.e. feeling of excitement) because of their more decorative quality. Similarly, according to Cho and Lee (2017), perceived store luxury can increase felt pleasure and arousal (i.e. feeling of excitement), which both can improve store preference: various sensory stimuli of the retail atmosphere should be carefully chosen and managed in order to reflect a coherent message of high luxury. In addition, stores appealing to upper-class clients usually are for example laid out more spaciouly and display less goods (Kotler, 1973). The adjectives that were selected for the semantic differential section to examine the multisensory experience are listed in the table below (table 7).

TABLE 7 Selected semantic differential adjectives for multisensory experience

Adjective in English (in Finnish)	Antonym in English (in Finnish)	Context inside a store	Reference
Luxury (<i>Ylellinen</i>)	Everyday (<i>Arkipäiväinen</i>)	Ambiance	Mehrabian & Russell, 1974; Jackson, 2004; Cho & Lee, 2017
Pleasant (<i>Miellyttävä</i>)	Unpleasant (<i>Epämiellyttävä</i>)	Ambiance	Russell & Pratt, 1980
Exciting (<i>Kiehtova</i>)	Gloomy (<i>Tylsä</i>)	Ambiance	Russell & Pratt, 1980

After examining the store atmospherics, the second part of the external MBQ questionnaire presented in the following subchapter contains more brand related sensory questions, and it encourages customers to utilize and reflect the answers they gave in the first section while giving answers to the second part.

6.2 Sensing the brand

The second part of the external MBQ starts with asking the respondents are they familiar with the brand in question beforehand, and if they are, would they recognise the store and its environment/atmosphere belonging to that exact brand, and if that brand has also other stores that the respondent has visited, do they feel that all the stores are in-line with each other. The respondents are also asked, which sense they think is the most prominent for that specific brand, and how well the different sensory qualities of the store match the mental representation/schema of the brand that they have.

As mentioned earlier, different brand personality scales have been used over time to measure brand personality. Even though the selected adjectives are mainly based on Aaker's (1997) brand personality scale, in order to choose the most suitable set of characteristics for the purpose of this thesis, also other previous brand personality studies and scales were reviewed (see e.g. Geuens, Weijters & De Wulf, 2009). The selected adjectives are listed in the table below (table 8). According to Caprara, Barbaranelli and Guido (2001), it is beneficial to select words, which could most effectively convey the competitive characteristics of brands.

TABLE 8 Selected semantic differential adjectives for depicting brand personality

Adjective in English (in Finnish)	Antonym in English (in Finnish)
Honest (<i>Rehellinen</i>)	Dishonest (<i>Epärehellinen</i>)
Brave (<i>Rohkea</i>)	Shy (<i>Arka</i>)
Modern (<i>Moderni</i>)	Old-fashioned (<i>Vanhanaikainen</i>)
Reliable (<i>Luotettava</i>)	Unreliable (<i>Epäluotettava</i>)
Common (<i>Tavallinen</i>)	Unusual (<i>Epätavallinen</i>)
Happy (<i>Onnellinen</i>)	Unhappy (<i>Onneton</i>)
Distinctive (<i>Omaperäinen</i>)	Commonplace (<i>Tavanomainen</i>)
Genuine (<i>Aito</i>)	Artificial (<i>Keinotekoinen</i>)
Heartfelt (<i>Sydämellinen</i>)	Heartless (<i>Sydämetön</i>)
Durable (<i>Kestävä</i>)	Fragile (<i>Hauras</i>)

After the semantic differentials regarding the brand's personality, the last question of the external MBQ asks did visiting the store give the respondent overall a positive image of the brand. The answer is given by using a Likert-type scale.

The objective of the external MBQ is that the results gathered with both two sections could provide information regarding how the company's brand is viewed by the company's customers. In other words, does the company's brand identity (brand as product, organization, person, and symbol) match the company's brand image from a sensory perspective. In the following subchapters, both the pretesting and the piloting of the external MBQ questionnaire are presented.

6.3 Pretesting the external questionnaire

A questionnaire should always be tested and piloted before use in order to remove any design faults, which might have been missed, and to enable a formal evaluation to be performed (Stone, 1993). In order to get some initial feedback on the first version of the external MBQ questionnaire, the questionnaire was handed out randomly to five people at the University of Jyväskylä. These respondents were asked to first fill out the questionnaire, and after that they were asked to also fill out a separate feedback form (appendix 1).

According to the feedback, filling in the questionnaire took approximately 8 minutes, and the average of how difficult the form was to fill out was 3,2 (one being easy and five hard). Some of the comments included for example that the questions related to the sense of taste were found to be difficult to assess, the questionnaire felt a bit long, and the word "sensory experience" (*aistikokemus* in Finnish) was difficult to understand. The questionnaire was also mentioned to seem interesting and comprehensive.

Based on this feedback, improvements were made to the questionnaire: for instance, the use of the term "sensory experience" was reduced, and some of the instructions were clarified to make it easier to fill out the questionnaire. After this initial testing, the external MBQ was piloted, and the execution of the piloting is presented in the following subchapter.

6.4 Piloting the external questionnaire

The external MBQ questionnaire (appendix 2) was piloted during the spring and summer of 2018. It was originally created as a printout version to be filled out inside a physical space because the initial piloting was done as part of an event organized by the University of Jyväskylä in a shopping mall in Finland. A total of eight Finnish companies (including retail stores, restaurants, coffee shops and a beauty parlour) took part in this initial piloting. The external, paper MBQ questionnaires were handed out to the customers that visited these different stores, and a total of 195 responses were collected and analysed. Based on the results, each of the eight companies received an overview of how their customers, that visited their stores during the event, experienced the stores and the companies' brands through different senses.

Since the number of responses was very different for each of the eight companies, some receiving only three and some over forty responses, additional data was decided to be collected in collaboration with one of the eight companies (hereinafter referred to as "Company"). The Company is a Finnish company that operates in retailing, and after the initial piloting with multiple companies, additional responses were collected with the same paper questionnaires also from one of the Company's other physical stores in order to compare the results from two different stores of the same company. In addition,

an online version of the external MBQ was created and tested with the Company. A total of 59 responses were collected with the paper questionnaires inside two different stores, and 264 responses were collected with the digital, online version of the external MBQ. The results from piloting with the Company are presented in more detail and summarised in the eighth chapter of this thesis.

Since the paper version was handed to the respondents when they were inside the stores, all the responses were most likely influenced by the customers' experiences inside the store at that moment. With the online version, it was harder to predict where and when the answers were given, so it was necessary to add a section in the beginning of the online version that includes the following questions: where the respondent is filling out the questionnaire (inside a store, with a visual contact with a store, or somewhere else) and if the company has multiple stores, which store the respondent is in/or is thinking while filling out the questionnaire. Based on a comparison between the results from the online version and the results gathered with the paper questionnaires in collaboration with the same company, the results were very similar, so executing the external MBQ digitally is also possible, and enables customers to give answers for example with their own mobile devices.

In addition to customers, also a company's employees could be asked to fill out this external MBQ questionnaire. However, since employees view the company they work for from a very different viewpoint than the company's customers, in order to generate more encompassing results, a separate, internal MBQ questionnaire was decided to be developed based on the external MBQ. In the following chapter, the development process of the internal MBQ questionnaire is described.

7 DEVELOPING THE INTERNAL QUESTIONNAIRE FOR MBQ

The internal MBQ is directed to companies' employees in order to examine how a company's brand is seen internally from the sensory perspective, and together with the external MBQ, the objective is to examine do the internal perceptions match the customers view of the company and its brand. To support the development of the internal MBQ questionnaire, the external MBQ, as well as the framework for multisensory branding developed earlier in this thesis, were utilized.

The first version of the internal questionnaire was developed as a physical, paper questionnaire because of the pretesting conditions. However, in order to make MBQ more agile, after the first pretesting, the piloted version of the internal MBQ questionnaire (appendix 3) was created digitally with an online survey tool called Webropol.

7.1 Creating the internal questionnaire

The development of the internal MBQ started with revising the already developed external questionnaire and considering how much changes were needed in order to compile data internally. Similarly to the external questionnaire, also the internal questionnaire has the background questions placed in the beginning. Since targeted to employees, the background questions include the following: age, gender, job title/role in the company, and approximate number of years employed by the company in question. Since the employee's role in the company and the number of years spent there can affect how the company and its brand are viewed, those questions were considered necessary for the internal MBQ. Asking the age was replaced by asking the year of birth since some people might feel more comfortable indicating their age through the year of birth, and in some cases that might also be more intuitive.

Since not much prior research has been done from the internal sensory perspective compared to studying the customers' viewpoint, the first version of the internal MBQ questionnaire was kept very similar to the external one, having for example all the same adjectives for the semantic differential scales. However, in order to find out were there any necessary adjectives missing, the participants in the pretesting phase were asked to add additional adjectives to the semantic differentials if needed. According to Rosenberg and Navarro (2018), one method for selecting the most suitable adjectives for the semantic differentials is to ask a group of participants to provide the most descriptive adjectives for the concept of interest.

Compared to the external MBQ, the biggest change that was done to the first version of the internal MBQ was that instead of having only two sections (store related questions and brand related questions), the internal questionnaire is divided into four sections based on the multisensory branding framework: brand as product, brand as organization, brand as person, and brand as symbol. For the brand as organization section, few additional questions were added regarding how the employees see the company's values (name the three most important values of the company in your opinion, and in your opinion, are things such as being environmentally friendly important for the company). As pointed out earlier in this thesis, how employees view the company's values should be in-line with the brand's desired values. The brand's desired values in turn indicate how the company wants to appear to its customers. The term "store atmospherics" was also replaced by referring to the atmosphere of the employee's workspace: this takes into account also cases when employees in one company have separate workspaces.

7.2 Pretesting the internal questionnaire

The first version of the internal MBQ was pretested during two workshops. The workshops were organized as part of the RMUE project. As mentioned earlier, an adaptation of the cognitive interview method and the probing technique was utilized. During the first workshop, five participants were asked to fill out a physical, printed out version of the questionnaire. After filling them out, the respondents were asked to give feedback during a group discussion. The second workshop had also five participants, but the questionnaire was asked to be filled out online before the actual workshop, and in addition to a group discussion during the workshop, also a separate feedback section was added to the end of the questionnaire to be filled out by the respondents.

In the first workshop, most of the respondents were designers in industrial operator companies. This meant that the companies they work for do not necessarily have for examples physical stores unlike many retailers. Through the feedback from the participants it became evident that depending on the company's branch of business, MBQ needs adapting. For some companies, it makes sense to focus more on the user experience that is designed for the

customers through the company's products, and in some cases, such as for many retail companies, the purchase/customer experience can be more relevant to be evaluated. Based on the feedback regarding the possible additional adjectives for the semantic differentials, adjective pairs *simple-complicated* and *innovative-traditional* were decided to be added to the sensory semantic differentials in the internal MBQ questionnaire. The adjective *modern* and its antonym *old-fashioned* were decided to be removed since they are ambiguous: modern can also refer to certain styles from previous design eras and thus, be also considered as old-fashioned. Therefore, this adjective pair measured with semantic differential can leave much room for different interpretations. Regarding employees' clothing, the adjective pair *suitable-unsuitable* was replaced with *official-unofficial*.

In the second workshop, after the needed changes were implemented, the participants were asked to fill out the revised internal MBQ questionnaire digitally before the actual workshop. In the second workshop, all five participants were employees of one industrial operator company. Based on the results and feedback from the second workshop, the focus of the internal MBQ was shifted more towards how the brand is experienced as a whole: instead of asking the participants to evaluate for example the soundscape of the company's products, the questions were rephrased to include the company in its entirety, not just its products. Because of this, the brand as product section was adjusted to include also the company's services and the possible mental representations regarding the company and its brand. Regarding whether a company's store is in-line with the company's brand from the sensory perspective, also a section asking this question regarding the company's products was added: if a company does not have physical stores, the section regarding the company's products can be kept and the one regarding the stores can be removed.

In the second workshop, respondents were also asked to rank the senses based on their opinion on how well each sense is considered when designing the purchase/user experience of the company's products. However, based on the results, these types of questions were decided to be replaced because rank order questions can be laborious, and the results can easily have a decreased reliability for the responses placed in the middle positions. For more in-depth outcomes, instead of asking the respondents to rank all the senses, they are now asked, which sense is the most important when it comes to designing their customers' experiences and why, and are all of the senses considered, and if not, which senses are not. This way respondents are offered more freedom to provide answers also with open ended questions if they want to. In addition, to emphasize the sensory focus of MBQ as much as possible, few sensory related adjective pairs were added to the brand as person semantic differential scale: *odorous-odourless*, *loud-silent*, and *flavourful-flavourless*.

It was noted during the workshops that if the company in question does not sell or manufacture products that are meant to be consumed, the sense of taste is difficult to assess in the context of brands. This is in-line with the

findings from existing literature. However, the section regarding the sense of taste was decided to be kept in the questionnaire since it did manage to evoke discussions if also this type of companies could utilize the sense of taste when creating customer experiences.

7.3 Piloting the internal questionnaire

After the pretesting was done and the needed changes were implemented, the internal MBQ questionnaire (appendix 3) was piloted in the summer of 2018 with the same company that took part in the piloting of the external MBQ questionnaire. This made it possible to compare the external and internal results, and to offer a more holistic view of the current state of the Company's brand from the multisensory perspective.

Fifteen of the Company's employees took part in the piloting of the internal questionnaire, and the internal MBQ was sent out to them digitally. A separate feedback section was also added to the end of the questionnaire asking for example in what format the respondents would like to receive and hear about the results. The results from piloting the internal MBQ questionnaire are presented and summarised in the following chapter.

8 RESULTS

This chapter focuses on presenting the results from piloting both the external and the internal MBQ questionnaires in collaboration with the Company. Even though multiple companies took part in the initial piloting of the external MBQ, the focus is on outlining the results collected only in collaboration with the Company. This is done because additional data was gathered also from the Company's other stores, and the same company also participated in piloting the internal MBQ questionnaire. Since the focus of this thesis is on developing a method for examining multisensory branding, instead of focusing on establishing specifically the Company's multisensory brand, only an overview of the results from piloting the MBQ questionnaires is presented. However, some more detailed results are shown regarding the question of how well the different sensory qualities of the retail space correspond with the Company's brand. The objective is to evaluate can MBQ be considered to be a beneficial method. At first, the results from piloting the external MBQ are presented, followed by the results from the internal MBQ piloting.

8.1 Results from piloting the external MBQ questionnaire

In collaboration with the Company, a total of 323 responses were collected with the external MBQ questionnaire: 59 with physical, paper questionnaires inside Company's two different stores, and 264 digitally with an online version of the questionnaire that enabled the respondent to refer to any of the eleven physical stores that the Company had in Finland at the time when the study was conducted. The background information of the respondents who took part in the piloting of the external MBQ questionnaire (paper and online) can be found at the end of the thesis (appendix 4). One respondent, who filled out a paper version of the external questionnaire, did not provide his/her age, which is why the total number of responses regarding the participants' age is 58 instead of 59. The results from the external MBQ provided an overview of the

Company's stores and brand from the customers' perspective, providing knowledge regarding the Company's brand image from a sensory perspective.

The results gathered from the two separate physical stores with the paper questionnaires showed that from a multisensory perspective both stores were evaluated very similarly. According to the respondents from both stores, they agree that they could recognize the company's brand only based on the retail space. In addition, those respondents who had visited also the Company's other stores before, evaluated that their experience was similar in that specific store they were visiting. The results indicate that the Company's stores resemble each other, which helps creating consistent experiences to all customers and assists in making the brand more recognizable. However, there were some differences regarding the scents inside the stores, and on both stores, the soundscape was found difficult to evaluate.

The table below (table 9) shows the results from the external, paper questionnaire regarding how well, according to the customers, the different sensory qualities of the retail space (visuality, soundscape, materials, scents/smells, and tastes) correspond with the Company's brand. The total number of responses for each sense varies because some participants did not answer all of the questions.

TABLE 9 Results from the external, paper questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand

The following sensory qualities of the retail space match the image I have of the brand excellently.	Strongly disagree (1)	Dis-agree (2)	Undecided (3)	Agree (4)	Strongly agree (5)	Total number of responses	Average
	0 0,00%	3 5,45%	7 12,73%	30 54,55%	15 27,27%		
Visuality	2 3,70%	9 16,67%	23 42,59%	17 31,48%	3 5,56%	54	3,19
	0 0,00%	3 5,66%	9 16,98%	26 49,06%	15 28,30%		
Materials	1 1,82%	0 0,00%	7 12,73%	22 40,00%	25 45,45%	55	4,27
	0 0,00%	3 5,66%	9 16,98%	26 49,06%	15 28,30%		
Scents / smells	0 0,00%	3 5,66%	9 16,98%	26 49,06%	15 28,30%	53	4,00
	1 1,82%	0 0,00%	7 12,73%	22 40,00%	25 45,45%		

(continues)

Table 9 (continues)

Tastes	1	0	13	22	18	54	4,04
	1,85%	0,00%	24,07%	40,74%	33,33%		

The results from the online questionnaire regarding the same question are shown in the table below (table 10) to be able to compare the above results gathered with the paper questionnaire with the results from the online questionnaire. As mentioned earlier, the results are very similar, which indicates that the external MBQ can also be carried out digitally if taking into account the additional questions regarding which retail space the respondents are referencing while giving the answers. With the online questionnaire, it was easier to make sure that each respondent answered all of the questions.

TABLE 10 Results from the external, online questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand

The following sensory qualities of the retail space match the image I have of the brand excellently.	Strongly disagree (1)	Disagree (2)	Undecided (3)	Agree (4)	Strongly agree (5)	Total number of responses	Average
Visuality	1	15	12	159	77	264	4,12
	0,38%	5,68%	4,55%	60,23%	29,17%		
Soundscape	6	31	123	84	20	264	3,31
	2,27%	11,74%	46,59%	31,82%	7,58%		
Materials	3	23	37	146	55	264	3,86
	1,14%	8,71%	14,02%	55,30%	20,83%		
Scents / smells	0	9	20	122	113	264	4,28
	0,00%	3,41%	7,58%	46,21%	42,80%		
Tastes	4	9	62	115	74	264	3,93
	1,52%	3,41%	23,48%	43,56%	28,03%		

Overall based on the results from both the paper and the online questionnaires, the Company's stores were experienced as pleasant and they create a coherent experience through the different senses. The Company is easiest to identify based on visual perception, which was also evaluated as the most dominant

sense while visiting the stores. If the Company would like to strengthen its multisensory brand identity and image, focusing on the sense of hearing and enhancing the soundscape inside its stores could be beneficial.

The results also provide the Company's management with an evaluation of how the customers see the Company's brand as a person: for example, the Company is evaluated being more modern than old-fashioned, more reliable than unreliable, and more durable than fragile, which is also in line with the evaluation regarding the sense of touch and the materials used inside the stores. The overview of the external results can be compared to how the Company would like to be seen by its customers and what kind of values the Company supports: for example, does it promote the company's brand identity if the atmosphere inside the stores is stated as peaceful and being close to nature.

The results from the online version of the questionnaire were mainly based on the respondents' mental representations of the Company's brand and stores since most of the respondents filled out the questionnaire somewhere else than inside a physical store. However, since the link to the online questionnaire was distributed through the Company's Facebook page, it can be assumed that most of the respondents were at least on some level familiar with the Company beforehand.

Since the results from the external MBQ questionnaires were overall consistent, it indicates that the Company's brand image among its customers is coherent, which in turn is a sign of a strong and recognizable brand. In addition to examining its brand identity and image, the Company can utilize the results also to overall improve the customer experience inside its stores.

8.2 Results from piloting the internal MBQ questionnaire

A total of 15 employees from the Company took part in the piloting of the internal MBQ questionnaire. The background information of the respondents can be found at the end of the thesis (appendix 4). The results from the internal MBQ provided an overview of how the employees see the Company and its brand internally from the sensory perspective. Since the company's employees usually have a broader view and understanding, or at least they usually accumulate more experiences over time with a specific company compared to individual customers, in order to establish a comprehensive multisensory brand for a company, it is important to gather information also internally.

The table below (table 11) shows the results from the internal questionnaire regarding how well, according to the employees, the different sensory qualities of the Company's retail space correspond with the Company's brand. Comparing these results with the results shown earlier (table 9 and table 10), it is possible to compare the views of the Company's customers and employees.

TABLE 11 Results from the internal questionnaire regarding how well the different sensory qualities of the retail space correspond with the Company's brand

The following sensory qualities of the retail space match the company's brand excellently.	Strongly disagree (1)	Dis-agree (2)	Unde-cided (3)	Agree (4)	Strongly agree (5)	Total number of respons-es	Aver-age
	0	1	0	8	6		
0,00%	6,67%	0,00%	53,33%	40,00%			
Soundscape	3	3	3	4	2	15	2,93
20,00%	20,00%	20,00%	26,67%	13,33%			
Materials	0	3	0	10	2	15	3,73
0,00%	20,00%	0,00%	66,67%	13,33%			
Scents / smells	0	0	0	6	9	15	4,60
0,00%	0,00%	0,00%	40,00%	60,00%			
Tastes	0	0	1	4	10	15	4,60
0,00%	0,00%	6,67%	26,67%	66,66%			

The results from the external questionnaire showed that the sense of hearing is something that the Company has not consciously utilized in their stores. The results from the internal questionnaire showed similar results: the soundscape of the retail space was evaluated to match the Company's brand the least compared to the other senses according to the employees. In addition, 78 % of the employees felt that the sense of hearing is not taken into consideration when the Company designs its customer experiences. Since most of the employees responded that they work in the physical stores, based on the evaluation they gave regarding their workspace through different senses, the evaluations were in-line with the customers who had visited the Company's stores.

Since employees usually experience and view the company's brand from a very different perspective than the customers, it is interesting to compare these two viewpoints in-line with each other. For example, being environmentally friendly is something that the Company wants to emphasize based on the results from the internal questionnaire. When the customers were asked to write down words to describe what the scents inside the stores remind them of, one of the most common words was nature. In addition, based on the

sense of touch and smell, the stores were evaluated as being more natural than artificial.

Similarly to the customers, also the Company's employees feel that the Company's brand is recognizable, and 87 % of the respondents from inside the Company feel that the central values are communicated well to the customers through the Company's brand. The rest of the respondents pointed out that since the Company's brand can be a bit complex, it can appear as intriguing, but also especially for new customers, it can be hard to perceive. Based on the internal responses, the employees would describe the Company as a trendsetter, which based on the external responses, is communicated also to customers: according to the external questionnaire, the customers evaluated the Company's brand as brave, distinctive and a bit unusual, the stores were visually more modern than old-fashioned, and also the ambiance inside the stores was experienced as more exciting than gloomy.

A separate feedback section was added to the end of the internal questionnaire in order to receive feedback regarding the usefulness of the questionnaire according to the employees who replied to it. According to the first part of the feedback section, the internal questionnaire was overall found helpful and useful. The more detailed results are shown in the table below (table 12).

TABLE 12 Results from the feedback section of the internal questionnaire

I feel that...	Strongly disagree (1)	Dis-agree (2)	Unde-cided (3)	Agree (4)	Strongly agree (5)	Total number of responses	Aver-age
the questionnaire is useful for examining the brand identity of the Company.	0	0	0	9	6	15	4,40
	0,00%	0,00%	0,00%	60,00%	40,00%		
the results can be used to help develop the Company's brand identity.	0	0	0	5	10	15	4,67
	0,00%	0,00%	0,00%	33,33%	66,67%		

(continues)

Table 12 (continues)

examining the brand through different senses provides a deeper understanding of the brand.	0	0	2	4	9	15	4,47
	0,00%	0,00%	13,33%	26,67%	60,00%		
the questionnaire helps to create a better consensus of the brand among employees.	0	0	1	4	10	15	4,60
	0,00%	0,00%	6,67%	26,67%	66,66%		
the questionnaire could be used as a basis for discussions between employees.	0	1	0	5	9	15	4,47
	0,00%	6,67%	0,00%	33,33%	60,00%		
examining a brand from a multisensory perspective supports the internal communication among different actors inside a company.	0	0	1	6	8	15	4,47
	0,00%	0,00%	6,67%	40,00%	53,33%		

In addition to the questions presented in the table above, the feedback section included also the following questions: what benefits the respondents think that this kind of questionnaire could have for the Company, would they change something on the questionnaire, would they be interested to hear about the results in more detail, and in what format the respondents would like to receive the results (for example via email or having a group discussion). According to the responses, the questionnaire could go into more detail regarding differentiation: for example, asking directly if the stores need music or not. This could be possible for example by adding open-ended questions also to the external questionnaire and collecting more in-depth answers also from the customers. However, this could make the external questionnaire too laborious since the main objective of MBQ is to focus on examining the current state of the

company's brand from the multisensory perspective. All employees who replied to the internal questionnaire felt that they would be interested to hear in more detail about the meanings of the results and how those could be taken into consideration inside the organization. The most popular way of how the respondents would like to receive the results was to get an overview based on the averages by email. The second most popular way was to receive an overview by email including visualizations (infographics) of the results. Based on these answers, the results were delivered showing the averages of each question by visualizing them on the questionnaire forms and delivering also a verbal summary of the findings to the Company.

Based on the results gathered with both the external and internal questionnaires, the Company received an overview of its brand identity and image based on each of the five senses, as well as from a multisensory perspective. Considering both the external (customers) and internal (organization) perspectives, it was possible to also perform a cross analysis regarding the potential similarities and differences in the external and internal views. Next, the results of the thesis are discussed further by comparing the findings to existing literature and prior research and considering the validity and reliability of the developed MBQ method.

9 DISCUSSION AND CONCLUSION

In this chapter, the findings and results of the thesis are discussed and analysed. The created framework for multisensory branding, and the developed MBQ method are discussed in comparison to prior literature and research. In addition, the validity and reliability of the MBQ method are examined. After this, the limitations of the study and possible future studies are considered, and finally a conclusion of the thesis is presented.

9.1 Discussion

The developed multisensory branding framework can be used to support future research on sensory branding. Being based on prior research, it offers support for examining a company's brand comprehensively, bringing not only the senses but also both the customers and the employees to the process of building a stronger brand. The frameworks found in prior literature are mainly conceptual with only limited examples regarding how a company could examine its brand from the sensory perspective in practise. In addition, the tools and methods used in the sensory branding research so far are mainly qualitative in nature and require a lot of time and effort from the companies in order to get the results. The framework for multisensory branding created in this thesis, with the MBQ method developed based on it, provide companies a more lightweight way of collecting insights from their customers and employees regarding the company's brand from a sensory perspective. They also function as an easy approach for companies who do not have much prior knowledge regarding sensory branding or how to build a multisensory brand.

Because people's sensory experiences are subjective, in order to compose an overview of the company's brand from a sensory perspective, it is beneficial to collect data from multiple participants and detect possible similarities and/or differences among the results. With a survey method, such as MBQ, this is often less time consuming for companies to do compared to many qualitative

methods, such as interviewing a large number of customers. However, MBQ should not be considered as a method that directly provides a company with suggestions regarding how to achieve a fully multisensory brand identity and image: it is aimed at mapping out how the company and its brand is currently perceived from the sensory perspective. Based on its results, companies can determine for example is there one or more senses that have been overlooked.

Many retailers still do not actively try to differentiate their retail environment from competitors and making decisions regarding the different atmospheric elements is likely to follow what is common in a specific industry. This kind of approach fails to consider that nowadays consumers often expect a more multisensory and holistic experiences. (Foster & McLelland, 2015.) According to a study by Foster and McLelland (2015), developing a brand directed theme for the retail environment, which reflects a more concrete representation of the brand, can help to create an immersive environment that provides a greater differentiation from competitors and creates a more interactive brand experience. (Foster & McLelland, 2015.) The results gathered with MBQ can help companies for example in developing this kind of brand directed theme. Regarding the Company, the results showed that the Company's stores are recognizable and consistent with each other, and both the internal and external questionnaires brought up similar attributes regarding the Company's brand.

Nowadays people are more and more accustomed to filling out surveys and feedback forms digitally. Online surveys often produce responses quicker and they also more likely provide richer open-ended responses compared to offline surveys. Using online survey tools also facilitates the processing of data. (Gunter, Nicholas, Huntington & Williams, 2002.) In addition, as can be seen from the results of the MBQ piloting, when using a paper questionnaire, it is harder to make sure that participants answer all of the questions in the questionnaire. However, with the online version of the external MBQ, it is harder to predict when and especially where the answers are given, which requires adding additional questions to the questionnaire in order to produce results that are as accurate as possible. There are both advantages and disadvantages when it comes to carrying out a survey digitally versus when utilizing physical, paper questionnaires, and it is important to recognise the strengths and weaknesses associated with these two different data collection procedures (Gunter et al., 2002). Since online questionnaires are generally more practical for companies to utilize especially nowadays, both of these procedures were tested when piloting the external MBQ in order to assure that the questionnaire can also be used digitally.

Along with the practical viewpoint, the reliability and validity of a study need to be evaluated when considering its success. Reliability refers to the extent to which the results could be reproduced by following the same method (Carmines & Zeller, 1979). Validity refers to whether a research manages to focus on the issue that it is supposed to study. Regarding measurement tools, validity is the degree to which the tool measures what it is supposed to measure.

Internal validity refers to the accuracy of the research: for example, how accurately the questions are chosen for a questionnaire. External validity indicates the generalizability of the research: can the findings be used from one context to another, and/or can the findings be linked to existing theory or literature. (Hirsjärvi, Remes & Sajavaara, 2016.)

In order to improve the validity of MBQ and to make sure that the questions and response scales used in the questionnaires are clear and understandable, both the external and internal questionnaires were pretested during the development process: feedback was collected with a feedback form regarding the external questionnaire, and cognitive interview method was carried out for the internal questionnaire. In addition, previous research and methods used in the existing literature were assessed prior the development of MBQ to be able to link the collected data to prior research and theory. The reliability of the method could be further examined for example by carrying the study out again with the same participants after some time and comparing the results. Next, the limitations of the study and possible future studies are addressed.

9.2 Limitations and future studies

During the development process of the MBQ method, it was pretested and piloted in different contexts and with people and companies from different industries. The external questionnaire was piloted initially with multiple companies from different industries, and the participants who took part in pretesting the internal questionnaire were from industrial operator companies unlike the Company that took part in the piloting. However, the piloting of both the internal and external questionnaire focused only on one company that operates in retailing. It was noted during the pretesting and piloting that for example depending on if a company manufactures or only sells products, the questionnaires might need adapting. If wanting to develop questionnaires that would function among all types of companies without any adapting, this can be seen as one weakness of MBQ. Depending on the industry and the offered products and services, the level of difficulty to incorporate all of the five senses to the brand building process varies. Compared to physical stores and products, digital ones must address the senses in a different way. Similarly, for some industries, such as food and hospitality, it may be easier to utilize all the five senses in their actions.

The piloting of MBQ was carried out with a company that has physical stores that the customers can visit. The reason why the focus of the external MBQ questionnaire in the piloting was on the evaluation of the physical stores is because for many retailers who have physical stores, those are an important part of how the customers experience the company. However, depending on the company's branch of business, instead of asking the respondents to evaluate

the retail space, the questions could also be directed more towards for example the company's products.

As mentioned earlier in the thesis, especially nowadays more and more companies operate only in an online environment. The website of a brand can offer an individual both rational and emotional features. The rational features include for example is the website easy and fast to access. The emotional features contain the identity and values the brand mediates through its website. (Hultén, Broweus & Van Dijk, 2009.) In the future, MBQ could be tested also in the context of websites and online stores: adding questions regarding a company's website in order to examine how well the website and/or online store are in-line with the company's brand, and do those succeed in mediating a rich, multisensory experience. In the recent years progress has been made for example in terms of delivering electric taste sensations digitally (see Spence et al., 2017), which can possibly have an impact on how websites can be experienced in the future.

One limitation of this study can be that both the framework creation and the development of MBQ are carried out mostly by the same researcher, which can cause some degree of bias to the results. However, the framework and the development of the measurement method were both carried out during the RMUE -project, which enabled gathering input and feedback continuously also from the other members of the project team.

The study was carried out in Finland, which can cause it to be geographically limited. According to Rosenberg and Navarro (2018), people may imbue the same attitude object with either positive or negative characteristics based on the culture or context of a study. For instance, research has found that people in Western cultures perceive words like ambition and self-confidence positively, whereas people in Japan perceive them negatively (Rosenberg & Navarro, 2018). People's reactions to colours, sounds, noises, and temperature are also partly learned, and in different cultures for example colours can have different meanings. The more diverse the customers of a particular company are, the more varied their perceptions of things such as the intended store atmosphere can be. (Kotler, 1973.)

The number of participants in both the piloting of the external and the internal questionnaire was satisfactory considering that the Company is a medium-sized company operating only in Finland and taking into consideration that the study had to be conducted in its entirety during the time frame of the RMUE -project. However, further research could be done especially internally including also the salespeople who work inside the stores: the respondents in the piloting of the internal questionnaire were all management level employees. In addition, since the online version of the external questionnaire was distributed through the Company's Facebook page and 99,24 % of the respondents ended up being familiar with the Company beforehand, more research could be also done by targeting especially new customers and comparing the results with the results gathered from existing customers.

9.3 Conclusion

The aim of this thesis was to explicate *what is multisensory branding*, and to develop a measurement method to answer the question *how a company can examine its brand from a multisensory perspective both externally (customers) and internally (employees)*. Branding is all about differentiation: to differentiate from its competitors, a company should create a strong brand identity that responds to the company's values and is easy to recall and recognise. In addition, it is important to make sure that the company's external brand image reflects the internal brand identity. Since it is through the senses that individuals become conscious of and perceive their surroundings, including companies, products, and brands, taking a sensory perspective to branding can potentially bring companies new ideas and perspectives regarding their brand identities. Senses provide us with information from our surroundings, and they are also closely linked with our feelings, emotions, and memories, so bringing all five senses to the context of branding is beneficial.

Based on the reviewed literature, a framework for multisensory branding was developed. A company can view its brand identity from different perspectives: the product perspective, organization perspective, personality perspective, symbol perspective, and brand experience perspective. Each of these dimensions can be explored through each sensory modality, as well as through a multisensory perspective. When defining the company's multisensory brand identity, it is important to identify the core senses but still remember that all of the senses work together and influence each other. Perception is fundamentally a multisensory phenomenon, and even experiences that at first may appear to be modality-specific are most likely influenced by activity in other sensory modalities as well. When assessing the company's brand from the sensory perspective, it is important to gather information both internally (employees) and externally (customers), and also preferably examine do these two sides match each other. In order to create a strong and well-integrated brand, the company should aim at minimising the possible gaps between how the company wants to be perceived (brand identity) and how the customers do perceive it (brand image). The developed multisensory branding framework provides support for examining a company's brand comprehensively, bringing not only the senses but also both the customers and the employees to the process of building a stronger brand.

The findings from the literature review also pointed out a need for a more adaptable and lightweight method for examining the current state of the company's brand from the multisensory perspective. Therefore, this thesis also described the development process of a new measurement method called the Multisensory Brand Questionnaire (MBQ). As a survey method, MBQ provides companies a way to get an overview of their brand from a sensory perspective with two separate questionnaires: the external questionnaire is intended for the company's customers, and the internal questionnaire is intended for the employees.

One of the main goals of the developed measurement method is to help companies consider all the possibilities given by the different sensory modalities when building their brands. MBQ provides an overview of the current state of the company's brand identity and image from a sensory perspective, considering both the internal (organization) and external (customers) actors, and offers also a possibility to compare these two viewpoints to discover the potential similarities and differences in the external and internal views. Developing a unique, multisensory brand is beneficial if wanting to build a positive and strong relationship between a company and its customers, and methods such as the MBQ can assist and support companies in the process of establishing that.

REFERENCES

- Aaker, D. A. (1991). *Managing brand equity: Capitalizing on the value of a brand name*. New York: Free Press.
- Aaker, D. A. (1996). *Building strong brands*. New York: The Free Press.
- Aaker, J. L. (1997). Dimensions of brand personality. *Journal of marketing research*, 34(3), 347-356.
- Akhter, S. H., Andrews, J. C. & Durvasula, S. (1994). The influence of retail store environment on brand-related judgments. *Journal of Retailing and Consumer Services*, 1(2), 67-76.
- American Marketing Association. (2018). American Marketing Association Dictionary: Dictionary. Retrieved 4.5.2018 from <https://www.ama.org/resources/Pages/Dictionary.aspx?dLetter=B&dLetter=B>
- Anastasio, T.J. & Patton, P.E. (2004). Analysis and modeling of multisensory enhancement in the deep superior colliculus. In G.A. Calvert, C. Spence and B.E. Stein (Eds.), *Handbook of Multisensory Processes* (265-284). Cambridge: The MIT Press.
- Anderson, J. R. & Pirolli, P. L. (1984). Spread of activation. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 10(4), 791-798.
- Ashby, M. F. & Johnson, K. (2013). *Materials and design: the art and science of material selection in product design*. (3rd edition). Oxford: Butterworth-Heinemann.
- Azoulay, A. & Kapferer, J. N. (2003). Do brand personality scales really measure brand personality?. *The Journal of Brand Management*, 11(2), 143-155.
- Baker, J. (1986). The role of the environment in marketing services: the consumer perspective. In C. A. Czepeil, C. A. Congram & J. B. Shanahan (Eds.), *The Services Challenge: Integrating for Competitive Advantage* (79-84). Chicago: The American Marketing Association.
- Baker, J., Parasuraman, A., Grewal, D. & Voss, G. B. (2002). The influence of multiple store environment cues on perceived merchandise value and patronage intentions. *Journal of marketing*, 66(2), 120-141.

- Balmer, J. M. (1995). Corporate branding and connoisseurship. *Journal of General Management*, 21(1), 24-46.
- Balmer, J. M. (1998). Corporate identity and the advent of corporate marketing. *Journal of Marketing Management*, 14(8), 963-996.
- Balmer, J. M. (2001). Corporate identity, corporate branding and corporate marketing: Seeing through the fog. *European Journal of Marketing*, 35(3/4), 248-291.
- Balmer, J. M. & Gray, E. R. (2003). Corporate brands: what are they? What of them?. *European journal of marketing*, 37(7/8), 972-997.
- Bar, M. & Neta, M. (2006). Humans prefer curved visual objects. *Psychological science*, 17(8), 645-648.
- Barsalou, L. W. (1999). Perceptual symbol systems. *Behavioral and Brain Sciences*, 22(4), 577-660.
- Bartholmé, R. H. & Melewar, T. C. (2009). Adding new dimensions to corporate identity management and corporate communication: exploring the sensory perspective. *The Marketing Review*, 9(2), 155-169.
- Bartholmé, R. H. & Melewar, T. C. (2011). Remodelling the corporate visual identity construct: A reference to the sensory and auditory dimension. *Corporate Communications: An International Journal*, 16(1), 53-64.
- Bettman, J. R. (1979). *Information processing theory of consumer choice*. Boston: Addison-Wesley Pub.
- Bjorklund, R. (2010). *The senses (The Amazing Human Body)*. New York: Marshall Cavendish Benchmark.
- Borja de Mozota, B. (2003). *Design Management: Using Design to Build Brand Value and Corporate Innovation*. New York: Allworth Press.
- Botschen, G., Combe, I. & Thelen, E. (2014). Translating Organisational Brand Identities into Resonating Customer Experiences. In *Proceedings of the 13th International Marketing Trends Conference*, Venice, Italy, January 25-26, 2014.
- Boulding, K. E. (1956). *The image: Knowledge in life and society*. Ann Arbor: University of Michigan Press.
- Bower, G. H. (1981). Mood and memory. *American psychologist*, 36(2), 129-148.

- Brakus, J. J., Schmitt, B. H. & Zarantonello, L. (2009). Brand experience: what is it? How is it measured? Does it affect loyalty?. *Journal of marketing*, 73(3), 52-68.
- Bruner, G. C. (1990). Music, Mood, and Marketing. *Journal of Marketing*, 54(4), 94-104.
- Buil, I., Catalán, S. & Martínez, E. (2016). The importance of corporate brand identity in business management: An application to the UK banking sector. *BRQ Business Research Quarterly*, 19(1), 3-12.
- Burmann, C., Riley, N-M., Halaszovich, T. & Schade, M. (2017). *Identity-Based Brand Management*. Wiesbaden: Springer Gabler.
- Burmann, C., Zeplin, S. & Riley, N. (2009). Key determinants of internal brand management success: An exploratory empirical analysis. *Journal of Brand Management*, 16(4), 264-284.
- Cacciari, C. (2008). Crossing the senses in metaphorical language. In R. W. Gibbs Jr. (Ed.), *The Cambridge handbook of metaphor and thought* (425-443). New York: Cambridge University Press.
- Calvert, G., Spence, C. & Stein, B. E. (2004). Introduction. In G. Calvert, C. Spence & B. E. Stein (Eds.), *The handbook of multisensory processes* (11-17). Cambridge: The MIT Press.
- Caprara, G. V., Barbaranelli, C. & Guido, G. (2001). Brand personality: how to make the metaphor fit?. *Journal of economic psychology*, 22(3), 377-395.
- Cardello, A.V. & Wise, P. M. (2008). Taste, smell and chemesthesis in product experience. In H.N.J. Schifferstein & P. Hekkert (Eds.), *Product experience* (91-131). Amsterdam: Elsevier.
- Carmines, E. G. & Zeller, R. A. (1979). *Reliability and validity assessment*. Thousand Oaks: SAGE Publications, Inc.
- Carrasco, M. & Ridout, J. B. (1993). Olfactory perception and olfactory imagery: a multidimensional analysis. *Journal of Experimental Psychology: Human Perception and Performance*, 19(2), 287-301.
- Cho, J. Y. & Lee, E. J. (2017). Impact of interior colors in retail store atmosphere on consumers' perceived store luxury, emotions, and preference. *Clothing and Textiles Research Journal*, 35(1), 33-48.

- Cian, L. & Cervai, S. (2011). The Multi-Sensory Sort (MuSeS): A new projective technique to investigate and improve the brand image. *Qualitative Market Research: An International Journal*, 14(2), 138-159.
- Coleman, D., de Chernatony, L. & Christodoulides, G. (2011). B2B service brand identity: Scale development and validation. *Industrial Marketing Management*, 40(7), 1063-1071.
- Collins, D. (2003). Pretesting survey instruments: an overview of cognitive methods. *Quality of life research*, 12(3), 229-238.
- Converse, J. M. & Presser, S. (1986). *Survey questions: handcrafting the standardized questionnaire*. Thousand Oaks: Sage Publications.
- Coulter, R. H. & Zaltman, G. (1994). Using the Zaltman Metaphor Elicitation Technique to Understand Brand Images. *Advances in Consumer Research*, 21, 501-507.
- Creusen, M. E. & Schoormans, J. P. (2005). The different roles of product appearance in consumer choice. *Journal of product innovation management*, 22(1), 63-81.
- Custers, P. J., De Kort, Y. A. W., IJsselsteijn, W. A. & De Kruiff, M. E. (2010). Lighting in retail environments: Atmosphere perception in the real world. *Lighting Research & Technology*, 42(3), 331-343.
- Dazkir, S. S. & Read, M. A. (2012). Furniture forms and their influence on our emotional responses toward interior environments. *Environment and Behavior*, 44(5), 722-732.
- De Chernatony, L. (1999). Brand management through narrowing the gap between brand identity and brand reputation. *Journal of marketing management*, 15(1-3), 157-179.
- Demattè, M. L., Sanabria, D., Sugarman, R. & Spence, C. (2006). Cross-modal interactions between olfaction and touch. *Chemical Senses*, 31(4), 291-300.
- Doyle, C. (2011). *A Dictionary of Marketing*. Oxford: Oxford University Press.
- Dubé, L. & Morin, S. (2001). Background music pleasure and store evaluation: intensity effects and psychological mechanisms. *Journal of business Research*, 54(2), 107-113.
- Erickson, R. P. (2008). A study of the science of taste: on the origins and influence of the core ideas. *Behavioral and brain sciences*, 31(1), 59-75.

- Eriksson, E. & Larsson, N. (2011). *A Multi-Sensory Brand-Experience: Sensorial interplay and its impact on consumers' touch behaviour* (Master's thesis). Linnaeus University.
- Ernst, M. O. & Bühlhoff, H. H. (2004). Merging the senses into a robust percept. *Trends in cognitive sciences*, 8(4), 162-169.
- Evans, D. (2002). *Emotion: The science of sentiment*. Oxford: Oxford University Press.
- Fenko, A., Schifferstein, H. N. & Hekkert, P. (2010). Shifts in sensory dominance between various stages of user-product interactions. *Applied ergonomics*, 41(1), 34-40.
- Fernandes, A. M. & Albuquerque, P. B. (2012). Tactual perception: a review of experimental variables and procedures. *Cognitive processing*, 13(4), 285-301.
- Foddy, W. (1994). *Constructing questions for interviews and questionnaires: Theory and practice in social research*. Cambridge: Cambridge University Press.
- Foster, J. & McLelland, M. A. (2015). Retail atmospherics: The impact of a brand dictated theme. *Journal of Retailing and consumer services*, 22, 195-205.
- Franzen, G. & Moriarty, S. (2009). *The Science and Art of Branding*. New York: M.E. Sharpe.
- Gallagher, S. (2005). *How the body shapes the mind*. Oxford: Oxford University Press.
- Garlin, F. V. & Owen, K. (2006). Setting the tone with the tune: A meta-analytic review of the effects of background music in retail settings. *Journal of Business Research*, 59(6), 755-764.
- Geuens, M., Weijters, B. & De Wulf, K. (2009). A new measure of brand personality. *International Journal of Research in Marketing*, 26(2), 97-107.
- Gibson, J. J. (1966). *The senses considered as perceptual systems*. Oxford: Houghton Mifflin.
- Goldberg, L. R. (1990). An alternative "description of personality": the big-five factor structure. *Journal of personality and social psychology*, 59(6), 1216-1229.
- Gunter, B., Nicholas, D., Huntington, P. & Williams, P. (2002). Online versus offline research: implications for evaluating digital media. *Aslib Proceedings*, 54(4), 229-239.

- Guzman, F. & Iglesias, O. (2012). The multi-sensory and multi-experiential brand challenge. *Journal of Product & Brand Management*, 21(6).
- Hair, J. F., Celsi, M., Ortinau, D. J. & Bush, R. P. (2017). *Essentials of marketing research*. (4th edition). New York: McGraw-Hill Education.
- Handel, S. (1993). *Listening: An introduction to the perception of auditory events*. Cambridge: The MIT Press.
- Harris, F. & de Chernatony, L. (2001). Corporate branding and corporate brand performance. *European Journal of marketing*, 35(3/4), 441-456.
- Harris, P., Kluppel-Strobel, C. & Shakhiry, R. (2017). An Exploration of Brand Experience Development and Management. In P. Rossi & N. Krey (Eds.), *Marketing Transformation: Marketing Practice in an Ever Changing World* (209-216). Cham: Springer.
- Harvard Business Review (2015, March). The Science of Sensory Marketing. Retrieved 9.1.2018 from <https://hbr.org/2015/03/the-science-of-sensory-marketing>
- Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). *Brand management: Research, Theory and Practice*. New York: Routledge.
- Hepola, J., Karjaluoto, H. & Hintikka, A. (2017). The effect of sensory brand experience and involvement on brand equity directly and indirectly through consumer brand engagement. *Journal of Product & Brand Management*, 26(3), 282-293.
- Herz, R. S. (2003). The effect of verbal context on olfactory perception. *Journal of Experimental Psychology: General*, 132(4), 595-606.
- Heskett, J. (2005). *Design: A Very Short Introduction*. New York: Oxford University Press.
- Hirsjärvi, S., Remes, P. & Sajavaara, P. (2016). *Tutki ja kirjoita*. (21st edition). Helsinki: Tammi.
- Hoyer, W. D. & Brown, S. P. (1990). Effects of brand awareness on choice for a common, repeat-purchase product. *Journal of consumer research*, 17(2), 141-148.
- Hultén, B. (2011). Sensory marketing: the multi-sensory brand-experience concept. *European Business Review*, 23(3), 256-273.

- Hultén, B., Broweus, N. & Van Dijk, M. (2009). *Sensory marketing*. Basingstoke: Palgrave Macmillan UK.
- Ind, N. & Bjerke, R. (2007). *Branding Governance: A Participatory Approach to the Brand Building Process*. Chichester: John Wiley & Sons.
- Ivankova, N. V., Creswell, J. W. & Stick, S. L. (2006). Using mixed-methods sequential explanatory design: From theory to practice. *Field methods*, 18(1), 3-20.
- Jackson, D. M. (2003). *Sonic Branding: An Introduction*. New York: Palgrave Macmillan.
- Jackson, T. (2004). A contemporary analysis of global luxury brands. In M. Bruce, C. Moore & G. Birtwistle (Eds.), *International Retail Marketing: A Case Study Approach (155-169)*. Oxford: Elsevier Butterworth-Heinemann.
- James, T. W. & Stevenson, R. A. (2012). The use of fMRI to assess multisensory integration. In M. M. Murray & M. T. Wallace (Eds.), *The Neural Bases of Multisensory Processes (131-146)*. Boca Raton: CRC Press.
- Jokinen, J. P. P. (2015). User psychology of emotional user experience. University of Jyväskylä: University Press, Doctoral Dissertation.
- Kapferer, J. N. (2008). *The New Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*. (4th edition). London: Kogan Page Publishers.
- Kaplan, K. (2016, July 3). Brand Is Experience in the Digital Age. Retrieved 22.2.2019 from <https://www.nngroup.com/articles/brand-experience-ux/>
- Karana, E. (2009). *Meanings of materials* (Doctoral dissertation). Delft University of Technology.
- Karana, E., Pedgley, O. & Rognoli, V. (2015). On materials experience. *Design Issues*, 31(3), 16-27.
- Karjalainen, T. M. (2003). Strategic brand identity and symbolic design cues. In *Proceedings of the 6th Asian Design Conference* (pp. 1-13). Tsukuba, Japan, October 14-17, 2003.
- Karjalainen, T. M. (2006). *Semantic transformation in design: Communicating strategic brand identity through product design references*. (Doctoral thesis, 2. edition). University of Art and Design Helsinki.

- Karjalainen, T. M. (2007). It looks like a Toyota: Educational approaches to designing for visual brand recognition. *International Journal of Design*, 1(1), 67-81.
- Kaufman, L. (1974). *Sight and mind: An introduction to visual perception*. Oxford: Oxford University Press.
- Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of marketing*, 57(1), 1-22.
- Keller, K. L. (2003). Brand synthesis: The multidimensionality of brand knowledge. *Journal of consumer research*, 29(4), 595-600.
- Keller, K. L. (2013). *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. (4th edition). Harlow: Pearson Education Limited.
- Kim, J. B., Koo, Y. & Chang, D. R. (2009). Integrated brand experience through sensory branding and IMC. *Design Management Review*, 20(3), 72-81.
- King, C. & Grace, D. (2008). Internal branding: Exploring the employee's perspective. *Journal of Brand Management*, 15(5), 358-372.
- Klink, R. R. (2001). Creating meaningful new brand names: A study of semantics and sound symbolism. *Journal of Marketing Theory and Practice*, 9(2), 27-34.
- Kotler, P. (1973). Atmospherics as a marketing tool. *Journal of Retailing*, 49(4), 48-64.
- Kotler, P. & Keller, K. L. (2006). *Marketing management*. (12th edition). New Jersey: Prentice Hall.
- Krishna, A. (2010). *Sensory marketing: Research on the sensuality of products*. New York: Routledge.
- Krishna, A. (2012). An integrative review of sensory marketing: Engaging the senses to affect perception, judgment and behavior. *Journal of Consumer Psychology*, 22(3), 332-351.
- Krishna, A., Elder, R. S. & Caldara, C. (2010). Feminine to smell but masculine to touch? Multisensory congruence and its effect on the aesthetic experience. *Journal of Consumer Psychology*, 20(4), 410-418.
- Krishna, A., Lwin, M. O. & Morrin, M. (2009). Product scent and memory. *Journal of consumer research*, 37(1), 57-67.

- Krishnan, H. S. (1996). Characteristics of memory associations: A consumer-based brand equity perspective. *International Journal of research in Marketing*, 13(4), 389-405.
- Kusume, Y. (2015, May 22). Designing for all five senses. Retrieved 9.1.2018 from <http://designforeurope.eu/news-opinion/designing-all-five-senses>
- Leder, H. & Carbon, C. C. (2005). Dimensions in appreciation of car interior design. *Applied Cognitive Psychology*, 19(5), 603-618.
- Lederman, S. J. (1981). The perception of surface roughness by active and passive touch. *Bulletin of the Psychonomic Society*, 18(5), 253-255.
- Lesser, D. (1983). Marketing and sensory quality. In A.A. Williams & R.K. Atkins (Eds.), *Food and Beverages: Definition, Measurement and Control* (448-466). Chichester: Ellis Horwood.
- Li, W., Moallem, I., Paller, K. A. & Gottfried, J. A. (2007). Subliminal smells can guide social preferences. *Psychological science*, 18(12), 1044-1049.
- Likert, R. (1932). A technique for the measurement of attitudes. *Archives of Psychology*, 22(140), 1-55.
- Lindstrom, M. (2005). Broad sensory branding. *Journal of Product & Brand Management*, 14(2), 84-87.
- Lindstrom, M. & Kotler P. (2005). *Brand Sense: Build Powerful Brands through Touch, Taste, Smell, Sight, and Sound*. New York: Simon & Schuster.
- MacKenzie, S. B. & Podsakoff, P. M. (2012). Common method bias in marketing: causes, mechanisms, and procedural remedies. *Journal of retailing*, 88(4), 542-555.
- Malhotra, N. & Mukherjee, A. (2004). The relative influence of organisational commitment and job satisfaction on service quality of customer-contact employees in banking call centres. *Journal of Services Marketing*, 18(3), 162-174.
- Malnar, J. M. & Vodvarka, F. (2004). *Sensory design*. Minneapolis: University of Minnesota Press.
- Marks, L. E. (2014). *The unity of the senses: Interrelations among the modalities*. New York: Academic Press.

- Mattila, A. S. & Wirtz, J. (2001). Congruency of scent and music as a driver of in-store evaluations and behavior. *Journal of Retailing*, 77(2), 273-289.
- McDowell, W. S. (2004). Exploring a free association methodology to capture and differentiate abstract media brand associations: A study of three cable news networks. *Journal of Media Economics*, 17(4), 309-320.
- Mehrabian, A. & Russell, J. A. (1974). *An approach to environmental psychology*. Cambridge, Massachusetts: M.I.T. Press.
- Meyers-Levy, J. & Peracchio, L. A. (1995). How the use of color in advertising affects attitudes: The influence of processing motivation and cognitive demands. *Journal of Consumer Research*, 22(9), 121-138.
- Miller, I. J. & Reedy, F. E. (1990). Variations in human taste bud density and taste intensity perception. *Physiology & behavior*, 47(6), 1213-1219.
- Mindak, W. A. (1961). Fitting the semantic differential to the marketing problem. *Journal of Marketing*, 25(4), 28-33.
- Montague, M. (1999). Integrating the product + brand experience. *Design Management Review*, 10(2), 17-23.
- Moreira, A. C., Fortes, N. & Santiago, R. (2017). Influence of sensory stimuli on brand experience, brand equity and purchase intention. *Journal of Business Economics and Management*, 18(1), 68-83.
- Nandan, S. (2005). An exploration of the brand identity–brand image linkage: A communications perspective. *Journal of Brand Management*, 12(4), 264-278.
- Olins, W. (2008). *Wally Olins: the brand handbook*. London: Thames & Hudson.
- Ornbo, J., Sneppen, C. & Würtz, P. F. (2008). *Experience-Based Communication*. Berlin Heidelberg: Springer-Verlag.
- Osgood, C. E., Suci, G. J. & Tannenbaum, P. H. (1964). *The Measurement of Meaning*. (4th edition). Urbana: University of Illinois Press.
- Parise, C. V. & Spence, C. (2009). ‘When birds of a feather flock together’: synesthetic correspondences modulate audiovisual integration in non-synesthetes. *PLoS One*, 4(5), 1-7.
- Parise, C. V. & Spence, C. (2013). Audiovisual cross-modal correspondences in the general population. In J. Simner & E. M. Hubbard (Eds.), *Oxford Handbook of Synaesthesia* (790-815). Oxford: Oxford University Press.

- Park, N. K. & Farr, C. A. (2007). The effects of lighting on consumers' emotions and behavioral intentions in a retail environment: A cross-cultural comparison. *Journal of Interior Design*, 33(1), 17-32.
- Piercy, N. & Morgan, N. (1991). Internal marketing – The missing half of the marketing programme. *Long range planning*, 24(2), 82-93.
- Pine, B. J. & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard business review*, 76, 97-105.
- Punjaisri, K. & Wilson, A. (2007). The role of internal branding in the delivery of employee brand promise. *Journal of Brand Management*, 15(1), 57-70.
- Punjaisri, K. & Wilson, A. (2011). Internal branding process: key mechanisms, outcomes and moderating factors. *European Journal of Marketing*, 45(9/10), 1521-1537.
- Reid, T. (1785). *Essays on the intellectual powers of man*. Edinburgh: John Bell, Parliament Square.
- Reja, U., Manfreda, K. L., Hlebec, V. & Vehovar, V. (2003). Open-ended vs. close-ended questions in web questionnaires. *Developments in applied statistics*, 19(1), 159-177.
- Rimkute, J., Moraes, C. & Ferreira, C. (2016). The effects of scent on consumer behaviour. *International journal of consumer studies*, 40(1), 24-34.
- Rodrigues, C. (2018). Multisensory Brand Experiences and Brand Love: Myth or Reality?. In R. Garg, R. Chhikara, T. K. Panda & A. Kataria (Eds.), *Driving Customer Appeal Through the Use of Emotional Branding* (1-21). Hershey: IGI Global.
- Rodrigues, C., Hultén, B. & Brito, C. (2011). Sensorial brand strategies for value co-creation. *Innovative Marketing*, 7(2), 40-47.
- Rosenbaum-Elliott, R., Percy, L. & Pervan, S. (2015). *Strategic brand management*. (3rd edition). Oxford: Oxford University Press.
- Rosenberg, B. D. & Navarro M.A. (2018). Semantic Differential Scaling. In B. B. Frey (Ed.), *The SAGE Encyclopedia of Educational Research, Measurement, and Evaluation* (1504-1507). Thousand Oaks: SAGE Publications.
- Roto, V., Lu, Y., Nieminen, H. & Tatal, E. (2015). Designing for user and brand experience via company-wide experience goals. In *Proceedings of the 33rd Annual ACM Conference Extended Abstracts on Human Factors in Computing Systems* (2277-2282). Seoul, Republic of Korea, April 18-23, 2015.

- Roy, D. & Banerjee, S. (2008). CARE-ing strategy for integration of brand identity with brand image. *International journal of commerce and management*, 17(1/2), 140-148.
- Russell, J. A. & Mehrabian, A. (1976). Environmental variables in consumer research. *Journal of Consumer Research*, 3(1), 62-63.
- Russell, J. A. & Pratt, G. (1980). A description of the affective quality attributed to environments. *Journal of personality and social psychology*, 38(2), 311-322.
- Saariluoma, P. (2003). Apperception, content based psychology and design. In U. Lindemann (Ed.), *Human behaviour in design (72-78)*. Berlin: Springer.
- Saariluoma, P. (2015, January 26). Cognitive Science and user-friendly information technology. Retrieved 10.11.2017 from <https://www.jyu.fi/it/laitokset/cs/en/lines/cog1>
- Salgado-Montejo, A., Velasco, C., Olier, J. S., Alvarado, J. & Spence, C. (2014). Love for logos: Evaluating the congruency between brand symbols and typefaces and their relation to emotional words. *Journal of Brand Management*, 21(7-8), 635-649.
- Schielke, T. & Leudesdorff, M. (2015). Impact of lighting design on brand image for fashion retail stores. *Lighting Research & Technology*, 47(6), 672-692.
- Schifferstein, H. N. J. (2010). From salad to bowl: The role of sensory analysis in product experience research. *Food quality and preference*, 21(8), 1059-1067.
- Schifferstein, H. N. J. & Spence, C. (2008). Multisensory product experience. In H.N.J. Schifferstein & P. Hekkert (Eds.), *Product experience (133-161)*. Amsterdam: Elsevier.
- Schmitt, B. H. & Simonson, A. (1997). *Marketing Aesthetics: The strategic Management of Brands, Identity, and Image*. New York: The Free Press.
- Schneider, B. & Bowen, D. E. (1985). Employee and customer perceptions of service in banks: Replication and extension. *Journal of applied Psychology*, 70(3), 423.
- Shams, L., & Seitz, A. R. (2008). Benefits of multisensory learning. *Trends in cognitive sciences*, 12(11), 411-417.
- Silvennoinen, J. (2017). *Apperceiving visual elements in human-technology interaction design* (Doctoral dissertation). Jyväskylä Studies in Computing 261. University of Jyväskylä.

- Silvennoinen, J. M., Rousi, R., Jokinen, J. P. & Perälä, P. M. (2015). Apperception as a multisensory process in material experience. In *Proceedings of the 19th International Academic Mindtrek Conference* (pp. 144-151). ACM.
- Simões, C., Dibb, S. & Fisk, R. P. (2005). Managing corporate identity: an internal perspective. *Journal of the Academy of Marketing Science*, 33(2), 153-168.
- Slade-Brooking, C. (2016). *Creating a brand identity: a guide for designers*. London: Laurence King Publishing Ltd.
- Spence, C. (2011). Crossmodal correspondences: A tutorial review. *Attention, Perception, & Psychophysics*, 73(4), 971-995.
- Spence, C. (2012). Managing sensory expectations concerning products and brands: Capitalizing on the potential of sound and shape symbolism. *Journal of Consumer Psychology*, 22(1), 37-54.
- Spence, C., Obrist, M., Velasco, C. & Ranasinghe, N. (2017). Digitizing the Chemical Senses: Possibilities & Pitfalls. *International Journal of Human-Computer Studies*, 107, 62-74.
- Spence, C., Puccinelli, N. M., Grewal, D. & Roggeveen, A. L. (2014). Store atmospherics: A multisensory perspective. *Psychology & Marketing*, 31(7), 472-488.
- Stach, J. (2015). A conceptual framework for the assessment of brand congruent sensory modalities. *Journal of Brand Management*, 22(8), 673-694.
- Stomppf, G. (2003). The forgotten bond: Brand identity and product design. *Design Management Review*, 14(1), 26-32.
- Stone, D. H. (1993). Design a questionnaire. *BMJ*, 307(6914), 1264-1266.
- Summers, T. A. & Hebert, P. R. (2001). Shedding some light on store atmospherics: influence of illumination on consumer behavior. *Journal of Business Research*, 54(2), 145-150.
- Thomson, D. M. (2016). Sensory branding: Using brand, pack, and product sensory characteristics to deliver a compelling brand message. In B. Piqueras-Fiszman & C. Spence (Eds.), *Multisensory flavor perception: From fundamental neuroscience through to the marketplace* (313-336). Cambridge: Woodhead Publishing.

- Till, B. D., Baack, D. & Waterman, B. (2011). Strategic brand association maps: developing brand insight. *Journal of product & brand management*, 20(2), 92-100.
- Titus, P. A. & Everett, P. B. (1995). The consumer retail search process: a conceptual model and research agenda. *Journal of the Academy of Marketing Science*, 23(2), 106-119.
- Tolvanen, P. (2018, March 9). Onko visuaalisuuden valtakausi murentumassa? Yritykset kosiskelevat asiakkaita nyt kaikin aistein. Retrieved 8.3.2019 from <https://yle.fi/uutiset/3-10105363>
- Turley, L. W. & Milliman, R. E. (2000). Atmospheric effects on shopping behavior: a review of the experimental evidence. *Journal of business research*, 49(2), 193-211.
- Van Riel, C. B. & Balmer, J. M. (1997). Corporate identity: the concept, its measurement and management. *European journal of marketing*, 31(5/6), 340-355.
- Van Trijp, H. C. M. & Schifferstein, H. N. J. (1995). Sensory analysis in marketing practice: comparison and integration. *Journal of Sensory Studies*, 10(2), 127-147.
- Van Waart, P., Mulder, I. & de Bont, C. (2011). Meaningful advertising. In J. Müller, F. Alt & D. Michelis (Eds.), *Pervasive Advertising* (57-81). London: Springer.
- Velasco, C., Salgado-Montejo, A., Marmolejo-Ramos, F. & Spence, C. (2014). Predictive packaging design: Tasting shapes, typefaces, names, and sounds. *Food Quality and Preference*, 34, 88-95.
- Von Wallpach, S. & Kreuzer, M. (2013). Multi-sensory sculpting (MSS): Eliciting embodied brand knowledge via multi-sensory metaphors. *Journal of Business Research*, 66(9), 1325-1331.
- Wallace, E., de Chernatony, L. & Buil, I. (2013). Building bank brands: How leadership behavior influences employee commitment. *Journal of Business Research*, 66(2), 165-171.
- Weber, R. P. (1990). *Basic content analysis*. Newbury Park: Sage Publications.

- Westerman, S. J., Gardner, P. H., Sutherland, E. J., White, T., Jordan, K., Watts, D. & Wells, S. (2012). Product design: Preference for rounded versus angular design elements. *Psychology & Marketing*, 29(8), 595-605.
- Yan, R. N., Yurchisin, J. & Watchravesringkan, K. (2011). Does formality matter? Effects of employee clothing formality on consumers' service quality expectations and store image perceptions. *International Journal of Retail & Distribution Management*, 39(5), 346-362.
- Yorkston, E. & Menon, G. (2004). A sound idea: Phonetic effects of brand names on consumer judgments. *Journal of Consumer Research*, 31(1), 43-51.
- Zampini, M. & Spence, C. (2004). The role of auditory cues in modulating the perceived crispness and staleness of potato chips. *Journal of sensory studies*, 19(5), 347-363.

APPENDIX 1 FEEDBACK FORM FOR THE EXTERNAL MBQ QUESTIONNAIRE (IN FINNISH)

Kyselylomakkeen palaute

Kuinka kauan täyttämiseen meni? ____ min

Kuinka helppoa täyttäminen oli? Helppoa 1 2 3 4 5 Vaikeaa

Lisäisitkö jotain?

Poistaisitko jotain?

Haluaisitko lisäselvennystä johonkin?

Vapaata kommentointia

APPENDIX 2 EXTERNAL MBQ QUESTIONNAIRE (IN FINNISH)

BRÄNDIKYSELY

Kyselyn tarkoituksena on tarkastella brändikokemusta yksityiskohtaisesti eri aistikanavien kautta.

Kyselyyn vastaaminen on vapaaehtoista, ja vastaukset käsitellään nimettöminä ja säilytetään luottamuksellisesti siten, ettei yksittäisiä vastaajia voida tunnistaa.

Suostun siihen, että vastauksiani saa käyttää tutkimustarkoitukseen.

- Kyllä
 En

Ikä: _____

Sukupuoli: Nainen Mies Muu

Täyttämällä alla olevat tiedot olet mukana palkintojen arvonnassa. Näitä tietoja tullaan käyttämään ainoastaan palkintojen arvonnassa.

Nimi: _____

Sähköposti: _____

TAI puhelinnumero: _____

OSA I – Myymälä/liiketila

Aisti tilan tunnelmaa. Kirjoita 3 ensimmäisenä mieleesi tulevaa sanaa:

1. _____ 2. _____ 3. _____

Näköaisti

Arvioi tilaa seuraavien adjektiivivastakohtien avulla. Merkitse X sopivimpaan kohtaan.

Yleisilme

Tumma	_____	Vaalea
Värikäs	_____	Väritön
Siisti	_____	Epäsiisti
Moderni	_____	Vanhanaikainen
Miellyttävä	_____	Epämiellyttävä

Valaistus

Valoisa	_____	Hämärä
Kylmä	_____	Lämmin

Tila/ tuotteiden asettelu

Ahdas	_____	Avara
Looginen	_____	Epälooginen

Työntekijöiden vaatetus

Yhtenäinen	_____	Epäyhtenäinen
Asianmukainen	_____	Sopimaton

Kuuloaisti

Millainen äänimaailma tilassa on? Merkitse X sopivimpaan kohtaan.

Nopea	_____	Hidas
Äänekäs	_____	Hiljainen
Levoton	_____	Rauhallinen
Miellyttävä	_____	Epämiellyttävä

Jos tilassa soi musiikki, musiikki sopii tilaan. Ympyröi yksi vastaus.

Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
-------------------	-----------------------	---------------	-------------------------	---------------------

Tuntoaisti

Millaisia materiaaleja tilassa on käytetty? Merkitse X sopivimpaan kohtaan.

Kova	_____	Pehmeä
Kevyt	_____	Raskas
Hauras	_____	Kestävä
Keinotekoinen	_____	Luonnollinen
Sileä	_____	Karhea

Tilassa vallitseva lämpötila

Kylmä	_____	Kuuma
Miellyttävä	_____	Epämiellyttävä

2 / 5

Hajuaisti

Miltä tilassa tuoksu/haisee? Merkitse X sopivimpaan kohtaan.

Voimakas	_____	Mieto
Tuttu	_____	Vieras
Keinotekoinen	_____	Luonnollinen
Miellyttävä	_____	Epämiellyttävä

Millaisia asioita tilan tuoksut tuovat mieleesi? Kirjoita 3 ensimmäisenä mieleesi tulevaa sanaa:

1. _____ 2. _____ 3. _____

Makuaisti

Jos mietit alla lueteltuja perusmakuja, miltä niistä voisit kuvitella tilan maistuvan? Ympyröi yksi vastaus.

Makea / Hapan / Suolainen / Karvas / Täyteläinen

Moniaistisuus

Mikä aistikokemus korostuu tilassa eniten? Ympyröi yksi vastaus.

Näkö / Kuulo / Tunto / Haju / Maku

3 / 5

Tarkastellessa tilaa eri aistien kautta, kaikki sopii yhteen. Ympyröi yksi vastaus.

Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
-------------------	-----------------------	---------------	-------------------------	---------------------

Millainen tunnelma tilassa on? Merkitse X sopivimpaan kohtaan.

Ylellinen	_____	Arkipäiväinen
Miellyttävä	_____	Epämiellyttävä
Kiehtova	_____	Tylsä

OSA II – Brändi

Onko brändi sinulle ennestään tuttu? Kyllä / Ei

Jos kyllä, tunnistaisin brändin pelkästään tilan ulkoasun perusteella. Ympyröi yksi vastaus.

Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
-------------------	-----------------------	---------------	-------------------------	---------------------

Jos olet vierailut muissa saman brändin toimipisteissä, kokemuksen oli samankaltainen kuin muissa toimipisteissä. Ympyröi yksi vastaus.

Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
-------------------	-----------------------	---------------	-------------------------	---------------------

Mikä aisti on mielestäsi brändille merkittävin? Ympyröi yksi vastaus.

Näkö / Kuulo / Tunto / Haju / Maku

4 / 5

Seuraavat liiketilan ominaisuudet vastaavat mielikuvaani brändistä erinomaisesti. Ympyröi sopivin numero.

	Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
Visuaalisuus	1	2	3	4	5
Äänimaailma	1	2	3	4	5
Materiaalit	1	2	3	4	5
Tuoksut/hajut	1	2	3	4	5
Maut	1	2	3	4	5

Miten seuraavat adjektiivit kuvaavat brändiä? Merkitse X sopivimpaan kohtaan.

Rehellinen	___	___	___	___	___	___	___	___	___	Epärehellinen
Rohkea	___	___	___	___	___	___	___	___	___	Arka
Moderni	___	___	___	___	___	___	___	___	___	Vanhanaikainen
Luotettava	___	___	___	___	___	___	___	___	___	Epäluotettava
Tavallinen	___	___	___	___	___	___	___	___	___	Epätavallinen
Onnellinen	___	___	___	___	___	___	___	___	___	Onneton
Omaperäinen	___	___	___	___	___	___	___	___	___	Tavanomainen
Aito	___	___	___	___	___	___	___	___	___	Keinotekoinen
Sydämellinen	___	___	___	___	___	___	___	___	___	Sydämetön
Kestävä	___	___	___	___	___	___	___	___	___	Hauras

Liikkeessä vierailu loi positiivisen kuvan brändistä. Ympyröi yksi vastaus.

Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
-------------------	-----------------------	---------------	-------------------------	---------------------

KIITOS VASTAAMISESTA!

Miten seuraavat tuntoaistit liittyvät ominaisuudet kuvaavat / voisivat kuvata (yrityksen nimi) ?
(voit esimerkiksi pohtia sitä, millaiset materiaalit ovat (yrityksen nimi) tyypillisiä) *

	1	2	3	4	5	6	7	8	9	
Kova *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Pehmeä
Kevyt *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Raskas
Hauras *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kestävä
Keinotekoinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Luonnollinen
Sileä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Karhea
Innovatiivinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Perinteinen
Yksinkertainen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Monimutkainen

Millaiset tuoksut / hajut kuvaavat / voisivat kuvata (yrityksen nimi) parhaiten? *

	1	2	3	4	5	6	7	8	9	
Voimakas *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mieto
Tuttu *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Vieras
Keinotekoinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Luonnollinen
Miellyttävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epämiellyttävä
Omaperäinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tavanomainen
Yksinkertainen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Monimutkainen

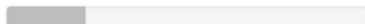
Jos mietit alla lueteltuja perusmakuja, mikä niistä kuvaisi parhaiten sitä, miltä voisit kuvitella (yrityksen nimi) maistuvan? *

Makea Hapan Suolainen Karvas Täyteläinen

Miksi?

Mielestäni eri aistien kautta välittyy yhtenäinen kuva (yrityksen nimi) brändinä. *

	1	2	3	4	5	
Täysin eri mieltä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Täysin samaa mieltä



PAGE 4

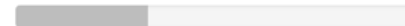
Pohdittuasi edellä (yrityksen nimi) eri aistien kautta,

alla luetellut (yrityksen nimi) tarjoamien tuotteiden ominaisuudet vastaavat (yrityksen nimi) brändinä erinomaisesti.

	Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
Tuotteiden visuaalisuus *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuotteiden äänimaailma *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuotteiden materiaalit *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuotteiden tuoksut / hajut *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuotteiden maut *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

alla luetellut (yrityksen nimi) myymälöiden ominaisuudet vastaavat (yrityksen nimi) brändinä erinomaisesti.

	Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
Myymälöiden visuaalisuus *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Myymälöiden äänimaailma *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Myymälöissä käytetyt materiaalit *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Myymälöiden tuoksut / hajut *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Myymälöiden maut *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Tilassa vallitseva lämpötila *

	1	2	3	4	5	6	7	8	9	
Kylmä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kuuma
Miellyttävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epämiellyttävä

Tilan äänimaailma *

	1	2	3	4	5	6	7	8	9	
Nopea *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hidas
Äänekäs *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hiljainen
Levoton *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Rauhallinen
Miellyttävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epämiellyttävä

Tilan tuoksut / hajut *

	1	2	3	4	5	6	7	8	9	
Voimakas *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mieto
Tuttu *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Vieras
Keinotekoinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Luonnollinen
Miellyttävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epämiellyttävä

Työntekijöiden vaatetus *

	1	2	3	4	5	6	7	8	9	
Yhtenäinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epäyhtenäinen
Virallinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epävirallinen

Edellä pohditut työskentelytilan ominaisuudet ovat yhteneväiset (yrityksen nimi) brändin kanssa. *

	1	2	3	4	5	
Täysin eri mieltä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Täysin samaa mieltä

← Edellinen Seuraava →

PAGE 7

OSA III - Brändi persoonana

Miten seuraavat adjektiivit kuvaavat (yrityksen nimi) brändinä? *

	1	2	3	4	5	6	7	8	9	
Rehellinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epärehellinen
Rohkea *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Arka
Tuoksuva *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hajuton
Yksinkertainen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Monimutkainen
Luotettava *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Epäluotettava
Innovatiivinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Perinteinen
Äänekäs *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hiljainen
Onnellinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Onneton
Omaperäinen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tavanomainen
Aito *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Keinotekoinen
Maukas *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mauton
Helposti lähestyttävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Etäinen
Kestävä *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hauras

← Edellinen Seuraava →

PAGE 8

OSA IV - Brändi symbolina

(yrityksen nimi)

	Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
logo kuvastaa hyvin yrityksen tarjoamia tuotteita / palvelua. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
logo erottautuu kilpailijoiden logoista. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
brändillä on yhtenäinen ulkoasu kaikissa asiakaskontaktipisteissä. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
brändi pyrkii välttämään yhtenäistä mielikuvaa eri aistien kautta. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
tuotteissa ja palvelussa noudatetaan tarkoin ennalta määrättyä, yhtenäistä linjaa. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

← Edellinen Seuraava →

Kyselypalaute

Koen, että

	Täysin eri mieltä	Jokseenkin eri mieltä	En osaa sanoa	Jokseenkin samaa mieltä	Täysin samaa mieltä
kysely on hyödyllinen (yrityksen nimi) brändi-identiteetin tarkastelussa. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
kyselyn tuloksia voi hyödyntää brändi-identiteetin kehittämisessä. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
brändin tarkastelu eri aistien kautta antaa tarkempaa ymmärrystä brändistä. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
kyselyn avulla voi luoda yhtenäisempää ymmärrystä brändistämme yrityksen työntekijöiden näkökulmista. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
kyselyn sisältöä voisi käyttää yhteisenä keskustelupohjana eri työntekijöiden välillä. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
brändin moniaistinen tarkastelu tukee yrityksen eri toimijoiden välistä vuorovaikutusta. *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tuleeko mieleesi muita mahdollisia hyötyjä, joita tällaisen kyselyn täyttämisestä voisi olla (yrityksen nimi) ?

Oliko kyselyssä jotain, mitä muuttaisit?

Olisin kiinnostunut kuulemaan tarkemmin tuloksien merkityksestä, ja miten ne voidaan huomioida brändin kehittämisessä. *

Kyllä En

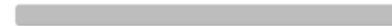
Valitse alla olevista vaihtoehtoista vähintään mieluisin (1) ja toiseksi (2) mieluisin vaihtoehto

Sähköpostitse yhteenveto keskeisimmistä tuloksista (mm. kesklarvot)	Valitse
Sähköpostitse kaikki tutkimustulokset (Excel-tiedosto)	Valitse
Sähköpostitse keskeisimpien tulosten visualisointi (Infograafit)	Valitse
Yhteinen keskustelutilaisuus, jossa mahdollisuus kuulla muiden vastaajien näkökulmia	Valitse
Keskustelu tuloksista kyselyn laatijoiden johdolla	Valitse
Konsultaatio kyselyn toteuttajien toimesta sekä kehitysehdotuksia tutkimustietoon pohjaten	Valitse

← Edellinen Lähetä



Kiitos vastaamisesta brändikyselyyn!



Kysely luotu Webropolilla
Klikkaa tästä ja lue lisää

APPENDIX 4 RESPONDENTS' BACKGROUND INFORMATION FROM PILOTING THE EXTERNAL (PAPER AND ONLINE) AND THE INTERNAL MBQ QUESTIONNAIRES

Internal MBQ

Year of birth

Minimum	1958
Maximum	1992
Average	1977,73
Total number of responses	15

Gender	n	Percentage
Man	3	20,00%
Woman	12	80,00%
Other	0	0,00%
Total number of responses	15	100,00%

Years of employment	n	Percentage
Less than 1 year	1	6,67%
1 - 3 years	8	53,33%
4 - 6 years	4	26,66%
7 - 10 years	1	6,67%
Over 10 years	1	6,67%
Total number of responses	15	100,00%

External MBQ

Age

Minimum	16
Maximum	73
Average	36,20
Total number of responses	322

Gender

	n	Percentage
Man	17	5,26%
Woman	300	92,88%
Other	6	1,86%
Total number of responses	323	100,00%

External (paper) MBQ

Age

Minimum	16
Maximum	70
Average	36,84
Total number of responses	58

Gender

	n	Percentage
Man	10	16,95%
Woman	49	83,05%
Other	0	0,00%
Total number of responses	59	100,00%

External (online) MBQ

Age

Minimum	16
Maximum	73
Average	36,06
Total number of responses	264

Gender

	n	Percentage
Man	7	2,65%
Woman	251	95,08%
Other	6	2,27%
Total number of responses	264	100,00%